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vol. 5 no. 4

March, 2007

Master Storyteller Mike Daisey in **INVINCIBLE SUMMER & MONOPOLY!**

APRIL 4 – MAY 5

ZERO ARROW THEATRE

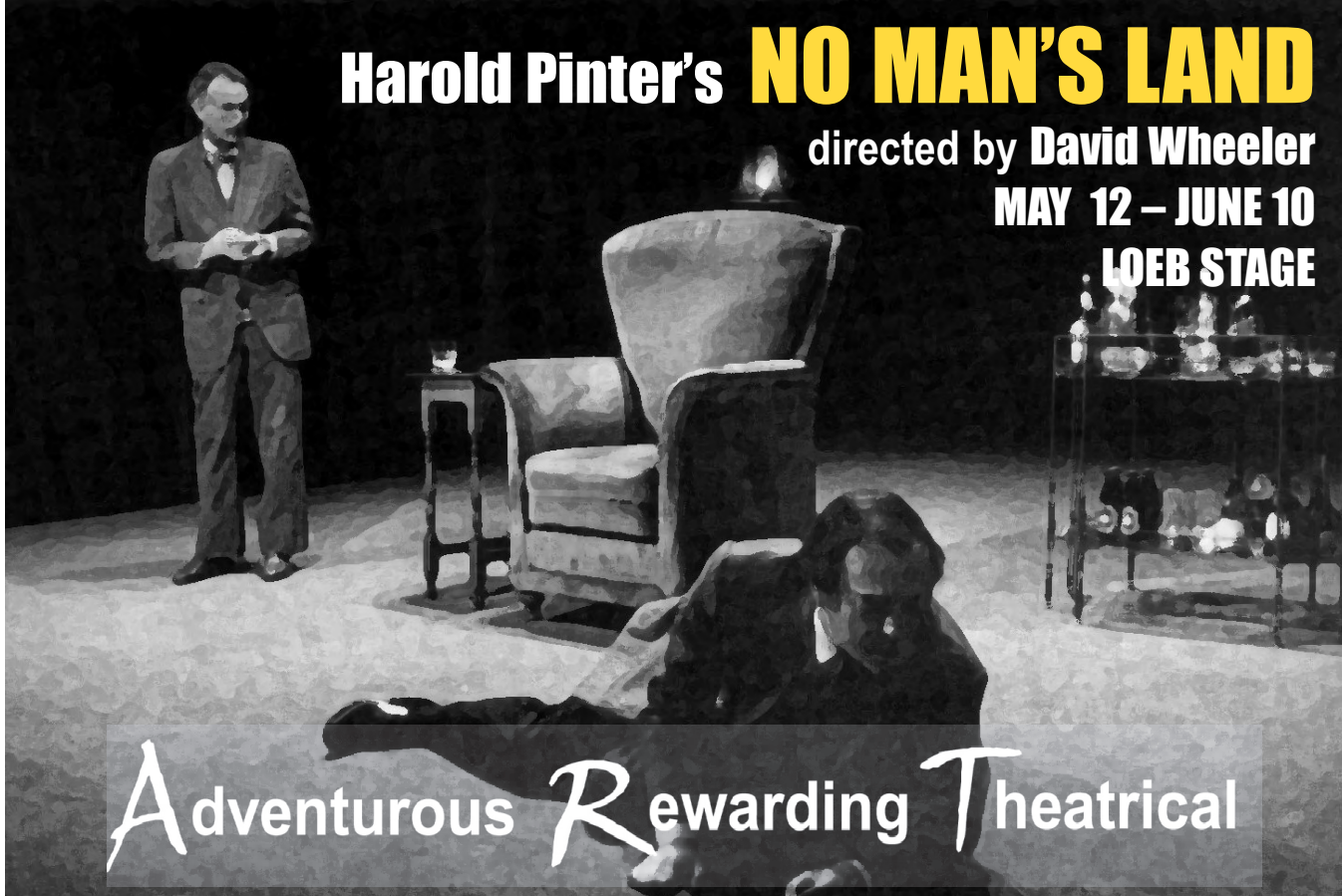


Harold Pinter's **NO MAN'S LAND**

directed by David Wheeler

MAY 12 – JUNE 10

LOEB STAGE



Adventurous Rewarding Theatrical

American Repertory Theatre

64 Brattle Street, Cambridge, MA 02138

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Dear Friends,

It's our pleasure to unveil our plans for the A.R.T.'s 2007-08 season. We've assembled eight productions that offer you the widest range of theatrical experiences, from the grandeur of Shakespeare's *Rome* to the intimacy of political cabaret, from a stage adaptation of the cult film *Donnie Darko* to a pairing of Mozart operas, reimagined by the team that brought you *Carmen* two years ago.

The season includes comedies and dramas, classics and world premieres, plays about science and love, childhood and revolution. We will bring you the work of some of the most talented writers, directors, and designers from this country and abroad, as well as leading roles from the star players of our own resident acting company.

In short, it's a season that builds on the great legacy of the A.R.T., which since its founding has been one of the most exciting, eclectic, and adventurous theatres in the country.

We look forward to welcoming you to the theatre.

Best wishes,

Gideon Lester and Rob Orchard

50 at \$15

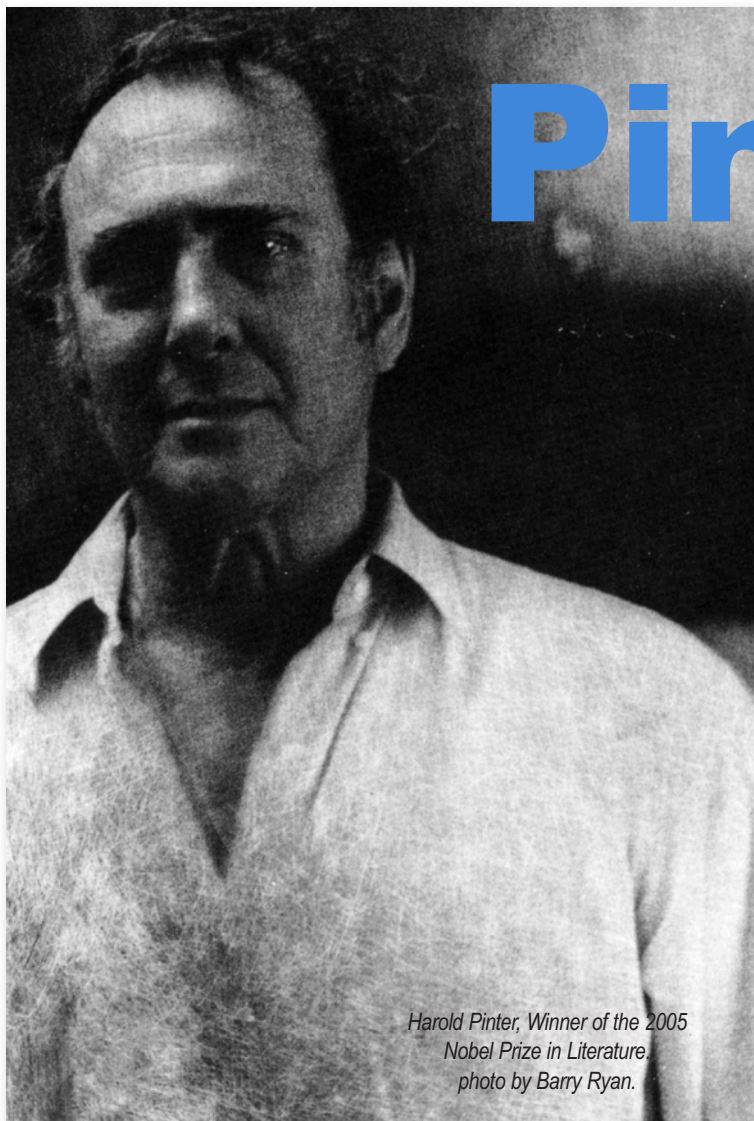
50 seats for every show
ONLY \$15!

On sale at noon on day of show
by phone or at the box office.

based on availability

Pinter Land

by Miriam Weisfeld



Harold Pinter, Winner of the 2005
Nobel Prize in Literature.
photo by Barry Ryan.

author's own tack: a refusal to say anything that can be readily formulated."

Each review of the original production struggles to pin down the facts about the men's relationship and the meaning of their actions. In *Time*, Lawrence Malkin described the scenario as "a reality so ephemeral that it may be false, and often is." In *The New Yorker*, Brendan Gill likened Pinter to a slight-of-hand magician, saying that he "lacerate[s] and enchant[s] us by giving us a choice between believing that [he has] told us everything and believing that [he has] told us nothing." In *Newsweek*, Jack Kroll insisted that "it's the play of possible meanings around the shocking clarity of the dramatic situation that gives the drama its kick. Pinter's

stripped down style isn't concealing emptiness, it's controlling the tremendous pressure of a multiplicity of meanings, of possibilities. Like Picasso, he shows us we have more than one face."

In this haze of ambiguity, how did Kroll discern a "shocking clarity of the dramatic situation?" Although critics struggled with the play's themes, they all instantly recognized the play's "Pinteresque" setting. They used the same words to describe Hirst's "luxurious" yet "ominous" home. Kroll called it "that famous domesticated Colosseum, the Pinter room." Pinter creates both teacup and tempest by using two trademark tools: a domestic space that offers more isolation than security, and language that obscures more than it reveals. When Hirst and Spooner first speak onstage, we find ourselves simultaneously on familiar ground and disoriented.

As in many Pinter plays, information equals power. Spooner has been entertaining Hirst with stories at a pub before arriving at the house, but he puts off telling the wealthier man his name until claiming a comfortable seat in his home. The writers use conversation to parry and thrust, not to communicate. Spooner tells long-winded anecdotes that often conclude with questions about Hirst's life. Hirst, however, drunk and determined to get drunker, replies with absurd non-

sequiturs or clownish double-takes.

Even the play's title plays a linguistic trick: men alone occupy Hirst's world; this is a land without women. Who are these four men, and why have they come together in a twisted family that disdains love? The wandering Spooner boasts that he derives "strength" and "security" from the fact that he has "never been loved." He observes human relations from afar. But, he insists, "I don't peep on sex. That's gone forever. You follow me? . . . And when you can't keep proper distance between yourself and others . . . the game's not worth the candle." This implies that the hope for love has passed for these men. But when Spooner

formally introduces himself — thirteen pages into the men's conversation — he recalls a wife. Spooner describes a country cottage where this wife served tea on the lawn. He gives no explanation to reconcile his prior claim of a loveless life but he strikes a chord in Hirst. The wealthy man toasts the tramp.

Hirst immediately compares himself to Spooner, claiming that he too shared a cottage with a hostess who served tea on the lawn. But when Spooner encourages him to reveal more, Hirst makes a chilling implication about marriage: "In the village church, the beams are hung with garlands, in honour of young women of the parish, reputed to have died virgin." Hirst pauses, and then adds: "However, the garlands are not bestowed on maidens only, but on all who die unmarried, wearing the white flower of a blameless life." What's the blame in marriage? Like Spooner, Hirst refuses to explain what soured his memory of love. Spooner presses Hirst: he refers to his own wife's legs, which Hirst guesses "carried her away" from Spooner. "Carried who away? Yours or mine?" Spooner responds.

The conversation spirals away from concrete facts the moment they begin to emerge. Like many of Pinter's characters, Spooner and Hirst respond to questions and accusations with more questions. Often they confuse the subject of the previous statement, as when Hirst answers a question about his wife with the question, "What wife?" It seems too painful for these men to speak about their women. Their ambivalence about past homes bonds the two older men. But the new home in which they find themselves offers little relief.

After the drunken Hirst slinks off to bed, his servants burst in on Spooner. The young Briggs and Foster are arrogant housekeepers who ignore their master's desperate state in a parody of domesticity. Briggs and Foster speak in crisp, confident statements. When Spooner hesitates to answer Foster's questions, Foster answers them himself: "What are you drinking? Christ I'm thirsty. How are you? I'm parched." The servant signals his higher status over the visitor by not pausing for cues of any kind.

Instead, Briggs supplies information about Spooner himself. He recognizes the older man as a busboy at a pub. Spooner tries to recover from this humiliating fact by claiming he works as a favor to the pub's landlord, who is a friend. Foster promptly contradicts him by saying he's known the pub's landlord himself for years. Briggs' and Foster's rapid-fire barrage of questions and answers ridicules Spooner's evasiveness until he delivers a long monologue about his past.

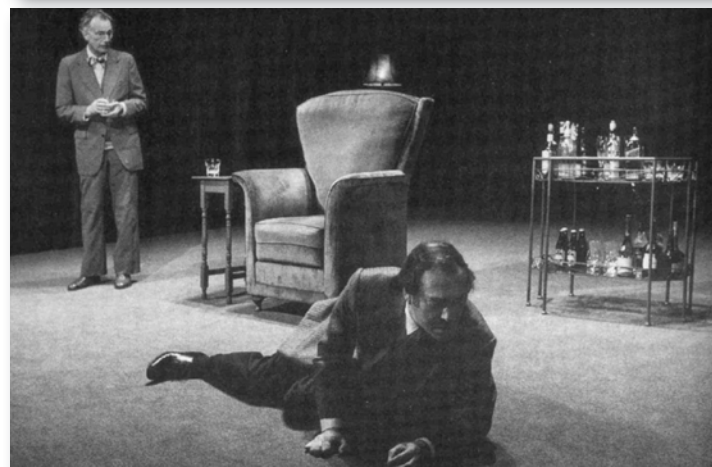
Spooner regains his confidence through his uninterrupted speech, and invites the younger men to his house in the country. Again, he overlooks an inconsistency in his stories: he previously

implied to Hirst that he no longer visits the cottage and family. However, he implies the opposite to Briggs and Foster, telling the younger men that they would receive warm welcomes from his wife and daughters. The only reference the servants have made to women so far was to brag about Foster's easy way with them. Foster asks if Spooner's daughters would love him "at first sight." "Quite possibly," Spooner laughs, calling them "remarkably gracious women."

If Spooner has "never been loved," what does it mean that they would "love" Foster at first sight? The carelessness with which he offers his daughters to the young servant reveals deep cynicism and hostility toward his family. Does he consider their love worthless? The exchange suggests many degrees of misogyny, but no specific source.



top: Ralph Richardson (Hirst) and John Gielgud (Spooner)
in Peter Hall's original production of **No Man's Land** at the Old Vic, 1975.



bottom: Paul Eddington (Spooner) and Harold Pinter (Hirst)
in David Leveaux's revival of **No Man's Land** at the Almeida, 1993.

Thus, Spooner and Hirst reveal vivid impressions of their past. We learn that both writers' previous domestic spaces — although shared with gracious women — have become bitter memories. Wives and daughters have proven inconstant, and the older men find more security in the cruelty of other men than in familial love. **No Man's Land** introduces us to four men who exist in a world where love recedes as a painful memory and home becomes a refuge from family instead of its center.

The play's ambiguity leaves room for electric performances. Catharine Hughes — one of the few female critics to weigh in on the play's premiere — gives us perhaps the best advice for interpreting it: "It is a mistake to speculate excessively on what Pinter 'means.' His plays, like those of all major playwrights, from the Greeks through Shakespeare to Tennessee Williams and Samuel Beckett, are at their most effective as experiences — adventures for the mind, but not intellectual exercises. **No Man's Land** is, I suspect, Pinter at his most entertaining, his most darkly humorous."

Miriam Weisfeld is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

David Wheeler: Still Cracking Away!

Ryan McKittrick interviews *No Man's Land* director David Wheeler

R.M.: This is your fourteenth production of a play by Harold Pinter, and your third production of one of his plays at the A.R.T. What is it that attracts you to Pinter's plays?

D.W.: His language — and his insight. Pinter writes language that accomplishes a great deal, giving tremendous depth, complexity, and human richness with just a few lines. I've always felt that if I approached his plays humanely, I could find out what he was after. Pinter is a hugely intuitive writer. The image that led to *No Man's Land* came to him when he was sitting in a cab. Suddenly he envisioned two men, one serving a drink to the other.

One man says, "As it is?" And the other replies, "As it is, yes please, absolutely as it is." That's all he had when he started writing the play — that image and those two lines.

R.M.: What else attract you to his writing?

D.W.: His use of 'pause' and silence. Pinter said that even if he didn't mark a single pause in his scripts, good actors would discover every one of them, which means that each actor has to find what he's doing in the pauses. Silence occurs when the breath is taken out of everyone in the group and nobody has a comeback for what's just happened. Nobody knows how to retaliate. What charms me is to discover what each character is thinking in that moment — the notion of working with what's in a person's head. I'll often go up to an actor and ask, "What are you thinking?" I believe that's what's required of a director. I majored in English at Harvard, but took premed as well, expecting to be a psychiatrist. After becoming Jose Quintero's assistant in New York, I realized that I could use everything I'd learned from reading psychology in my directing.

R.M.: Pinter won the 2005 Nobel Prize in Literature. Besides his use of language, what do you think has made Pinter one of the most impor-

tant twentieth century playwrights?

D.W.: He put another dimension into dramatic writing by making the moment sing of the whole life. No other playwright took what I call "the unfolding moment" so seriously. Other playwrights recognized the importance of memory, but no one else managed to fuse past and present in the manner of Proust. A few years before he finished *No Man's Land*, Pinter wrote *The Proust Screenplay* — his adaptation of *Remembrance of Things Past*. He worked on it for a year, and called adapting Proust "the best working year of my life," and termed it a kind of "homecoming."

R.M.: What made you want to stage *No Man's Land* now?

D.W.: My age, for one thing. What I find in the play is a search for the value of life in the face of death. I think we all try on our deaths, and that's what I feel Pinter is doing in *No Man's Land*. And I also wanted to stage it because I knew I could work with two great older actors, Max Wright and Paul Benedict.

R.M.: Why did you cast them in the two leading roles?

D.W.: With *No Man's Land* you're always looking for two actors who can take the place of John Gielgud and Ralph Richardson, who originated the roles of Spooner and Hirst. And I needed actors who really wanted to explore possibilities, and who could keep all the ambiguities of the play alive. I've known Max Wright since he was twenty-three, when I recruited him to play the lead in a production of *Arturo Ui* at the Loeb Drama

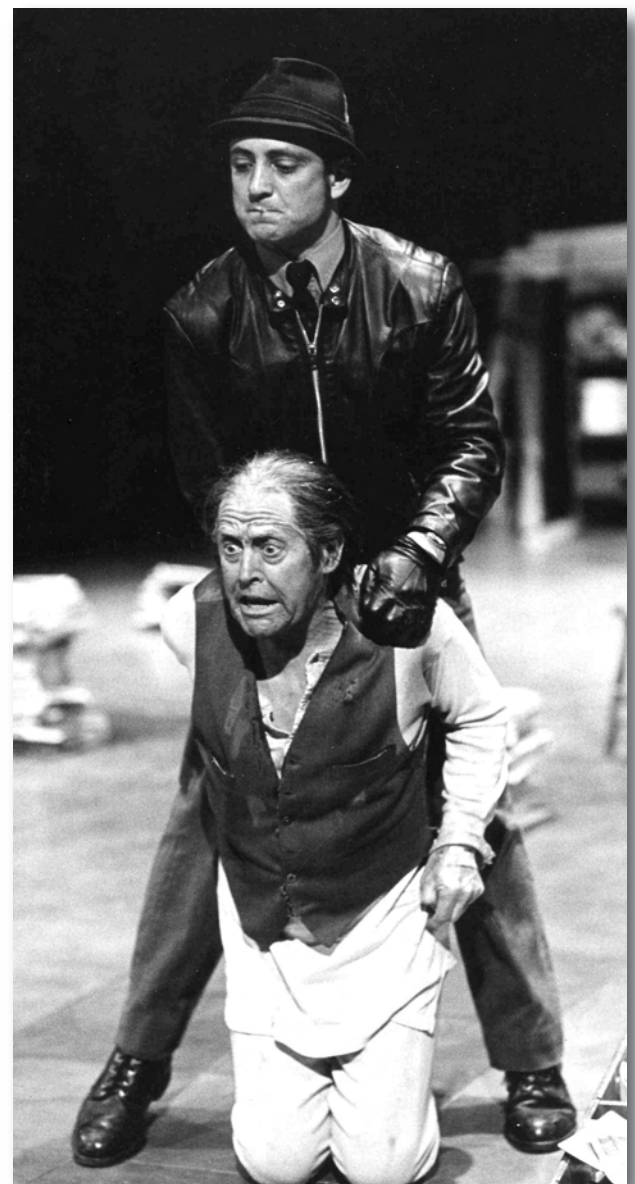
Center. He's a great comic actor, which is important for *No Man's Land* because despite the play's bleak subject, it's also an incredibly funny play. If you've ever seen Max on stage or screen you've found yourself laughing constantly. He's idiosyncratic and spontaneous, he's got terrific control over his body, and he thinks fast — he's got a mercurial mind. Paul, whom I've been working with since 1963, is the perfect actor for a Pinter play because he's got such a good mind and never stops thinking — he's always looking for the next level. Paul is a wonderful listener, always responsive to the moment, and never stopping the process of discovery. He was a terrific Stanley in my production of *The Birthday Party* years ago at the Theatre Company of Boston. I'm putting a piano on the stage because both Paul and Max are musicians. We hope to find a place for some piano music in the production.

R.M.: This play was written more than three decades ago. Has anything struck you as you've gone back and revisited the script?

D.W.: In an early draft of *No Man's Land*, Pinter had Spooner say, "Experience is a paltry thing. The crucial fact to understand is the essential and thank goodness irresistible damnation of no man's land which never moves, which never grows older and which remains forever icy and silent." When I read this at my age today, I was completely taken by that phrase "thank goodness irresistible." That's the one phrase to celebrate no man's land — all the rest seems bleak. In the play it's clear that Hirst is dying and needs a helper, and Spooner

offers to be his boatman. That's the key metaphor of the play: Spooner will ferry Hirst across into the other world. I was delighted to see that word "irresistible" in the early draft because that's the way I felt — that this icy no man's land holds great release. And the fact that Spooner champions it, or at least serves Hirst to get him there, is life-giving. That's finally Spooner's offer in the play: let me become your friend. You are slogging up this impossible way by yourself, you need a friend. I've also been rereading T.S. Eliot's "Four Quartets," realizing that Eliot was writing great poetry when Pinter and Hirst and Spooner were reading literature, and that Eliot was still the master poet when Pinter wrote *No Man's Land* in 1974. Eliot ends the second quartet, East Coker: "Old men ought to be explorers Here or there does not matter We must be still and still moving Into another intensity. . . ." Possibly Eliot's imagery for man's pilgrimage into death may have fed Pinter's unconscious with metaphors guiding Hirst's voyage.

R.M.: You've met Pinter a number of times over the past three decades, and he toasted you after seeing a private screening of your film *The Local Stigmatic*, which featured Al Pacino. Have



you had any contact with him recently?

D.W.: I did get an email back from him after we wrote to let him know we're staging *No Man's Land*. Pinter responded, "I'm delighted you'll be doing *No Man's Land* . . . I'm very glad to know that you're still cracking away." Harold Pinter has said it! I'm still cracking away!

Ryan McKittrick is the A.R.T.'s Associate Dramaturg.

upper left: David Wheeler
upper right: Mark Zeisler and Jeremy Geidt in the A.R.T. production of Pinter's *The Caretaker* directed by David Wheeler.
lower left: Robert Stanton, William Young, Mark Zeisler, Christine Estabrook in the A.R.T. production of Pinter's *The Homecoming* directed by David Wheeler.

No Man's Land features actors Paul Benedict and Max Wright. Their story and *At a Glance* on page 8.



Falling from Grace

by Neena Arndt



Special
workshop
performance of
Mike Daisey's
newest
monologue

TONGUES WILL WAG

Tongues Will Wag tells two intertwining stories of families, dogs, and the decisions we all make when bringing new life into the world. By turns heart-breaking and hilarious, **Tongues Will Wag** strives to humanize dog culture, baby culture, and the delicate, essential questions faced by choice and its consequences.

One performance only!

Tuesday, March 8

7:30pm

Zero Arrow Theatre

tickets: \$20

"I'm sorry if I'm going on and on," Mike Daisey says brightly. "But that happens when you talk to a monologist."

A monologist is a person who delivers monologues; in Daisey's case a single monologue comprises an entire evening's entertainment. Daisey "goes on and on" with such panache that his one-man shows are a hit from coast to coast. Unlike many solo performers, Daisey does not portray characters; instead, he goes onstage as himself. "I'm not an actor," he says. "I'm a storyteller." Seated behind a table with a glass of water in easy reach, Daisey weaves a narrative web, braiding together story lines and blending in metaphors. He juxtaposes autobiographical events with global events, compelling the audience to see each through the lens of the other.

For the past twenty-five years, monologists like Daisey have played a major role in American theatre. In 1979 Spalding Gray debuted his monologue **Sex and Death to the Age 14** at the Performing Garage in New York. The piece examined Gray's childhood in Barrington, Rhode Island, and he followed it with other autobiographical pieces, including **Swimming to Cambodia, A Personal History of the American Theatre**, and **47 Beds**. Critic Theodore Shank declared Spalding's monologues the "most literally autobiographical work that has been presented in the theatre." While autobiographical material has always provided fodder for stand-up comedians, satirists, and writers of all kinds, it remains rare in the theatre for a performer to use himself as his text.

Enter Mike Daisey.

Daisey's rapid rise began after he quit his job at Amazon.com, where he had worked for two years. Starting out as a menial temp, he edged his way up the first few rungs of the corporate ladder before resigning. Daisey then developed a monologue about his experience at the company, describing the caffeine-fueled frenzy of corporate America and the surreal monotony of working in a cubicle. **21 Dog Years: Doing Time @ Amazon.com** succeeded on the West Coast before enjoying a triumphant off-Broadway run. Since then, Daisey has developed and performed

eight other monologues, including **Invincible Summer** and **Monopoly!**

Though these monologues share a kinship with Spalding Gray's, key differences exist. First, Daisey's pieces involve non-autobiographical content as well as intimate personal detail. Second, Daisey does not use a script, onstage or off. His process begins when, sitting and "doing what looks like nothing," Daisey thinks of an interesting juxtaposition of two ideas. As his ideas expand, Daisey discusses them with his wife and collaborator, Jean-

Michele Gregory. Twenty-four hours before the first performance of a piece, Daisey writes a rough outline, using a separate piece of paper for each new idea.

This unusual process is his own invention. "I'm self-taught," he explains, but he eagerly lists those who have influenced him. Stand-up comedians like Bill Cosby and Lewis Black top the list; Daisey admires Cosby's dexterity with complex narratives and emphasizes that seeing him perform live — watching him command an audience's

attention — differs significantly from seeing him on television. Daisey also admires Bertolt Brecht. "Brecht violently dissolves boundaries between actor and audience. Those ideas inform my work."

In addition, Daisey looks to people outside the entertainment world. The oratorical style of black preachers and radical black politicians fascinates him. "They're working from loose notes or no



notes," he marvels, "and they speak with this fabulous narrative construction." Daisey carefully studies the speeches of Martin Luther King, Jr., admiring the leader's ability to captivate and persuade an audience.

Though Daisey's work is less politically driven than King's, he too has a mission: he believes that it's an artist's job to "talk about things people don't want to talk about." Topics in his monologues have included Daisey's decision to abandon his pregnant girlfriend; his confusion and grief when his parents' long marriage ended; and his surprise when, studying abroad in London, he found himself dating a prostitute.

If Daisey's subject matter intrigues, his performance entralls. Though he spends the show

sitting behind a table, his delivery remains active. As A.R.T. interim artistic director Gideon Lester explains, "his voice is the voice of a shaman. He uses his voice musically to lead you on a sensual journey. So it's not just about narrative." Daisey uses facial expressions, too, to great effect. "His face is like a rubber mask," Lester muses. "It's incredibly expressive. He contorts it in a way that

can be very funny. And it can also be scary." Lester also emphasizes Daisey's ability to touch the audience. "You really feel that he's talking to you. It doesn't feel artificial or distanced."

Lester's enthusiasm for Daisey's work rivals that of critics across the country. They have compared Daisey to a motley mix of performers and thinkers: Robin

Williams, Noam Chomsky, Jack Black, Jackie Gleason, Michael Moore, and Franz Kafka. They've praised his comic timing, tragic intensity, and ability to leap deftly between the two. They've declared him one of the finest solo performers of his generation. But Daisey himself, the object of such lavish, takes it in stride and focuses on the task at hand: "The whole reason to do it is to have a communion with the audience."

Neena Arndt is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

*top: Mike Daisey in Invincible Summer.
above: Mike Daisey with his "wife, director, collaborator and co-conspirator," Jean-Michele Gregory.*



INVINCIBLE SUMMER

April 4-29 • Zero Arrow Theatre

Mike Daisey tells his story of the last glorious summer before everything changed. Starting with the bizarre history of the Manhattan Transit Authority's epic subway system, Daisey maps New York City from the bottom up — a city so unbelievable it could only be true — and paints a picture of his Brooklyn neighborhood before and after one terrible day. By setting the intensely personal story of a family in crisis against the backdrop of massive social change, Daisey tells a story of loss and faith for our time. Weddings and wars, fathers and sons, governments and citizens clash — and the world comes crashing down, leaving serious questions in its wake: What does it mean to belong to a place, and how will we hold on when we lose our way?

Praise for INVINCIBLE SUMMER

"What distinguishes him from most solo performers is how elegantly he blends personal stories, historical digressions and philosophical ruminations. He has the curiosity of a highly literate dilettante and a preoccupation with alternative histories, secrets large and small, and the fuzzy line where truth and fiction blur. Mr. Daisey's greatest subject is himself."
— New York Times

"Daisey's skill is that he is able to talk about the historical and make it human, the personal and make it universal, so that the listener is both informed and transformed."
— Paper Magazine

"He has a knack for detailed descriptions and keen observations. . . . His stories are often raucously funny, but the solo performer also probes more intense and painful subjects in a compelling manner . . . and isn't afraid of expressing some of his own less-than-politically-correct emotions."
— TheatreMania

*"**Invincible Summer** is ostensibly about Daisey's life during the summer before September 11, 2001, but it also includes digressions about the dreams of cities, Polish wedding toasts, and the history of the MTA to create a story that is bigger, messier, and far more rewarding than mere autobiography. Half the fun of Mike Daisey is watching him spin out a tangle of ideas and wondering how he'll lasso them into a coherent story. He works from an outline, not a script, and he free-forms the words in each performance, a method that gives him the loose spontaneity of great standup and the kinetic force to fill a room as large as the Public Theater. This performance style has earned him a reputation as one of the best storytellers working today, and a legion of avid fans . . . Daisey certainly has the talent and the fervor to achieve greatness."*
— The Villager

"Daisey has the journalist's gift for the telling illustration and the convincing concrete detail."
— Charleston Post and Courier

"Powerful and memorable . . . it takes a gifted storyteller to approach tragedy without exploiting it."
— Charleston City Paper

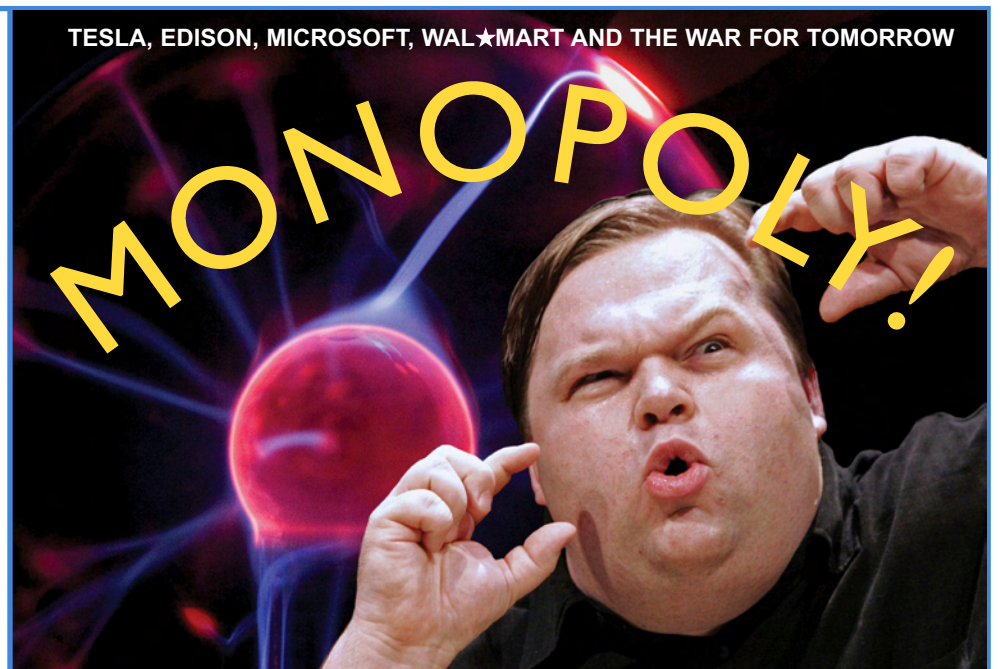
Praise for MONOPOLY!

"Relentlessly interesting . . . a brilliantly spun narrative. His show is ultimately about the messy and often unjust process of making official history. He fights back the best way he knows how — by telling even better stories."
— New York Times

"Daisey's monologue is as complex as his show's stage design — chair, table, glass of water — is simple. If Daisey's title suggests a screed against the more bullying aspects of American capitalism, rest assured that his political points are scored with precisely aimed wit and with a marvelously understated irony."
— Financial Times of London

"A whirlingly comic and subversive exploration of Nikola Tesla, Wal-Mart and corporate rule."
— Time Out New York

"True to his form as an absolute master storyteller, Daisey's stories are perfectly woven together. He leaves each short segment at a high point — just as you're expecting to hear what happens next in the exciting story — moving on to continue where he left off in a different story. Daisey is incredibly smart, not just in his wealth of knowledge, but in his comedic skills as well. In predictable setups, he makes completely unexpected jokes. His gestures and expressions are enough to make people laugh even without dialogue. He furrows his brow in frustration, and he sculpts the air in front of him with his hands as if it were clay, grasping with his hands in emphasis."
— Charleston City Paper



TESLA, EDISON, MICROSOFT, WAL★MART AND THE WAR FOR TOMORROW

MONOPOLY!

MAY 1-5 • Zero Arrow Theatre

In this devastating monologue about monopoly and its discontents, Mike Daisey explores the warped genius of inventor Nikola Tesla and his war with Thomas Edison over electricity — alternating current versus direct current — a battle that etched itself into the streets of New York City itself. This thread loops and whorls around Microsoft's historic antitrust lawsuit, the secret history of the board game Monopoly, and ultimately the story of Daisey's hometown and its one remaining retailer: Wal-Mart. As subversive as it is hilarious, **Monopoly!** illuminates the issues we confront under corporate rule, and explores the choices and struggles individuals face living in a system that recognizes only profit and loss.

ANNOUNCING A.R.T.'

Don Juan Giovanni & Figaro

after Mozart, Molière, and Beaumarchais
directed by Dominique Serrand
in association with Theatre de la Jeune Lune
September 1 – October 6 • Loeb Stage

Our friends at Theatre de la Jeune Lune (*Carmen*, *The Miser*, *Amerika*) have created a unique pair of productions that combine the beauty of Mozart with the brilliance of two of France's greatest comic writers.

Don Juan Giovanni joins *Don Giovanni* with Molière's *Don Juan* to form a cross-country road trip that skewers notions of love, sex, and hypocrisy; **Figaro** unites Mozart's sublime *Marriage of Figaro* with Beaumarchais' revolutionary comedy of intrigue and seduction.

The productions are performed in repertory on one set, with a chamber ensemble accompanying a cast of actors and opera singers that includes Steven Epp (Harpagon in *The Miser*) and the principals from *Carmen*. An outstanding theatrical event, not to be missed!

"In its singing and beauty, in its provocative stage pictures and erstwhile stand-up comedy, the production leaves you grasping for superlatives. It is a wondrous work."

— Minneapolis *Star Tribune* on *Don Juan Giovanni*

Subscribers can choose either opera for their series. The second opera can be added at a discounted price when single tickets go on sale.



Donnie Darko

based on the screenplay by Richard Kelly
directed by Marcus Stern
October 27 – November 18
Zero Arrow Theatre

During the presidential election of 1988, Donnie Darko, a troubled teenager, encounters a six-foot rabbit named Frank, who tells him the world will end in 28 days, 6 hours, 42 minutes, and 12 seconds. Donnie returns home to discover that a jet engine has crashed through his bedroom — and so begins one of the strangest and most haunting stories ever told.

A new adaptation of the 2001 cult film (which featured Drew Barrymore and shot Jake and Maggie Gyllenhaal to fame), **Donnie Darko** is a mind-bending work of science fiction with a rollercoaster plot that leaps from metaphysics to time travel. Marcus Stern, director of *The Onion Cellar* returns to Zero Arrow Theatre to create this stage version of one of the most talked-about films of the past decade.

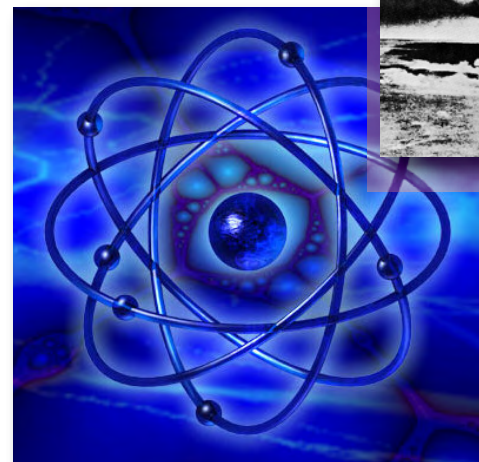
left: photos from the A.R.T. Institute production of *Donnie Darko* directed by Marcus Stern.



Copenhagen

by Michael Frayn
directed by Scott Zigler
November 24 – December 23 • Loeb Stage

In 1941 the German physicist Werner Heisenberg traveled to Copenhagen to meet his Danish counterpart, Niels Bohr. Old friends and colleagues, now they found themselves on opposite sides in a world war, and embroiled in a race to create the atom bomb. Why Heisenberg went to Copenhagen, and what he wanted to say to Bohr, are questions that have intrigued and divided historians and scientists ever since. Michael Frayn's play about their historic meeting has become a classic of modern drama — a meditation on friendship and moral responsibility, by turns intellectually dazzling and deeply moving, that journeys through the realm of science and beyond. Featuring Will LeBow, Karen MacDonald, and John Kuntz.



No Child

written & performed by Nilaja Sun
January 3 – February 3 • Loeb Stage

Nilaja Sun worked as a teaching artist at a high school in the Bronx, where every day the students face huge challenges in simply coming to school. She directed them in a play, and their trials and triumphs form the basis of **No Child**. In a performance reminiscent of *The Syringa Tree*, Nilaja herself takes all the parts, transforming into the students, teachers, parents, administrators, janitors and security guards who inhabit our public schools and shape the future of America.

An award-winning hit in New York, **No Child** is a virtuosic performance, joyous and heart-wrenching. In Nilaja's words, "I created this piece to be a snapshot from the trenches, something entertaining and provocative that'll get people talking about the state of our public schools."

"Marvelous! Touching and funny."

— New York Times

"Astounding! Sun brings us not her world but the world. An object lesson in what should not be missing from any life curriculum: hope."

— New Yorker

S 2007-08 SEASON



Julius Caesar

by William Shakespeare
directed by Arthur Nauzyciel
February 9 – March 22 • Loeb Stage

One of the greatest theatrical studies of tyranny, revolution, and civil war, **Julius Caesar** is also a highly personal play — a breathless, gripping portrayal of friendships and alliances torn apart by political ambition and the intoxicating effects of power.

Centered around three of Shakespeare's most vivid characters — Caesar, Brutus, and the young Mark Antony — the play contrasts a vast historical canvas with the private fears and dreams of men whose words can change the world.

This is the first production of **Julius Caesar** in the A.R.T.'s history, staged by the talented young French director Arthur Nauzyciel.



Elections and Erections

A Chronicle of Fear & Fun

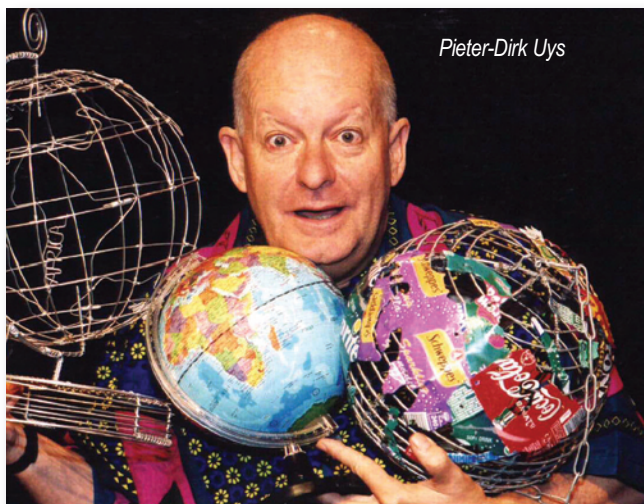
written and performed by Pieter-Dirk Uys
U.S. premiere
April 2 – May 4 • Zero Arrow Theatre

"Fighting fear and political madness with humor has been my way of life since the 1970s. I always said that the previous government wrote my material for me. That's why I didn't pay taxes; I paid royalties."

— Pieter-Dirk Uys

As promised, the master satirist Pieter-Dirk Uys will return to Zero Arrow with his long-awaited **Elections and Erections**, postponed from this season.

After the phenomenal success of **Foreign AIDS** in the A.R.T.'s 2005 South African Festival, we invite you to spend a second evening in the company of Nelson and Winnie Mandela, Desmond Tutu, Mrs. Evita Bezuidenhout ("the most famous white woman in South Africa") and of course their alter ego, Pieter-Dirk Uys and his latest, most outrageous attack on political outrage, which underlines the "mock" in democracy and exposes the "con" in reconciliation.



"Tremendously moving . . . drop-dead delicious!" — *Boston Globe* on **Foreign AIDS**

"Sharply funny . . . Uys's attacks prove that satire can be a positive force for good."

— *The Guardian* (London) on **Elections and Erections**



Nilaja Sun in **No Child**



Cardenio

by Stephen Greenblatt and Charles L. Mee
directed by Les Waters
U.S. premiere
May 10 – June 1 • Loeb Stage

Shakespeare scholar Stephen Greenblatt and playwright Charles Mee have joined forces to produce a mid-summer comedy of love based on **Cardenio**, a play by Shakespeare that was lost soon after its first performance. Fragments survive, which Greenblatt and Mee have woven into a contemporary reconstruction of the story, now set at a wedding party on the terrace of a villa in the Umbrian hills.

Shakespeare's fingerprints are all over this sparkling new version, from the crisscrossing of suspicious lovers to a cunning Iago-like meddler, from soliloquies (reimagined as wedding toasts) to overheard conversations, from the dream of passion to the pleasures of music and dance.

Stephen Greenblatt is one of this country's leading Shakespeare scholars, author of *Will in the World* and a professor at Harvard. Charles Mee is well known to A.R.T. audiences for his ingenious plays and adaptations, including **Full Circle**, **Snow in June**, and **bobraschenbergamerica**.

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for details.

Four Men's Land

by Katie Rasor

Two veterans of theatre, film, and television will take the A.R.T. mainstage by storm in David Wheeler's production of Harold Pinter's **No Man's Land**. Paul Benedict and Max Wright are joining forces for the first time in this production, but they're no strangers to the A.R.T.

Even though Max Wright spent several years as Willie Tanner on *ALF*, he has even more experience with Shakespeare than with extraterrestrials. Wright earned critical acclaim for his 1998 Lincoln Center performance as Sir Andrew Aguecheek in **Twelfth Night** with Helen Hunt and Paul Rudd (seen on WGBH's Great Performances), and won a Tony nomination for his performance as Pavel Lebedev in **Ivanov** earlier that year. He particularly loves Chekhov and performed in Andrei Serban's 1977 production of **The Cherry Orchard** at Lincoln Center.

Wright first got interested in acting at Wabash College where theatre was an extracurricular



activity. He quickly transferred to Wayne State University in his native Detroit, where there was a fine theatre department and "two exceptionally gifted men: Richard Spear and Russ Smith, to whom," he says, "I owe everything." He also attended the National Theatre School of Canada but considers his real training the years he spent in repertory companies all across the country, including six seasons at Arena Stage.

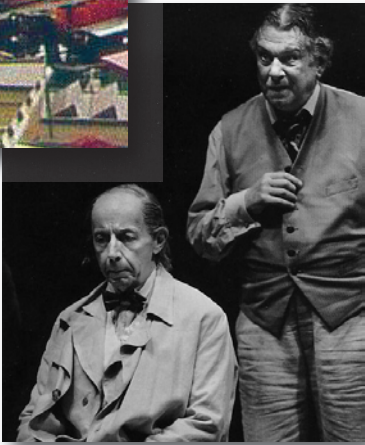
His first Broadway show was **The Great White Hope** in 1968. After performing again in repertory companies, Wright returned to New York, where between 1977 and 1981 he appeared on Broadway in seven productions, five of which were classical revivals. After 1981 he began working in television. He can be seen in scores of television shows (including twenty-six episodes of *The Buffalo Bill Show* with Dabney Coleman) and a handful of films starting with *All That Jazz* (1979) and ending with *A Midsummer Night's Dream* (1999).

Wright's collaboration with the A.R.T. dates back to its first season in 1980 when he performed in **A Midsummer Night's Dream**, **The Inspector General**, and **Happy End**. He has worked on three occasions with David Wheeler. "I love and respect the man and his work," Wright says. "He's a real joy to work with. He has an infectious enthusiasm, a seemingly limitless delight in the work, razor sharp analytical powers and a great-hearted love of actors; all of which make him the best of all possible fellows to help a guy to mine the depths of a character or a situation or a piece of literature, and the most congenial possible fellow when you just have to muck about in the shallows." Wheeler



united Benedict and Wright for this project. Although both have worked extensively with Wheeler before and have appeared at the A.R.T. separately, **No Man's Land** marks their first production together.

If you missed Paul Benedict's performances at the A.R.T. as Chulkutrin in **Journey of the Fifth Horse** and Freddy in **Picasso at the Lapin Agile**, there's still a good chance that you've seen him before. A Hollywood and Broadway regular, Benedict has taken on a wide range of character roles over the years. He is probably best known as Harry Bentley on *The Jeffersons*, or as the Number Painter on *Sesame Street*, but has also appeared on many popular television shows from *Kojak* to *Seinfeld*. Younger viewers will recognize him as a regular in Christopher Guest's cult-classic "mockumentaries" *This is Spinal Tap* and *Waiting for Guffman*. He has appeared in more than fifty movies, including *The Freshman*, *The Goodbye Girl*, *Jeremiah Johnson*, and *The Adams Family*.



Although he is often mistaken for an Englishman because of his work on *The Jeffersons*, Benedict is a Massachusetts native. He got his start here in the theatre at the Charles Playhouse, working as a janitor. He describes his journey from janitor to actor:

"Within a month, people asked me to help build the sets and run the box office. After another month, somebody said 'would you like to do a walk-on role?'" He then managed a local coffeehouse where three nights a week, he and other local actors performed until they raised enough money to rent a loft on Charles Street. They created a ninety-nine-seat theater (with chairs salvaged from closed movie houses) called the Image Theatre, and it was there in 1963 that David Wheeler recruited him for the Theatre Company of Boston. At Wheeler's suggestion, Benedict also began directing during his six years at the Theater Company of Boston. He debuted as a director with



Icarus' Mother, by the then unknown, young playwright Sam Shepard.

From Boston, Benedict moved to New York, appearing off-Broadway in such hits as **Little Murders**, **The White House Murder Case**, and **Live Like Pigs**, and directing numerous off-Broadway shows including **Frankie and Johnnie in the Claire**

de Lune, **Bad Habits**, **The Kathy and Mo Show**, and **It's Only a Play**. On Broadway he directed **Any Given Day** and performed in **The Music Man**,



and co-starred in Eugene O'Neill's **Hughie** opposite Al Pacino, who had acted with him in the 1960s in Boston under David Wheeler.

This spring, Wheeler and Benedict will continue their long-standing collaboration with Pinter's **No Man's Land**. Having extensive acting experience with Pinter's plays as well as having met him, Benedict is pleased that this piece will mark his return to the A.R.T.: "**No Man's Land** has great darkness in it because it's a play about old age and

far left: Max Wright in *Alf*.

near left: Max in **Twelfth Night**

at Lincoln Center with Brian Murray.

bottom: Max and Mark-Linn Baker in

The Inspector General at the A.R.T.

top left: Paul Benedict and Cherry Jones in

Journey of the Fifth Horse at the A.R.T.

top middle: Steve Martin and Paul on the set of

The Man with Two Brains.

top right: Paul (front left) with the cast and crew of

the original production of

Frankie and Johnnie in the Claire de Lune

(Kathy Bates and Kenneth Welsh, center and right)

which Paul directed.

above: Paul with Bill Camp in Steve Martin's

Picasso at the Lapin Agile at the A.R.T.

impending death, but at the same time it's incredibly funny. Sometimes Max and I in our readings with David can't get through parts of it without cracking up. I love that the audience gets to have both."

Katie Rasor is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.



The **No Man's Land** cast also includes **Lewis Wheeler** as Briggs and **Henry David Clarke** as Foster.



Lewis Wheeler is the son of David and his wife, actress Bronia Wheeler; he studied theatre and film at Cornell University and received an MFA from the American Film Institute. His recent theatre credits include **A Number** and **The Glass Menagerie** at Lyric Stage; **Silence** at New

Repertory Theatre; **Macbeth** and **The Taming of the Shrew** at Commonwealth Shakespeare Company; **Arcadia** (IRNE nomination for Best Actor) and **Troilus and Cressida** at the Public Theatre; he also appeared at Huntington Theatre, Stoneham Theatre, and the Vineyard Playhouse. His film and television credits include Disney's *Underdog* and *The Game Plan*, Miramax's *Gone Baby Gone* and a recurring role on Showtime's *Brotherhood*.



Henry David Clarke is graduating this year from the A.R.T./MXAT Institute for Advanced Theatre Training, where he was seen in **Zoya's Apartment**, **Kate Crackernuts**, and **Betty's Summer Vacation**. He spent four seasons with Shakespeare & Co, appearing in **A Midsummer Night's Dream**, **Henry V**, **Richard III**, among others. He has performed with SourceWorks, Icarus, and SKT in New York City, with SpeakEasy in Boston, and on PBS in "Brush Up Your Shakespeare" and "Evening at Pops."

NO MAN'S LAND at a glance

May 12 – June 10 • Loeb Stage

by Harold Pinter

directed by David Wheeler

set design J. Michael Griggs
costume design David Reynoso
lighting design Kenneth Helvig
sound design David Remedios

CAST

Hirst Paul Benedict*
Spooner Max Wright*
Foster Henry David Clarke
Briggs Lewis Wheeler*

Director's Sponsor – Joel and Lisa Alvord

Production Sponsor – Paul and Katie Bittenwieser

SYNOPSIS

An aging writer named Hirst finds himself in "the last lap of a race" he has "long forgotten to run." He brings home Spooner, a down-at-heel poet he has encountered in a pub. The older men reminisce about their pasts, which may or may not intersect. Another pair of men burst in and claim to be Hirst's young servants; but who is really the master here? Who is trapped and who is free? The booze flows, the facts get slippery, and nothing is exactly what it seems. Hirst is caught between the peril of old age and a youth that may have been a lie, in a "no man's land . . . forever silent."

Marcus Stern & Scott Zigler

by Heather H. Helinsky

A.R.T.'s resident directors take on Durang and Ionesco with the graduating Institute actors.

When Christopher Durang's **Betty's Summer Vacation** received an Obie Award for playwrighting in 1999, the play's dark satire on America's obsession with celebrity crimes hit a nerve. The sensational trials of Lorena Bobbitt and the Menendez brothers flooded the national consciousness. Viewing this world from the wide-eyed perspective of Betty, an innocent searching for peace at the seashore, Durang takes the audience on a carnival thrill ride, making it laugh without minimizing the violence.

Durang's plays balance the exorcism of his personal demons while pointing fingers at society's foibles. Encouraged by Robert Brustein while still a student, Durang developed into a playwright who pushed the boundaries of comedy. His plays are raucous and side-splittingly funny without compromising pathos. After losing his mother to cancer, Durang rejected the theology of his Catholic upbringing for an existence without



absolute truth. His plays search for meaning while exploring the comedy of a world without a roadmap. Like Trudy and Keith in **Betty's Summer Vacation**, his characters are often scarred from dysfunctional families, and they desperately look for justice in an unjust world.

"Parody, to me, is a fun way to celebrate something you love, while satire is a way to point out stupidities or destructiveness in some subject that upsets you," says Durang. Parodying T.V. sitcoms, characters enter Betty's rental shorehouse with a convenient speech informing the viewers of their stereotype: the talkative best-friend Trudy, the suspiciously sensitive Keith, the womanizing, athletic Buck, and the interfering, fun-loving mother, Mrs. Siezmagraff. Durang gives Betty comic situations to react to that grow increasingly disturbing. Trapped with housemates who begin to feed their darker desires for sex and murder, Betty finds her voice. "We've had enough for one day. Life has to have some dignity too, it's not all disgusting and vicious."

Marcus Stern, director of such A.R.T. productions as **The Onion Cellar**, finds Durang's plays compelling. Brustein brought Stern to the A.R.T. after seeing his production of Martin Crimp's **The Treatment** at the Public Theatre. Brustein was struck by Stern's "electric imagination, suggestive yet precise imagery, and depth of feeling." Stern, who is also a photographer, uses a visual vocabulary that remains true to the text and at the same time creates a dreamscape. Brustein believes "Marcus's greatest contribution to the A.R.T., aside from his wonderful work with undergraduates, is his capacity to mark each new venture with originality and daring. He never repeats himself."

Stern, who has directed several Durang plays before, including **The Nature and Purpose of the Universe** and **The Marriage of Bette and Boo**, was drawn to **Betty's Summer Vacation** because "it is simultaneously a dark, twisted world while also being entertaining. All Durang's characters have a wounded heart trying to heal." Upon first reading, Stern found the play suspended between brutality and forgiveness. Betty, trapped with her housemates, witnesses the dysfunctional relationship between an Auntie Mame-like mother and her sexually abused daughter. Betty also battles with her mother, who chides her over the phone. "Fine . . . fine . . . I'll marry one of them," retorts Betty, "Do you want me to marry the macho pig or the serial killer?"

Stern found the wild swings in character between comedy and pathos a great educational opportunity for the second-year acting students at the Institute for Advanced Theatre Training. "Everything has to be based on the reality of that absurd world. The actors have the opportunity to go as big as they need to in the same way that cartoons like *Shrek* can be both real and wildly entertaining." The challenge, then, for actors is to embrace Durang's outlandish situations while grounding them in reality.

Durang's world, where characters thrive on violence and sensationalism, becomes even more relevant as hard news gives way to entertainment and the public's appetite for celebrity. Kristen Frazier, the second-year Institute actress who plays Betty, confesses that after reading the play she "bought *People*

Magazine for the first time in years. The noise in the media feels so hollow. This play made me feel like I had to get back in touch again with the noise to understand it. In undergrad, I had a roommate who used to watch those *100 Most Popular Celebrity Countdown* shows and I would get sucked in. What is different from who we were ten years ago is now we have IPODs, people create a soundtrack to their lives. We substitute external sounds for our own personal noise."

For Stern, **Betty's Summer Vacation** reveals the desire to fill our minds with the noise of someone else's story to escape personal demons. "The desire for mental and emotional noise is everywhere today. People are afraid of silence. No one wants to be quiet inside. Society is clamoring for more and more outside noise and sensational news so we don't have to listen to our inner voices." Durang dramatizes how people want to be entertained by the racket to avoid looking within. Despite Durang's demented escalation of events, Betty escapes the beach house and to find redemption. Within this meaningless noise, Durang allows a moment of quiet hope.

Betty's Summer Vacation is the fourth of five productions for the Institute season at the Zero Arrow Theatre. This year's season, which included the screwball comedy **The Front Page**, followed by Sheila Callaghan's **Kate Crackernuts** and Mike Leigh's **Abigail's Party**, explored the tricky balance between characters with tragic emotions trapped within a comic, absurd world. Scott Zigler, director of



the Institute, believes presenting contemporary plays deepens the relationship between the Institute and the A.R.T., making the Institute the primary venue for showcasing new dramaturgy. "Theatres have to give voice to writers whose plays reflect the current time. Young actors embrace the opportunity to bring to life a voice that is born of the same period they are living in. It's important to do work that speaks immediately to right now."

"Humor," said Eugene Ionesco, "is becoming aware of the absurdity while continuing to live in absurdity." Ionesco, along with Samuel Beckett and Jean Genet, startled audiences with plays that created a new stage vocabulary to dramatize Existential dilemmas. Existentialism had sprung up in the cafes of Saint-Germain-des-Pres as a response to the nightmare of World War II. Martin Esslin minted the term "theatre of the Absurd" to explain similarities among these international playwrights living in Paris. Esslin borrowed the term "the absurd" from Albert Camus, who coined it to stand for our longing for meaning in a meaningless universe. Laughter was one of these similarities, laughter that made the audience recognize the absurdity of existence "while continuing to feel love and pain."

In a letter from 1979, Ionesco wrote he wanted to "blow up the theatre . . . I knew very well that I was [writing] . . . an anti-play." In an essay called "False Causality" he dismissed traditional theatre because it eliminated the "wasted moments of real existence." In the early 1950s, he figured out how to create entertaining anti-theatre from "moments when nothing happens." Discarding plots, psychology, coherent dialogue, and the distinction between tragedy and comedy, Ionesco wrote tragic farces in which he sought to amuse audiences by finding humor in the absurd.

In his play **Slaughter Games** (often translated as **The Killing Game**), a deadly plague strikes an unknown town. Fear and greed explode, triggering "justifiable" murders. In seventeen short scenes, no one, neither rich nor poor, young nor old, innocent nor guilty, escapes death. Politicians attempt to control the mayhem, making empty promises of victory. Only an old man and woman, who wisely accept the absurdity of their situation, manage to find happiness within their meaningless existence. The old man, tired and bored with life, loves the old woman with all his remaining strength. "I find myself fulfilled," says the old woman, "by the mysterious presence of the world that surrounds me and by the knowledge that I exist. I never felt the need to know more than that."

Ionesco based **Slaughter Games** on Daniel Defoe's *A Journal of the Plague Year*. Ionesco was not the first Existentialist to find inspiration in Defoe's novel and use the

plague as a metaphor. Albert Camus' *La Peste* allegorizes the Nazi occupation of France as a deadly pestilence. "There have been as many plagues in the world as there have been wars," writes Camus, "yet plagues and wars always find people equally unprepared." In his masterpiece, Camus suggests solutions to the Existential riddle.

Defoe's *Journal of the Plague Year*, based on London's 1665 epidemic, assumes that plagues are sent by God to punish the wicked. Defoe pins the blame on the vices of the court of Charles II. For Defoe, no one escapes "the common Grave of Mankind, as we may call it, for here was no Difference made, but Rich and Poor went together." Both Camus and Ionesco reinterpreted the plague without falling back on a theological justification for evil. Instead of a vengeful God punishing sinners, they see behind the scourge the indifference of a chaotic universe.

In *Fragments of a Journal*, published two years before the premiere of **Slaughter Games**, Ionesco fantasizes what it would be like to die. In one passage, analyzing Plato's *Phaedo*, Socrates's death affects him deeply. He concludes that great philosophers, for all their words, die. But Ionesco doubts if death can ever be so "serene". Yet Ionesco believes that art conquers death. "It's to Death, above all, that I say 'Why?' with such terror. Death alone can, and will, close my mouth." Ionesco's response was to write to prove after his death that he had once existed. "I have written a whole set of plays," he notes, "to confirm to myself what I have always known: the strangeness of the universe, the banality of ordinary life shot through by horror."

In the face of death, Defoe sought his audience's tears; Ionesco seeks their laughter. Defoe's plague ends in survival, Ionesco's in oblivion. Characters appear and reappear "as in a Punch and Judy show." In *Notes and Counternotes*, Ionesco explains his childhood fascination with Punch and Judy. The squabbling puppets dramatized for him the balance between life's tragedy and comedy. Puppets that talked, moved, and clubbed each other were for Ionesco "truer than truth...an infinitely simplified and caricatured form, as if to underline [life's] grotesque and brutal truth." Calling for a large number of actors to create crowds, Ionesco suggests scenes would be "better with huge dummies, either real puppets or painted papier-mache figures." Jorge Lavelli, however, who directed the French premiere, staged it with a large cast. The ensemble gave **Slaughter Games** a rhythm that conveyed Ionesco's madcap, illogical world.

Scott Zigler, Head of the Institute for Advanced Theatre Training, has wanted to direct **Slaughter Games** since 1992. As Artistic Director of the Atlantic Theater Company, Zigler commissioned a new translation from Michael Feingold, theatre critic for the *Village Voice*. Zigler finds "eerie" the degree to which **Slaughter Games** presages the AIDS epidemic. Besides being an ideal ensemble piece for the Institute class of 2007, Ionesco's play is "a blistering examination of how different parts of society respond to such a crisis."

Zigler, who first encountered the Absurdistists by reading Beckett in high school, discovered that they reflected his own view of the world. "I was stunned, heartened, and encouraged to find playwriting that was so elegant and simultaneously so abstract. I felt I was encountering an artist who experienced the world as I experienced it." Zigler also cites Preston Sturges' **Sullivan's Travels**. In Sturges's film, a successful director sets out to make a serious work about the Depression, but through a series of absurd events, the director learns the value of laughter.

"Laughter is part of the human experience," says Zigler. "To entertain in theatre is a worthy aspiration." **Slaughter Games**, which critics have called one of Ionesco's most derisive plays, avoids pity by forcing the audience to keep their distance through laughter. "It has been said," declared Ionesco, "that what distinguishes man from the other animals is that he laughs." By making us laugh at the inevitable, Ionesco transforms the fear of dying into the joy of living.

DON'T MISS THESE TWO UPCOMING INSTITUTE PRODUCTIONS

BETTY'S SUMMER VACATION

by Christopher Durang
directed by Marcus Stern

March 23, 25, 29, 30 7:30pm
Mar 24, 31 2pm & 7:30pm
ZERO ARROW THEATRE

SLAUGHTER GAMES

by Eugene Ionesco
directed by Scott Zigler

June 1, 3, 6, 7, 8, 9 7:30pm
June 2 2pm & 7:30pm
ZERO ARROW THEATRE

\$10 general admission
\$5 students, seniors &
A.R.T. subscribers

"It's a matter of disposition," exclaims the old woman, "one is either a refuser or an accepter. I'd dance and shout for joy and if you'd let me, I'd sweep you off your feet with my happiness. Let's dance."

Heather L. Helinsky is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

photos from far left: *The Dresden Dolls* in **The Onion Cellar** directed by Marcus Stern at Zero Arrow Theatre.

Christopher Durang's **The Marriage of Bette & Boo** directed by Marcus Stern.

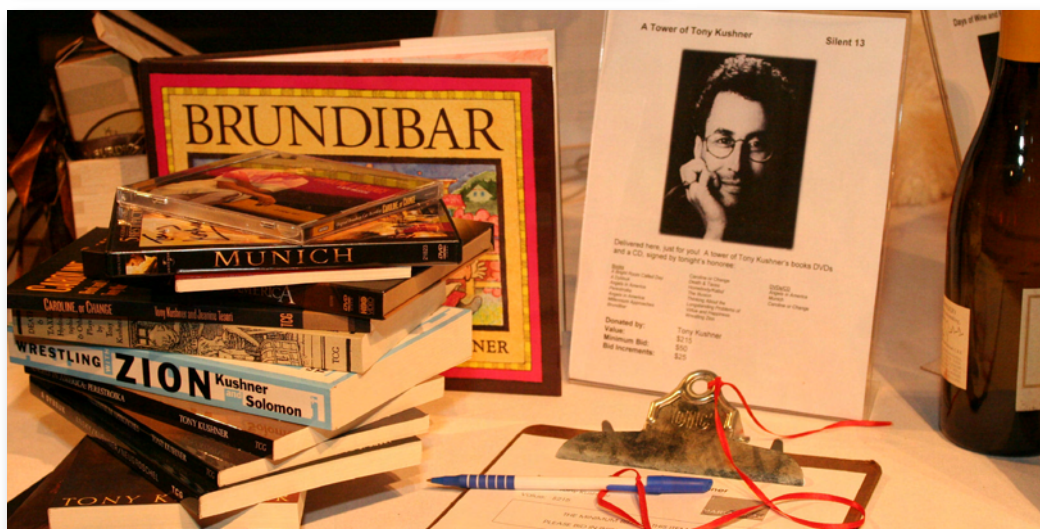
Jack Willis, Brooke Adams, and Tony Shalhoub in David Mamet's **The Old Neighborhood** directed by Scott Zigler.

Randy Danson, Karen MacDonald, Sean Dugan, and Jeremy Geidt in **The Cripple of Inishmaan** directed by Scott Zigler.



pARTy 2007!

It was an evening of transformations on Monday, March 5, for 280 guests at the American Repertory Theatre's annual gala event, pARTy. The event raised over \$275,000 for the theatre and its Institute for Advanced Theatre Training. Chaired by Mary Wendell, the pARTy committee members guided the transformation of a vacant retail space at Brighton Mills into a moveable feast. Tony Kushner received the Robert Brustein Award, Robin Young from WBUR's "Here and Now" spoke of her experience as the Newsreader in A.R.T.'s recent production of **Wings of Desire**, and Mam Smith, aerialist and Marion in **Wings of Desire**, performed. Hercules Pappachristos led A.R.T.'s guests through a live auction, and music was provided by The Map of the House Band and Marakutaia Group.



In photos, clockwise from top row:

- Associate Artistic Director Gideon Lester with pARTy Chair, Mary Wendell.
- **Wings of Desire** cast members Robin Young and Mam Smith.
- Fumi and Kako Matsumoto.
- Tony Kushner received the Robert Brustein Award (l to r): Doreen Beinart, Honoree Tony Kushner, A.R.T. Senior Actor Jeremy Geidt, and Founding Director and Creative Consultant Robert Brustein.
- Members of the pARTy Committee gathered for a picture (l to r): Mary Pfeifer Lentz, Page Bingham, Sally Miller, Michael Jacobson, Mary Wendell, Martha Cox, Emily Karstetter, and Ann Gund. Committee members not pictured are Kathy Connor, Beth Kurtin, Rebecca Milikowsky, Jackie O'Neill, Beth Pollock, and Sam Weisman.
- The Office of the President & Provost of Harvard was well represented with staff members and friends: front row (l to r): Trinette Faint, Neeley Wakeman, Liz Flanagan. back row (l to r): B.J. Richards, Elton James, Brooke Pulitzer, and Steven Bartek.
- Honoree Tony Kushner donated a stack of scripts and DVDs to the silent auction.
- Sheldon Appel and Advisory Board Member Beth Pollock.
- Milton friends George and Jennifer Nelson and Curt and Sarah Smith.
- Aerialist Mam Smith choreographed a performance especially for the pARTy (center photo).

pARTy photos by Karen Snyder.

The Season Continues

The American Repertory Theatre's 2006-07 fundraising season is now in full swing as we enter the final phase of our annual fund drive.

Each year the A.R.T. conducts its annual fund drive in conjunction with our performance season. Starting in the fall and closing on July 31, the drive supports our work on stage, and off, as well as the young artists in our Institute for Advanced Theatre Training.

Ticket prices cover only half the costs of producing our season, with our yearly appeal contributing most of the remaining needed funds. Our patrons, friends and supporters renew their belief in our artistic mission, and demonstrate that belief through donations to the annual fund.

A.R.T.'s overall goal for annual support for the year is just under two million dollars, with a third of that coming from individual donors — like you! Because of the generosity of our donors we currently show an increase in giving over last year. But, we're not through yet! Even with this generosity, we need our previous donors to continue their support — and we need new donors to join others who share their commitment to the caliber of theatre seen on our stages.

Please support A.R.T.'s annual fund by mail, phone, or by visiting our website. Donations to the annual fund are tax-deductible to the extent the law provides, and are greatly appreciated by the artists at the American Repertory Theatre and the communities we serve. Please help us finish our season with your support.

Call: 617-496-2000 X 8832
Visit: www.amrep.org
Mail: Development Department
American Repertory Theatre



TRANSFORMING

American Repertory Theatre
and Institute for Advanced Theatre Training

THROUGH YOUR SUPPORT

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Your gift will make a difference!

Call: 617-496-2000 X8832

Visit: www.amrep.org

Mail: Development Department
American Repertory Theatre
64 Brattle Street
Cambridge, MA 02138



Harold Pinter's
The Birthday Party:
Karen MacDonald,
Tommy Derrah
Photo: Richard Feldman

pARTy Auction Donors

Many businesses and individuals added to the success of our event with donations of goods and services to our auction.

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Jean Rudnick

The A.R.T. community lost a longtime friend and loyal supporter when Jean Rudnick passed away on February 6. A member of the Advisory Board since 1983, Jean was engaged to the fullest in the life of this organization. Until she became ill, she was an elegant and witty presence at every A.R.T. and Institute opening. Jean often referred to herself as the mother of the Institute, but in truth she was the mother of us all. She is greatly missed.



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	A	B
Fri/Sat evenings	\$76	\$53
All other perfs	\$66	\$38

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Fri/Sat evenings	\$50
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box office hours

LOEB STAGE

Tuesday — Sunday	noon — 5pm
Monday	closed
Performance days	open until curtain

preplay discussions

Preshow discussions one hour before 7:30 curtain led by the Literary Department. **Loeb Stage only.**

No Man's Land

Wednesday, May 30, Thursday, May 31,
Sunday, June 3

playback

Post-show discussions after all Saturday matinees. All ticket holders welcome.

new! exchanges for single ticket buyers

Now single ticket buyers can exchange for a transaction fee of \$10. As always, A.R.T. subscribers can exchange for free!

discount parking LOEB STAGE

Have your ticket stub stamped at the reception desk when you attend a performance and receive discounts at the **University Place Garage** or **The Charles Hotel Garage**.

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Discount parking is available at the **Harvard University lot at 1033 Mass. Ave. (entrance on Ellery Street.)** There is also valet parking available at the nearby Grafton Street Pub & Grill. See page 9. Go to www.amrep.org/venues/zarrow/ for more information.

A.R.T.

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Performance Times
Tue/Wed/Thu/Sun eves – 7:30pm
Fri/Sat evenings — 8pm
Sat/Sun matinees — 2pm

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☐ Please sign me up for ART-LIST and keep me informed of upcoming events and special offers by e-mail. e-mail address: _____

Choose your day and time:

Day of Week : _____

Seating Section: ☐ A ☐ B

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UPCOMING EVENTS

ON THE LOEB STAGE

The Three Lives of Lucie Cabrol

adapted from John Berger's short story **April 6-14**

The Way of the World by William Congreve **April 27 – May 5**

IN THE LOEB EX

Julius Caesar by William Shakespeare **March 22-24**

Reception by L.M. Vincent **April 5-7**

Fabulation by Lynn Nottage **April 12-14**

Cabaret by Kander & Ebb **April 19-21**

Who's Afraid of Virginia Woolf by Edward Albee **April 27 – May 5**

The Boxing Match short plays by Bertolt Brecht **May 11-16**