

# ARTicles

American Repertory Theatre

**CREATE YOUR OWN  
SERIES**

**CHOOSE ANY 4  
OR MORE PLAYS!**

See pages 10-12 for details.

vol. 6 no. 1

August, 2007



**Don Juan Giovanni**  
in repertory  
August 31 – September 29  
Loeb Stage



**Figaro**  
in repertory  
September 7 – October 6  
Loeb Stage



**Donnie Darko**  
October 27 – November 18  
Zero Arrow Theatre



**The Veiled Monologues**

**SPECIAL EVENT!**  
7 performances only  
October 16-21  
Zero Arrow Theatre

## 2007-08 SEASON

**Don Juan Giovanni**  
in repertory August 31 – September 29  
Loeb Stage

**Figaro**  
in repertory September 7 – October 6  
Loeb Stage

**Donnie Darko**  
October 27 – November 18  
Zero Arrow Theatre

**Copenhagen**  
November 24 – December 23  
Loeb Stage

**No Child . . .**  
January 3 – February 3  
Loeb Stage

**Julius Caesar**  
February 9 – March 22  
Loeb Stage

**Elections & Erections:  
A Chronicle of Fear & Fun**  
April 3 – May 4  
The Club @ Zero Arrow

**Cardenio**  
May 10 – June 8  
Loeb Stage

**Special Event!**  
**The Veiled Monologues**  
7 performances only  
October 16-21  
Zero Arrow Theatre

**Sxip's Hour  
of Charm**

presented with  
Amanda Palmer

The Club @ Zero Arrow  
September 14-30  
see page 8

American Repertory Theatre

64 Brattle Street, Cambridge, MA 02138

NONPROFIT ORG.  
U.S. POSTAGE  
PAID  
BOSTON MA  
PERMIT NO. 59195



Gideon Lester introduces the two “opera-plays”:  
DON JUAN GIOVANNI, based on the work of Molière and Mozart, and  
FIGARO, based on the work of Beaumarchais and Mozart

The first two productions of the A.R.T.’s 2007-08 season are a double bill – two wonderfully inventive “opera-plays” from our friends at Theatre de la Jeune Lune. You probably remember our earlier collaborations with this unique and virtuosic company from Minneapolis: **The Miser**, which was among the most successful productions in the A.R.T.’s history; our adaptation of Kafka’s **Amerika**; and Jeune Lune’s chamber version of **Carmen**, which opened our 2005-06 season with sold-out houses.

**Don Juan Giovanni** and **Figaro**, our latest collaborations with Jeune Lune, combine elements from both **The Miser** and **Carmen**. Both feature a central performance by the astoundingly versatile actor Steven Epp, who extends his journey into French classical comedy that began with his sniveling, hissing Harpagon in **The Miser**; both include the golden-voiced, gorgeous principal singers of **Carmen**, including Christina Baldwin (who played Carmen), Jennifer Baldwin Peden (Micaëla), Bradley Greenwald (Don José), Momoko Tanno (Mercedes), and Dieter Bierbrauer (Morales).

These latest productions bring together the two streams of the Jeune Lune company, the actors, trained in the rigorous physical style of the Jacques Lecoq School in Paris, and the young opera singers, who, under the guidance of Artistic Director Dominique Serrand, are superb actors in their own right. But although **Don Juan Giovanni** and **Figaro** are at times reminiscent of **Carmen** and **The Miser**, they are in truth quite new. They combine two masterpieces of French comedy with two Mozart operas, to create a form of theatre that I’ve never seen before. They are neither pure opera, nor are they exactly plays or musicals. The relationship between music and spoken text seems both natural and complex, and I think Dominique, who directed and co-authored both productions, has invented a new and powerful genre. There is no word for it, so we’re calling it an “opera-play.”

The two Jeune Lune opera-plays are separate productions, but you’ll get the most from them if you see them both, because they create a kind of dialogue with each other. Both are performed on essentially the same set by a single cast of actors and singers, accompanied by a piano and string quartet; both extend Dominique’s innovative use of video that we first saw in **Amerika**; both explore a complex master/servant relationship, with Dominique playing the aristocrats and Steven Epp both servants; each production is created as a conversation between a Mozart opera and a related French play. But the two productions treat the marriage of play and opera in very different, and equally fascinating ways, and we strongly encourage you to try them both.

recently Patrick Marber, to name but a very few. The legend varies widely, but the fundamental story remains the same. Don Juan is the world’s most successful lover, who leaves a trail of abandoned mistresses behind him everywhere he goes. He is usually accompanied by a disapproving servant, known as Leporello, Catalinón, or Sganarelle, whose name reminds us that the story was frequently borrowed by the actors of the *Commedia dell’arte*. Don Juan continues his carefree existence, ever more sure of his invincible sexual prowess, claiming divine strength, and mocking the existence of God. But his nemesis arrives in supernatural form; Juan encounters the stone statue of a Commander (sometimes the devil in disguise, sometimes the Don’s own dead father) whom he cavalierly invites to dinner. The statue duly arrives at Juan’s house, eats with him, and asks to shake his hand, whereupon Don Juan is dragged down to the fiery pit of hell, leaving his servant alone on earth.

The two most best-known versions of the Don Juan legend are Mozart’s opera, with libretto by Lorenzo da Ponte, and Molière’s play. Both were groundbreaking in their time; some critics, including Søren Kierkegaard, have argued that **Don Giovanni** is the most perfect opera ever written, and Molière’s **Don Juan** was banned as an apparent attack on the Catholic church, and only revived fourteen years after the playwright’s death.

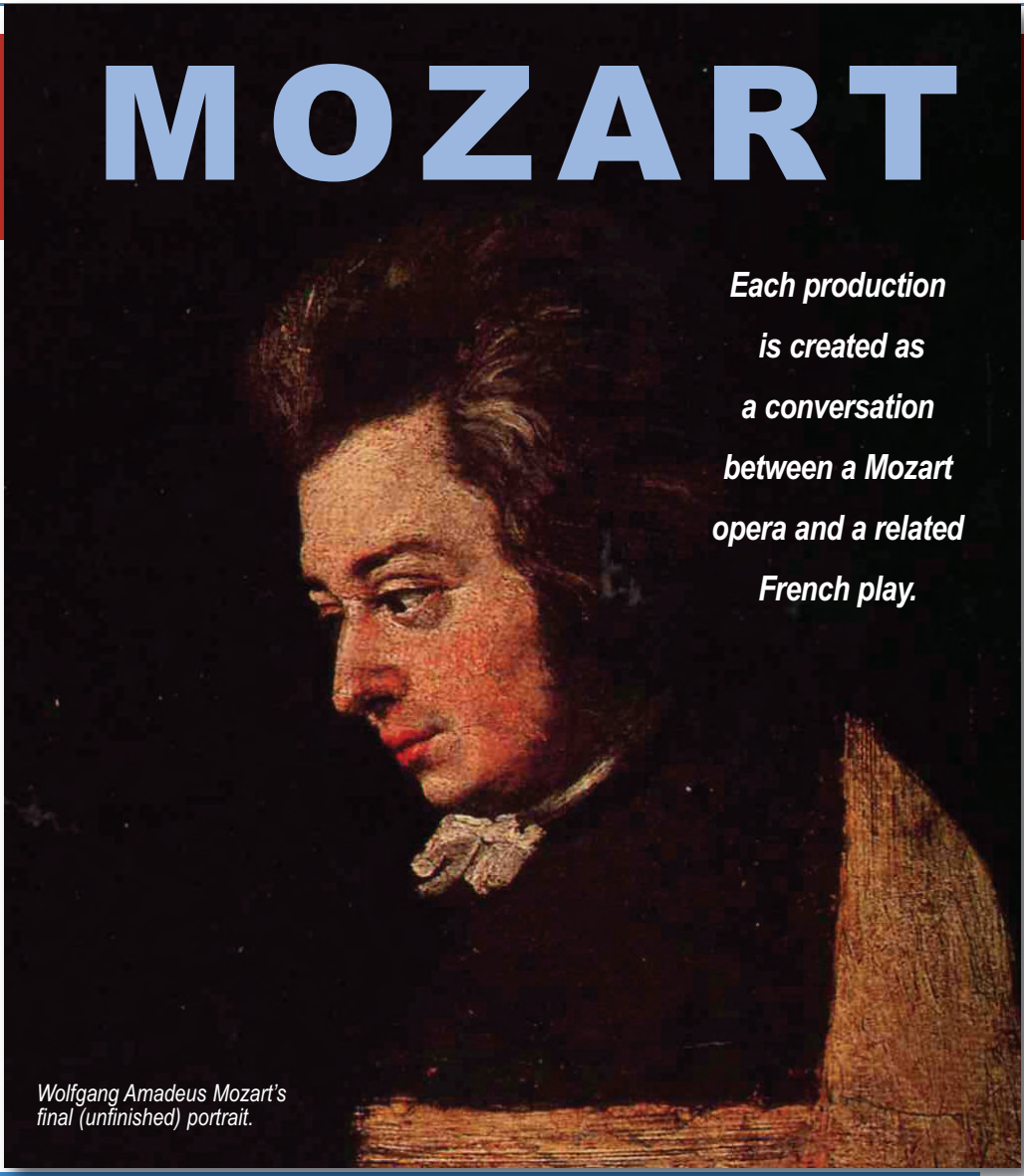
Molière and da Ponte’s renditions differ widely; indeed they come from quite different traditions of the Don Juan material. Molière wrote his comedy for his troupe of *commedia dell’arte* performers, and the play leaves much room for the dazzling physical routines associated with that style. Da Ponte, on the other hand, based his version on the text of a puppet play from northern Italy, and the narrative, particularly in the second half, is quite different from Molière’s.



## Don Juan Giovanni

The first production interweaves Molière’s tragicomedy **Don Juan** (1665) with Mozart’s might opera **Don Giovanni** (first performed in 1787.) Both are versions of the legend of Don Juan, the infamous Spanish lover, who seems to have first appeared in an early seventeenth-century anonymous Italian play called **L’ateista fulminato** (**The Atheist Struck by Lightning**), quickly followed by Tirso de Molina’s justly more famous drama, **El burlador de Sevilla y convidado de piedra** (**The Trickster of Seville and the Stone Guest**).

Don Juan quickly became a literary archetype, who subsequently appeared in plays, novels, operas, poems, and films by Goldoni, Byron, Hoffmann, Pushkin, Dumas, Baudelaire, Richard Strauss, Shaw, Bergman, Jarmusch, and most



Wolfgang Amadeus Mozart’s final (unfinished) portrait.

Many of the Don Juan stories take place on the road, as the roué and his servant journey from town to town, wreaking havoc wherever they go. Dominique Serrand has turned this traveling into the central theme of his **Don Juan Giovanni**. The opera-play is a road trip across a great, unnamed country, which seems at times to be France, Spain or Italy, and sometimes looks remarkably like contemporary America. Don Juan and his Sganarelle are taken more or less exactly from Molière, though here they live not in a palace but in a car, a *real* car that careens around the stage, serving variously as a place to hide in, a dance platform, a dangerous weapon, and eventually a metaphor for the current state of the world.



Each production  
is created as  
a conversation  
between a Mozart  
opera and a related  
French play.

# & COMPANY

## Figaro

Like **Don Juan Giovanni**, **Figaro** depicts the complex relationship between a master and servant – but there the similarity ends. While the Don Juan material is essentially a study of sexual politics and intrigue, **Figaro**, particularly in the original play by Pierre Beaumarchais, takes class and revolution as its central subject. Beaumarchais wrote a trilogy of plays about Figaro the barber and his relationship with his patron, the Count Almaviva. The first two, **Le Barbier de Séville** (**The Barber of Seville** – 1775) and **Le Mariage de Figaro** (**The Marriage of Figaro** – 1784) were immensely popular when they were first performed in Paris; indeed the premiere of **Le Mariage** was so packed that three members of the audience were crushed to death in the crowd.

The first two Figaro plays derive much of their comic energy from the class tension between Figaro and his master, and **The Marriage of Figaro** in particular is often read as a precursor to the French Revolution, which broke out in 1789. Beaumarchais tried to recapture his former success by writing a third play, **La Mère coupable** (**The Guilty Mother** – 1792) which takes place twenty years after the earlier plays. Napoleon was said to admire it, but it never attained the popularity of **The Marriage of Figaro** and **The Barber of Seville**, in part because its plot is complicated and its tone less buoyant, and also because Paris had inexorably changed, and audiences had no time for the fantastical exploits of an aging aristocrat and his wily servant.

The opera-play **Figaro** uses **The Guilty Mother** as a frame through which we view Mozart’s opera, **The Marriage of Figaro**. Serrand and Epp have reimaged the Count and Figaro in hiding in Paris, while the revolution rages around them. Old habits die hard, and the Count still tries to treat Figaro as his servant, but the power dynamic has shifted, and the household is constantly threatened by a small-scale revolution of its own.

While in **Don Juan Giovanni** the two sets of characters, operatic and dramatic, exist side by side, in **Figaro** the relationship is not concurrent but historical. The present-day Count and Figaro (or “Fig,” as the Count calls him) are played by actors – Serrand and Epp – but when they remember the past, it materializes in fragments of opera from **The Marriage of Figaro**. Thus past and present haunt each other – Fig and the Count are shadowy witnesses of their former lives, and the ghosts of the past are forever flitting around their current situation. It’s a beautiful and subtle relationship, made all the more poignant with exquisite sequences of live video, which can bring moments from the past to stunning new life. In **Don Juan Giovanni**, conversely, the video belongs not to the past but the present, conjuring up atmospheric details from a contemporary American road trip.



When I saw **Figaro** in Minneapolis earlier this year, I found it to be incredibly moving. Serrand and Epp’s portrayal of the Count and Fig, a master and servant locked in an eternal co-dependency, is by turns brutally funny and horrifying. The two of them live in a time warp, stuck between the excesses of the past and the freedom and terror of the future, frozen on the cusp of a great historical shift which, once past, will transform the world forever. The production is also a subtle but brilliant commentary on the state of American freedom; Fig seems aware that the birth of French democracy is causing ripples in the colonies across the Atlantic, though he’s not quite sure where, or what, America is. “We gave them democracy, and what did we get in return?” he complains. “The potato!”

Both **Figaro** and **Don Juan Giovanni** are wonderful adventures in theatrical invention. Each juggles two very different genres, and creates a new form in doing so, though in two very different ways. Each manages to tell two stories at once – or rather three, because they also tell a story of our contemporary world, as well as the historical past. Together they form an irreverent homage, a celebration of the genius of Mozart, Molière, and Beaumarchais, but a double bill that belongs very much to our own time. I hope that you’ll join us in welcoming these two great productions, and our friends from Theatre de la Jeune Lune, back to the A.R.T.

Gideon Lester is the A.R.T.’s Acting Artistic Director.



Bryan Boyce, Steven Epp, Bryan Boyce, Dominique Serrand in a scene from **Figaro**.  
All Jeune Lune production photos by Michal Daniel.

# DON JUAN GIOVANNI

based on the work of Molière and Mozart  
from the original production by  
Steven Epp, Felicity Jones, Dominique Serrand, and Paul Walsh

## FIGARO

based on the work of Beaumarchais and Mozart

## at a glance

in repertory August 31 – October 6 • Loeb Stage

**DON JUAN GIOVANNI** and **FIGARO**

conception by **Steven Epp** and **Dominique Serrand**

text by **Steven Epp**

music adapted by **Bradley Greenwald**

directed by **Dominique Serrand**

music direction **Barbara Brooks**  
scenography **Dominique Serrand**  
costume design **Sonya Berlovitz**  
lighting design **Marcus Dilliard**  
video design **Dominique Serrand**  
surtitles **Steven Epp**

### CAST

#### DON JUAN GIOVANNI

Charlotte  
Peter  
Don Giovanni  
Sganarelle  
Leporello  
Girl  
Commendatore  
Elvire  
Don Juan  
Donna Anna

#### FIGARO

Christina Baldwin  
Dieter Bierbrauer  
Bryan Boyce  
Steven Epp  
Bradley Greenwald  
Carrie Hennessey  
Bryan Janssen  
Jennifer Baldwin Peden  
Dominique Serrand  
Momoko Tanno

#### FIGARO

Cherubino  
Basilio  
Figaro  
Fig  
Count Almaviva  
Marcellina  
Bartolo  
Countess  
Mr. Almaviva  
Susanna

**musicians:** Barbara Brooks, piano; Daniel Stepner, violin; Julie Leven, violin; Laura Jeppesen, viola; Guy Fishman, cello.

### SYNOPSIS

#### DON JUAN GIOVANNI

Sganarelle, Don Juan’s long-suffering servant, is tired and jealous of his master’s libertine ways. Juan lurches from one sexual escape to another, while Sganarelle is left to pick up the pieces and drive the escape car. But when Sganarelle tries to raise moral objections, Don Juan runs rhetorical circles around him and persuades him to continue – and so the pattern of their life together continually repeats itself as the two of them motor across the country in an unending road trip to nowhere.

One day, at a drive-in movie, Don Juan and Sganarelle meet their counterparts Don Giovanni and Leporello. Giovanni, in disguise has attempted to seduce the wealthy Donna Anna, who runs into the street calling for help. Her father, the Commendatore, comes to her aide, but is killed in the ensuing brawl. Anna vows to avenge her father’s death.

Meanwhile Don Juan and his companions run into Elvira, Juan’s estranged wife, who is also set on revenge. And when Juan and Giovanni seduce the fiancée, a simple garage mechanic, it seems that the whole world is turning against this pair of intractable gigolos. But when Don Juan boasts that he’ll give dinner to the ghost of the murdered Commendatore, has his hubris finally gotten the better of him?

### FIGARO

We are in Paris in the year 1792, and the French Revolution is raging. Count Almaviva and his long-time servant, the barber Figaro, have taken refuge in a deserted mansion across the street from the Bastille. The Count spends most of his days hiding in a closet, with Figaro still tending to him, more or less. They bicker and insult each other, and remember their past life together in Seville – and their memories come to life before them.

Suddenly it is once again Figaro’s wedding day. The Count is plotting to seduce Susanna, Figaro’s fiancée; meanwhile a young page, Cherubino, has fallen in love with the lonely Countess.

The Old Count and Old Figaro watch as their former selves enact their inevitable patterns of seduction and recrimination. Outside the Revolution blazes, threatening to engulf the aging aristocrat – and slowly past and present seem to merge.



left: Julie Leven, Guy Fishman, Daniel Stepner, and Laura Jeppesen, musicians from the Handel & Haydn Society, will perform in both opera-plays along with pianist Barbara Brooks.





When the film *Donnie Darko* was first released in theatres, few people could have guessed that it would become one of the cult hits of the twenty-first century. Opening in October of 2001 after a lackluster marketing campaign, *Donnie Darko* appeared briefly in theatres around the country and then went straight to DVD, earning a meager half-million dollars at the box office. Within two years, however, this film about a troubled, suburban teenager played by the then-unknown twenty-year-old actor Jake Gyllenhaal became an obsession for young adults around the world, evolving from a box office flop into a cult classic.

The timing of the original release helps explain *Donnie Darko*'s trajectory from a nearly forgotten independent film to a home video and art house smash success. The film opened six weeks after September 11<sup>th</sup>, and an early scene showing a jet engine crashing down on a suburban home most likely didn't sit well with many U.S. audiences at the time. Closing after a very limited run, the movie seemed destined to fade into obscurity. For twenty-six year old director and screenwriter Richard Kelly, who had made his debut with *Donnie Darko*, the project seemed like an inauspicious beginning to his professional career. But soon everything started to turn around. Walking through the East Village just months after the film's release, Kelly spotted a poster promoting his film. A small, independent movie house, the Two Boots Pioneer Theatre, had been screening the film every Friday and Saturday night. Other

houses around the country, including the Coolidge Corner Theatre in Brookline, soon began similar screenings.

Defying traditional structures and conventional storylines, the film could never have been a mainstream Hollywood hit, even with a star-studded cast that included Drew Barrymore (who produced the film and gave the project crucial financial support through her production company Flower Films), Patrick Swayze, Mary McDonnell (Stands With A Fist in *Dances with Wolves*), and Katherine Ross (Elaine Robinson in *The Graduate*). But the film's enigmatic, open structure and storyline are precisely what have made *Donnie Darko* such a sensation with audiences around the world and especially with the devoted base of diehard Darkoists.

Set during the 1988 U.S. presidential election campaign, the film fuses sci-fi comic book fantasy, teen horror film and domestic drama. The eponymous protagonist is an intelligent, angst-ridden teenager who gets summoned out of his bed one night by a haunting figure in a bunny suit who

calls himself Frank. The frightening but strangely soothing omniscient Bunny leads Donnie to a golf course and warns him that the world will end in 28 days, 6 hours, 42 minutes, and 12 seconds. While Donnie is out sleepwalking and receiving this first message from Frank, a jet engine falls out of the sky and smashes into his bed, triggering a parallel or tangent universe that will end in 28 days. As the countdown continues over the course of the film, Frank keeps appearing to Donnie, issuing instructions that provoke him to wreck havoc around his

school and town. Meanwhile Donnie begins to see strange, liquid worms protruding out of himself and people around him. Through the intentional and unintentional help of Frank, his high school science teacher Dr. Monnitoff (Noah Wyle), his high school English teacher (Drew Barrymore), his psychiatrist (Katherine Ross), and a book titled *The Philosophy of Time Travel* written decades ago by a local centenarian known around town as Grandma Death, Donnie eventually realizes that these serpentine



wormholes may allow for the possibility of time travel. Bit by bit, he pieces together clues and signs that help him understand how he could use the wormholes to save the world from impending doom and destruction.

But what exactly Donnie sees, the logic of time travel, Frank's identity, Frank's role in Donnie's

plight, and the ending are all left ambiguous. The film is a jigsaw puzzle that may or may not have all its pieces. Like Donnie, who struggles to understand what's happening around him and what he's meant to do in response to his nightmarish visions, the audience isn't given easy answers or a tidy, clear-cut resolution. As the plethora of *Donnie Darko* websites and online forums demonstrate ([http://www.stainlesssteelrat.net/ddfaq.htm#\\_1](http://www.stainlesssteelrat.net/ddfaq.htm#_1) is particularly extensive and helpful), fans all have their own interpretations of what happens in the film and their own ideas about the sources of Donnie's adolescent anxieties. And the film's extensive, interactive website ([www.donniedarkofilm.com](http://www.donniedarkofilm.com)) opens the door for even more possibilities and interpretations.

Filling in the film's narrative gaps, posing questions, and grappling with the possibility of multiple answers have become part of the *Donnie Darko* experience. As Jake Gyllenhaal writes in his Foreword to *The Donnie Darko Book*, "What is *Donnie Darko* about? I have no idea, at least not a conscious one. But somehow I've always understood it. The most amazing thing about making this movie, for me, was the fact that no one – including the man from whose mind it emerged – ever had a simple answer to this question. And that, ironically, is the very thing the film is actually about. There is no single answer to any question. Every person's explanation differs according to how they were brought up, where they were brought up, who brought them up." <sup>1</sup>

In the documentary *They Made Me Do It Too – The Cult of Donnie Darko*, British *Darko* aficionados suggest the film is about growing up, a parallel universe, a troubled passage through time and space by someone who may or may not be psychotic, the theory of time travel, fear, love,

martyrdom, religion, escape, and being given a second chance to do something with your life. Richard Kelly suggests that it's about "possibilities, the unknown, and trying to comprehend the unknown."

The film has had a profound impact on viewers around the world. Many claim it completely changed their lives. Others say that it led them to study science and time travel. Some, acknowledging that they may have an unhealthy addiction to the film, admit to watching *Donnie Darko* once a day. In London, the film inspired an exhibition titled "They Made Me Do It" – a reference to one of the acts of vandalism Frank commands Donnie to carry out at his school. The exhibition, which ran for 28 days, featured graffiti art that was completed in 6 hours, 42 minutes and 12 seconds. By 2005, the film was so popular that an open-air screening was held in London's Kensington Gardens.

When Newmarket Films decided to rerelease *Donnie Darko* after watching DVD sales figures soar, Kelly reworked and restructured the movie. His 2004 Director's Cut, which added twenty minutes to the film, included a number of scenes he had been forced to eliminate from the original release. It also included pages from Roberta Sparrow's book *The Philosophy of Time Travel* that Kelly ostensibly inserted to shed some more light on the time travel aspect of the film. (The book can be read at <http://ruinedeye.com/cd/time1.htm>.) The additions help explain some of the plot's twists, but Kelly has never tried to push one interpretation or reading on his viewers. "To offer a final solution is like forcing something on people," he once said in an interview. "I couldn't possibly answer or completely solve the riddle of this film. It would mean I have all the answers and I don't."



The son of a NASA technician who helped design the first camera to photograph Mars and of a teacher of emotionally disturbed students, Kelly drew from a wide range of artistic and personal sources while writing and filming *Donnie Darko*. His cinematic and literary influences range from Stanley Kubrick, to Fyodor Dostoyevsky, to Stephen King, to Steven Spielberg – all of whom can be felt in some way in *Donnie Darko*. Part thriller, part sci-fi adventure, and part touching suburban family drama, the film is a mélange of genres. As a result it has attracted a wide range of audiences with diverse backgrounds and interests. The era in which the film is set has also resonated with audiences who remember the distinct sounds, styles, and politics of the eighties. The first spoken scene of the film is a family dinner conversation in which Donnie's older sister Elizabeth (played by Jake Gyllenhaal's real-life sister Maggie Gyllenhaal) defiantly announces that she's voting for Michael Dukakis. The election campaign resurfaces later in the film with a clip of a debate between Bush and Dukakis, and there are many other references to the period including a discussion about the sexuality of the Smurfs and songs by the bands Tears for Fears and INXS.

Two years after the release of the Director's Cut, *Donnie Darko* remains one of the top 120 movies on the International Movie Database ([www.imdb.com](http://www.imdb.com)). Critics, fans, and scholars have tried for over seven years to label and describe the movie. Some compare Donnie to J.D. Salinger's Holden Caulfield. Others reference the science fiction writing of Philip K. Dick. And some, captivated

by the film's references to Stephen Hawking's 1988 best-selling book *A Brief History of Time*, fixate on the intricate scientific theories of the film. There's no easy way to categorize or describe *Donnie Darko*. You just have to see it and then join in the discussion. As Jake Gyllenhaal writes in his introduction to *The Donnie Darko Book*, "I wish...people

could spend a day with me sometime. So they could sit at a meal, or walk down the street when a total stranger walks up and starts a philosophical discussion about what exactly *Donnie Darko* is about. It makes my day every time. Because every time, I answer, 'I have no idea, what does it mean to you?'" <sup>2</sup>

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

<sup>1,2</sup> Kelly, Richard. *The Donnie Darko Book*. London: Faber and Faber, 2003.

*All photos from the A.R.T. Institute's 2004 production of Donnie Darko directed by Marcus Stern.*



## Staging the End of the World

by Sarah Wallace

If a rabbit named Frank tells you the world will end in a month, you should pay attention. In director Richard Kelly's film *Donnie Darko*, a troubled teenager receives this apocalyptic warning, catapulting him into a metaphysical thrill ride. Since its premiere in 2001, Donnie's journey has captivated young filmgoers. Despite its status as a cult film, this special-effects film seems an unlikely choice for the stage, due in no small part to a plot that demands the protagonist to travel through time. Yet for director Marcus Stern, Donnie's voyage belongs on the stage.

The idea to adapt *Donnie Darko* came to Stern at the most artistic of moments — channel surfing one evening. Says Stern, "I stumbled into the middle of this movie. I had no idea what was happening, but I was immediately drawn in. I couldn't flip the channel." The fragments he had seen stayed with him. "I rented it, watched the whole thing, and loved the story." The blend of science fiction, mystery, romance, spirituality, and humor appealed to Stern as a perfect recipe for the theatre.

Anyone can relate to Donnie's journey. Remove the time travel and six-foot-tall rabbits, and we're left with a young man, lost in the world, trying to discover his purpose. Stern believes that the key

to the film's popularity lies within Donnie's struggle towards adulthood and his budding romance with Gretchen. "People like the story," says Stern, "because they relate to the characters and the journey they take." Everyone remembers the magic (or awkward embarrassment) of their first kiss or the struggle to be understood. The film encompasses both the high-lights and low points of being a teenager — raging hormones, first love, illicit house parties, rebellion against authority. Yet the film's young characters embody an emotional depth missing from most teen movie clichés. Even for audiences whose adolescence is a distant memory, Donnie's struggles and triumphs will not seem so foreign.

With these ideas in mind, Stern set to work bringing *Donnie Darko* to the stage. Stern wanted to remain as close to the original script as possible. "It's a great film. I feel like if I diverged much at all I would be breaking something that's not broken." Staying faithful to the film, however, will require directorial ingenuity. A science-fiction mystery,

*Donnie Darko* begins with a bang — a plane smashes into a house. This disaster sets Donnie's journey in motion. Besides plane wrecks, time portals, car crashes, and fiery infernos all play featured roles in the story. Stern will not shy away from the fantastical elements. He embraces the challenge to make them come alive on stage.

The production, however, will guide the audience through the plot's murky waters. Many audience members of the film walk away with a slight sense of confusion. Film director and screenwriter Richard Kelly kept the ending vague: "When I was writing the

script, I was so afraid that if I clarified the ending any more than I did, the film would collapse. . . . I chose to only go so far in answering the questions that the film raises." While honoring Kelly's intention, Stern says, "Our attempt will be to illuminate a bit more what is happening in the science-fiction aspect of the story." Yet like Kelly, the production will not give all the answers.

Stern is no stranger to the kind of aesthetic found in *Donnie Darko*. "The theatrical work I tend

towards," he says, "has a cinematic vocabulary, quick cuts, short scenes, fast moves, and overlapping fragments. It's an aesthetic I enjoy." In last season's production of *The Onion Cellar*, Stern worked in this visual vocabulary to great effect. Combining such dissonant elements as a live performance by "Brechtian-punk" duo The Dresden Dolls, the absurd (a girl wandering around in a bear suit) and scenes from domestic life (a father mourns the death of his estranged daughter), Stern created an original theatrical collage of rock music, dream imagery, comedy, and tragedy. **Donnie Darko** will also live within this aesthetic realm. **Donnie Darko** begins with an ending. Frank warns Donnie, "Twenty-eight days, six hours, forty-two minutes, twelve seconds, that is when the world will end." By listening to Frank, these twenty-eight days may bring Donnie closer to understanding who he is. This prediction allows for an exhilarating cinematic adventure. Stern hopes to take the audience on an equally electrifying journey.

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



# LIFTING THE VEIL

Tom Sellar Introduces **THE VEILED MONOLOGUES** – a Special Event – 7 Performances Only!



In 2001 the writer and actress Adelheid Roosen performed in the Dutch incarnation of Eve Ensler's **The Vagina Monologues**. Although she enjoyed the performance for what it was, delivering what she describes as a psychologically "enabling" experience for mostly privileged audiences, she also was struck by its fundamental orientation to Western women, encouraging openness in questions of anatomy and sexuality among women already living in an open society. Roosen grasped the powerful cultural impact that Ensler's piece had on middle-class audiences and was struck by the theatrical model it offered — but she also saw additional possibilities. Despite its title, **The Veiled Monologues** is not intended as a corollary or a corrective to **The Vagina Monologues**. It is an entirely autonomous work that carefully lays out its separateness. Indeed, as if to get it out of the way at the outset, the first speaker directly addresses the relationship of this performance to that of Ensler's drama: "Two and a half years ago Eve Ensler's play **The Vagina Monologues** toured the Netherlands," reads the script (composed in 2003). "These monologues led to the idea of interviewing women with an Islamic background. The interviews were both tentative and passionate. A journey as a tourist in your own land."

During 2002 and 2003 Roosen actually undertook this journey, traveling throughout the Netherlands with her collaborators, interviewing women who were born and spent all or part of their childhoods in Muslim-majority countries — Saudi Arabia, Somalia, Kuwait, Pakistan, Morocco, Turkey, Mali, Iraq, Iran — but who now reside in Holland. Roosen's piece weaves their stories, rituals, and thoughts into twelve monologues ultimately configured for three performers from an Islamic background (two were born in Turkey but later moved to Holland; one is second-generation). A

fourth performer plays the saz, a long-necked Turkish lute, whose sound colors the emotion, tone, and rhythm of the evening's stories.

Each monologue is based loosely on the words of the women from Roosen's interviews, but they are sometimes composite portraits rather than strict retellings. The first explains how one woman came to live in the Netherlands; how her father, a laborer, had lived in a boardinghouse until he was able to send for his wife and children; but then, how he began to gamble, drink too much, and fall into fits of rage; and finally, after running afoul of the police, how he returned to Morocco, leaving behind a family with no connection to their new country. Another monologue tells the story of a Dutch woman who met and fell in love with a Turkish man and later converted to Islam in response to both the intimacy of their lovemaking and the close community she finds in such acts as communal ritual washing. This woman wears a veil but says she does not understand "why Islamic women don't use the Koran as a weapon against their oppression."

The early monologues contain beautiful meditations on nakedness, love, and desire, but as the evening progresses, more painful, sometimes disturbing, realities intrude: forced marriages and marital rapes designed to provide evidence of a Moroccan bride's virginity; women seeking reconstructive surgery in order to satisfy the anatomical requirements of sexual purity. In the monologue called "The Poem of the Twelve Little Bells," one immigrant woman who resisted female circumcision comes to understand what the tradition means to her mother and her grandmother, thereby comprehending the power that later, more assimilated, generations cannot experience. Others acknowledge the beauty of sexual acts and desire while also lamenting the passing of traditions that suppressed their expression. And ever-present in these narratives, lurking and immutable, is the specter of male violence and domination.

The company adjusts the configuration of the performance for each venue and context. Sometimes the performers begin the evening by sharing cups of mint tea and sweets with the audience, and depending on the audience and the space, the event can take on a heightened communal spirit far exceeding the clinical qualities of a traditional "aesthetic" theatre performance.

Since 2003 Roosen's company has performed the monologues in large state theatre houses in Europe as well as at nontraditional performance venues of all sizes — for example, adjacent to a mosque in Deventer and in community centers before groups of Muslim women, their daughters and sisters and mothers. Roosen emphasizes that the piece was created primarily for Western audiences, despite her successes in other settings. One of her greatest triumphs came in spring 2005, when Roosen enlisted the help of women legislators from across the political spectrum — led by the Green Party's Femke Halsema and Liberal Party MP Ayaan Hirsi Ali — and arranged a performance before the Dutch Parliament.

Halsema first met Roosen in the early 1990s, when the artist was invited to help mediate a political rift between two generations of women within the Social Democratic Party. Halsema subsequently switched to the Green Party, but she remembers how Roosen "forced us to listen to each other" and even asked the caucus to draw pictures together to bring about a culture change in the party. "She has a talent for getting people more interested in each other," the MP observed. "Citizens who oppose their own totalitarian regimes, who are afraid of Sharia, who oppose the suppression of women — these are Adelheid's friends. You can find them everywhere: humanistic, liberated people. I think she is seeking humanistic sense in her sometimes hysterical enthusiasm. That is why she goes to the community centers, to parliament, to Turkey."

The result, Halsema says, was a magnificent demonstration of the power of theatre to change the terms of public debate. "In the end, Adelheid performed in the old parliamentary hall. It was very beautiful, and there were a lot of people — I think about three or four hundred. There was a debate following, and that was so interesting because you saw male politicians, very Christian, male politicians, who were so moved, you saw people crying. I think it's her biggest success."

The monologues have also been performed in Ankara, as part of a large international theatre festival, and behind closed doors for a private, invited gathering in Jordan. The performances often spark conversations afterward, and this, of course, is one of the goals of a piece trying to open new cultural spaces; this ideal translates into a practical concern for Roosen, who makes sure that performance venues are suitable places for these kinds of interactions: literally, that the piece will have someplace to go.

Although it has been invited to similar centers and festivals, **The Veiled Monologues** were created by, and for, Western Europeans, and Roosen says it reflects a strange kind of arrogance when Westerners sometimes presume that the piece is intended exclusively for Muslims. "I made this for the West," Roosen told me, over and over again, "I am from the West."

*... a magnificent demonstration of the power of theatre to change the terms of public debate. The monologues make visible — live, in real time, in close physical proximity — women, emotions, and beliefs that are hidden from the non-Muslim world.*



**The Veiled Monologues** is careful to affirm the place and importance of Islam in the lives of those who embrace it. The monologues make visible — live, in real time, in close physical proximity — women, emotions, and beliefs that are hidden from the non-Muslim world and, some would argue, often are confined within Islamic culture itself. On the streets of Utrecht, or Birmingham, or Queens, many Westerners see only observant women who conceal or hide their bodies from public sight; they know that most of these immigrant women live deeply private lives at home, with little interaction with their new nations, but for them these women remain invisible, veiled in more than one sense. For anyone who has wished to have a conversation, an exchange with someone so different, **The Veiled Monologues** lifts this veil temporarily, as if it were a stage curtain revealing a drama never seen before, not only bringing Muslim women's sexuality — and the pain it can cause — into public view, but also making its visibility a point of happiness. Given the strictures of tradition and religion, does this act of exposure constitute a cultural intervention? Certainly the circumstances causing these women's pain could be interpreted as underlining the criticisms of dissident Muslims, such as Hirsi Ali and the Canadian writer Irshad Manji (born in

Uganda), who envision a reformation, or realignment, of Islam to make it compatible with twenty-first-century standards of human rights and social equality. But the humor of the monologues — which are careful to respect Islam — also emphasizes the women's ultimate

strength and capacity. Perhaps **The Veiled Monologues** could only have been created in the Netherlands, a country that is today both the international center for human rights and a home of sexual liberation.

*Tom Sellar is editor of Theater magazine and a professor at the Yale School of Drama.*

This article is excerpted from "World Bodies: Adelheid Roosen and The Veiled Monologues," published in *Theater*, volume 37, number 2 (published by Yale School of Drama and Duke University Press). Copies can be purchased at [www.theater.dukejournals.org](http://www.theater.dukejournals.org), and will be available for sale at Zero Arrow Theatre during performances of **The Veiled Monologues**.

**Several performances will be followed by symposia:**

**October 16:** Post-performance discussion with members of the creative team, co-presented by the Harvard College Women's Center.

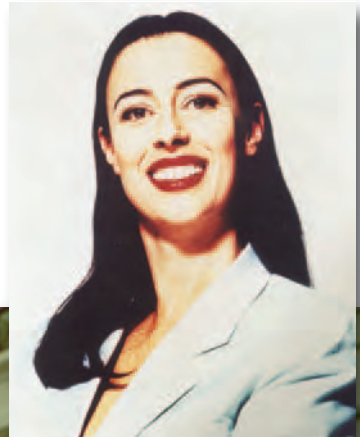
**October 17:** Post-performance panel discussion, co-presented by Harvard University's Center for Middle Eastern Studies and Committee on Degrees in Studies of Women, Gender, and Sexuality.

Additional post-performance discussions will be announced shortly.

**All events are free and open to the public.**



*previous page, top left: Oya Campelle and Nazmiya Oral in The Veiled Monologues. left: A scene from the The Veiled Monologues. bottom left: Oya Campelle in the The Veiled Monologues. below: Adelheid Roosen addresses the audience in the Dutch parliament, as actress Meral Polat looks on. right: Adelheid Roosen*



## THE VEILED MONOLOGUES at a glance

**October 16-21 • Zero Arrow Theatre**

written and directed by **Adelheid Roosen**

dramaturg **Dirkje Houtman**  
assistant director **Marjolein Polman**  
set design **Adelheid Roosen and Mijke de Jong**  
video editing **Titus Tiel Groenestege**  
lighting design **Geldof, Verhaart and Den Ottolander**  
music **Seval Okay and Sercan Engin**

### CAST

**Oya Capelle, Nazmiye Oral, Meral Polat**

After acting in a production of Eve Ensler's **The Vagina Monologues**, Dutch actress Adelheid Roosen approached Muslim women living in the Netherlands to ask them similar questions about their sexuality. The result is a vital, surprising, and poetic portrait of love and relationships under Islam. Each monologue is imbued with deep feeling and delicate detail, allowing us more than a glimpse into each woman's soul.

Roosen collected testimonies of women living in the Netherlands who were born and raised in countries that include Saudi Arabia, Kuwait, Somalia, Pakistan, Iran, and Iraq. Intermining live music, dance and film, she has transformed her conversations into a series of dramatic and moving monologues performed in English by three Turkish actresses of Muslim descent and accompanied by a live musician on the saz, a lute-like stringed instrument from Turkey. Since its premiere in the Netherlands in 2001, **The Veiled Monologues** has been performed in Europe, the Middle East, and before the Dutch Parliament and national convention of Holland's law enforcement agencies.

*The American Repertory Theatre's presentation of The Veiled Monologues is made possible by generous support from The Arts and Culture fund of the Provost of Harvard University, The Harvard College Women's Center, The Netherlands Consulate-General, The Center for Middle Eastern Studies at Harvard University, The Committee on Degrees in Studies of Women, Gender, and Sexuality at Harvard University, and sponsorships from Susan Ware and Saj-Nicole Joni. Adelheid Roosen's tour of the U.S. is presented in partnership with St. Ann's Warehouse (Brooklyn, NY), the Yale Repertory Theatre, and the World Performance Project at Yale.*



# Sxip's Hour of Charm

Curious, darkly comedic, music/variety shows, hosted by circus composer and curator Sxip Shirey, and presented with Amanda Palmer\* of the Dresden Dolls

Join your host, story-teller, composer and obnoxiofonist for all three shows!

This September the A.R.T. is joining with Amanda Palmer and Sxip Shirey in hosting three weekends of music and performance at our Zero Arrow Club. The event, **Sxip's Hour of Charm**, is a variation on similar work Sxip has been doing with great success at Joe's Pub at the Public Theatre in New York City.

Regularly described as "incredible," **Sxip's Hour of Charm** is a hybrid of circus, music, cabaret, sideshow and burlesque, an exhilarating sampling of the most exciting performing artists in the country today. Each show will feature six to eight different acts, including songwriters, circus artists, human beat boxers, storytellers, comics, aerialists, and more – and the lineup will change each weekend!

#### Week one, September 14-16, features

- **Amanda Palmer** performing both Dresden Dolls and new solo material
- **Una Mimmagh**, aerialist/ceiling walker
- **Jonas Woolverton** spinning on, inside, and around the elegant rolling steel hoop, "The Cyr"
- Human beatbox vocal looping and comedy from **Reggie Watts**,
- Accordion and song powerhouse, **Jason Webley**
- **Host Sxip**, recently back from his trip to a mad Serbian brass band festival, performing on his famous metal pipe contraption with 5 red marbles and 5 glass bowls.

#### Week two, September 14-16, highlights

- The weird American gothic avant circus music of **Beat Circus**
- The absolutely splendid songstress **Erin McKeown**
- The "foolery" of **The Red Bastard** (also known as Eric David, of Cirque Du Soleil), a grotesque yet disarmingly charming buffoon whose enormous ego is matched only by his colossal red ass
- The hilarious and moving accordion rock opera powerhouse **Corn Mo** (who used to be in The Polyphonic Spree, and opens regularly for They Might Be Giants and Ben Folds Five)
- **Una Mimmagh**'s beautiful and dangerous "ceiling walk"
- **Sxip Shirey**'s composition for Industrial flute and five curious objects

More acts may be added.

Lineup subject to change without notice.

\*Amanda Palmer performs Sept. 14-16.



#### Week three, September 28-30, brings

- **AJ Silver**, the sexiest rope-spinning cowboy ever to come out of the Bronx
- Songwriter **Dayna Kurtz**, a genre-defying smoky alto singer/songwriter
- The sweet, sexy raunchy storytelling of **Greg Walloch** who uses his own cerebral palsy to challenge preconceptions of human disabilities with his hilarious and provocative comedic monologues
- **Una Mimmagh** performing knotted spinning falls on the single hung rope ("corde de lisse")
- multi-faceted rocker and songwriter, **Emily Grogan**
- **Sxip Shirey**'s stories of quantum mechanics and red blood cells, plus the performance of a work for circus organ, obnoxiofphone, and tampon applicator.



September 14-30  
The Club @ Zero Arrow  
Fridays & Sundays at 8pm  
Saturdays at 7&10pm  
Tickets: \$25  
www.amrep.org  
617.547.8300  
cash bar

A.R.T. Institute presents  
**THE PHOENICIAN WOMEN** by Euripides  
Translated by Carl Mueller • Directed by Karin Coonrod

On their way to start their new life at Delphi, six women are trapped in a foreign country that's about to be invaded. Caught between the two sons of Oedipus as they battle for their father's throne, the women bear witness to the devastating effects of war. Polynikes stands outside the gates to the city demanding his brother's blood and the throne, which Eteokles refuses to relinquish while alive. Euripides' **Phoenician Women** tells the story of a family and a city, each about to fall unless the other is destroyed.

Loeb Experimental Theatre  
September 6, 7, 8 at 7:30pm  
September 8 at 2pm  
\$10, \$5 seniors, students, subscribers

**ROBERT BRUSTEIN PREMIERE AT THE C. WALSH THEATRE**

The world premiere production of A.R.T. Founding Director Robert Brustein's **The English Channel** will inaugurate Suffolk's newly renovated C. Walsh Theatre, and will then play for two weeks at the Vineyard Playhouse on Martha's Vineyard.

The year is 1593. The plague has closed the Elizabethan playhouses and William Shakespeare is taking refuge in the Mermaid Tavern, writing sonnets. The playwright is tangled up in sexual, artistic, and political intrigue with other young Elizabethan men and women – poet and rival Christopher Marlowe, Emilia, the mysterious Dark Lady, and Shakespeare's patron, the Earl of Southampton. **The English Channel** is a comic and provocative imagining of Shakespeare's coming of age as a playwright. The content of this play is not recommended for children.

The cast includes A.R.T. actor **Sean Dugan** as Christopher Marlowe, **Gabriel Field** as William Shakespeare, A.R.T. Institute alum **Merritt Janson** as Emilia Lanier, and **Alex Pollock** as Southampton, directed by A.R.T. Institute graduate **Wesley Savick**.

September 6, 7, 13, 14 at 7:30 pm September 8, 15 at 3:00pm & 7:30pm  
(4pm panel discussion on Sept.6, with Bob Brustein and Harvard Professor Stephen Greenblatt (author of *Will in the World*, and advisor for the Oscar-winning film *Shakespeare In Love*).

C. Walsh Theatre at Suffolk University, 55 Temple Street on Beacon Hill.  
General admission – \$30; \$15 (students and seniors with id)  
Tickets at Theatre Mania: 866-811-4111 • www.TheaterMania.com.

**Double Edge Theatre's REPUBLIC OF DREAMS**  
presented by The Charlestown Working Theater  
in association with American Repertory Theatre  
conceived and directed by Stacy Klein

The acclaimed Double Edge Theatre ensemble, which presented its wonderful production of **The Unpossessed** at the A.R.T. in 2005, returns to the Boston area with a new premiere, **Republic of Dreams**. Drawn from the magic realism writings and stories of WWII era, Polish-Jewish artist Bruno Schulz, **Republic of Dreams** also brings to life Schulz' lush landscape of imaginative and erotic drawings and paintings. Using the theatre's signature style of physicality, imagery, puppetry, and live instrumental and choral music, Double Edge explores Schulz' powerful prose and life, as well as his banal death at the hands of a jealous Nazi, to create an unforgettable journey through the imagination of one of the 20th century's most unique artists. New York audiences and critics hailed the world premiere in March at the historic La MaMa Theatre Annex, as "visionary" (*Backstage Magazine*) and "not to be missed" (*The Forward*). James Hefflin of the *Pioneer Valley Advocate*, described **Republic of Dreams**, as "dreamlike images that are by turn absurd, beautiful and heartbreaking."

October 4-14  
Charlestown Working Theatre  
442 Bunker Hill St., Charlestown  
tickets \$12-\$20 617.242.3285 www.charlestownworkingtheater.org

**YOUR SUPPORT MAKES OUR WORK POSSIBLE!**

**WE APPLAUD YOU!**

Thank you to our many friends and donors who generously supported our 2006-07 season through gifts to our Annual Fund.

The success of our season, as evidenced in reviews and accolades, was made possible by your generosity. Your gift helped support A.R.T.'s current and future artists, as well as our literary office and productions.

**In our "Season of Transformations," you transformed us!**

**DORIS DUKE CHALLENGE COUNTDOWN**

We are counting down time and money, as we work to complete our fundraising for a \$700,000 challenge grant from the Doris Duke Foundation. The challenge grant is for endowment—to help safeguard A.R.T.'s mission and commitment to adventurous programming.

There are only two months left to meet the goal — and only \$28,000 left to raise. Please help us complete the challenge!

Contact Sharyn Bahn, Director of Development at sharyn\_bahn@harvard.edu or 617-496-2000 x8838 or send a check made out to A.R.T. Endowment to Sharyn Bahn, A.R.T., 64 Brattle Street, Cambridge, MA 02138.

**CHARITABLE CONTRIBUTION BENEFIT ENDS 12/31**

The Pension Protection Act allows taxpayers over 70.5 years old to donate money to charity directly from their IRA account. The distributions will be tax-free and avoid the penalty on early withdrawals. Taxpayers are allowed to donate up to \$100,000 per year from their IRA. Since the distribution will not be included in taxable income, individuals will not be able to claim a tax deduction for the charitable contribution. This provision will be effective only through the end of 2007. If you would like more information about how to take advantage of this tax-free opportunity, please contact Sharyn Bahn, Director of Development, 617-496-2000 x8838.



# CHOOSE ANY 4 OR MORE PLAYS & SAVE!

## Don Juan Giovanni & Figaro

after Mozart, Molière, and Beaumarchais  
directed by Dominique Serrand  
in association with Theatre de la Jeune Lune  
August 31 – 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*



## Donnie Darko

based on the screenplay by Richard Kelly  
adapted & 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.

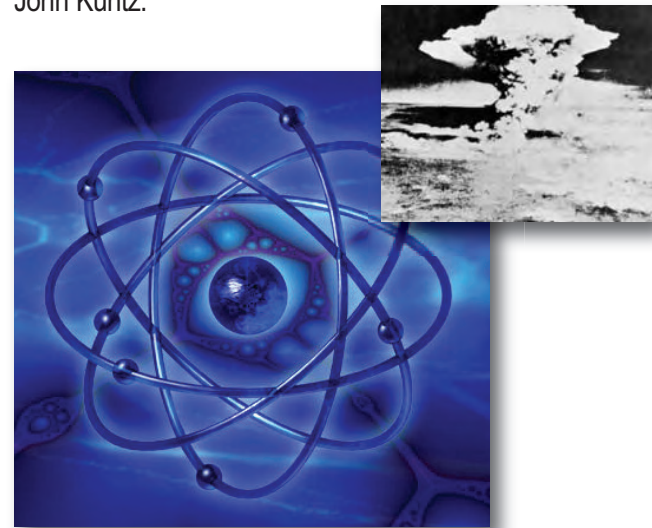
left: photos from the A.R.T. Institute production of *Donnie Darko* directed by Marcus Stern.



## 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



## 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

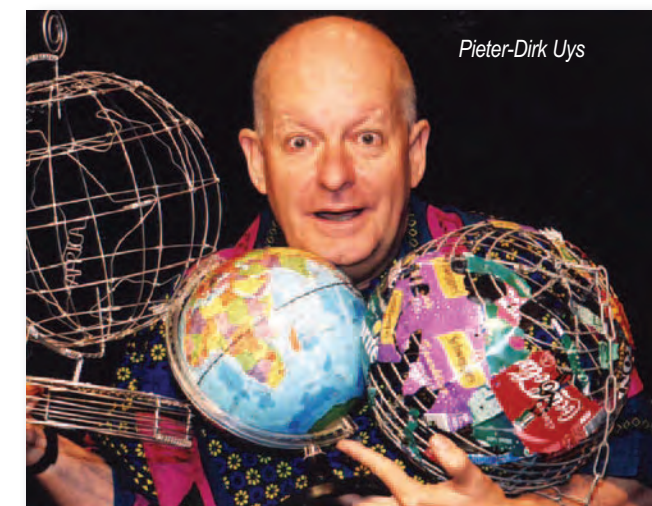
**A Chronicle of Fear & Fun**  
written and performed by Pieter-Dirk Uys  
U.S. premiere  
April 2 – May 4 • The Club @ Zero Arrow

*"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 lingo-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 *bobrauschenbergamerica*.

## The Veiled Monologues

is a special  
non-subscription event.

Subscribers to the  
2007-08 season  
receive \$10 off  
all tickets.



# ORDER TODAY!

617.547.8300    [www.amrep.org](http://www.amrep.org)

**Loeb Drama Center:** 64 Brattle Street, Cambridge, MA 02138  
**Zero Arrow Theatre:** Corner of Mass. Ave & Arrow St., Harvard Sq.

## buy a series & save!

- Free and easy ticket exchange!
- Discounts on parking and fine dining in Harvard Square

## new to the A.R.T.?

### BUY A SERIES NOW WITH NO RISK

We're so sure you'll enjoy the 2007-08 season, here's a money-back guarantee:

After you've seen your first two productions, if you're not completely satisfied, just give us a call and we'll refund the remainder of your season tickets. (New subscribers only.)

## A.R.T. student pass

\$60 gets you 5 tickets good for any combination of plays. That's only \$12 a seat!

(Full-time college students only.)

## curtain times

Tue/Wed/Thu/Sun evenings — 7:30pm

Friday/Saturday evenings — 8:00pm

Saturday/Sunday matinees — 2:00pm

## single ticket prices

### LOEB STAGE

	A	B
Fri/Sat evenings	\$79	\$56
All other perfs	\$68	\$39

### ZERO ARROW THEATRE

**Donnie Darko / The Veiled Monologues**

Fri/Sat evenings	\$52
All other perfs	\$39

**Sxip's Hour of Charm** all seats \$25

### 50 @ \$15 @ noon

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

A.R.T

## 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.**

### Don Juan Giovanni

Sun, Sept 2, Wed, Sept 12, Thu, Sept 20

### Figaro

Sun, Sept 9, Thu, Sept 13, Wed, Sept 26

## playback

Post-show discussions after all Saturday matinees. Free and open to the public.

## 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**.

### ZERO ARROW THEATRE

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. Go to [www.amrep.org/venues/zarrow/](http://www.amrep.org/venues/zarrow/) for more information.

# CREATE YOUR OWN SERIES!

Order by phone, mail, or online

[www.amrep.org](http://www.amrep.org) 617.547.8300

64 Brattle St Cambridge, MA 02138

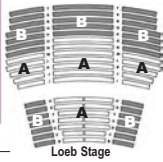
## CHOOSE ANY 4 OR MORE PLAYS

- ☐ **Don Juan Giovanni** Aug 31 – Sep 29, Loeb Stage
- ☐ **Figaro** Sep 7 – Oct 6, Loeb Stage
- ☐ **Donnie Darko** Oct 27 – Nov 18, Zero Arrow Theatre
- ☐ **Copenhagen** Nov 24 – Dec 23, Loeb Stage
- ☐ **No Child . . .** Jan 3 – Feb 3, Loeb Stage
- ☐ **Julius Caesar** Feb 9 – Mar 16, Loeb Stage
- ☐ **Elections & Erections** Apr 3 – May 4, Club @ Zero Arrow
- ☐ **Cardenio** May 10 – Jun 8, Loeb Stage

### PRICE PER SEAT

Day of Week	Seating Section	LOEB STAGE	ZERO ARROW	
<b>Matinees or Weeknights</b>	A	\$64	<b>\$50</b>	<b>Performance Times</b> Tue/Wed/Thu/Sun eves – 7:30pm Fri/Sat evenings — 8pm Sat/Sun matinees — 2pm
	B	\$32		
<b>Fri/Sat nights</b>	A	\$78	<b>\$37</b>	
	B	\$4		
<b>Children</b>	all seats	\$12	<b>\$12</b>	

Save up to 27% off single ticket prices



Loeb Stage



Zero Arrow Theatre  
ONE PRICE HOUSE

Series purchases are filled in order of receipt. For best seats, return this order form promptly.

☐ Mr. ☐ Mrs. ☐ Dr. ☐ Ms. \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: (Day) \_\_\_\_\_ (Night) \_\_\_\_\_

☐ Please 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

☐ Evening: Tue/Wed/Thu/Sun — 7:30pm

Fri/Sat — 8pm

☐ Matinees: Sat/Sun — 2pm

☐ If you wish to sit with friends, please enclose all orders in the same envelope.

☐ Please specify special seating requests on a separate piece of paper.

### Special Series:

- ☐ **Child-care Series**  
Saturday 2pm – Loeb Stage Series only  
\$10/per child/per play: \$50
- ☐ **PLAYBACK:** Post-show discussions.  
All Saturday matinee series
- ☐ **PREPLAY:** Pre-performance discussions  
One hour before curtain time.  
Choose from Sun/Wed/Thu evening series

### Calculate your total purchase:

# of adults x # Loeb plays x Loeb price = \$ \_\_\_\_\_

# of adults x # Zero Arrow plays x Zero Arrow price = \$ \_\_\_\_\_

# of children x # plays (both theatres) x \$12 = \$ \_\_\_\_\_

Child-care Fee (\$10 per child/per play, Loeb Stage plays only) = \$ \_\_\_\_\_

Ticket income covers less than 50% of the cost of running the A.R.T. Please consider making a tax-deductible contribution. Thank you.	Contribution	=	\$ _____
	Handling Fee	=	\$ 5.00
	TOTAL DUE	=	\$ _____

☐ MasterCard ☐ Visa ☐ AMEX ☐ Check

**all sales final**

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

august  
september

	2	3	4	5	6	7	8
don j – g							
Pdon j – g	9	10	11	12	13	14	15
Pfigaro		don j – g	Pdon j – g	Pfigaro		don j – g <sup>P</sup>	
figaro 2pm	16	17	18	19	20	21	22
		figaro	don j – g	Pdon j – g		figaro	
don j – g 2pm	23	24	25	26	27	28	29
		figaro	Pfigaro		don j – g	don j – g	
figaro 2pm	30						
		1	2	3	4	5	6
			figaro		figaro	figaro	figaro <sup>P</sup> 2pm

don j-g Don Juan Giovanni Loeb Stage  
figaro Figaro Loeb Stage  
HoC Sxip's Hour of Charm The Club & Zero Arrow Theatre  
veiled The Veiled Monologues Zero Arrow Theater  
darko Donnie Darko Zero Arrow Theater

show<sup>P</sup> post-show discussion  
Pshow pre-show discussion, one hour before curtain

## Zero Arrow Theatre

	16	17	18	19	20	21	22
	HoC 8pm					HoC 8pm	HoC 7&10pm
	23	24	25	26	27	28	29
	HoC 8pm					HoC 8pm	HoC 7&10pm
	30						
	HoC 8pm						

		16	17	18	19	20
		veiled	veiled	veiled	veiled	veiled <sup>P</sup>
21						27
veiled 2pm						darko
28	29	30	31			
darko 2pm		darko	darko			

		1	2	3
		darko	darko	darko
4	5	6	7	8
darko		darko	darko	darko
11	12	13	14	15
darko		darko	darko	darko
18				
darko				
darko				