

# American Repertory Theatre ARTicles

## Dear Friends,

Welcome to the latest issue of ARTicles. In this edition you'll find information about *Cardenio*, the world premiere by Stephen Greenblatt and Charles Mee that closes our current season, together with the first word on our plans for 2008-09. As our attention turns toward summer, there's so much to look forward to at the A.R.T.

Chuck, one of America's most respected playwrights, and Stephen, among our most distinguished Shakespeare scholars, have both been connected to the A.R.T. for many years. We've produced many of Chuck's plays, including *Full Circle*, *Snow in June*, and presented *bobrauschenbergamerica*. Stephen – a senior professor in Harvard's English Department – has often contributed to our newsletter essays and discussion groups.

Their collaboration was born when Stephen told Chuck of a late Shakespeare play, *Cardenio*, which only survives as an 18th-century adaptation. The story comes from an episode in Cervantes' *Don Quixote* that contains many of the hallmarks of Shakespearean comedy. Chuck was fascinated, and the two of them set out to weave a contemporary play based on the original story.

The play, in Chuck and Stephen's version, is set on the terrace of a contemporary Umbrian villa, where a group of young Americans have gathered to celebrate a wedding. It's a beguiling midsummer pageant, infused with the spirit of Shakespearean comedy, and promises a warm and festive note to the end of our season.

The opening of *Cardenio* provides me with a fine opportunity to introduce the A.R.T.'s 2008-09 season, which will include two further premieres of new plays. *The Communist Dracula Pageant* is Anne Washburn's spectacularly imaginative fantasy about the final days of Nikolai and Elena Ceausescu, the forging of a national identity, and the power of a president to rewrite the news. *Trojan Barbie*, from lauded young playwright Christine Evans, is a contemporary reimagining of Euripides' *Trojan Women*, seen through the eyes of a modern-day tourist who finds herself an unwitting witness to the fall of Troy. Anne and Christine are, in my view, two of the finest young playwrights now working in this country. Their names may not yet be familiar to you, but that is certain to change over the coming years.

Other highlights next season include the long-awaited return of János Szász (*Uncle Vanya*, *Mother Courage*) to stage Chekhov's *The Seagull*; a production of Beckett's lyrical masterpiece *Endgame* featuring the A.R.T. resident acting company and directed by the visionary Marcus Stern (*Donnie Darko*, *The Onion Cellar*); and David Mamet's hysterical and irreverent courtroom farce *Romance*, staged by Scott Zigler (*Copenhagen*, *The Old Neighborhood*.)

I'm also thrilled that we're presenting *Let Me Down Easy*, Anna Deavere Smith's meditation on the beauty and resilience of the human body; and *Aurélia's Oratorio*, a spellbinding evening of illusion and magic, performed by Charlie Chaplin's granddaughter Aurélia Thierrée.

vol. 6 no. 4 April 2008

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As you can see, it's a season of tremendous range, of new plays and classics, comedy and drama, great writing and virtuosic performance. You'll find much more information on pages 8-9 of this issue of ARTicles. I warmly invite you to join us for the whole season, and look forward to welcoming you to the theatre.

Best wishes,

Gideon Lester  
Acting Artistic Director

by Stephen Greenblatt and Charles L. Mee  
directed by Les Waters

Scenic Design  
Costume Design  
Lighting Design  
Sound Design

Annie Smart  
Christal Weatherly  
James Ingalls  
David Remedios

## SYNOPSIS

For their wedding, Anselmo and Camila retreat with their closest friends to a villa in Umbria. Between the ceremony and the celebration, Anselmo begs Will, his best man, to flirt with his new wife to test her faithfulness. While Will struggles between appeasing his friend and probing his own feelings for Camila, Anselmo's parents, both aging actors, crash the party. They bring with them two surprises – a lost play by Shakespeare and Anselmo's ravishing former classmate, Susana, to star in the play.

Using Shakespeare's comedies as inspiration, Stephen Greenblatt and Charles Mee pitch us into a world where love is easy to find but hard to attain, where maids double as opera divas, and where handymen build great Shakespearian performances. This midsummer comedy explores the surprising ways people find love amidst chaos.

## THE CAST

Will	Thomas Kelley
Anselmo	Mickey Solis*
Camila	Sarah Baskin
Sally	Elizabeth Wilson
Edmund	Nathan Keepers*
Doris	Maria Elena Ramirez*
Susanna	Leenya Rideout*
Luisa	Karen MacDonald*
Alfred	Will LeBow*
Melchior	Thomas Derrah*
Simonetta	Rebecca Luttio
Rudi	Remo Airaldi*

\*member of Actors Equity Association

“One of us said that there must be a lost play by Shakespeare we could work on. So we decided we'd do what Shakespeare himself did – steal somebody else's idea and write our own play.”

## INFO

May 10 - June 8, 2008  
Loeb Drama Center  
64 Brattle Street, Cambridge  
Pre-play discussions: May 25, 28, 29  
Playback post-show discussions after all Saturday matinees.  
Info and Tix: 617.547.8300 amrep.org

Produced in association with The Joseph Papp Public Theater, New York.

PHOTO: Stephen Greenblatt



PHOTO: Kari Mitchell



The farmhouse in Umbria where Greenblatt and Mee created *Cardenio* – and the set model that it inspired.

# From Lake Como to Cambridge

Ryan McKittrick speaks with *Cardenio* co-authors Stephen Greenblatt and Chuck Mee

RM: How did this collaboration begin?

SG: It began on the shores of Lake Como in 1999, when Chuck and I had overlapping residencies at the Bellagio Study and Conference Center. Three years later I received a grant from the Mellon Foundation that gave me the opportunity to do something that I had never done before. So I called Chuck. I told him that I'd been studying plays all my life but that I'd never actually been close to the creation of one, and that I would love to watch the evolution of a play from its conception through the writing and performance of it. I offered him an enormous sum of money from the Mellon Foundation. And Chuck said no! He turned down my magnificent offer because he didn't like the idea of being watched and wasn't particularly interested in money.

CM: But what I also said was that it would be really fun to write something together. And then one of us said that there must be a lost play by Shakespeare we could work on. So we decided we'd do what Shakespeare himself did – steal somebody else's idea and write our own play.

RM: Chuck, you've adapted plays from so many different time periods – Greek plays, Chinese dramas, plays by Brecht. Why has adaptation been such an important aspect of your work as a playwright?

CM: For years people have said to me that the Western world's greatest playwrights are the Greeks and Shakespeare. So I've

tried to do what they did, which was to never ever, not once in their entire lives, ever write an original play. They stole somebody else's play or story and made their own play out of it. It's not really adaptation – or else you'd have to call all of Shakespeare's plays adaptations. It's really stealing from a common treasury and running it through your own psyche, feeling no particular obligation to being faithful to the person you ripped off. And feeling free to steal not only the idea or the theme or the story or the characters, but also the guy's best dramaturgical tricks. While we were working on *Cardenio*, Stephen actually taught a course at Harvard on how Shakespeare took material and transformed it into his own plays.

SG: I called it "Shakespearean Playwriting." Chuck came to the course and gave some lectures, and he also suggested that we have the students write down ten things that Shakespeare really likes to do – ten tricks. We had a lot of students, so we had more than a thousand suggestions.

RM: Did any of those stand out for you and make it into *Cardenio*?

CM: We had a terrific student who wrote that most playwrights start with the exposition of a stable world into which a destabilizing element is introduced, but Shakespeare begins his plays with a destabilizing element. And that the beginning scenes in Shakespeare's plays are short, the middle scenes are long, and the ending scenes are short. For me, as a playwright, working with the world's greatest Shakespeare scholar on this course and on our play was like having my own personal graduate seminar in how Shakespeare wrote plays. I spent most of my last sixty-nine years worshipping Shakespeare as a genius. And now in the last few years I actually see how he wrote plays and what I can steal and use. Now I'm constantly thinking about Shakespeare's ten best tricks. So I think I was smart to turn down the money and suggest we write something together. It was an amazing experience.

SG: It was also marvelously liberating for me to understand that as a playwright you don't start off with a blank page and torment yourself with the dream that a muse is going to come down and strike you. You actually beg, borrow, and steal. Chuck announced to the class that if anyone came up with anything good we would steal it. And Chuck himself posts all of his work on the Web without copyright restrictions, so that people can adapt and transform his plays as they wish as long as they acknowledge where they got them. It was liberating for me to see that this process wasn't about a magical ray coming down from the heavens onto one isolated individual, but rather about the recycling and circulation of materials. Although looking back, I'm not sure that's entirely true, because I think a ray did come down and hit my collaborator on the head.

RM: How did you start writing the play?

CM: Stephen used some of his grant to rent a gorgeous farmhouse on the top of a hill in Umbria – a setting that looks a lot like the countryside where Shakespeare set many of his romantic comedies. We went there with my daughter and with Stephen's wife and son. We'd spend the day working on the play, discussing what we wanted to do with the source materials and with the notes from Stephen's course. And at some point we'd take a break and drive around the Italian countryside and go see art.

RM: Did some of those experiences make it into your play, which is set in Umbria?

SG: A lot of it made it into the play. There was a very funny moment for me in this process when I realized how much had actually made it in. My wife speaks Italian reasonably well and I speak stumbingly well. But Chuck wasn't saying much of anything in Italian while we were in Umbria, and I really wasn't sure if he understood the language at all. One day our Sardinian

## Playing with Shakespeare: ten tricks & twists

By Sally Ollove

While working on *Cardenio*, Chuck Mee and Stephen Greenblatt stole many of Shakespeare's tricks and devices. Here are some of the tricks and techniques used by the Bard that can also be found in *Cardenio*.

1. Overheard conversations – sometimes controlled and sometimes unintentional – reveal surprising information.
2. In the first scene, a destabilizing element is introduced into a stable world.
3. Traveling players perform work startlingly relevant to character's lives.
4. The stage is used as a metaphor for life.
5. Soliloquies and monologues take characters through trips in their own minds, sometimes leading to some kind of self-discovery.
6. Love is sudden and unstoppable, but difficult to attain.
7. Country settings free characters from their inhibitions.
8. Source material can be adapted freely, unrestrained by loyalty.
9. Marginalized characters can offer unique perspectives.
10. Parents disregard the express wishes of their children.

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



# CARDENIO

“

**Beautiful, marvelous, and giddily entertaining! We'll have a sophisticated version of the old elementary school telephone game in which you see what happens when a message is passed around.**

”

chef, Melchior, was blabbering on in Italian about all of the pastas he was making, while Chuck, I thought, was just sitting off to the side daydreaming. But then everything Melchior had said showed up in the play, almost verbatim. It was as if Chuck had tape-recorded it.

RM: What happened to the play after you left Italy?

SG: Chuck did an enormous amount of the actual heavy lifting and writing. If we had taken another ten years I might still be limping along producing some text. But when Chuck gets going he is unbelievably productive.

CM: We came back from Italy with a complete outline of the play, and then I wrote a draft of it and sent it to Stephen. Then the script went back and forth between us. Stephen would send notes and I would rewrite, but in the end we both ended up giving each other notes and writing dialogue. To tell you the truth, it's hard for me to go back through the piece and see who wrote what.

SG: A generous account, but even when I did write some small sections what usually happened was that Chuck would break up my lines and make them sound much better. So I experienced a sweet and comical reverse version of Monsieur Jourdain's realization in Molière's *The Bourgeois Gentleman* that he's been speaking prose his whole life!

RM: The A.R.T. production of *Cardenio* will be the play's world premiere. But there have already been other productions around the world of plays inspired by your collaboration.

SG: That's right. For me this whole process has been about the idea of cultural mobility – what happens when materials are moved. One of the things that thrilled me when I first started reading Chuck's work was that I realized he's the cultural mobility meister. His work is all about what happens when you move material from one place to another. Since Chuck left me with a lot of unspent grant money, I'm using the funding to provide theatre companies around the world with translations of our play and translations of the source materials we used [Theobald's *The Double Falsehood*, which is the 18th-century adaptation of Shakespeare's lost play, and Cervantes' *Don Quixote*]. I tell the companies that they can't perform our play because I want to see what happens when they adapt and transform the materials to their own theatrical and national cultures. I'm going to have all these plays translated back into English, so we'll have a sophisticated version of the old elementary school telephone game in which you see what happens when a message is passed around. There has already been a production in Japanese in Yokohama and

one in Bengali in Calcutta. And there's one coming up in Croatian in Zagreb and one in Spanish in Alcalá, which is rather touching because that's the city of Cervantes' birth.

RM: What has your reaction been to the productions you've seen?

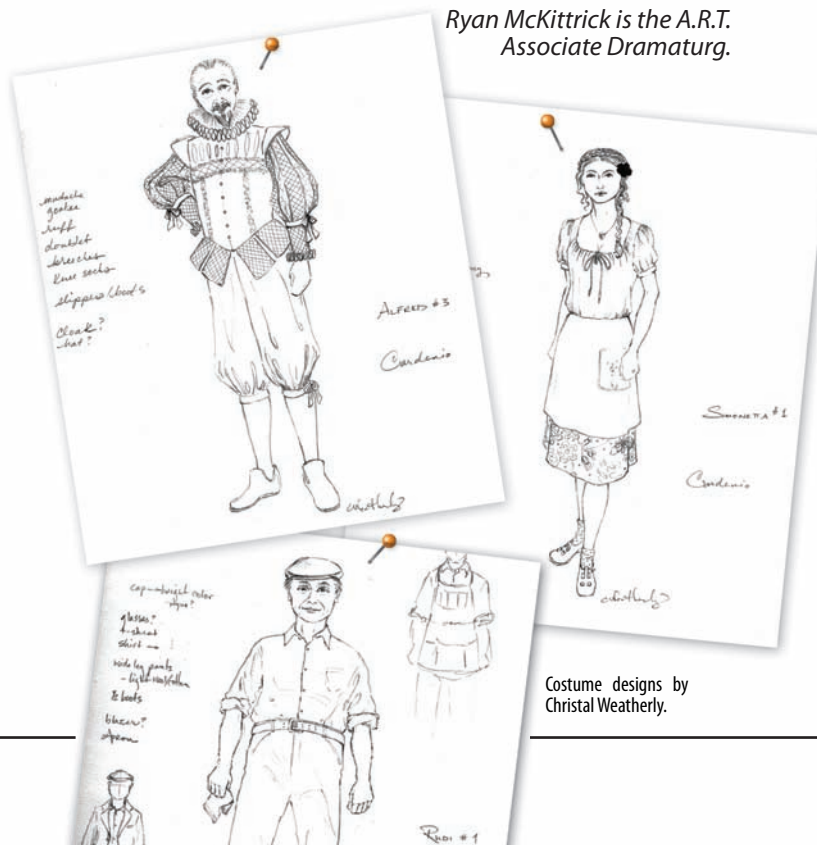
SG: I've been fascinated by all of them. Having read Roland Barthes' *Empire of Signs* and having spent some time in Japan visiting Zen gardens and seeing Noh, Kyogen, and Kabuki plays, I expected at least some lacquered fans and chopsticks in the Japanese production. But instead I saw something called *Motorcycle Don Quixote*, which took place in a motorcycle shop in Yokohama and completely reversed what Chuck and I had done with the story. The Bengali production was about the tensions and complexities of the world of arranged marriages. It was marvelous and wildly exuberant, and actually much closer to the *Cardenio* story as Shakespeare had told it.

RM: Do you have any thoughts or hopes as we're preparing to go into rehearsals for the A.R.T.'s production of your play?

CM: I hope it will be great!

SG: Exactly! Beautiful, marvelous, and giddily entertaining!

Ryan McKittrick is the A.R.T. Associate Dramaturg.



Costume designs by Christal Weatherly.

PHOTO: Kevin Berne



# DEEP WATERS

## *The Wizardry of Les Waters*

An elevator opens, revealing a girl in a pink dress holding an umbrella. Gallons of water crash down like a waterfall, hitting the umbrella with a thump, rushing out of the elevator, and pouring down a drain in the middle of the stage. The girl steps out, and the elevator doors close behind her serenely. The *New York Times* called this moment from Sarah Ruhl's *Eurydice* "rhapsodically beautiful."

Director Les Waters, the man who dreamt up this damp vision, conjures soul-stirring images. He starts his work by immersing himself completely into the world of the play at hand, in the case of *Cardenio*, a pastoral love story. Waters describes his method as "getting out of the way of the play." The playwright's intentions guide his direction. Only after he uncovers the bones of the story does Waters find his visual poetry. "Directing means revealing the skeleton of the material you're working on. Like an archeologist, you're digging into the piece to figure out what the rules of its world are."

Though *Cardenio* follows rules closer to the real world than many of Charles Mee's plays, it retains the hallmark of his work: a world governed by serendipity. One of the reasons Waters enjoys directing Mee's work is "that amidst chaos people find love." Waters has a knack for dramatizing the astonishing ways people fall for each other. No matter how cracked the world, he builds connections between characters.

After Waters uncovers the bones of a piece, one task remains: making the play breathe. As an archaeologist, Waters studies a play, as a wizard he awakens it.

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

PHOTO: Sara Krulwich



PHOTO: Richard Feldman



Scenes from Les Waters' productions — Middle: Maria Dizzia in the Second Stage production of *Eurydice*, arriving in the underworld via a fantastical elevator. Bottom: A.R.T.'s premiere of Christopher Durang's *Media Amok*, with Lewis Black, Christine Estabrook, Jennifer Roszell, Anne Pitoniak, Miguel Perez.



Berkeley Repertory Theatre's production of Chuck Mee's *Fêtes de la Nuit*.

PHOTO: Ken Friedman



**"When you step  
into the A.R.T.,  
you know you're  
in for a flight of  
imagination that  
you can't get  
anywhere else."  
— *Boston Globe***

ENJOY seven extraordinary evenings of theatre! Our 08/09 season has tremendous range - new plays and classics, comedy and drama, great writing and virtuosic performances.

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Season subject to change.

## LET ME DOWN EASY

written & performed by **Anna Deavere Smith** 9/12/08 -10/11/08  
A meditation on the resilience, vulnerability, and beauty of the human body and spirit. Anna Deavere Smith channels a dramatic range of interview subjects, from supermodels and athletes to doctors and survivors of the Rwandan genocide.

## AURELIA'S ORATORIO

written & directed by **Victoria Thierrée Chaplin**  
starring **Aurélia Thierrée** 11/28/08-12/28/08  
Discover Aurélia's topsy-turvy world of surreal surprises, tricks, and transformations, where dreams come to life and the impossible happens before your very eyes.... Inspired by the magic of music hall and circus, it's an ideal holiday treat for the whole family. Suitable for children 8-100!

## THE SEAGULL

by **Anton Chekhov** 1/10/09-2/01/09  
directed by János Szász (*Mother Courage, Marat/Sade, Uncle Vanya*)  
In a garden by a lake, a family assembles to watch a play. Little can they guess how that performance will change their lives. Dreams born and shattered, loves won and lost - *The Seagull* paints a rich and tumultuous portrait of the human heart.

## ENDGAME

by **Samuel Beckett** 2/14/09-3/15/09  
directed by Marcus Stern (*Donnie Darko, The Onion Cellar*)  
Spare, enigmatic, and absurdly funny, *Endgame* is one of the greatest dramas of the modern age. Beckett's language is pared down to a distilled beauty, and his archetypal characters achieve a poetic grace despite their bizarre condition.

## ROMANCE

by **David Mamet** 5/09/09-5/31/09  
directed by Scott Zigler (*Copenhagen, The Old Neighborhood*)  
It's hay fever season, and in a courthouse a judge is popping antihistamines like candy. David Mamet as you've never seen him before. A courtroom farce that takes no prisoners in its quest for total political incorrectness.

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drama center

# 2008-2009 SEASON

## THE COMMUNIST DRACULA PAGEANT

BY AMERICANS, FOR AMERICANS, WITH HALLUCINATIONS,  
PHOSPHORESCENCE, AND BEARS

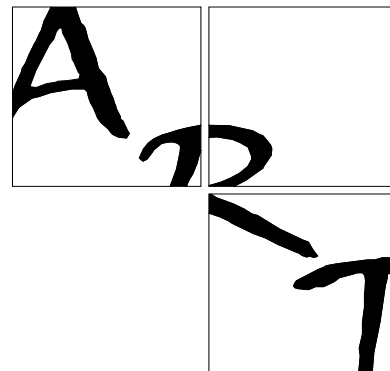
WORLD PREMIERE

by **Anne Washburn**

10/18/08–11/09/08

directed by Anne Kauffman

A wild and offbeat romp through the web of Romanian myth and history, drawn from the imagination of one of America's most lauded young writers. Our own election season provides the perfect backdrop for this theatrical satire centered on the trial of the Ceausescus and the power of a president to rewrite the news.



## TROJAN BARBIE

WORLD PREMIERE

by **Christine Evans**

3/28/09–4/19/09

directed by Carmel O'Reilly

Lotte Jones, a doll repair expert, vacations in Troy, where she finds more of a change of scene than she'd bargained for. Part homage to Euripides' *Trojan Women*, *Trojan Barbie* is an epic war story with a most unlikely heroine who always looks on the bright side even as past and present collide about her.

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theatre

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\*textbooks excluded

# 08/09

PACKAGES  
start at \$25 per play!

**When it's hot,  
it's**

# *Cole*

directed by Scott Zigler



PHOTO: Michael Lutch

PHOTO: Kati Mitchell





*A Marvelous Party.* Will LeBow, Karen MacDonald, Thomas Derrah, and Remo Airdi.

PHOTO: Kati Mitchell

## *Delightful and De-Lovely*

When summer gets too darn hot, come cool off at the Zero Arrow Club, where the A.R.T. will be presenting a revue featuring the sparkling, sexy songs of Cole Porter. One of this country's greatest songwriters, Cole Porter combined wit, longing, parodic patter, heartache, sophistication, and romance in such beloved musicals as *Kiss Me Kate* and *Anything Goes*. Ranging from risqué to romantic, Porter's timeless lyrics have entertained and touched audiences for generations.

Come hear songs by the writer who gave us such classics as "Brush Up Your Shakespeare," "You're the Top," "So in Love," "I Get a Kick Out of You," "Let's Do It," "Love for Sale," and "Every Time We Say Goodbye." Performed by A.R.T. actors Thomas Derrah, Will LeBow, Karen MacDonald, and Remo Airdi – the same ensemble that brought audiences the marvelous Noel Coward party last summer – this evening promises to be de-lovely.

Opens June 26 at the Club @ Zero Arrow!



Cole Porter.



# pA.R.T.y 2008

Nearly 300 friends of the theatre packed the house to celebrate and raise funds (almost \$300,000!) for the A.R.T. last month at Boston's Artists for Humanity EpiCenter.

Joined by Honorary Chairs Chris Cooper and Marianne Leone, and Robert Brustein award recipient Sam Waterston, guests enjoyed cocktails backstage, raided the costume shop for festive hats and accessories (photographic proof captured here!), and cheered our Institute students as they entertained the crowd with fun vignettes.

Dinner was served onstage, catered by MAX Ultimate Food, and featured entertainment by A.R.T. Institute alumna and singer Kerry O'Malley. Kate Chertavian led a lively auction (with an impromptu appearance by special guest auctioneer, A.R.T. Advisory Board member and filmmaker Sam Weisman), and Robert Brustein presented the award named in his honor to actor Sam Waterston.

It was a wonderful evening, made possible by the generosity of many of you — as attendees, volunteers, auction-bidders, or donors of auction items.

If you'd like to get involved in next year's pA.R.T.y, contact Jessica Obara at 617.496.2000 X8832 or [Jessica\\_Obara@harvard.edu](mailto:Jessica_Obara@harvard.edu).



A.R.T. Senior Actor Jeremy Geidt and A.R.T. Executive Director Rob Orchard

pA.R.T.y guests Rose Giordano and Leslie Kwan donned costumes for the camera.



Acting Artistic Director Gideon Lester, Honorary Chair Chris Cooper, and Robert Brustein Award recipient Sam Waterston

Advisory Board member Caroline Chang with May Takayanagi.



Founding Director Robert Brustein and 1993 alumna Kerry O'Malley

A.R.T. company members John Kuntz and Thomas Derrah



Anna Cheshire Levitan, Advisory Board member Barbara Lempert Grant, Honorary Chair Marianne Leone, and Advisory Board member Dan Mathieu

pA.R.T.y chair Mary Wendell and Advisory Board co-chair Ted Wendell



Sam Waterston with Advisory Board members Kathy Connor and Tony Pangaro





## A.R.T.'s *Orpheus X* at the Hong Kong International Festival

The A.R.T. was invited to present Robert Woodruff and Rinde Eckert's world-premiere production of *Orpheus X* at the Hong Kong International Festival in February. The sold-out performances were very warmly received by the Chinese public inside the 1,200-seat Lyric Theatre of the Hong Kong Academy for Performing Arts. *Orpheus X* also participated in the Edinburgh International Theatre Festival last July.

Suzan Hanson and Rinde Eckert in a scene from *Orpheus X* PHOTO: T. Charles Erickson



## *Oliver Twist* receives Bay Area Critics Circle Award

The Bay Area Critics Association has selected last season's A.R.T. production of *Oliver Twist* as Best Production of 2007!

Directed by Neil Bartlett and created in association with Berkeley Rep (Berkeley, California) and Theatre for a New Audience (New York), *Oliver Twist* tied with Berkeley Rep's production of *Pillowman* for the Best Production award. Following its A.R.T. premiere February 2007, *Oliver Twist* went on to Berkeley and New York. *Oliver Twist* was directed by Les Waters (our director for *Cardenio*). The awards ceremony will be held in April in San Francisco.

in photo: The *Oliver Twist* Company. PHOTO: Michael Lutch

## The Independent Critics of New England Awards



Nilaja Sun in *No Child...* PHOTO: Carol Rosegg



Max Wright, Henry David Clarke and Lewis Wheeler in *No Man's Land*. PHOTO: T. Charles Erickson



Joan MacIntosh and Merritt Janson in *Britannicus*. PHOTO: Michael Lutch

The Independent Critics of New England held its annual award ceremony at the Boston Center for the Arts on April 14.

The A.R.T. was recognized by several awards, including our production of *No Man's Land*, which took Best Production of a Play by a Large Theatre; its director David Wheeler receiving the Best Direction Award, and Max Wright receiving the Best Actor Award. David Wheeler was also honored with a Lifetime Achievement Award.

In addition, Lighting Designer Christopher Akerlind was awarded for his work on *Britannicus*; and Nilaja Sun, who performed her one-woman show *No Child...* last December received the award for Best Solo Performance.



# CALENDAR

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27 <b>APR.</b> EE 2pm EE 7:30pm	28	29 EE 7:30pm	30 EE 7:30pm	1 <b>MAY</b> EE 7:30pm	2 EE 8pm	3 EE 2pm <sup>P</sup> EE 8pm
4 EE 2pm EE 7:30pm	5	6	7	8	9	10 CAR 8pm
11 CAR 2pm	12	13 CAR 7:30pm	14 CAR 7:30pm	15 CAR 7:30pm	16 CAR 10am <i>B</i>	17 CAR 2pm <sup>P</sup> CAR 8pm
18 CAR 2pm CAR 7:30pm	19	20 CAR 7:30pm	21 CAR 7:30pm	22 CAR 7:30pm	23 CAR 8pm	24 CAR 2pm <sup>P</sup> CAR 8pm
25 CAR 2pm <sup>P</sup> CAR 7:30pm	26	27 CAR 7:30pm	28 <sup>P</sup> CAR 7:30pm	29 <sup>P</sup> CAR 7:30pm	30 CAR 8pm HP 7:30pm	31 CAR 2pm <sup>P</sup> CAR 8pm HP 7:30pm
1 <b>JUNE</b> CAR 2pm CAR 7:30pm HP 7:30pm	2	3 CAR 7:30pm	4 CAR 7:30pm	5 CAR 7:30pm HP 7:30pm	6 CAR 8pm HP 7:30pm	7 CAR 2pm <sup>P</sup> CAR 8pm HP 7:30pm
8 CAR 2pm						
22	23	24	25	26 <i>Cole</i>	27 <b>plays into July!</b>	28 <b>Call for details.</b>

@ **Loeb:** CAR = *Cardenio*  
 @ **Zero Arrow:** EE = *Elections & Erections: A Chronicle of Fear and Fun* HP = *Celebration & The Room* CP = *Cole Porter*  
<sup>P</sup> = pre-play discussion (one hour before curtain).  
<sup>P</sup> = Playback (post-play) discussions held after every Saturday matinee for *Elections & Erections* and *Cardenio*.  
*B* = Breakfast at the A.R.T.

Starting June 26 @ Zero Arrow Club:

*Cole Porter*

Call 617.547.8300 for performance schedule or visit [www.amrep.org](http://www.amrep.org).

(See pages 10-11 for more information.)

*spring and summer at*  
**A.R.T.**

an evening of one-acts

## Celebration

and

## The Room

by Harold Pinter  
directed by Roman Kozak

Join us for the final project of the 2008 A.R.T. Institute class: two hallmark plays by Nobel Prize winner Harold Pinter, directed by award-winning Russian stage director Roman Kozak.

First performed in 1957, *The Room* is Pinter's first play, while *Celebration* is a recent work, first performed in 2000. Both plays exemplify Pinter's writing for stage: incredible dialogue and spoken characters that are familiar, disturbing and funny.

"In Pinter's plays, words are probes launched into the world, variously, to mask, to mystify, to mock, or to murder. He sets out his entire smorgasbord of gorgeous verbal moves in *Celebration*, which, like all good festive occasions, he keeps light and lively."

-- John Lahr, *The New Yorker*

"*Celebration* [is] hugely entertaining. The riotous one-liners fall far faster and funnier than ever.... Pinter captures the vacuous idiocies of everyday dialogue with dazzling skill."

-- Georgina Brown, *The Mail on Sunday*

"One of the finest comic writers in the language... [*Celebration's*] dialogue has a sense of ebb and flow, of bursting out and retreating in defeat, of self-abasement and evasion, of attack and tactical withdrawal. The result is that the most prosaic passages can have a musical quality; harsh minor keys, perversely accurate rhythms, heady crescendos that take you headlong into pauses pregnant with knowledge."

-- John Peters, *The Sunday Times (London)*

**INFO** Zero Arrow Theatre, Harvard Square  
May 30, 31 & June 1, 5, 6, 7 at 7:30pm  
Tix: \$10; \$5 for A.R.T. subscribers, students, seniors.  
617.547.8300 or amrep.org.



Harold Pinter.

### curtain times

Tue/Wed/  
Thu/Sun eves 7:30pm  
Fri/Sat eves 8pm  
Sat/Sun matinees 2pm

### single ticket prices

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

### ZERO ARROW THEATRE

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

### discount tix

*Student Pass*  
For full-time students,  
\$60 buys five tickets good  
for any combination of  
plays. That's only \$12 a seat!

### *Student Single Tix*

\$25 in advance with ID.  
\$15 on day of show with ID.  
Based on availability.

### 50 @ \$15 @ noon

\$15 tickets on sale at noon on  
the day of performance. In-per-  
son only, based on availability.

### box office hours

LOEB STAGE  
Tue–Sun: noon–5pm  
Monday: closed  
Performance days: open until  
curtain

### ZERO ARROW THEATRE

Box Office opens one hour be-  
fore curtain.

### exchanges

Ticket exchanges are FREE for  
series ticket holders.  
Single ticket buyers can ex-  
change for a fee of \$10.

### pre-play discussions

Held one hour before 7:30 cur-  
tain, led by the Literary Depart-  
ment.

*Julius Caesar*: February 24, 27, 28

### playback

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

### discount parking

LOEB STAGE  
Have your ticket stub stamped  
at the Loeb reception desk and  
receive discounts at the Univer-  
sity Place Garage or the Charles  
Hotel Garage.

### ZERO ARROW THEATRE

\$5 parking with permit at the  
Harvard University lot at 1033  
Mass. Ave. (entrance on Ellery  
Street) For permits, visit amrep.  
org/venues/zarrow/#harvard.

*Grafton Street Pub & Grill*: Free va-  
let parking with a \$50 purchase.  
1230 Mass. Ave. (corner of Bow  
Street). 6pm–1am, Wed–Sat.  
617.497.0400

*Inn at Harvard*: Free valet park-  
ing with \$35 prix fixe dinner.  
1201 Mass. Ave. 617.520.3715

### for subscribers only: dining discounts

Call for reservations and present  
your ticket stub. Offers change  
— please call to verify. Info at  
www.amrep.org/restaurants.

### *Chez Henri*

1 Shepard Street  
One complimentary des-  
sert for each one purchased.  
617.354.8980

### *Craigie Street Bistro*

5 Craigie Circle  
"Curtain for Certain" three course  
pre-show prix fixe dinner \$38.  
617.497.5511

### *Grafton Street Pub & Grill*

See Parking, above.

### *Inn at Harvard*

See Parking, above.

### *Sandrine's*

8 Holyoke St.  
20% off on the day of a perfor-  
mance (exclusive of alcohol and  
prix fixe). 617.497.5300

### *Upstairs on the Square*

91 Winthrop Street  
Dinner in the Monday Club (\$35  
with glass of house red or white  
wine) or Soiree Room (Tue–Sat,  
\$45, with a glass of bubbly or  
house red or white wine).  
Reservations @ 617.864.1933

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American Repertory Theatre, Attn: ARTicles  
64 Brattle Street, Cambridge, MA 02138

WELCOME TO **ARTicles**,  
the A.R.T.'s quarterly newsletter.

# Join Us for the Wedding at the Villa

**CARDENIO**  
MAY 10 - JUNE 8

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05.10 - 06.08 CARDENIO

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