2010
January – June

EXPERIENCE THE a.r.t.

Your guide to

AMERICA: BOOM, BUST, & BASEBALL

GATZ
Every word of *The Great Gatsby* brought to life

PARADISE LOST
Clifford Odets's powerful American drama

JOHNNY BASEBALL
World premiere of the new musical about the Red Sox

PLUS:

STAIRS TO THE ROOF
THE SKIN OF OUR TEETH &
A HISTORY OF THE AMERICAN FILM

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EXPERIENCE THE a.r.t.

Welcome to America: Boom, Bust, and Baseball!

I'm Diane Paulus, the Artistic Director of the A.R.T. in Harvard Square, where we have just kicked off the second festival in our 2009/10 season. **America: Boom, Bust, and Baseball** is a theatrical exploration of the hopes, disappointments, and triumphs of the past century and the ever-changing face of the American dream.

Our festival begins with ***Gatz***. Created by Elevator Repair Service—one of New York's most innovative theater companies—this brilliant production is a once-in-a-lifetime experience. An audacious tour de force, ***Gatz*** brings every word of F. Scott Fitzgerald's exquisite novel *The Great Gatsby* to life on the stage. I encourage you to see the whole production in one day, an experience that gives you time for discussion over dinner in our lobby. Boxed meals catered by Chez Henri are available when you buy tickets, or you can choose to dine out at our restaurant partner Upstairs on the Square.

Following the "boom" of the roaring twenties, we explore the "bust" of the Great Depression with Clifford Odets's ***Paradise Lost***, a powerful drama that chronicles the struggles of the Gordon family and voices the suffering, hope, and shattered dreams of a country in the throes of financial crisis. Staged by the visionary director Daniel Fish, this play resonates as profoundly today as it did when it premiered in 1935.

We celebrate "baseball" with the world premiere of ***Johnny Baseball,*** a new musical about the Red Sox. Tracing the origin of the Curse, ***Johnny Baseball*** packs a thoughtful commentary on American social history into a fun and spirited musical that will bring cheers and tears to baseball fans everywhere.

Lastly, I hope you will join us for the festival's A.R.T. Institute productions featuring the work of three great twentieth-century American playwrights: ***Stairs to the Roof*** by Tennessee Williams, ***The Skin of Our Teeth*** by Thornton Wilder, and ***A History of the American Film*** by Christopher Durang.

From jazz-age decadence to the bleachers of Fenway Park, **America: Boom, Bust, and Baseball** will take you on a thrilling ride through the victories and challenges of life in America during the past century. I look forward to seeing you at the theater and taking this journey with you.

Diane

Diane Paulus
A.R.T. Artistic Director

▶ Photo: Dario Acosta Photography

America

Boom

GATZ

Created by Elevator Repair Service
Directed by John Collins
Starts January 7, 2010
Loeb Drama Center

Every word of *The Great Gatsby* is brought to life in this internationally acclaimed, once-in-a-lifetime theatrical experience.

Sponsored by Philip and Hilary Burling. Funded by the National Endowment for the Arts.

Bust

PARADISE LOST

By Clifford Odets
Directed by Daniel Fish
Starts February 27, 2010
Loeb Drama Center

Clifford Odets's powerful play about the impact of money on family, business, and love, strikingly re-conceived for 2010.

Funded by the National Endowment for the Arts.

FESTIVAL SPONSORS DON AND SUSAN WARE

America: Boom, Bust, and Baseball explores the hopes, disappointments, and triumphs of the past century.

Baseball

JOHNNY BASEBALL

A new musical about the Red Sox
World Premiere
Music by Robert Reale
Lyrics by Willie Reale
Book by Richard Dresser
Story by Diane Paulus
Starts May 14, 2010
Loeb Drama Center

An exhilarating new musical that explores the source of the infamous Curse and the secret to its end by blending fiction, fact, and the mystical power of the game.

Sponsored by Paul and Katie Buttenwieser, and Lisbeth Tarlow and Stephen Kay. Funded by the Edgerton Foundation/New Play Awards.

EMERGING AMERICA FESTIVAL

May 14–16,2010
The A.R.T. joins forces with the Huntington Theatre Company and the Institute of Contemporary Art to create **Emerging America**, an annual festival of performance and readings devoted to supporting and launching the new American voices of tomorrow. Experience the energy, imagination, and creativity of some of the country's hottest emerging performers, writers, companies, and directors during a weekend filled with excitement and drama.

the Huntington ICA THE INSTITUTE OF CONTEMPORARY ART/BOSTON EXPERIENCE THE a.r.t.

The A.R.T. Institute for Advanced Theater Training presents work by great American playwrights.

STAIRS TO THE ROOF

By Tennessee Williams
Directed by Mike Donahue
February 4–6, 2010
Agassiz Theater
This untamed fantasy-romance is Tennessee Williams's youthful dream for the wild at heart, which he "dedicated to all the little wage-earners of the world."

THE SKIN OF OUR TEETH

By Thornton Wilder
Directed by Scott Zigler
March 19–27, 2010
OBERON
Meet George Antrobus: man of the house, pillar of the community, and inventor of the wheel. Join his modern Stone Age family as they survive history's epic disasters...by the skin of their teeth.

A HISTORY OF THE AMERICAN FILM

By Christopher Durang
Directed by Thomas Derrah
May 21–29, 2010
Loeb Experimental Theater
A technicolor odyssey of American films in which no movie is safe from satire.

EXPERIENCE THE a.r.t. is being made possible through a generous grant from The Andrew W. Mellon Foundation.

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PAGE TO STAGE:

Elevator Repair Service reimagines *The Great Gatsby*

GATZ
Created by Elevator Repair Service
Directed by John Collins
Loeb Drama Center

▶ Jim Fletcher as Jim. Photo: Chris Beirens

by Sara Bookin-Weiner

For Elevator Repair Service (ERS), pleasure comes from problems. "We're not a theater company making shows," says Artistic Director John Collins, "we are shows making a theater company." A scavenger at heart, Collins forages outside the theater for works to stage. The challenges of turning material from outside of the theater into stage magic inspire ERS to create their exhilarating work. With the success of ***Gatz***, their theatrical interpretation of F. Scott Fitzgerald's novel *The Great Gatsby*, the company has exploded internationally.

The dramatic canon, Collins says, raises fewer problems to solve. "Someone's already done the work of imagining how it will fit on the stage," he explains. "I like picking up something that doesn't yet have a way of existing on stage." In productions like ***Gatz***, *The Sun Also Rises*, and *The Sound and the Fury*, novels spurred the ensemble's innovation. In other works by ERS, Indian musicals, Betty Boop cartoons, film noir, and documentaries served as inspiration.

With the company's recent focus on novels, challenges related to language and length arose. Written prose intended for the eye is usually longer and more complex than spoken language. But Collins contends, "I don't buy that it's harder to listen to. It's different to listen to." Collins says excessive veneration for great prose works can result in a dull reading-out-loud style. ERS's rehearsal process, however, generates solutions for translating literary prose into stage dialogue. The company begins by

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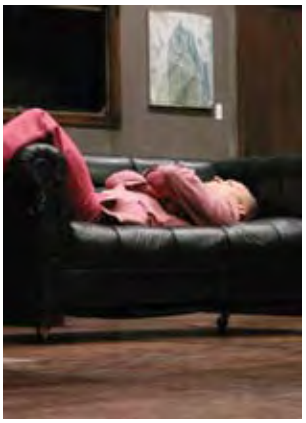

▶ (l to r) Scott Shepherd as Nick and Kate Scelsa as Lucille. Photo: Chris Beirens

Jim Fletcher as Jim. Photo: Chris Beirens

Laurena Allan as Myrtle, Scott Shepherd as Nick and Annie McNamara as Catherine. Photo: Gene Pittman

"We're not a theater company making shows, we are shows making a theater company."

Artistic Director John Collins

sitting down together and reading the entire work aloud— the first time, *The Great Gatsby* took five hours. The early rehearsals with actors Scott Shepherd and James Urbaniak in a cramped office space served as the accidental inspiration for the setting. Collins explains, "We decided Scott, an employee of this mysterious little office, would suffer from a strange compulsion to read *The Great Gatsby* aloud at work. James, his boss, would be so accustomed to Scott's mild madness that he would tolerate it. At times he would play along and read in for the other characters. I realized that we were making a play that was as much about the experience of *reading* as it was about a mysterious rich man on Long Island in the 1920s."

During these early rehearsals, Collins sensed a delicate structure in Fitzgerald's writing. Compared to other novels staged by ERS, Collins says, "*Gatsby*'s the one that benefits the most from not being messed with at all, not cutting anything."

Because every word and syllable felt essential, the company searched for a way to perform the text that would not distract from it. The office setting allowed the actors initial detachment from the work: an acknowledgement of the theatrical event. "In the beginning, Scott is an anonymous office drone who's not sure he gets the book. By the end he *is* Nick Carraway," Collins says. Gradually, the other actors experience similar transformations as they enter the office and unwittingly become the characters. "They get caught up and then can't extract themselves," Collins explains.

By presenting the story this way, ERS liberates its audience. "If you try too hard to represent something down to the last detail, you take away the possibility for the audience's imagination to work," Collins says. The narrator's absurd situation augments the text's humor, allowing the audience to laugh at this classic. Collins explains:

"There's humor in the contrast we create between the setting that's described and the setting that the audience sees. As the characters grope around for objects in the office to stand in for objects described in the book, a kind of comedy materializes around that. This drab setting was perfectly opposed to the opulence of the book. To have a background that actively resisted the descriptions of the novel meant that there would be nothing competing for the audience's imagination of what Fitzgerald described. It created a great backdrop onto which the audience could project their imagination of the novel.

"People feel there's something sacred about written language. We don't take it so seriously. So we hear the humor in it. Fitzgerald himself is *ir*reverent and that gets lost in worship of the book. Nick is a wonderfully dry comedian. Many of his observations are much funnier when you hear them aloud than when you read them. Speaking them elevates their humor."

Collins doesn't like to compare the experience of seeing ERS's show with the experience of reading the book. "They are two distinct experiences," he says, "and one cannot stand in for the other. There is a feeling of immediacy that the performance delivers." By elevating the humor and providing a fresh frame for the story, ERS enables audiences to reimagine this classic and experience every word of this novel in a new way.

Sara Bookin-Weiner is a first-year dramaturgy student at the A.R.T./ MXAT Institute for Advanced Theater Training at Harvard University.

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Spring Season 2010

Burn This
By Lanford Wilson
Directed by Sarah Lang '10
January 21-23 at 7:30 P.M.

Translations
By Brian Friel
Directed by Monan Visiting Artist
Carmel O'Reilly
February 17-20 at 7:30 P.M. and
February 21 at 2:00 P.M.

Isn't It Romantic
By Wendy Wasserstein
Directed by Maria Alejandra-Rivas '10
March 11-13 at 7:30 P.M.

The Threepenny Opera
Book and Lyrics by Bertolt Brecht
Music by Kurt Weill
Directed by Dr. Stuart J. Hecht
April 28-30 at 7:30 P.M., May 1 at 8:00 P.M.,
and May 2 at 2:00 P.M.

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PARADISE LOST
Written by Clifford Odets
Directed by Daniel Fish
Loeb Drama Center

▶ The Group Theatre. Seated on the steps, clockwise from the front: J. Edward Bromberg, Lewis Leverett, Sylvia Feningston, Harold Clurman, Phoebe Brand. Standing on grass to left of stairs (l to r): Philip Robinson, Clifford Odets, Paula Miller, Morris Carnovsky, Mary Morris, Stella Adler. To right of stairs: Clement Wilenchick, Friendly Ford, Walter Coy, Gerritt Craber. On the porch (l to r): Margaret Barker, Alixe Walker, Dorothy Patten, Sanford Meisner, Franchot Tone, Cheryl Crawford, Robert Lewis, Virginia Farmer, Mab Maynard, Lee Strasberg, Ruth Nelson, William Challee, Eunice Stoddard, Art Smith, Herbert Ratner.

THE REVOLUTION'S NUMBER ONE BOY

by Whitney Eggers

"HELLO AMERICA! HELLO. WE'RE STORMBIRDS OF THEWORKING-CLASS. WORKERS OF THE WORLD. . . . STRIKE, STRIKE, STRIKE!!!"
—*Waiting for Lefty*

In 1935, Clifford Odets began a new era in American drama. With three plays running simultaneously on Broadway—*Waiting for Lefty*, *Awake and Sing!*, and *Until the Day I Die*—Odets dazzled New York with his innovative language, pushing aside the heroes of 1920s sentimental theater to make room for his down-and-outers. Depicting the destitute, Odets transformed the despair of the Depression into a lyrical realism new to the American stage.

Odets's career is bound up with the rise of the Group Theatre. In 1931, the Group Theatre burst onto the boards of New York, bringing a new style of acting to the American stage. Inspired by Stanislavsky and the Moscow Art Theatre, the Group emphasized ensemble work, rehearsing for months to create performances in which character, text, and theme interacted not as autonomous pieces, but as an intertwined, cohesive unit. Their detailed examinations of character and tightly knit ensemble elevated the craft of American acting.

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Clifford Odets

"The cards is stacked for all of us. The money man dealing himself a hot royal flush. Then giving you and me a phony hand like a pair of tens or something."

–Waiting for Lefty

With a new style of acting, a new playwright was needed. Under the influence of the Group Theatre, Odets found his voice. Odets had joined the Group as an actor, playing bit parts. Enraptured by the energy of the company, he began to write plays without starring roles. Instead, he penned six to eight equal parts, creating a gallery of characters to display the chemistry of the ensemble. Odets became the playwright-in-residence of the Group, scripting their most famous productions—*Awake and Sing!* (1935), ***Paradise Lost*** (1935), and *Golden Boy* (1937). But the play that launched him screaming into the world was *Waiting for Lefty* (1935). Written in three days and directed by Odets, *Waiting for Lefty* premiered on January 5, 1935. Depicting a group of cabbies on the brink of strike, *Lefty*'s raw dialogue captured the anger of America: "The cards is stacked for all of us. The money man dealing himself a hot royal flush. Then giving you and me a phony hand like a pair of tens or something." On opening night, theater critic Harold Clurman wrote, the audience leapt to their feet, crying "STRIKE! STRIKE!," and surged to the stage in "a kind of joyous fervor. . . . [O]ur youth had found its voice."

Audiences saw their lives reflected in Odets's characters and language—language the critic Alfred Kazin described as "boiling over and explosive. . . . Everybody on that stage was furious . . . the words, always real but never flat, brilliantly authentic like no other theater speech on Broadway." Odets spoke the language of revolt—the fight against a "life printed on dollar bills." He showed hope and despair, promise and pain.

As his style developed, Odets moved from the newspaper-like reporting of *Waiting for Lefty* to a more nuanced portrayal of the middle class in ***Paradise Lost***. In what he called his favorite play, the hero was not an individual struggling against a known enemy, but "the entire American middle class" struggling against a "life nullified by circumstances" and "false values." The Depression stretched on, banging on the doors of middle-class families like the Gordons in ***Paradise Lost***. Odets presents the chasm between aspiration and reality, between what they hope for from the American dream and what they get, in Leo Gordon, who gives his workers a raise even as he's poised for bankruptcy; in Pearl, who practices Beethoven sonatas for the concert she will never give; and in Ben, whose athletic prowess leads nowhere.

After ***Paradise Lost***, Odets began writing films for Hollywood such as *The General Died at Dawn*, *Humoresque,* and *The Sweet Smell of Success*, as well as film adaptations of his plays. Though he wrote continuously for the screen, he did so with a sense of unease. Concerning Hollywood producers, he told *Time,* "They want to emasculate me." Harold Clurman notes, "For Odets . . . Hollywood was Sin." Not surprisingly, then, he returned to the stage several times to write *Golden Boy* (1937); *Clash by Night* (1941); *The Country Girl* (1950); *The Flowering Peach* (1954); and *The Big Knife* (1949), a semi-autobiographical story of a Hollywood sellout.

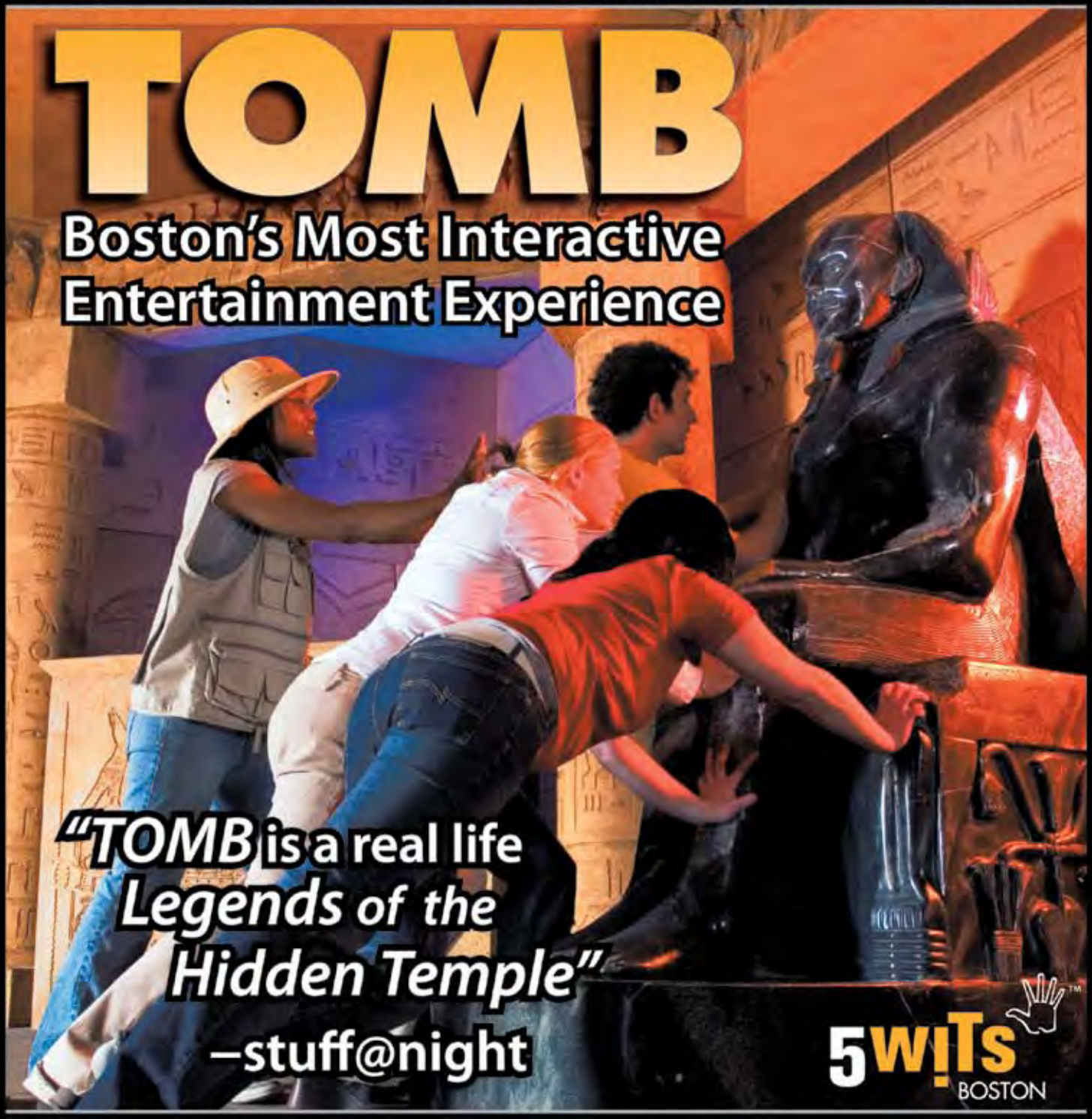
Though his subject often changed, the one constant in Odets's oeuvre was his innovative use of language. Unrefined yet poetic, his dialogue, according to Clurman, "is ungrammatical jargon—and constantly lyric. It is composed of words heard on the street, in drugstores, bars, sports arenas, and rough restaurants. . . . [I]t is the speech of New York." Odets's blend of non sequitur and symbolism, irony and wisecrack gave rise to the term "Odetsian line," a sad, funny idiom: "What this country needs is a good five-cent earthquake" (*Awake and Sing!*) or "I'm in you like a tapeworm" (*Paradise Lost*).

The young Odets wanted to be a composer and musical structure shapes his writing. "Each of my plays," he said, "I could call a song cycle on a given theme." Arthur Miller went further, declaring "Odets was turning dialogue into his personal jazz . . . it was a poet's invented diction, with slashes of imagery of a sort never heard before, onstage or off."

This linguistic jazz changed American stage language, influencing writers like Miller, Tennessee Williams, Edward Albee, Sam Shepard, David Rabe, and David Mamet. Only a short distance lies between the Yiddish-inflected speech of Odets's families, Miller's Lomans, and Mamet's bedeviled salesmen. Williams once claimed, "I am very much an Odets character—male, poor, and desperate, American, and yet amazingly positive." And in Odets's fast-talk—"Cut your throat, sweetheart. Save time."—one can see the beginnings of Mamet's elliptical staccato. The riotous legacy of Clifford Odets is alive and kicking.

Whitney Eggers is a second-year dramaturgy student at the A.R.T./ MXAT Institute for Advanced Theater Training at Harvard University.

Tickets and Gift Cards available online! 5-WITS.com for details!



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THE FAMILY FACES THE GREAT DEPRESSION

by Susan Ware

"We didn't go hungry, but we lived lean" sums up the experience of many families during the 1930s. For the vast majority of Americans, the Depression did not mean losing thousands of dollars in the stock market crash or pulling children out of fancy boarding schools, nor did it mean going on relief or living in a shantytown. In a typical family of the 1930s, the husband still had a job, although he probably took a pay cut to keep it, and the wife was still a homemaker. Life was not easy, but it usually consisted of "making do" rather than stark deprivation. Still the Depression caused a private kind of despair that often simmered behind closed doors—and for years after hard times ended. Caroline Bird called this psychological legacy the "invisible scar."

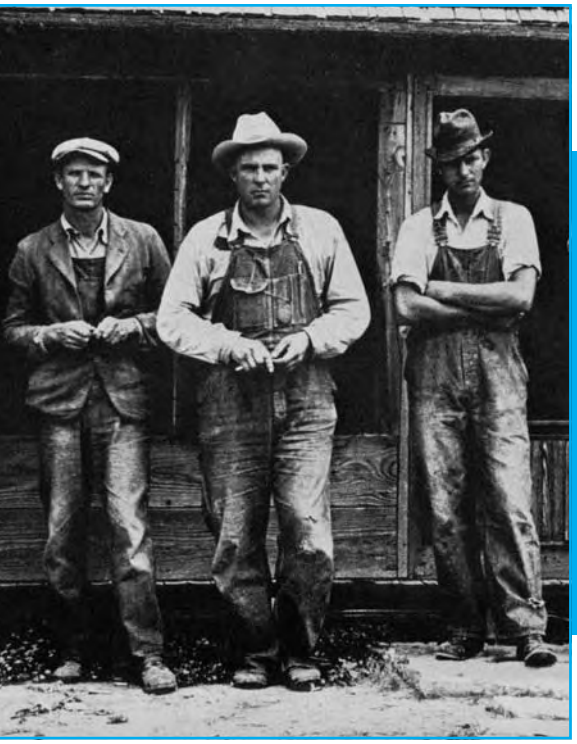
The victims of the Depression were a varied lot. People who had always been poor were joined by formerly solid working-class and middle-class families who suddenly found themselves floundering in a society that no longer had a place for them. These proud people felt humiliated by their plight, and many blamed themselves for their misfortune. In a cartoon from the 1930s, a squirrel asks a man on a park bench why he did not save for a rainy day. "I did," the man replies listlessly.

Downward mobility was especially hard for middle-class Americans. An unemployed man in Pittsburgh told the journalist Lorena Hickok, "Lady, you just can't know what it's like to have to move your family out of the nice house you had in the suburbs, part paid for, down into an apartment, down into another apartment, smaller and in a worse neighborhood, down, down, down, until finally you end up in the slums." A wife broke into tears when her husband, a former white-collar worker, put on his first pair of overalls to go to work. After savings and credit had been exhausted, some families faced the humiliation of going on relief. Seeking assistance from the government hurt people's pride and disrupted traditional patterns of turning to relatives, neighbors, churches, and mutual-aid societies in times of need, but sometimes there was no alternative.

One key to surviving the Depression was to maintain one's self-respect. One man spent two years painting his father's house (in fact, he painted it twice). Keeping up appearances, keeping life as close to normal as possible, was an essential strategy. Camaraderie and cooperation helped many families and communities survive as people found that they were all in the same boat. When a driver "accidentally" dumped a load of coal or oranges off the back of his truck, he was contributing to the welfare of the neighborhood. Hoboes developed an elaborate system of sidewalk chalk marks to tell one another at which back door they could get a meal, an old coat, or some spare change.

In many ways men and women experienced the Depression differently. Men were socialized to think of themselves as breadwinners; when they lost their jobs or saw their incomes reduced, they felt like failures because they couldn't take care of their families. Women, on the other hand, saw their roles in the household enhanced as they juggled to make ends meet. Sociologists Robert and Helen Lynd noticed this trend in a study of Muncie, Indiana published in 1937: "The men, cut adrift from their usual routine, lost much of their sense of time and dawdled helplessly and dully about the streets; while in the homes the women's world remained largely intact and the round of cooking, housecleaning, and mending became if anything more absorbing." To put it another way, no housewife lost her job in the Depression.

Women made many contributions to family survival during the Depression years. With the national median annual income at $1,160, a typical married woman had $20 to $25 a week to feed, clothe, and provide shelter for her family, plus an occasional treat like going to the movies. Deflation had lowered the cost of living so that milk sold for 10 cents a quart and bread for 7 cents a loaf but housewives still had to watch every penny. Two friends split two pounds of hamburger for a quarter and took turns keeping the extra penny. Eleanor Roosevelt described the effects of the Depression on women's lives: "It means endless little economies and constant anxiety for fear of some catastrophe such as accident or



▶ The Great Depression

illness which may completely swamp the family budget."

The Depression directly affected demographic trends in the 1930s. The marriage rate fell, as did the divorce rate, because people could not afford the legal expense of dissolving failed unions. The birth rate was the demographic factor most affected by hard times, as couples debated whether they could afford to raise a child. The birth rate had been falling steadily since 1800, but from 1930 to 1933 it dropped to a level that, if maintained, would have led to a population decline.

Hard times hit the nation's 21 million young people aged sixteen to twenty-four especially hard. Although children often escaped the sense of bitterness and failure that gripped their elders, adolescents and young adults knew that making do usually meant doing without. The writer Maxine Davis, who traveled 10,000 miles in 1936 to interview the nation's youth, described them as "runners, delayed at the gun … a generation robbed of time and opportunity, just as the Great War left the world its heritage of a lost generation."

For such groups as African-Americans, farmers, and Mexican-Americans, times had always been hard and during the 1930s they just got a lot harder. As the poet Langston Hughes noted, "The Depression brought everybody down a peg or two. And the Negroes had but few pegs to fall." Farm families struggled with declining agricultural prices, foreclosures, and in the Midwest, a terrible drought that contributed to the Dust Bowl migrations immortalized in John Steinbeck's *The Grapes of Wrath* (1939). In the West perhaps a third of the Mexican-American population, mainly immigrants, returned to Mexico when work ran out and local relief agencies refused to extend assistance.

Almost all our impressions of the 1930s are black and white, in part because widely distributed photographs taken by New Deal photographers etched this stark visual image on the popular consciousness. And yet the Depression was not on everyone's mind twenty-four hours a day. As the novelist Josephine Herbst observed, there was "an almost universal liveliness that countervailed universal suffering." The home once again became a center of leisure activity, with an evening by the radio or reading aloud from books providing a cheap form of family entertainment. Columnist Russell Baker recalled a final Depression-era mainstay: "Talking was the Great Depression pastime. Unlike the movies, talk was free."

Susan Ware is the author of Holding Their Own: American Women in the 1930s *and* Beyond Suffrage: Women in the New Deal, *as well as the editor of* Notable American Women: Completing the Twentieth Century.

Special event:

CREATIVE RESPONSES TO HARD TIMES

March 2, 2010, 4:30 to 6 p.m.
Harvard Art Museum,
485 Broadway, Cambridge MA
Join the American Repertory Theater and the Harvard Art Museum for an exploration of how artists respond to challenging economic times. This discussion and participatory experience will feature four gallery events:

• A discussion about the Depression-era artist Ben Shahn's New York photographs, published in their day under the headline "Scenes from the Living Theatre," led by Harvard Art Museum Head Curator and Richard L. Menschel Curator of Photography Deborah Martin Kao.

• A living newspaper workshop led by members of the Living Newspaper Company of New York City.

• A discussion about the A.R.T.'s production of ***Paradise Lost***, Clifford Odets's 1935 drama about the suffering, hopes, and shattered dreams of a country in the throes of a financial crisis. Led by A.R.T. Dramaturg Ryan McKittrick and production dramaturg Whitney Eggers.

• A short Living Newspaper performance, inspired by the day's headline stories.

This event is free and open to the public on a first-come, first-served basis. Please note that there is limited availability. All participants will receive a discount to the A.R.T.'s production of ***Paradise Lost***.

TAPPING INTO THE AMERICAN PSYCHE

Dramaturg Whitney Eggers interviews ***Paradise Lost*** director Daniel Fish

▶ ***Paradise Lost*** set models.

WHITNEY EGGERS: How did you get interested in theater?

DANIEL FISH: Someone once said to me that people who work in theater either got into the theater because of Brecht or because of American musicals. For me it was both. I was fascinated with theater ever since I was four. As a kid I saw everything from musicals to Peter Brook and Andrei Serban.

WE: What has shaped your artistic vision?

DF: Shakespeare. Working on Shakespeare's plays has affected how I work on all plays, how I approach language and acting. His plays have fed my obsession with the irrational. And for better or worse, I bring that to everything I work on.

WE: How did you get involved in the regional theater in America?

DF: I interned with the A.R.T. twenty years ago—around the same time Diane [Paulus, the A.R.T.'s current Artistic Director] was at Harvard. The A.R.T. was known for doing the most exciting work. I worked on *'Tis A Pity She's A Whore*, directed by Michael Kahn. Long story short, the A.R.T. was my first time, so it's good to be back!

WE: This will be your second time directing Odets—you've previously directed *Rocket to the Moon*. Why do you like Odets?

DF: He's written a play about loss, about a family that loses everything. This play taps into the American psyche—the tension between being out hell-for-weather for yourself and a moral responsibility to take care of others. Odets connects to this tension.

WE: Odets isn't often produced anymore; why has he fallen out of favor with audiences?

DF: He hasn't fallen out of favor with audiences, he's fallen out of favor with producers! When audiences are given the chance to experience his work, they respond positively. Producers dismiss these plays as dusty family melodramas, but I don't think that's what the plays are. Odets is a far more poetic writer than people may give him credit for.

WE: Will *Paradise Lost* speak to audiences now?

DF: The play deals with people who have worked hard, who have dreams, who care about their children. Through no fault of their own, they lose everything. And that's going on in the country right now. When we began working on the production, newspapers were full of articles about the housing market, about foreclosures. So it's totally contemporary. It's a play that matters.

WE: How are you approaching the realism of *Paradise Lost*?

DF: There's nothing more fake than three walls with one wall removed. And yet we all accept it as real. Nothing makes my heart more sick than coming to the theater, and seeing the curtain going up on a living room. I just want to shoot myself. My set is very spare, there will be some video. The use of video is like the use of light or scenery or costume or text. ***Paradise Lost*** has a huge scope, but the play is really about the people in it. Video allows the audience to see the actors close up. One of the things I find exciting in using video is the ability to see an actor play for the stage and have the camera capture that. It creates a tension I like.

Whitney Eggers is a second-year dramaturgy student at the A.R.T./ MXAT Institute for Advanced Theater Training at Harvard University.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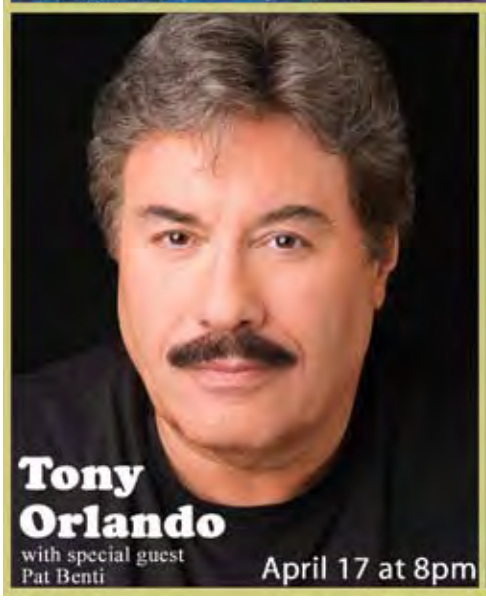

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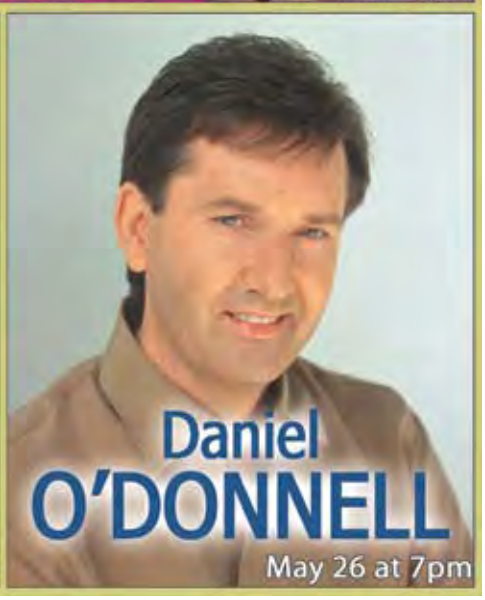

Daniel O'DONNELL

May 26 at 7pm

JOHNNY BASEBALL
A new musical about the Red Sox
Music by Robert Reale
Lyrics by Willie Reale
Book by Richard Dresser
Story by Richard Dresser and Willie Reale
Directed by Diane Paulus
Loeb Drama Center

(l to r) Writer Richard Dresser, lyricist Willie Reale (photo: Stephen Daldry), composer Robert Reale (photo: Annabelle Gay Reboli).

DRAMA ON THE DIAMOND:

A.R.T. Dramaturg Ryan McKittrick speaks with the creators of ***Johnny Baseball***: writer Richard Dresser, composer Robert Reale, and lyricist Willie Reale.

RYAN MCKITTRICK: Why did you want to write a musical about the Boston Red Sox?

RICK DRESSER: There's something valuable in anything that inspires deep passion. A lot of great writers have written about the Red Sox, because coming close to winning and getting defeated is more interesting than winning. I'm thrilled that the Red Sox finally won the World Series in 2004, but the idea of rooting for winners is very different than rooting for an underdog. Something about heartbreak is really compelling. One of the things that drew us to this project was the idea that this whole region of the country was following this one team so closely and getting consistently defeated in these inspired, tragic ways. In fact, we always spoke about this musical as a kind of Greek tragedy.

WILLIE REALE: I was at the Aaron Boone game in 2003. The Sox were up against the Yankees 5-2 in the 8th. I was with five Red Sox fans. I remember sitting at the end of the row and looking at these guys all hunched over, unable to watch. I said, "Hey guys, lighten up, I think you've got this one." And as if they had practiced some choreographed move from a 1930s film, they all did this slow burn as if to say, "Don't you know what's coming?" And, of course, they were right. Little leaves Pedro in. The Yanks tie it and journeyman Aaron Boone homers to win it in the eleventh. Even before things took a turn for the worse for the Red Sox in that game, my friends had surrendered to a predestined collapse. It was so compelling to watch.

RM: Are Red Sox fans different from other baseball fans around the country?

ROBERT REALE: I think there's a lot more passion. I don't think you could write this musical about any team but the Red Sox.

RD: People all over New England got more and more invested in the team over the course of the twentieth century. There was a real bond among many different people who were all asking the same questions: "Why not us? Why can't we ever win?" That really pulled people together.

WR: Red Sox fans are like army vets who have suffered through war together. We found their collective experience more dramatic than any other fan base because their tragedies were so great.

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RM: How did you begin focusing the musical on the integration of African-Americans into major league baseball?

RD: By talking through what the curse really meant to each of us, and how the Red Sox were the last major league team to integrate. We knew this story contained so much passion and tragedy and joy, but we really had to understand for ourselves what that curse meant before we could tell the story.

RM: Did you believe in the curse?

RD: I believed that the Red Sox were cursed in that they found ways to lose because of bad management. There was truly a different feeling when the new management took over in 2002. Within two years the Red Sox won the championship.

RM: What made you want to tell this story as a musical?

RR: Because there's so much passion involved in this story. A musical is a much more vibrant way to tell a story, because there are things you can do in a musical that you can't do in a regular play.

WR: The stakes in this story are so grand that it almost has to be sung. As Rick said, it's a Greek tragedy, and stories of that size really lend themselves to music. And the things that we put our characters through really lend themselves to musical expression.

RM: Willie, who has influenced you as a lyricist?

WR: I've always admired the cleverness of Yip Harburg and Cole Porter—especially their wordplay. And there is no discussion of theater lyrics without Oscar Hammerstein and Stephen Sondheim. They have had a huge influence on me, and the form in general, because of how disciplined they are in keeping lyrics true to character. Any lyric that's in the mouth of a character has to be something that character might say. What Rick writes in the book and what I write in the lyrics have to be seamlessly integrated so that the emotional journey we take in the storytelling is never interrupted by a bump. At least that's the goal.

RM: Rob, how would you describe the music you've composed for ***Johnny Baseball***?

RR: The musical spans most of the twentieth century, so I've tried to stay true to the period as we progress through each decade. There are also a number of scenes set in 2004, which allow me to do whatever I want musically. I've also written some church music, especially for the scenes set in the early twentieth century.

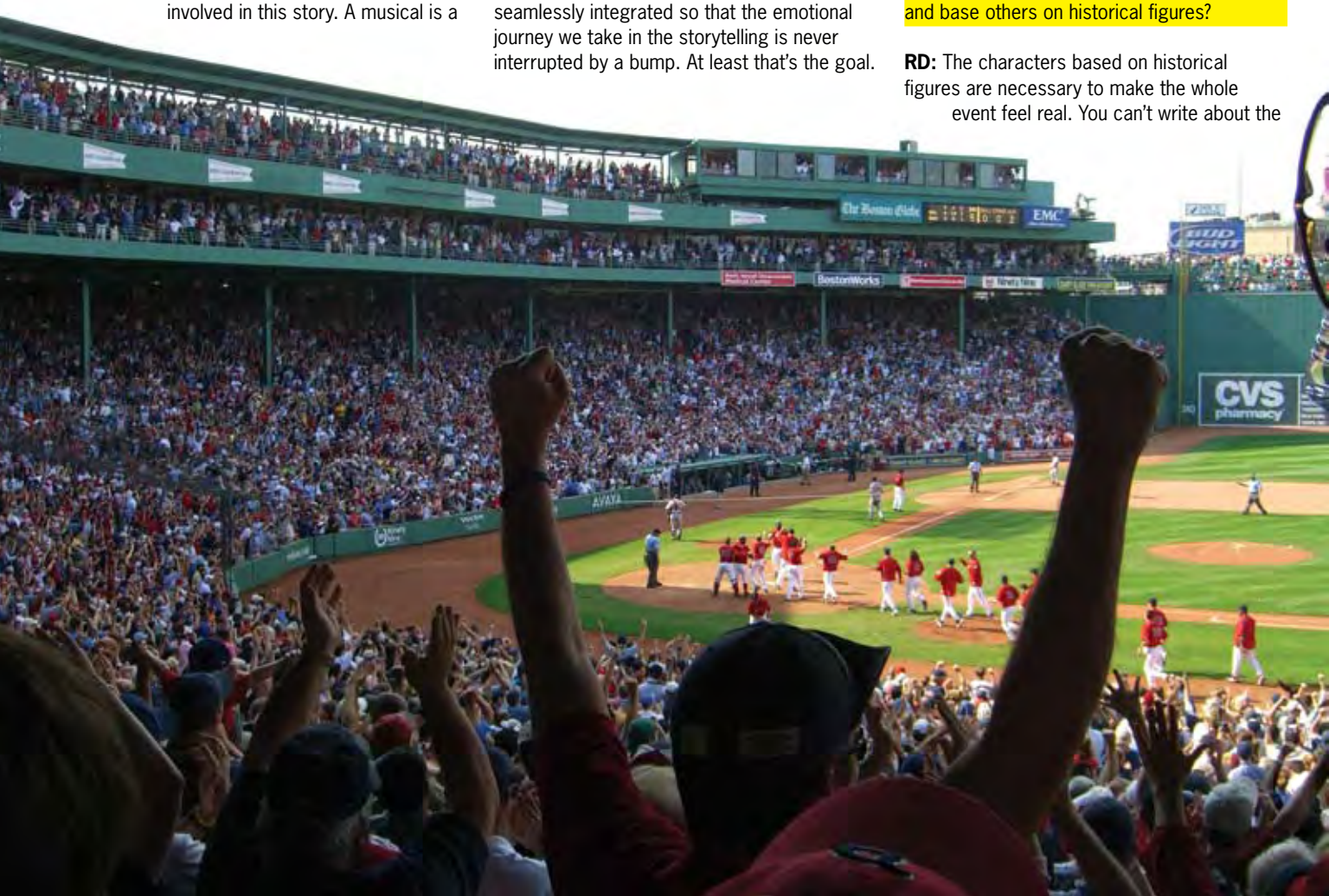
RM: Why church music?

RR: Because baseball is almost a religion for Sox fans.

WR: If you look at tapes of close Red Sox games, you always see the fans with their hands folded in prayer. I suspect that for some of them prayer is exclusively reserved for Red Sox games.

RM: You've blended fiction and fact in this musical. Why did you invent some characters and base others on historical figures?

RD: The characters based on historical figures are necessary to make the whole event feel real. You can't write about the



Red Sox in 1919 or 1920 without bringing in Babe Ruth or Harry Frazee. We always felt we were writing a fictional story that is based on what actually happened.

WR: We want the story to feel authentic, so we use a good deal of historical detail. We were careful to limit the liberties we took with history to avoid a public outcry. Red Sox fans are very knowledgeable of both the game and their team.

RM: Why do you think people get so passionate about the game of baseball? What is it about this particular sport?

RR: One great thing about baseball is that because there aren't helmets, you have access to the range of expressions on the players. It's very dramatic. And because there's no clock, it's a game that takes its time. You see people walking around and kicking the dirt from their shoes. And the dramatic tension builds! There's a lot going on with every pitch, and the fans are all analyzing every single thing that happens on the field. People like their baseball drama.

WR: Baseball is a team game, but there are spotlighted individual moments for batters and pitchers and fielders. So when you follow a team over time, you get to know all the characters on that team. Look at the Red Sox team from 2004—what a cast of characters! Each compelling in his own way. That's why we're so drawn to the game—because we as rooters become so familiar with the characters on our team when they reveal themselves through these spotlit moments in their lives on the field.

The stakes in this story are so grand that it almost has to be sung. As Rick said, it's a Greek tragedy, and stories of that size really lend themselves to music.

–Willie Reale

RD: It's a game that is passed down from parents to children, tossing a ball in the backyard, rooting for the home team, perhaps making a pilgrimage to Cooperstown. It remains the classic American game because it's about family.

RM: To what extent would you like to give audiences the experience of being at a baseball game in ***Johnny Baseball***?

RD: We've talked about that in terms of the set. We want to give people the feeling that they're in the ballpark.

WR: I think we should blow the scent of hotdogs into the room!

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

▶ (l to r) Elijah "Pumpsie" Green and Red Sox manager Billy Jurges

EVERYBODY'S GAME

Making the National Pastime Truly National

by Brendan Shea

Josh Gibson is said to have hit over 800 career home runs; one of them was so high and deep that it disappeared into the clouds. The next day, the same two teams were playing in a different city. A baseball fell out of the sky, right smack into an outfielder's glove. The umpire yelled: "You're out, Gibson! Yesterday!"

He was called "the black Babe Ruth" during his 1930–1946 ball-playing career, though many baseball fans have insisted Babe Ruth was actually "the white Josh Gibson." But there is no Josh Gibson rookie card. Like his fellow ballplayers in the segregated Negro Leagues, Gibson's deeds live only in the memories of those who saw him play. America's national pastime was not yet everybody's game.

Following the end of World War II, the perception of race changed enormously. The hypocrisy of fighting a racist regime abroad while practicing segregation at home became apparent, particularly when victory belonged to both black and white soldiers. One protester's sign at Yankee stadium read: "If we are able to stop bullets, why not balls?" As a cultural symbol of America, baseball fell under the scrutiny of the newly galvanized civil rights movement. Blacks had been barred from playing major league baseball since the 1880s, and within a decade the

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establishment of the Negro Leagues officially turned the national pastime into a segregated institution.

In 1945, a city councillor named Isadore Muchnick gave the Boston Red Sox the chance to be the first integrated team in baseball. At the time, the Sox needed a permit to play on Sundays. This permit required a unanimous vote from the Boston City Council. Muchnick threatened to withhold his ballot unless the club agreed to consider some promising Negro League ballplayers. Tom Yawkey, the owner of the Red Sox, conceded—losing Sunday doubleheaders would deal a severe financial blow to the clubhouse. The first major league tryouts for black players were held at Fenway Park on April 16, 1945. One of the hopefuls was a young army lieutenant named Jackie Robinson.

Robinson was skeptical as he entered Fenway Park. Nine months prior, he narrowly avoided a court-martial when he refused to move to the back of an army bus. He knew there were two challenges to face at Fenway Park: one in the diamond and one in the clubhouse. The first was easy for the talented young athlete; the second would prove impossible. Years later, Joe Cronin, then manager of the Red Sox, reflected on the tryout:

> We didn't sign players off tryouts in those days to play in the big leagues. I was in no position to offer them a job. . . . The general manager did the hiring and there was an unwritten rule at that time against hiring black players. I was just the manager. Robinson turned out to be a great player. But no feeling existed about it. We just accepted things the way they were.

Some say Cronin and Eddie Collins, the general manager, were not even watching. Others say a Red Sox official yelled a racial epithet at Robinson as he left the field. Eighteen months later, the Brooklyn Dodgers signed Jackie Robinson, and together they made history.

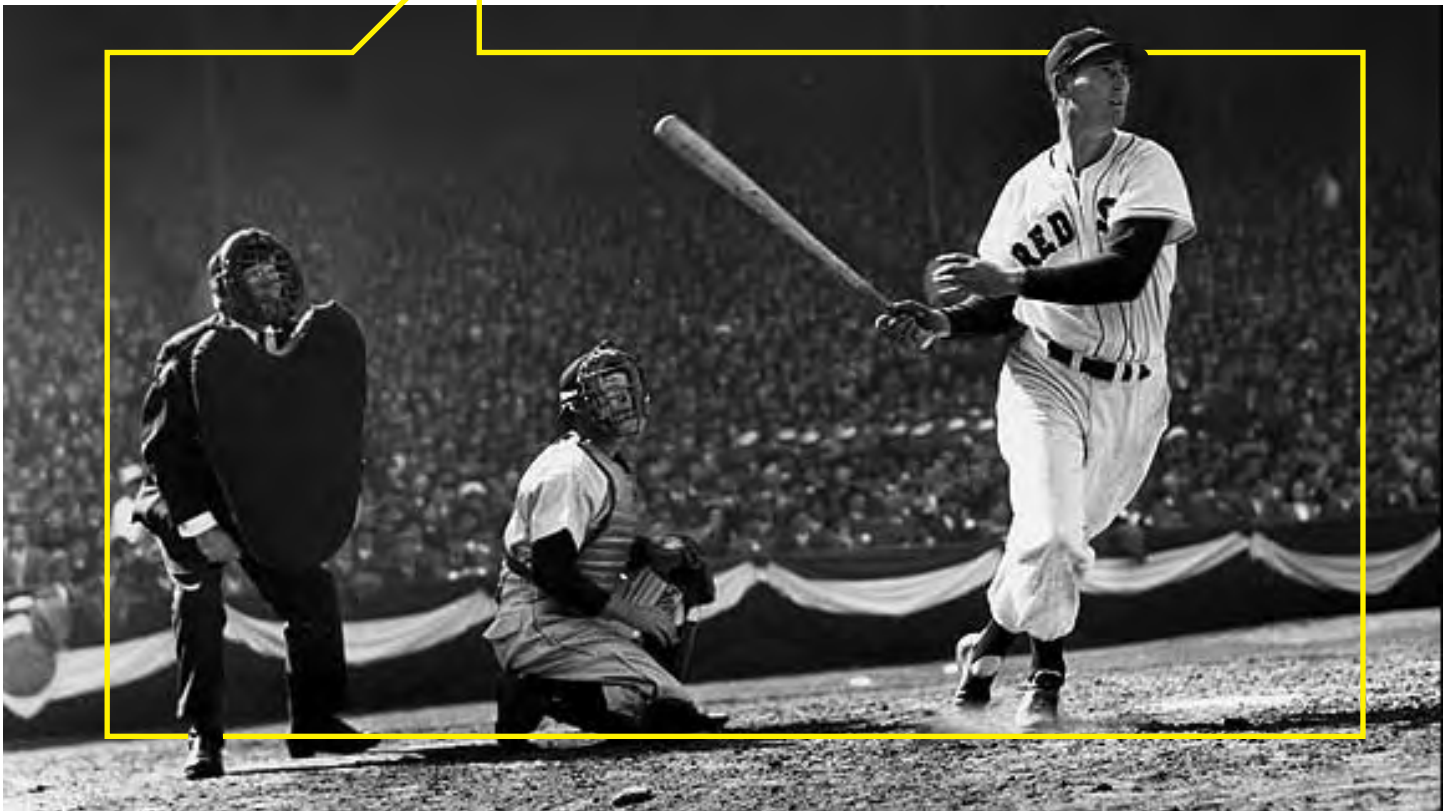
Robinson wasn't the only one who got away. The Red Sox farm team in Birmingham, the Barons, caught wind that the local Negro League team was fielding a superstar. Larry Woodall, a scout, flew down from Boston to check out a supposed dynamo. After three days of rain, Woodall lost his patience and departed. The center fielder he left back in Birmingham, Willie Mays, turned out to be one of the greatest players of all time.

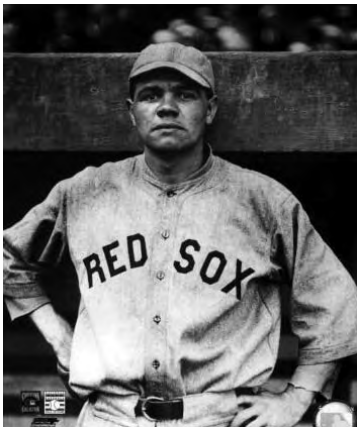
One by one, all of the other major league teams were integrating. By 1957, the Red Sox and Boston had acquired a reputation for hostility to blacks. This was in dramatic contrast to the nineteenth century, when Boston had led the abolitionist movement and the emergence of a small black middle class in the Beacon Hill neighborhood gave emancipated slaves around the country hope for a new, comfortable life in Boston. By the turn of the twentieth century, however, the struggle for a foothold turned fierce for two marginalized groups: African-Americans and the immigrant Irish population. Boston's Yankee ruling class—the abolitionist zealots—was toppled in 1905, when the first Irish mayor of Boston was elected. The antagonism between black and Irish Bostonians became institutional.

In 1959, the Red Sox clubhouse experienced a changing of the guard when Eddie Collins passed away and Joe Cronin left the Red Sox to become president of the American League. The path was clear for change to come to Fenway Park.

That change came in the form of a utility infielder named Elijah "Pumpsie" Green. When Green stepped up to the plate at Fenway for the first time on July 21, 1959, the Red Sox became the last team to integrate. Jackie Robinson was already three years retired. Green recalled the day:

▶ Ted Williams at bat





▶ (l to r) Josh Gibson, Babe Ruth

I went and got my bat, and on my way up to home plate, the whole stands, blacks and whites, they stand up and give me a standing ovation. A standing ovation, my first time up! And the umpire said, 'Good luck, Pumpsie.' That was it. . .that was some kind of breaking in.

Green's transition to the major leagues was not easy. He was a good player, but not a superstar like Robinson or Mays. He experienced segregation at Sox spring training in Florida, where he was housed seventeen miles away from the rest of the team in the closest hotel that accepted blacks. Green was also excluded from team bonding, as no bar in the area would serve him. Even on an integrated team, Green was often left out at pre-game warm-ups. One player, however, made a point to warm up with Green before every game—Ted Williams.

Green's entrance into Fenway signaled that the national pastime was now officially national. Managers nationwide were beginning to make decisions based on good baseball, not prejudice, a shift Ted Williams expressed in his Hall of Fame induction speech in 1966:

Baseball gives every American a chance to excel. Not just to be as good as anybody else, but to be better. This is the name of the game. I hope some day Satchel Paige and Josh Gibson will be voted into the Hall of Fame as symbols of the great Negro players who are not here only because they weren't given the chance.

Brendan Shea is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

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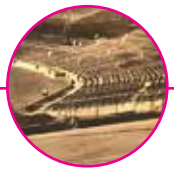
HISTORY OF INTEGRATION IN BASEBALL

compiled by Brendan Shea

1845
Alexander Cartwright establishes a set of baseball rules for the New York Knickerbockers, and the game as we know it is formed.

1884
Moses Fleetwood "Fleet" Walker becomes the first African-American professional baseball player, for the Toledo Blue Stockings.

1887
An unwritten "gentlemen's agreement" between major league owners bans future contracts with black players. Fleet Walker is moved to a minor league team, the the Newark Little Giants.



1887
The National Colored Baseball League is formed and folds within two weeks due to poor attendance.

1888 – 1920
Black baseball teams continue to play independently, "barnstorming" against amateur and semi-professional ball clubs around the country.

1920
Rube Foster, one of the most successful African-American players of the 1900s, forms the Negro National League.

1930s – 1940s
Negro National League teams like the Homestead Grays, Kansas City Monarchs, and Pittsburgh Crawfords enjoy tremendous popularity through the 1940s. Players Judy Johnson, Cool

Brendan Shea is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

Papa Bell, Satchel Paige, and Josh Gibson become legends in their own lifetime.

1944
Major League Baseball Commissioner Kenesaw Mountain Landis, an alleged racist, passes away.

1946
African-American player Jackie Robinson debuts with the Brooklyn Dodgers, breaking the color line established in 1887.

1947
Robinson wins the first Rookie of the Year Award.

1947 – 1959
One by one, major league baseball teams nationwide integrate.

1948
The Negro National League dissolves.

1957
Jackie Robinson retires.

1959
The Boston Red Sox sign African-American player Elijah "Pumpsie" Green, becoming the last major league team to integrate.

1962
Buck O'Neil, a former Negro League star, becomes the first African-American coach of a major league team: the Chicago Cubs.

1971
Satchel Paige is the first Negro League player honored by the Baseball Hall of Fame.

▶ Tennessee Williams with David Greggory, c. 1943

A SURREAL PRAYER

Tennessee Williams's ***Stairs to the Roof***

by Joseph E. M. Pindelski

An angry pencil has scratched out huge chunks of Tennessee Williams's manuscript for ***Stairs to the Roof***. These gray marks are valuable bits of graffiti: they show the young playwright's struggle as he searched for his voice. The artist who had yet to give us *The Glass Menagerie*, *A Streetcar Named Desire*, and *Cat on a Hot Tin Roof* was wrestling with inner demons, fighting the words he had just written.

It would be hard to tell who wrote ***Stairs to the Roof*** if these scrawled-out scenes had actually been removed from the script. They contain Williams's hallmark style—a magical blend of realism and poetry. In them, phantasmagoric characters burst onto the stage, throwing the play's ordered world into disarray.

When he rejected the play, legendary producer David Merrick wrote to the fledgling playwright, "I don't think a producer would be likely to risk a more than average amount of production money on a fantasy." Merrick's criticisms were unsurprising to Williams. The young Tennessee confessed to his diary that he was doubtful the play would succeed. But it remained one of his most cherished pieces: "It is all I really have to say. Said about as well as I am able to say it right now."

When he wrote ***Stairs to the Roof*** in 1940, Williams was reflecting on what he described as eighteen months spent in hell, trapped inside the celotex interior of the Continental Shoemakers offices. To exorcise those memories, Williams recreated himself in the play's hero: Benjamin D. Murphy, an office worker for the Continental Shirtmakers. Ben was part poet, part revolutionary, and all Williams; Ben's world, though, was unlike anything Williams had ever penned.

Workers move with robotic precision, executives grind the life from their employees. Human value is reduced to supply and demand—this is the reality of Continental Shirtmakers. At home, families are crushed beneath the financial burdens of life, and there is no escape. This is how Williams opens ***Stairs to the Roof***, and it is from these heavy, opening moments that Williams's play cuts loose from reality.

Williams unleashes his call to revolt in a lyrical nocturne of music and mayhem. A joyous carnival spills onto the stage as Ben breaks away from job and family. Throughout this all-night extravaganza, masked players and wild animals run amok and awkward lovers become animals of grace and beauty. The play is Williams's "prayer for the wild at heart that are kept in cages," and its surreal chaos reveals what Williams values above all else—freedom. It is ironic that Williams offered to eliminate this revelation in order to appease the financial interests of producers.

Preparing potential producers for the manuscript, Williams prefaced his pencil-marks with an apology: "I know that there is a good deal of didactic material in this play, some of which will probably burden the reader. I have [indicated] some parts which might be cut, when and if the play is ever produced." He then cut his lyrical carnival. The lights, the music, the phantasmagoric characters: gone.

The ruin of Williams's edits is instantaneous. Without the whimsy of his nocturnal adventure, Ben's heroic revolt dwindles into a tantrum. In order to get his play produced, the young Williams strangled his voice; however, his talent was not unnoticed. In his letter turning the play down, Merrick included the following: "I don't think I should advise you to write about more commercial subjects because I feel that you write so well and with so much genuine feeling in your present form. Let's just hope that soon they'll get around to wanting something better." They eventually did: two years later, in 1944, *The Glass Menagerie* opened in Chicago. Its success confirmed Williams's ability as a writer, and made him a national sensation.

When it was finally produced in 1945, ***Stairs to the Roof*** was actually staged in its entirety. Benjamin D. Murphy was the revolutionary that Williams intended, and his rebellion exploded onto the stage. That rebellion is a fury of action that is unlike any other in all of Williams's work: it is one of youthful hope. It is a call for change, and one that rings so loudly and clearly that Williams himself nearly silenced it.

Joseph E. M. Pindelski is a first-year dramaturgy student at the A.R.T./ MXAT Institute for Advanced Theater Training at Harvard University.

▶ Tennessee Williams, c. 1938 (27 years old)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Cartoon from the play's New York premiere at the Plymouth in 1942

LAUGHING AT THE END OF THE WORLD:

Thornton Wilder's Mad Look at the Apocalypse

by Laura Henry

The world is ending—again. Glaciers have bulldozed Boston and a baby mammoth is frozen to the sidewalk. What's a New Jersey family to do?

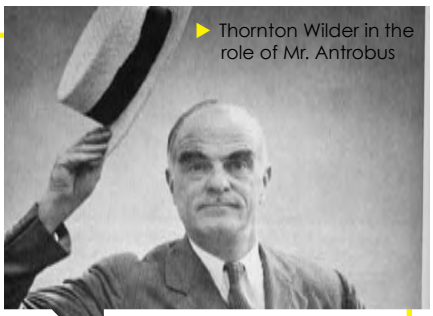
For the Antrobuses, heroes of Thornton Wilder's ***The Skin of Our Teeth***, catastrophe is commonplace. Mr. and Mrs. Antrobus aren't just New Jersey natives; they are also Adam and Eve. Against all odds, they have survived for millennia, bombarded by plague and locusts, floods and fires, wars and famine. How do they do it?

Wilder suggests that we find the will to endure in the legacy of the past. The great books of civilization are George Antrobus's lullaby. At night, alone in the wreckage of war, George whispers their words to himself. Their ideas inspire him to rebuild the world, trying to make it better than the one that has collapsed. Stirred by their words, George believes that we can and must create the world anew. Shakespeare, Spinoza, Aristotle—these writers give George hope. In them, he finds the will to survive.

When ***The Skin of Our Teeth*** was staged in Germany after World War II, it took on a painful reality. The play was a smash hit in a country digging itself out from the ruins of war. Wilder wrote that productions were mounted "in the shattered churches and beerhalls that were serving as theaters, with audiences whose price of admission meant the loss of a meal and for whom it was of absorbing interest that there was a 'recipe for grass soup that did not cause the diarrhea.'"

Like George Antrobus, the Germans sought comfort in their cultural past. Finding strength in their best artists—Goethe and Schiller, Beethoven and Brahms—they began again, sweeping their streets and building new homes from old stones.

In ***The Skin of Our Teeth***, Germans not only saw their future; in the character of Henry they also saw their past. Henry kills on a whim, enacting the story of Cain and Abel with the murder of his brother. He burns the books his father loves and revels in carnage. From the beginning, Wilder was asked if Henry represented Hitler's Germany. Like the Antrobuses, Germans had to acknowledge that evil hides in all of us, waiting for a chance to burst out.



Thornton Wilder in the role of Mr. Antrobus

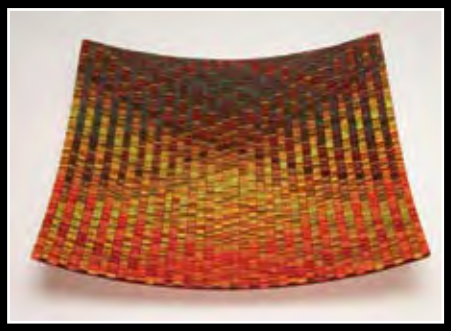
While Germans wholeheartedly embraced Wilder's play, Americans gave it a cold shoulder. Its world premiere in 1942 at the Plymouth Theater in New York City met with critical approval but public disdain. The audience response was so terrible that cabs gathered in front of the theater every night after the first act to pick up fleeing spectators. Playgoers apparently agreed with Miss Somerset in Act I: "I don't understand a single word of it, anyway, - all about the troubles the human race has gone through, there's a subject for you." Theatergoers found the play incomprehensible. Why such disgust?

Perhaps audiences thought the play's mix of the serious and slapstick too strange. By overlapping prehistoric ages, biblical time, and modern day, Wilder creates absurdity: "Did you milk the mammoth?" wife Maggie asks, standing in her New Jersey living room, her pet dinosaur trotting by, complaining of the cold. Likewise, Sabina, the maid, jokes about Henry's murder: "Henry, when he has a stone in his hand, has a perfect aim; he can hit anything from a bird to an older brother—Oh! I didn't mean to say that!—but it certainly was an unfortunate accident, and it was very hard getting the police out of the house."

In production, it is hard to strike a balance between solemnity and silliness. As a result, ***The Skin of Our Teeth*** has been neglected in comparison with Wilder's *Our Town*, one of America's most popular and most produced plays. Director Scott Zigler, however, turns to the play for its comic energy. According to Zigler, many productions take the play too seriously, missing its humor and driving the audience into the ground with moral lessons. Since Wilder said that all serious work must be playful, ***The Skin of Our Teeth*** can only succeed in the context of comedy.

All lessons aside, the play is funny: "The sun rose this morning at 6:32 a.m. This gratifying event was first reported by Mrs. Dorothy Stetson of Freeport, Long Island, who promptly telephoned the mayor. The Society for Affirming the End of the World at once went into a special session and postponed the arrival of that event for TWENTY-FOUR HOURS." Today, we're still living the next act of the Antrobuses' story: ecological meltdown, recession, terrorism, and nuclear weapons in hostile hands. Wilder understood that comedy is the only way to grasp ideas that scare us. Laughter is essential to survival.

Laura Henry is a first-year dramaturgy student at the A.R.T./ MXAT Institute for Advanced Theater Training at Harvard University.



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THE SCREEN ON STAGE

A History of the American Film dramaturg Paul Stacey interviews author Christopher Durang

PAUL STACEY: You wrote this play thirty years ago. Has the role of film changed in American culture?

CHRISTOPHER DURANG: It has, and I find it depressing. Today, decisions are made by business school graduates. The old time movies were picked by immigrant men who created the business. These men respected literature and made great films based on books like *David Copperfield* or *A Tale of Two Cities*. They were able to negotiate high culture and pop culture. When I go to the movies now I get so depressed by the coming attractions—the films are made for fifteen-year-old boys.

PS: What films influenced *A History of the American Film*?

CD: The jumping-off point was an obscure film called *A Man's Castle*. The characters were penniless and living in a shantytown, so I found it romantic. It also said a lot about American resolve. They were in the Depression but not in despair. Also gangster movies like *Public Enemy*. And screwball comedies, especially *My Man Godfrey*. Then Busby Berkeley and the gold diggers movies. Then I threw in *Citizen Kane*, World War II movies, and end the play with disaster movies.

PS: *A History of the American Film* shows how America creates its identity through film. What do current movies say about the national zeitgeist?

CD: People no longer go to the movies the way they did in my generation. I don't feel like the movies are a reflection of the American character anymore. One might find that in television. I don't keep up with TV, but I teach with Marsha Norman, and she thinks the writing on television is far superior to the writing in films.

PS: I detect a strong note of nostalgia in the play. What are you nostalgic for?

CD: Growing up I watched the movies of the 1930s and 1940s. So the nostalgia was for the film literature I watched as a child. Most of the movies then were really well made. In the 1930s it was exciting to see how they were discovering the medium.

Paul Stacey is a second-year dramaturgy student at the A.R.T./ MXAT Institute for Advanced Theater Training at Harvard University.

FESTIVAL INFO TICKET PRICING EVENT CALENDAR

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GATZ:
UPSTAIRS ON THE SQUARE
91 Winthrop St., Harvard Sq. $35 two-course meal with a set first course and main course. Upstairs on the Square is the perfect option for dining out during the hour-long dinner break of ***Gatz***; they guarantee to have you back at the theater within the hour. 617.576.2800 | upstairsonthesquare.com

CHEZ HENRI
1 Shepard St., Cambridge $15 boxed meals served on-site during the hour-long dinner break of ***Gatz***. Fish, beef, and vegetarian options – call the Box Office at 617.547.8300 for details and to order.

PARADISE LOST:
SANDRINE'S
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JOHNNY BASEBALL:
LEGAL SEA FOODS
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For additional restaurant partners, visit americanrepertorytheater.org/restaurants

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Contact these hotels and restaurants and mention the A.R.T. to receive special rates.

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*all rates are double occupancy & subject to availability

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See americanrepertorytheater.org/planyourvisit for details. Many bus routes also stop in Harvard Square.
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1 Bennett St. Validate your parking ticket at the theater.
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Visit the Box Office: Loeb Drama Center at 64 Brattle Street, Cambridge, MA.
Hours: Tuesday - Sunday, noon - 5 p.m. or until 1/2 hour before curtain.

Book a group: americanrepertorytheater.org/groups

Institute shows (***Stairs to the Roof***, ***The Skin of Our Teeth***, ***A History of the American Film***): $10 general admission.

ALSO AT THE A.R.T. THIS SPRING...

EMERGING AMERICA FESTIVAL
May 14-16, 2010
The A.R.T. joins forces with the Huntington Theatre Company and the Institute of Contemporary Art to create **Emerging America**, an annual festival of performance and readings devoted to supporting and launching the new American voices of tomorrow. Experience the energy, imagination, and creativity of some of the country's hottest emerging performers, writers, companies, and directors during a weekend filled with excitement and drama. Learn more at americanrepertorytheater.org/emergingamerica.

pA.R.T.y ANNUAL FUNDRAISING GALA
Save the date: May 3, 2010

THE DONKEY SHOW
Extended by popular demand! Now booking through summer 2010.

SUN	MON	TUE	WED	THU	FRI	SAT
FEBRUARY						
	2/1	2/2 7:30 GATZ1	2/3 7:30 GATZ1	2/4 7:30 STAIRS	2/5 3:00 GATZ1 7:30 GATZ2 STAIRS 8:00 DSHOW	2/6 2:00 STAIRS 3:00 GATZ1 7:30 GATZ2 STAIRS 8 + 10:30 DSHOW
2/7 3:00 GATZ1 7:30 GATZ2	2/8	2/9	2/10	2/11	2/12 8:00 DSHOW	2/13 8 + 10:30 DSHOW
2/14	2/15	2/16	2/17	2/18	2/19 8:00 DSHOW	2/20 8 + 10:30 DSHOW
2/21	2/22	2/23	2/24	2/25	2/26 8:00 DSHOW	2/27 8:00 PARADISE LOST 8 + 10:30 DSHOW
2/28 2:00 PARADISE LOST	**MARCH**					
	3/1	3/2 7:30 PARADISE LOST	3/3 7:30 PARADISE LOST	3/4 7:30 PARADISE LOST*	3/5 8:00 PARADISE LOST DSHOW	3/6 2† + 8 PARADISE LOST 8 + 10:30 DSHOW
3/7 2 + 7:30 PARADISE LOST	3/8	3/9 7:30 PARADISE LOST	3/10 7:30 PARADISE LOST*	3/11 7:30 PARADISE LOST	3/12 8:00 PARADISE LOST DSHOW	3/13 2† + 8 PARADISE LOST 8 + 10:30 DSHOW
3/14 2 + 7:30 PARADISE LOST*	3/15	3/16 7:30 PARADISE LOST	3/17 7:30 PARADISE LOST	3/18 7:30 PARADISE LOST	3/19 7:00 SKIN OF OUR TEETH 8:00 PARADISE LOST 10:30 DSHOW	3/20 7:00 SKIN OF OUR TEETH 2† + 8 PARADISE LOST 10:30 DSHOW
3/21 7:00 SKIN OF OUR TEETH	3/22	3/23	3/24	3/25 7:00 SKIN OF OUR TEETH	3/26 7:00 SKIN OF OUR TEETH 10:30 DSHOW	3/27 7:00 SKIN OF OUR TEETH 10:30 DSHOW
APRIL				4/1	4/2 8:00 DSHOW	4/3 8 + 10:30 DSHOW
4/4	4/5	4/6	4/7	4/8	4/9 8:00 DSHOW	4/10 8 + 10:30 DSHOW
4/11	4/12	4/13	4/14	4/15	4/16 8:00 DSHOW	4/17 8 + 10:30 DSHOW
4/18	4/19	4/20	4/21	4/22	4/23 8:00 DSHOW	4/24 8 + 10:30 DSHOW
4/25	4/26	4/27	4/28	4/29	4/30 8:00 DSHOW	

† Talkback Discussion after performance
* Pre-performance discussion held one hour before performance
Calendar subject to change. Check americanrepertorytheater.org for current schedule.

THE DONKEY SHOW EXTENDED BY POPULAR DEMAND!
SEE IT EVERY FRIDAY AND SATURDAY THROUGH SUMMER 2010

SUN	MON	TUE	WED	THU	FRI	SAT
MAY						5/1 8 + 10:30 DSHOW
5/2	5/3 pA.R.T.y Annual Gala	5/4	5/5	5/6	5/7 8:00 DSHOW	5/8 8 + 10:30 DSHOW
5/9	5/10	5/11	5/12	5/13	5/14 All Day EMERGING AMERICA 8:00 DSHOW JOHNNY BASEBALL	5/15 All Day EMERGING AMERICA
5/16 All Day EMERGING AMERICA 2 + 7:30 JOHNNY BASEBALL	5/17	5/18 7:30 JOHNNY BASEBALL	5/19 7:30 JOHNNY BASEBALL	5/20 7:30 JOHNNY BASEBALL	5/21 7:30 HISTORY AM. FILM 8:00 DSHOW JOHNNY BASEBALL	5/22 2† + 8 JOHNNY BASEBALL 7:30 HISTORY AM. FILM 8 + 10:30 DSHOW
5/23 2 + 7:30 JOHNNY BASEBALL 7:30 HISTORY AM. FILM	5/24	5/25 7:30 JOHNNY BASEBALL	5/26 7:30 JOHNNY BASEBALL	5/27 7:30 JOHNNY BASEBALL HISTORY AM. FILM	5/28 7:30 HISTORY AM. FILM 8:00 DSHOW JOHNNY BASEBALL	5/29 2† + 8 JOHNNY BASEBALL 7:30 HISTORY AM. FILM 8 + 10:30 DSHOW
5/30 2 + 7:30 JOHNNY BASEBALL	5/31	**JUNE**				
		6/1 7:30 JOHNNY BASEBALL	6/2 7:30 JOHNNY BASEBALL	6/3 7:30 JOHNNY BASEBALL	6/4 8:00 DSHOW JOHNNY BASEBALL	6/5 2† + 8 JOHNNY BASEBALL 8 + 10:30 DSHOW
6/6 2 + 7:30 JOHNNY BASEBALL	6/7	6/8 7:30 JOHNNY BASEBALL	6/9 7:30 JOHNNY BASEBALL	6/10 7:30 JOHNNY BASEBALL	6/11 8:00 DSHOW JOHNNY BASEBALL	6/12 2† + 8 JOHNNY BASEBALL 8 + 10:30 DSHOW
6/13 2 + 7:30 JOHNNY BASEBALL	6/14	6/15 7:30 JOHNNY BASEBALL	6/16 7:30 JOHNNY BASEBALL	6/17 7:30 JOHNNY BASEBALL	6/18 8:00 DSHOW JOHNNY BASEBALL	6/19 2† + 8 JOHNNY BASEBALL 8 + 10:30 DSHOW
6/20 2 + 7:30 JOHNNY BASEBALL	6/21	6/22 7:30 JOHNNY BASEBALL	6/23 7:30 JOHNNY BASEBALL	6/24 7:30 JOHNNY BASEBALL	6/25 8:00 DSHOW JOHNNY BASEBALL	6/26 2† + 8 JOHNNY BASEBALL 8 + 10:30 DSHOW
6/27 2 + 7:30 JOHNNY BASEBALL						

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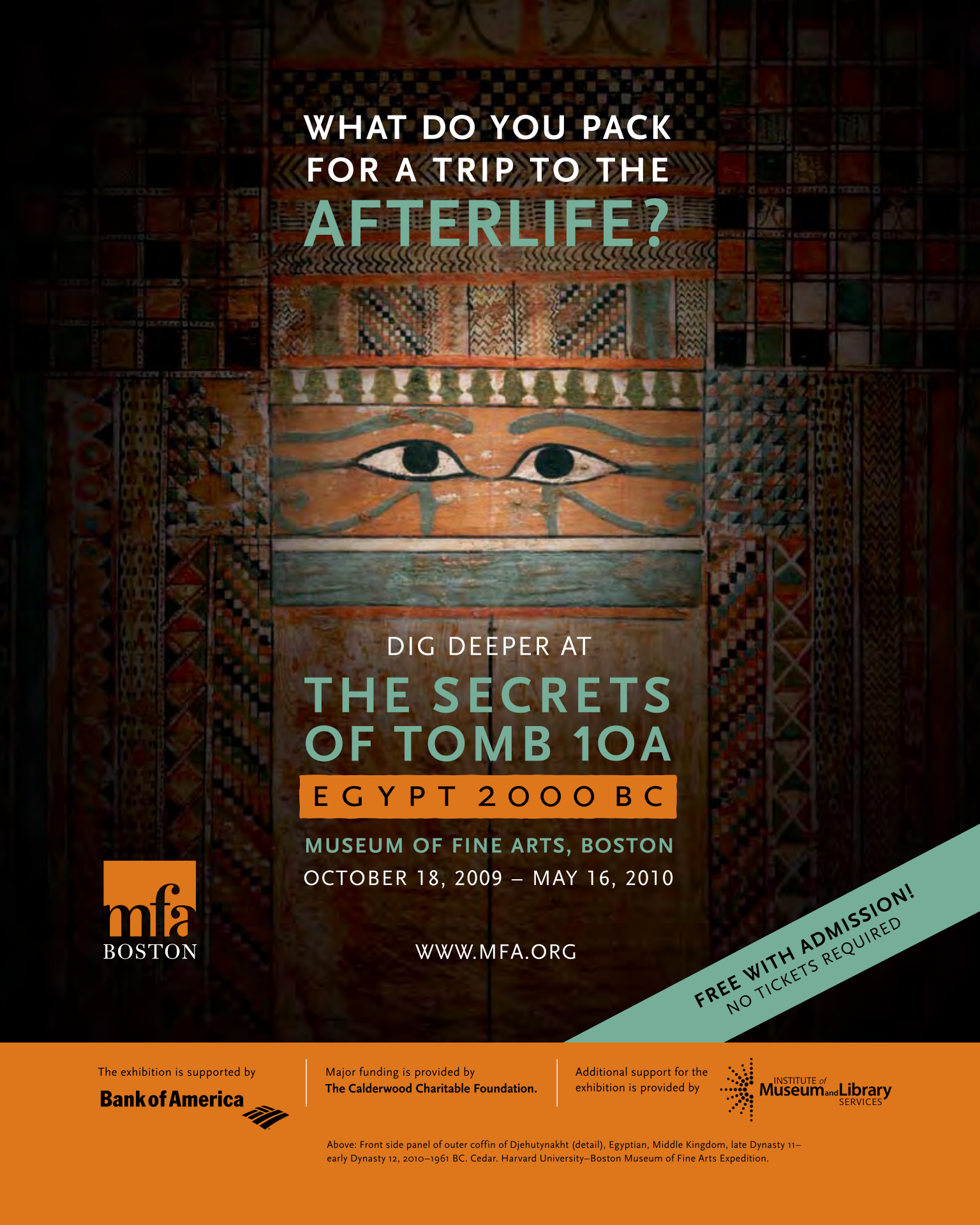

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Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.