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Ellysia Francovitch

theatrebill

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BACKSTAGE

Behind the scenes in local and national theatre

by Josh B. Wardrop

Hangin' With Mr. Cooper

On February 27, millions of Americans will be in front of their televisions watching their favorite movie stars assembled for the 83rd annual Academy Awards. A select number of local theater fans, however, will have the special opportunity to see an Oscar winner live in Boston on February 21, courtesy of the **Commonwealth Shakespeare Company**.

Chris Cooper, the Massachusetts resident and acclaimed actor from such motion pictures as *American Beauty*, *The Town*, *The Bourne Identity*, *Adaptation* (for which he won his Best Supporting Actor Oscar) and many others, makes a rare Boston stage appearance this month, taking the lead role in a staged reading of playwright Sam Shepard's *Buried Child*. The show, directed by Jim True-Frost and co-starring Cooper's wife Marianne Leone, explores a dysfunctional family and their struggles to attain and hold onto the American Dream. The event is the first installment in CSC's American Voices series celebrating classic works by American playwrights.

Admission to the 7 p.m. performance of *Buried Child* at the Boston Center for the Arts' Wimberley Theatre is free; a wine and cheese reception with the cast and director immediately following the reading costs \$20 per ticket, which includes a reserved seat for the performance. *For more information, visit www.commshakes.org or call 617-426-0863.*

"Home Grown" Talent Unites for Boston Theatre Conference

The tight-knit Boston theater community gathers to celebrate its recent achievements and to look forward to a new year of entertaining the masses when the area's actors, directors, playwrights, technical professionals, audiences and anyone else passionate about local theater come together for **Home Grown: The Boston Theatre Conference 2011** on February 27 & 28.

The two-day event features lectures, workshops, panel discussions and performances, and is in-



David Shankbone

VOICE OF AUTHORITY: Kingston, Mass. resident and Oscar-winner Chris Cooper performs in a staged reading of Sam Shepard's *Buried Child* at the Boston Center for the Arts on February 21 as part of Commonwealth Shakespeare Company's American Voices series.

tended as a way to strengthen the bonds between members of the Boston theater community and generate new ideas on how to help it flourish.

Chef Barbara Lynch (No. 9 Park, The Butcher Shop, Menton) delivers the conference's keynote address, acting as a lead-in to a panel discussion comparing the Boston theater scene to the "slow food" movement—with "slow food" advocates being passionate about raising awareness and appreciation for local, fresh and sustainable ingredients, a logical parallel can be drawn between the culinary and theatrical communities.

Michael Maso, managing director of the Huntington Theatre Company, delivers a closing address on February 28, talking about the changes and advances on the Boston theater scene during his more than 20 years in the industry.

For more information about the Boston Theatre Conference, interested participants are encouraged to visit bostontheatreconference.wordpress.com.

Cook Tackles *Fat Pig*

One of the most successful comedians ever to come out of the Bay State broadens his range this spring, as stand-up star Dane Cook makes his Broadway acting debut this April in a production of playwright Neil LaBute's *Fat Pig*.

Cook, a native of Arlington and a superstar in the worlds of live comedy performance, comedy albums and movies (*My Best Friend's Girl*, *Good Luck Chuck*, *Mr. Brooks*), teams with actors Josh Hamilton and Julia Stiles in *Pig*, a frank examination of modern society's values regarding inner and outer beauty. Cook plays Carter, the acerbic and shallow best friend of Tom (played by Hamilton), an eligible bachelor who falls for a beautiful, bright and plus-sized woman. LaBute is directing the production, which makes its own debut on Broadway.

Fat Pig begins previews at the Belasco Theatre on April 12, with an official opening set for April 26.

From Huntington to Harpo

On February 6, playwright Lynn Nottage's Pulitzer Prize-winning drama about life in the war-torn Democratic republic of Congo, *Ruined*, closed after a successful run at the Huntington Theatre Company. Those who missed their chance to catch the show live in Boston, however, may soon have an opportunity to see *Ruined* right in their own homes.

Entertainment website Deadline.com was the first of several sites to report that Oprah Winfrey—soon to be fully liberated from the ob-

ligations of her daily talk show—is planning to make her return to acting in an HBO Films adaptation of *Ruined*. Winfrey—whose company Harpo Productions is producing the film, based on a script by Nottage—would reportedly portray the play's lead character, brothel owner Mama Nadi.

You'll Never Believe This...

...but the big-budget Broadway production ***Spider-Man: Turn Off the Dark*** has had its opening delayed for the fifth time, according to an Associated Press report. The \$65 million show—which has been plagued by numerous cast changes, technical malfunctions and multiple injuries to performers since the day it moved into the Foxwoods Theatre for previews—was set to open on February 7, but is now shooting for a March 15 debut.

The latest delay—which lead producer Michael Cohl was boldly quoted as saying would be “the final postponement”—was reportedly decided upon in order to fine-tune elements of the production

and re-work the show's ending.

The musical about everybody's favorite wall-crawling superhero has a high-profile director in Broadway vet Julie Taymor and original songs by Bono and The Edge of U2, but that hasn't eased Spidey's path to the Great White Way. Still, by the time *Spider-Man* does open, the show should be second nature to its remaining castmembers—the musical is now on track to break the all-time record for number of preview performances (currently 71, held by the 1991 Arthur Laurents' production *Nick and Nora*).

On the plus side for *Spider-Man*, the long wait for its official opening doesn't seem to be hurting it financially. Seemingly proving the adage that “any publicity is good publicity,” the musical has sold out almost nightly, and was actually the highest-grossing musical of the week for the first week of January.



DANE DOES DRAMA:

Popular stand-up comedian and Arlington native Dane Cook makes his Broadway debut in a production of Neil LaBute's *Fat Pig*.

Artistic Director's Welcome

Photo: Dario Acosta



Welcome to *Ajax*! I am thrilled that the Obie Award-winning director Sarah Benson is making her A.R.T. debut with this classic play by Sophocles. In a new translation by Charles Connaghan, Benson helms a production that powerfully evokes the intense suffering and trauma of war that are at the very the core of this drama.

Since I became Artistic Director of the A.R.T., I have looked for ways in which our community can both experience the work as an audience, and be involved in the creation of the work itself. In this production of *Ajax*, Sarah Benson has realized that opportunity: our Greek chorus is made up of members of our own community.

During the run of *Ajax*, the A.R.T. will be collaborating on two events with Theater of War, an organization that presents readings of ancient Greek plays as a catalyst for discussions about the challenges faced by service members, veterans and their families. Together with our production of *Ajax*, these events will help us explore the impact of war on soldiers and civilians. You can learn more about these readings and how you can be a part of the discussions in this program.

Thank you for being part of this dialogue, and as always, for joining us at the A.R.T.

A handwritten signature in black ink, reading "Diana Pauls". The signature is fluid and cursive, with a long, sweeping underline.



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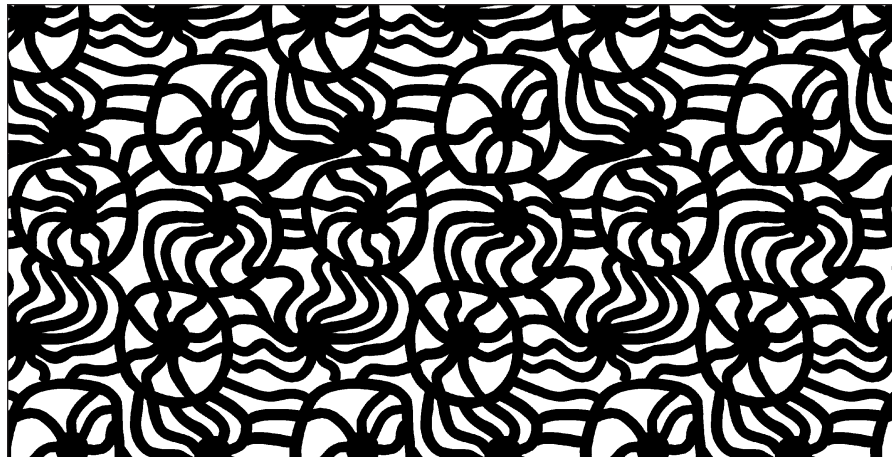
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CASTING
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STAGE MANAGER
KATIE AILINGER*

DIRECTED BY
SARAH BENSON

First performance at the A.R.T. on February 12, 2011

PRODUCTION SPONSORS
Philip and Hilary Burling
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is being made possible through a generous
grant from The Andrew W. Mellon Foundation.

(*) member of Actors' Equity Association

Cast

Athena	KAARON BRISCOE*
Odysseus	RON CEPHAS JONES*
Ajax	BRENT HARRIS*
Chorus Leader	REMO AIRALDI*
Tecmessa	LINDA POWELL*
Eurysaces	MESAFINT GOLDFELD
Messenger	NICK CRANDALL
Teucer	NATHAN DARROW*
Menelaus	JAMES JOSEPH O'NEIL*
Agamemnon	THOMAS DERRAH*

(*) members of Actors' Equity Association

Voice and Speech—NANCY HOUFEK

Assistant Director—KATHRYN KOZLARK

Dramaturgy—LAURA HENRY

Assistant Stage Manager—RYAN A. ANDERSON*

Assistant Dramaturg—CHRISTINA FARRIS

Stage Management Intern—SARAH GASSER

Undergraduate Observers—ISABEL CAREY, ILINCA RADULIAN

RUNNING TIME: 90 MINUTES WITH NO INTERMISSION

SPECIAL THANKS

Carol Beggy, Thomas Bullard, Jon and Lou Dembrow, Matthew Maher, Captain Paul Marcato, Jack McNeil, Greg Moss, Gideon Nachman, Jan Saragoni, Eugenia Tzirtzilaki, Ed Walsh, Miriam Weiner and Luke Woodruff

*The A.R.T. wishes to thank its institutional partners,
whose support helps to make the theater's programs possible:*



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Director's Note

Photo: Claudia Mandlik



When I first started thinking about working on a Greek tragedy over a year ago, it was immediately clear that *Ajax* was the play I was most excited about directing. I had always been attracted to the remarkable character of Ajax as somebody who is passed over and faces becoming redundant. As I began thinking more about the play I started seeing his story everywhere, from accounts in the media of the many cases of PTSD amongst returning soldiers, to those unable to find even menial work after having run complex high-level operations in a war situation, to the epidemic of military suicides and the call-centers springing up in response, soldiers seemed to be going through shockingly similar experiences to Ajax. Especially in the context of modern warfare where we are so removed from the day-to-day action of war (despite incredible access through tech-

nology), I began asking what our civic duty is as a community during war—and seeing *Ajax* as a response to that.

One of the most exciting formal challenges of taking on a Greek play today is how to translate the chorus for a modern audience. The central function of the chorus is as a representation of community—a reflection of the audience. They perform a vital emotional function, as a lightning rod that courses through the play and connects us to a larger realm by asking us to reflect on what we are seeing. With this in mind, it seemed most relevant to comprise the chorus of people who live in the Boston area. It includes both military and civilian members, active service-people, veterans, young and old, students, doctors, elected officials, the unemployed, educators, mothers, grandfathers, those working in industry, the arts, media, technology and business worlds, and many more.

Perhaps the most surprising thing to me over the past days and weeks—working with the actors, design team and chorus to create the production—is how directly the play touches all our lives. From the pilot who recently returned from Iraq who told me “I definitely feel better knowing that soldiers went through this thousands of years ago too,” to the teenager who passionately relayed how disappointed she was to feel let down by our political leaders in whom she had put so much trust, to the woman who told us how her original arch enemy in business has over the course of a lifetime become a dear friend, to the man who told me he felt “humiliated and lost” when the factory he had worked at for over twenty years laid him off last year, it has become strikingly clear that *Ajax* is a story we all relate to.

We are living in a time of great change, emerging from a war, and undergoing huge economic, political and moral upheaval. The event Ajax goes through, one of experiencing first hand the wrenching difficulty of truly changing, is one that speaks especially clearly to us right now. Out of a difficult and divisive situation, Ajax ultimately becomes a binding force, bringing together his community. I hope that through making and watching this play today we can do the same.

—Sarah Benson

Program Notes

Like Tempered Iron

"[Ajax] stepped out, as formidable as gigantic Ares, wading into the ranks of men, when Zeus drives them to battle in bloodletting fury. Huge as that, the bastion of Akhaians loomed and grinned, his face a cruel mask, his legs moving in great strides. He shook his long spear doubled by its pointing shadow, and the Argives exalted. Now the Trojans felt a painful trembling in the knees, and even Hektor's heart thumped in his chest..." —*The Iliad*, Book 7, Lines 244–254 (Translated by Robert Fitzgerald)



Vase painting from Corinth, c. 580 B.C.

Amidst the horrific carnage and chaos of the Trojan War, the colossal warrior Ajax was described in Homer's *Iliad* as a "tower," "stout-hearted," and even "godlike." Ajax was a pillar of strength for the Greek army, preventing total defeat on many occasions. The qualities that made him an exceptional soldier also gave him a brutal character: steadfast but extremely stubborn; brave, but also brash; self-reliant, but extremely selfish. However, it is precisely his uncompromising way of life that many ancient Athenians idolized.

The mythic era of the Trojan War was woven into the fabric of Athenian culture. The ancient Greeks drew inspiration from stories of the ten-year struggle and prayed to heroes like Ajax, believing that they could intervene in real events. As a Greek champion, Ajax was worshipped by a hero-cult, and some Athenian aristocrats claimed to be descended from his line. He even inspired a few popular drinking songs.

The Trojan War began as many do—with a toxic combination of pride, greed and rage. Years before the war, a golden apple inscribed with "For the Fairest" had rolled to rest at the feet of Athena, Hera and Aphrodite. Refusing to settle the question of who deserved the

apple, Zeus chose Paris, Prince of Troy, to judge. Each goddess enticed Paris with favors and rewards, but in the end he declared Aphrodite to be the fairest of the three. In return, Aphrodite promised him the love of Helen, the most beautiful woman in the Greek world.

With Aphrodite's help, Paris visited Sparta and convinced Helen to abandon her husband, King Menelaus, and return with him to Troy. Enraged, Menelaus begged his brother Agamemnon to help him exact revenge and bring Helen back to Sparta. Together they gathered allies from across the Greek world, who were eager to plunder the vastly wealthy city of Troy.

Ajax captained the troops from the island of Salamis. He was impatient to earn glory in battle as his father Telamon had before him. Standing head and shoulders above anyone else,



Agamemnon and Odysseus with Achilles's armor. Greek vase painting, c. 475–450 B.C.

Ajax was second only to Achilles in courage and strength. He was also fiercely honest, despising the kind of artful trickery for which his Greek comrade Odysseus was so famous.

The Greeks laid siege to Troy for ten years. Late in the war, Achilles withdrew from the fighting and the Greek army teetered on the edge of defeat. But when the Trojan prince Hector slaughtered Achilles's friend Patroclus, Achilles sought revenge, viciously killing Hector and turning the tide of battle. When Achilles was slain some weeks later, a fierce struggle raged over the corpse on the battlefield. Refusing to let the Trojans take Achilles away, Ajax picked up the body and charged through enemy lines to safety, while Odysseus covered his back.

At Achilles's funeral, a god decided that Achilles's divinely-made armor would be awarded to the most courageous Greek left alive at Troy. Only Ajax and Odysseus dared to claim that title. Though there are differing accounts of the competition, the outcome is the same: the armor was awarded to Odysseus. Embittered and insulted, Ajax was convinced that the contest had been fixed. From then on, Odysseus became his sworn enemy.

In contrast to Ajax, Odysseus possessed rationality and strategy, adaptability and the capacity for compromise. Not long after Ajax died, the Greek commanders used Odysseus's infamous Trojan Horse to sneak inside the city walls and defeat the Trojans. With this triumph of intellect and strategy, the kind of fearless and individualistic heroism of Achilles and Ajax became obsolete. Cunning, not courage, had won the Trojan War.

Sophocles invites us to compare these two types of heroism: unbendable strength and strategic flexibility. Some scholars have seen Odysseus's intellect and ability to see other points of view as critical military skills that were also valuable in civil society. But Ajax made no concessions on his personal code of honor. Intensely devoted to his principles, he refused to submit to leaders that he felt were wrong, regardless of the consequences. That supreme commitment to honor, however rigid or difficult, is admirable too.



Vase painting by Exekias, 6th century B.C.

In *The Odyssey*, Odysseus travels to the Underworld on his way home from the war and encounters Ajax once again. Having long ago let go of the dispute between them, Odysseus approaches his old comrade, pleading: "Ajax, son of the noble Telamon; could not even death itself make you forget your anger with me on account of those fatal arms? It was the gods that made them a curse to us Argives. What a tower of strength we lost when you fell! We have never ceased to mourn your death as truly as we lament Achilles, Peleus's son....Draw near, my lord, and hear what I have to say. Curb your anger and conquer your obstinate pride." But Ajax, immovable as ever, walks away silently—even in death, an indelible tower of strength.

By Laura Henry, a second-year dramaturgy student in the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.



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Theater of War at the A.R.T.

February 28 & March 7 at 7 p.m.

Free and open to the public

Theater of War Productions, supported by a generous grant from the Stavros Niarchos Foundation in collaboration with the United Service Organizations, is partnering with prominent theaters and universities across the United States to present Theater of War for mixed audiences comprised of military service members and civilians. Two presentations will be hosted by the A.R.T.

Theater of War is an innovative project that presents readings of Ancient Greek plays—Sophocles's *Ajax* and *Philoctetes*—as a catalyst for town hall discussions about the challenges faced by service members, veterans, and their families and caregivers today. Using Sophocles's plays to forge a common vocabulary for openly discussing the impact of war on individuals, families and communities, these events will be aimed at generating compassion and understanding between diverse audiences.

- Monday, February 28 at 7 p.m.:

Excerpts from *Philoctetes* and *Ajax*

- Monday, March 7 at 7 p.m.: Excerpts from *Ajax*

Featuring actors from *Ajax* and the A.R.T. Institute

Directed by Ellen McLaughlin

Translated by Bryan Doerries

Produced by Phyllis Kaufman

Readings are followed by a panel discussion with active-duty military and veterans, their family members, and mental health professionals, concluding with a town hall discussion with the audience.

Loeb Drama Center, 64 Brattle Street, Cambridge

Tickets are free but reservations are required.

Tickets can be reserved through the Box Office at 617.547.8300, in person at the Box Office located at 64 Brattle St., Cambridge, MA, or online at americanrepertorytheater.org/TOW.

You can learn more about Theater of War by visiting: www.theater-of-war.com.

Made possible by the generous support of the Stavros Niarchos Foundation in collaboration with the United Service Organizations.



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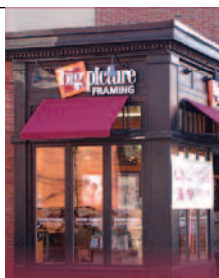
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Cast



REMO AIRALDI

Chorus Leader

A.R.T.: 62 productions, including *Cabaret* (Herr Schultz); *Paradise Lost* (Phil); *Romance* (The Defendant); *Endgame* (Nagg); *The Seagull*

(Shamrayev); *The Communist Dracula Pageant*; *When It's Hot, It's Cole*; *Cardenio*; *Julius Caesar*; *Donnie Darko*; *A Marvelous Party!*; *Oliver Twist* (also at Theatre for a New Audience and Berkeley Repertory Theatre); *The Onion Cellar*; *Island of Slaves*; *Romeo and Juliet* (Peter); *No Exit* (Valet); *Amerika* (Captain, Green, Head Porter); *Dido, Queen of Carthage* (Nurse); *The Provok'd Wife* (Constable); *The Miser* (Master Jacques); *The Birthday Party* (McCann); *A Midsummer Night's Dream* (Francis Flute); *Pericles* (Fisherman); *La Dispute* (Mesrou); *Uncle Vanya* (Telegin); *Enrico IV* (Bertoldo); *The Winter's Tale* (Clown); *The Wild Duck* (Molvik); *Buried Child* (Father Dewis); *Tartuffe* (Monsieur Loyal); *Henry IV and V* (Mistress Quickly); *Waiting for Godot* (Pozzo); *Shlemiel the First* (Mottel/Moishe Pippik/Chaim Rascal); *Six Characters in Search of an Author* (Emilio Paz). Other: *Camino Real* and *Eight by Tenn* (Hartford Stage); *Taming of the Shrew* and *Comedy of Errors* (Commonwealth Shakespeare Company); *The Hound of the Baskervilles* (Central Square Theater); productions at La Jolla Playhouse, Geffen Playhouse, American Conservatory Theater, Walnut Street Theatre, Prince Music Theater, Actors' Theatre of Louisville, Serious Fun Festival, Moscow Art Theatre, Taipei International Arts Festival.



KAARON BRISCOE

Athena

A.R.T.: *Trojan Barbie* (Polly X). A.R.T. Institute: *Largo Desolato* (1st Sydney, 1st Visitor). Other: *House of Gold* (The Girl, Wooly Mammoth Theater).

Appeared on stages in London and Moscow, films and commercials. Kaaron is a native of New Orleans, La. MFA from the A.R.T./MXAT Institute for Advanced Theater Training at Harvard.



NICK CRANDALL

Messenger

A.R.T.: *Alice vs.*

Wonderland (Door 1/Cheshire Cat). A.R.T. Institute: *Drums in the Night* (Kragler). Boston theater: *Othello*

(Clown/Soldier 1), Commonwealth Shakespeare Company. Regional theater: *All in the Timing* (various roles), Actors' Ensemble of Berkeley; *Macbeth* (Donalbain/Siward/Murderer), Subterranean Shakespeare; *Sadgirl13* (Jeff), *Forgetting* (Brother), world premiere productions at The Minneapolis Playwrights' Center; *Amanda Tears: Teenage Detective* (Oscar), The RedEye Theater, Minneapolis; *Goodnight Desdemona, Good Morning Juliet* (Romeo/Iago/Chorus), Theatre Unbound, Minneapolis. Bachelor's degree from The Colorado College; *Bash* (Iphigenia in Orem), *Far Away* (Todd), *The Threepenny Opera* (Jake/Filch), *Tongues* (The Speaker), *The Laramie Project* (various roles). Currently a second-year student at the A.R.T./MXAT Institute for Advanced Theater Training.



NATHAN DARROW

Teucer

A.R.T.: Debut. Broadway: *In The Next Room or The Vibrator Play*, LCT. Off-Broadway: *Major Barbara*, Roundabout; *Trade*, *Paternity*, Cherry Lane.

Regional theater: *Death of a Salesman*, Weston Playhouse; *Translations*, *Taking Sides*, *Who's Afraid of Virginia Woolf?*, Kansas City Actors' Theatre; *Henry V*, *Romeo and Juliet*, HASF; *To Kill A Mockingbird*, KC Rep; *Much Ado About Nothing*, Berkeley Rep; *The Pillowman*, The Little Dog Laughed, Unicorn Theatre; *Magnetic North*, Public Theatre-ME. Film: *Civil War Stories*. Training: B.S. from University of Evansville; M.F.A. from NYU.



THOMAS DERRAH

Agamemnon

A.R.T.: 119 productions, including *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE* (R. Buckminster Fuller),

Cabaret (Fraulein Schneider), *Endgame*

(Clov), *The Seagull* (Dorn), *Oliver Twist* (also at Theatre for a New Audience and Berkeley Repertory Theatre), *The Birthday Party* (Stanley), *Highway Ulysses* (Ulysses), *Uncle Vanya* (Vanya), *Marat/Sade* (Marquis de Sade), *Richard II* (Richard). Broadway: *Jackie: An American Life* (23 roles). Off-Broadway: *Johan Padan* (Johan), *Big Time* (Ted). Tours with the Company across the U.S., with residencies in New York, Chicago, San Francisco and Los Angeles, and throughout Europe, Canada, Israel, Taiwan, Japan and Moscow, and has recently been performing *Julius Caesar* in France. Other: *I Am My Own Wife*, Boston TheatreWorks; *Approaching Moomtaj*, New Repertory Theatre; *Twelfth Night* and *The Tempest*, Commonwealth Shakespeare Co.; London's Battersea Arts Center; five productions at Houston's Alley Theatre, including *Our Town* (Dr. Gibbs, directed by José Quintero); and many theatres throughout the U.S. Awards: 1994 Elliot Norton Prize for Sustained Excellence, 2000 and 2004 IRNE Awards for Best Actor, 1997 Los Angeles DramaLogue Award (for title role of *Shlemiel the First*). Television: Julie Taymor's film *Fool's Fire* (PBS American Playhouse), "Unsolved Mysteries," "Del and Alex" (Alex, A&E Network). Film: *Mystic River* (directed by Clint Eastwood), *The Pink Panther II*. He is on the faculty of the A.R.T. Institute, teaches acting at Harvard University and Emerson College, and is a graduate of the Yale School of Drama.



BRENT HARRIS

Ajax

A.R.T.: *Dido, Queen of Carthage* (Achates).

National tour: *The Lion King* (Scar). New York theater: *Richard III*, Pearl Theatre; *Tryst*, Promenade

Theatre; *Long Island Sound*, The Actors Company Theatre (TACT). Regional theater: *Present Laughter*, *Much Ado about Nothing*, *Dr. Faustus*, *Love's Labour's Lost*, *The Royal Family*, Oregon Shakespeare Festival; *Measure for Measure*, *Amadeus*, *Noises Off*, Denver Center Theatre Company; *The Winter's Tale*, Shakespeare Theatre Company, D.C.; *Heartbreak House*, Actors Theatre of Louisville; *A Midsummer Night's Dream*, Seattle Rep; *Macbeth*, *Dracula*, *A Few Good Men*, Syracuse Stage; *Twelfth Night*, *The Beard of Avon* (Drammy Award, Outstanding Leading Actor), Portland Center Stage; *Orson's Shadow*

(Barrymore Award nomination, Outstanding Leading Actor), Philadelphia Theatre Company; the Cape Playhouse; Geva Theatre Center Rochester; Missouri Rep; Virginia Stage Company; and many others. Television: "Out of the Box" and "Guiding Light."



RON CEPHAS JONES

Odysseus

A.R.T.: Debut. New York: *Bridge Project 2*, *As You Like It*, *The Tempest*, Brooklyn Academy of Music, The Old Vic—London; *The*

Overwhelming, Roundabout Theatre; *Two Trains Running*, Signature Theatre; *The Wooden Breeks*, Lucille Lortel; *Our Lady of 121st Street*, LAByrnth Theatre/Union Square Theatre; *Jesus Hopped the A Train*, Classical Stage Company; *Richard III*, *Everybody's Ruby*, *Massacre...Sing to Your Children*, Public Theatre of New York; *Wildflower*, Second Stage; *Holiday Heart*, Manhattan Theatre Club. London: *Jesus Hopped the A Train*, The Arts Theatre/Donmar Theatre; *Othello*, Greenwich Theatre; *The Last Days of Judas Iscariot*, Almedia. Regional: Seattle Rep, Arena Stage, Yale Rep, Long Wharf, Syracuse Stage, Cleveland Playhouse, The Goodman—Chicago and others. Television: "New York Undercover," "NYPD Blue," "Feds," "Damages." Film: *Sweet and Lowdown*, *Half Nelson*, *He Got Game*, *A Raisin in the Sun*, *Paid in Full*, *Across the Universe*. Member of LAByrnth Theatre Company, Class of '99.



JAMES JOSEPH O'NEIL

Menelaus

A.R.T.: Debut. Broadway: *Present Laughter* (Nicholas Martin), Roundabout Theatre Co. Off-Broadway: *Look Back in*

Anger, CSC; *The Hired Man*, 47th Street Theatre. Regional theater: *Six Degrees of Separation*, WTF; *The House of Blue Leaves*, iWitness, Mark Taper Forum; *Doubt*, South Coast Rep.; *Present Laughter*, *A Month in the Country*, *Heartbreak House*, Huntington Theatre Co.; *King Lear*, *She Stoops to Conquer*, Baltimore Center Stage; *Anthony & Cleopatra*, *As You Like It*, *Romeo & Juliet*, *Macbeth*, *The Taming of the Shrew*, *Henry IV Parts 1 & 2*, *Dancing at Lughnasa*, *Mister Roberts*, Old Globe Theatre;

Hamlet, Much Ado About Nothing, Alabama Shakespeare Festival; *Bus Stop, West Side Story*, American Stage Festival; *Anna Christie*, Long Wharf Theatre. Film: *Fair Game, Zodiac, Acts of Worship*. Television: "Law & Order: CI," "24," "Veronica Mars," "Numb3rs," "Charmed," "Law & Order: SVU," "Sex and the City," "Third Watch," "Law & Order." Training: B.F.A. from Adelphi U.; M.F.A. from USD.



LINDA POWELL

Tecmessa

A.R.T.: *Uncle Vanya*

(Yelena). Broadway: *On*

Golden Pond; Wilder,

Wilder, Wilder. New York:

The Overwhelming,

Roundabout Theater;

Angela's Mixtape, New Georges; *Pericles, Love's Labour's Lost*, Theater for a New Audience; *Jar the Floor, Jitney*, Second Stage; *The Odyssey*, Willow Cabin Theater; *Serendib*, Ensemble Studio Theater; *Finders Fee, Ascendancy*, Rattlestick Theater. Regional: *A Doll's House*, Long Wharf Theater; *Winter's Tale*, New Jersey Shakespeare Theater; *Piano Lesson*, Cleveland Playhouse; *A Raisin in the Sun*, Baltimore Center Stage; *Seven Guitars*, Center Stage/Pittsburgh Public Theater; *Coming of the Hurricane*, Arena Stage. Film: *Morning Glory, I Think I Love My Wife, American Gangster*. Television: "The Good Wife," "Law and Order," "Law and Order: SVU," "Law and Order Criminal Intent," "Damages," "Sex and the City." Training: College of William and Mary, Circle in the Square Theater School.

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Creative Team

CHARLES CONNAGHAN

Translator

Charles Connaghan holds a PhD in Classics from University College London and has recently been a Visiting Scholar at Columbia University and New York University. His translation of Aristophanes's *Clouds* was produced at the Edinburgh Festival; Oxford, RADA, London and at the American Academy of Rome and Museo Nazionale Palazzo Altemps, Rome. He lives in New York and teaches at Saint Ann's School in Brooklyn.

SARAH BENSON

Director

Sarah Benson has been the Artistic Director of Soho Rep in New York since 2007. At Soho Rep: Sarah Kane's *Blasted* (OBIE award, Drama Desk nomination) and Gregory S. Moss's *Orange, Hat & Grace*. Other recent credits: Polly Stenham's *That Face* (Manhattan Theater Club), Gregory S. Moss's *House of Gold* (Woolly Mammoth, D.C.). She has also directed new plays at The O'Neill, New York Stage & Film and New Dramatists. Sarah Benson moved to New York from London on a Fulbright for theater direction. At Soho Rep she has produced new works by artists including: Young Jean Lee, Dan LeFranc, Jomama Jones, Nature Theater of Oklahoma, Cynthia Hopkins and John Jesurun. This work has been recognized with four OBIE awards, three Drama Desk nominations and The New York Times Outstanding Playwriting Award. She co-curated the Prelude Festival at the Martin E. Segal Theatre Center for two seasons from 2005-2006. Upcoming: David Adjmi's *Elective Affinities* (site-specific), *Futurity* (a musical by The Lipsis) and Richard Maxwell's *Samara*.

DAVID ZINN

Set and Costume Designer

A.R.T.: Costumes for *The Seagull*; sets and costumes for *Island of Slaves*, *Orpheus X*, *Olly's Prison* and *Highway Ulysses*. Broadway: Costumes for *In the Next Room...* (Tony, Drama Desk nomination), *Xanadu*, *A Tale of Two Cities*. Off-Broadway: Set and costumes for *Circle Mirror Transformation*, Playwrights Horizons; *Middletown*, Vineyard; *That Face*, MTC. Costume design for *Other Desert Cities*, LCT. Set design for *The Coward*, LCT3; *The Sound and the Fury*, ERS/NYTW. Other set and/or costume designs at: Mark Taper Forum, Seattle Rep, New York City Opera, Santa Fe

Opera, Glimmerglass Opera, Intiman Theater, Long Wharf Theater, Center Stage (Baltimore), Curtis Institute of Music, Yale Rep, Berkeley Rep, La Jolla Playhouse, San Francisco Opera, Lyric Opera of Chicago, Woolly Mammoth Theater and the Guthrie.

JUSTIN TOWNSEND

Lighting Designer

A.R.T.: *The Blue Flower*, *Trojan Barbie*, *Onion Cellar*. Broadway: *Bloody Bloody Andrew Jackson*. New York: *Speech and Debate*, LCT3, Roundabout Theatre Company; *Opus*, Primary Stages, Public Theatre, Epic Theatre Ensemble, Culture Project; *Lear Debessonnet*, Theater of a Two-Headed Calf. Regional: Alliance Theatre, Arden Theatre, Baltimore Centerstage, Bard Summerscape, Cleveland Play House, Folger Shakespeare Library, Hartford Stage, Portland Center Stage, Kirk Douglas Theatre, Intiman, PlayMakers Rep. Assistant Professor, Northeastern University.

MATT TIERNEY

Sound Designer

Recent and upcoming work includes *Blasted* (2009 Hewes Award), Soho Rep; *That Face*, MTC; *THIS, Kin*, Playwrights Horizons; *House of Gold*, Woolly Mammoth; *Orange, Hat & Grace*, Soho Rep; *Judgment Day*, Bard. Current associate of Elevator Repair Service: *The Select (The Sun Also Rises)* and *The Sound and the Fury (April Seventh, 1928)* (2009 Lortel nomination). Associate of Young Jean Lee's Theater Company: *Lear*; *The Shipment*; *Church*. The Wooster Group: *Hamlet* (2008 Lortel nomination); the film *There Is Still Time...Brother; Who's Your Dada?!* at MOMA; *The Emperor Jones*. Ridge Theater Company: *The Death of Klinghoffer*; *Decasia*; *Jennie Richee* (2002 Obie Award).

GREG EMETAZ

Video Designer

Greg Emetaz is a filmmaker based in New York City. Currently he is completing work on *Fay Lindsay-Jones Story*, a feature documentary and creating behind-the-scenes documentaries for *Spider-Man: Turn off the Dark*, Opera Theatre of Saint Louis and New York City Opera. He has served as video director for the 2007–2010 New York City Opera VOX Showcases, the 2008–2010 NEA Opera Honors and the 2011 NEA Jazz Masters. Recent work includes: video design for the new opera *The Golden Ticket* based on Roald Dahl's *Charlie and the*

Chocolate Factory and the new play *The Blue Bear* at Perseverance Theater in Alaska, multimedia design for OTSL's *Opera on the Go!*, director for *Tapasya: Ascetic Power and Tales of the Ganges* at Joyce SoHo, video design for *Il Trovatore* at Minnesota Opera and video portraits for the New York Public Library's Lions event. Visit his media factory at www.MINORapocalypse.com.

STEPHEN KOPEL

Casting

A.R.T.: *The Blue Flower*, *Johnny Baseball*, *Best Of Both Worlds*. Broadway: *Anything Goes* (upcoming), *The People In The Picture* (upcoming), *Brief Encounter*, *The Scottsboro Boys* (also Guthrie & Vineyard), *Sondheim On Sondheim*, *Hedda Gabler*. Off-Broadway: *Milktrain* (upcoming), *Tin Pan Alley Rag*. Regional: *Liberty Smith*, *Meet John Doe*, *Shenandoah*, *Heavens Are Hung In Black*, *Civil War*, Ford's Theatre; *3 Musketeers*, *Passion*, *Private Lives*, Chicago Shakespeare; *Milktrain*, Hartford Stage; *Ace*, Old Globe; *Once On This Island*, Chorus Line, *Hairspray*, *Les Mis*, *Bowery Boys*, Marriott Lincolnshire; *Tommy*, *Turandot*, *Lady In Question*, Bay Street; *At Least It's Pink*, Ars Nova. Film: Michael Mayer's *Flicka*, 20th Century Fox. Television: "Glee," Fox (pilot); "Filthy Gorgeous," Showtime (pilot). Also serves as casting associate for Roundabout Theatre Company and Jim Carnahan Casting.

KATHRYN KOZLARK

Assistant Director

A.R.T.: Debut. Other directing credits: *Crave*, *Betrayal*, *Art*, *The Red Coat*. Kathryn Kozlark is currently serving as the A.R.T.'s Producing Fellow. She previously worked at the Public Theater as Assistant on the Under The Radar Festival and as Artistic Assistant to the Artistic Director/Playwright in Residence. She is a former Apprentice of the Berkshire Theater Festival and an alumna of the Yale Summer Conservatory. She holds a B.A. in Drama from Vassar College.

KATIE AILINGER

Stage Manager

Off-Broadway: MCC Theatre: Stage Manager: *Nixon's Nixon*, *FreshPlay Festival*. Ma-Yi Theatre: Production Stage Manager: *Trial by Water*, *I-Land*. PanAsian Repertory: *Fan Tan King*. Boston theater: Trinity Repertory Company: Production Stage Manager: *A Delicate Balance*, *The Secret Rapture*. Commonwealth Shakespeare

Company: Production Stage Manager: *Othello*, *Comedy of Errors*. SpeakEasy Stage Company: Production Stage Manager: *The Great American Trailer Park Musical*. Nora Theatre Company: Production Stage Manager: *On the Verge*, *Caretaker* and the East Coast premiere of *Not Enough Air*. Cutler Majestic: Production Stage Manager: *A Christmas Celtic Sojourn* (2008 and 2010). Huntington Theatre: Stage Manager: *Cry of the Reed*, *Streamers*. Lyric Stage Company: Stage Manager: *Nicholas Nickleby*. Regional theater: Center Theatre Group; Theatre @ Boston Court; Ojai Playwrights Conference; Actors' Gang; Coronet Theatre; Milwaukee Shakespeare Company. B.F.A. in Stage Management from the University of Southern California and a proud member of Actors' Equity.

RYAN A. ANDERSON

Assistant Stage Manager

A.R.T.: *The Blue Flower*. New York: *Love Kills*, NYMF. Regional: *The Miracle at Naples*, The Huntington Theatre; *The Island of Slaves*, Orfeo Group; *Speech and Debate*, *Laughing Wild*, *The Bald Soprano*, *Sexual Perversity in Chicago*, *The Pillowman*, *What The Butler Saw*, *Fabuloso*, *Hunter Gatherers*, Wellfleet Harbor Actors Theatre; *Trouble and Chocolate*, Boston Midsummer Opera; Boston Theatre Marathon 2009, *Miss Margaret LaRue*, *Comp*, Boston Playwrights Theatre; *Angels in America: Parts I and II*, Boston Theatre Works.



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About the A.R.T.

Diane Paulus, *Artistic Director*

The American Repertory Theater (A.R.T.) is one of the country's most celebrated resident theaters and the winner of numerous awards—including the Tony Award, the Pulitzer Prize and regional Elliot Norton and I.R.N.E. Awards. In 2002 the A.R.T. was the recipient of the National Theatre Conference's Outstanding Achievement Award, and in May of 2003 it was named one of the top three regional theaters in the country by *Time* magazine.

Founded by Robert Brustein in 1980, the A.R.T. during its 30-year history has welcomed many major American and international theater artists, presenting a diverse repertoire that includes new American plays, bold reinterpretations of classical texts and provocative new music theater productions. The A.R.T. has performed throughout the U.S. and worldwide in 21 cities in 16 countries on four continents. It has presented more than 200 productions, over half of which were premieres of new plays, translations and adaptations.

The A.R.T. is also a training ground for young artists. The Theater's artistic staff teaches undergraduate classes in acting, directing, dramatic literature, dramaturgy, design and playwriting at Harvard University, and in 1987 the A.R.T. founded the Institute for Advanced Theater Training at Harvard University in conjunction with the Moscow Art Theater School. The Institute provides world-class graduate level training in acting, dramaturgy and voice.

In 2009, the A.R.T. welcomed its new Artistic Director, Diane Paulus. Armed with the A.R.T.'s mission to expand the boundaries of theater, Paulus and her team have engaged thousands of new theatergoers at performances of *Sleep No More*, *The Donkey Show*, *Gatz*, *Best of Both Worlds*, *Johnny Baseball* and *Cabaret* as well as festivals like Emerging America. Critics and audiences have embraced the immersive environments that have become hallmarks of A.R.T. productions. The Theater has broadened its focus to include the audience's total experience, providing them with a sense of ownership in the theatrical event. The A.R.T.'s new club theater OBERON, which Paulus calls a "second stage for the 21st century," is an example of one initiative that has not only become an incubator for local artists but also has attracted national attention as a groundbreaking model for programming. Through all of its work, the A.R.T. is committed to building a community of artists, technicians, educators, staff and audience, all of whom are integral to the A.R.T.'s core mission of expanding the boundaries of theater.

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The Institute for Advanced Theater Training at Harvard was established in 1987 by the American Repertory Theater (A.R.T.) as a training ground for the professional American theater. Its programs are fully integrated with the activities of the A.R.T. In the summer of 1998, the Institute commenced a historic joint program with the Moscow Art Theater (MXAT) School. Students engage with two invaluable resources: the work of the A.R.T. and that of the MXAT, as well as their affiliated schools. Together, this exclusive partnership offers students opportunities for training and growth unmatched by any program in the country.

The core program features a rigorous two-year, five-semester period of training in acting, dramaturgy, or voice pedagogy, during which students work closely with the professionals at the A.R.T. and the MXAT as well as with the best master teachers from the United States and Russia. At the end of the program, students receive a Certificate of Achievement from the faculty of the American Repertory Theater and an M.F.A. Degree from the faculty of the Moscow Art Theater School.

Further information about this new program can be obtained by calling the Institute for a free catalog at (617) 496-2000 or going to our web site at www.americanrepertorytheater.org.

Faculty

Robert Brustein	<i>Criticism and Dramaturgy</i>
Erin Cooney	<i>Yoga</i>
Thomas Derrah	<i>Acting</i>
Andrey Droznin	<i>Movement</i>
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Jeremy Geidt	<i>Acting</i>
Janice Giampa	<i>Singing</i>
David Hammond	<i>Acting, Shakespeare</i>
Arthur Holmberg	<i>Theater History, Dramaturgy</i>
Nancy Houfek	<i>Voice and Speech</i>
Robert Lada	<i>Alexander Technique</i>
Jodi Leigh Allen	<i>Movement, Movement Coordinator</i>
Ryan McKittrick	<i>Dramaturgy, Dramatic Literature</i>
Pamela Murray	<i>Singing</i>
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Diane Paulus	<i>Theater Practice</i>
Robert Scanlan	<i>Dramatic Literature</i>
Andrey Shchukin	<i>Movement</i>
Anatoly Smeliansky	<i>Theater History, Dramaturgy</i>
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Scott Zigler	<i>Acting, Dramaturgy</i>

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Acting

Milia Ayache	Vincent Selhorst-Jones
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GUIDE to LOCAL THEATER

February/
March 2011

DOWNTOWN/THEATRE DISTRICT

BLUE MAN GROUP, Charles Playhouse, 74 Warrenton St., 617-931-2787 or 617-426-6912. *Ongoing*. This giddily subversive off-Broadway hit serves up outrageous and inventive theatre where three muted, blue-painted performers spoof both contemporary art and modern technology. Wry commentary and bemusing antics are matched only by the ingenious ways in which music and sound are created. The show has recently been updated with new performance pieces and music.

BURN THE FLOOR, The Colonial Theatre, 106 Boylston St., 617-931-2787. *Mar 8–13*. The international dance sensation showcases all the passion, drama and sizzling excitement of 20 gorgeous champion dancers in a true theatrical experience—from the elegance of the Viennese waltz, the exuberance of the jive and the intensity of the paso doble to the tango, samba, mambo, quickstep and swing.

CAR TALK: THE MUSICAL, Modern Theatre at Suffolk University, 525 Washington St., 617-557-6537. *Mar 31–Apr 3*. Ray and Tom Magliozzi—the legendary “Click and Clack”—are fixtures on NPR with their how-to show “Car Talk.” Now, the radio program becomes a musical, written and directed by Ben Savick.

FRAGMENTS, Elevator Repair Service, Paramount Theatre, 559 Washington St., 617-824-8000. *Mar 23–27*. With his characteristic theatrical alchemy, Peter Brook stages a quintet of works by preeminent playwright Samuel Beckett—*Rough for Theatre I*, *Rockaby*, *Act Without Words II*, *Neither and Come and Go*.

THE GRAND INQUISITOR, Paramount Black Box, 559 Washington St., 617-824-8000. *Mar 23–Apr 3*. Dramatizing the famous passage from Dostoyevsky’s *The Brothers Karamazov* that imagines Jesus returning during the Spanish Inquisition, director Peter Brook’s minimalist staging of the Inquisitor’s monologue is no less than a naked inquisition of our age, our complicity and our answers to his questions.

HAIR, The Colonial Theatre, 106 Boylston St., 617-931-2787. *Mar 22–Apr 10*. This 2009 Tony Award-winning production for Best Musical Revival is an exuberant musical about a group of young Americans searching for peace and love in a turbulent time. Diane Paulus’ production features dozens of unforgettable songs, including “Aquarius,” “Let the Sun Shine In,” “Good Morning, Starshine” and “Easy To Be Hard.”



THE MANE EVENT: The Diane Paulus-helmed revival of the classic counterculture musical *Hair* comes to the Colonial Theatre March 22–April 10.

LA PESTE, Modern Theatre at Suffolk University, 525 Washington St., 617-557-6537. *Feb 26*. Francis Huster plays both Albert Camus and Francis Huster playing Albert Camus, giving an original perspective to his monologue, which also includes long extracts from his reading of Albert Camus’ famous book *La Peste*.

MARY POPPINS, Boston Opera House, 539 Washington St., 617-931-2787. *Feb 17–Mar 20*. Featuring the irresistible story and unforgettable songs from one of the most popular Disney films of all time—plus brand-new breathtaking dance numbers and spectacular stage-craft—this hit Broadway show about a magical English nanny has been called “a perfect piece of musical theater” by the *New York Post*.

THE MERCHANT OF VENICE, Theatre for a New Audience, Cutler Majestic Theatre at Emerson College, 219 Tremont St., 800-233-3123. *Mar 29–Apr 10*. Fresh from hugely successful runs at the Royal Shakespeare Company in England and in New York comes the Boston premiere of this production of Shakespeare’s tragicomedy, starring Oscar-winner F. Murray Abraham as Shylock.

RAIN: A TRIBUTE TO THE BEATLES, Citi Performing Arts Center, The Wang Theatre, 270 Tremont St., 866-348-9738. *Feb 25 & 26*. This acclaimed Beatles tribute—a multi-media experience that fuses historical footage from the 1960s with an uncanny live musical performance—covers the Fab Four from their beginnings as lovable mop tops through the psychedelic late ’60s and their long-haired, hard-rocking rooftop days.

SHEAR MADNESS, Charles Playhouse Stage II, 74 Warrenton St., 617-426-5225. *Ongoing*. This hilarious Boston-set whodunit, where the clues change every night and the laughs come fast and

funny, is a worldwide phenomenon filled with up-to-the-minute spontaneous humor and quicksilver improvisation where the audience becomes part of the action and gets to solve the crime.

THE SUN ALSO RISES, Elevator Repair Service, Paramount Theatre, 559 Washington St., 617-824-8000. **Mar 15–20**. In spare and tightly written prose, Hemingway's novel comes to life on a stage littered with liquor bottles and cafe chairs, telling the story of a group of weary, aimless and frequently inebriated American expatriates on a search for identity, diversion and redemption. The characters travel from France to Spain, landing in the streets of Pamplona, where bullfighting is king and the fiesta is always in full swing.

TERMINUS, Abbey Theatre, Paramount Theatre, 559 Washington St., 617-824-8000. **Feb 8–13**. Catapult from the bustling streets to the skies above Dublin, then plummet deep to the bowels of the earth as three people are ripped from their daily lives and thrown into a fantastical world of singing serial killers, avenging angels and love-sick demons.

LOCAL/REGIONAL THEATRE

AFTERLIFE: A GHOST STORY, New Repertory Theatre, Charles Mosesian Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **Through Feb 6**. An approaching storm forces a young married couple to come home to their empty beach house and batten down the hatches. When a giant wave comes crashing over them, they tumble into an alternate reality where both must confront the ghosts that haunt

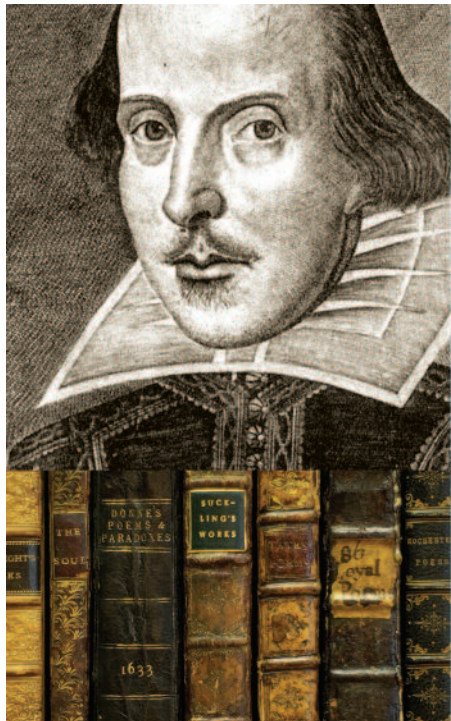
them and decide what their afterlife will be in this poetic and beautiful world premiere by Steve Yockey.

AJAX, American Repertory Theater, Loeb Drama Center, 64 Brattle St., Cambridge, 617-547-8300. **Feb 12–Mar 12**. In this world premiere translation of Sophocles' classic work, the great warrior Ajax recovers from a bout of madness, struggling to live with the consequences of his crazed violence and with the trauma of war in a poignant examination of how combat affects the mind of a soldier.

BEAR PATROL, Vaquero Playground, Boston Playwrights' Theatre, Walcott Theatre, 949 Commonwealth Ave., 866-811-4111. **Mar 3–19**. Huggy Bear wants to be the first post-apocalyptic rock star. Unfortunately that "apocalypse" part is a bit of a hurdle. Watch and dance on down the road with her as Monkey Bear supplies the beats, Emphysema Bear bleats and Huggy Bear tweets her way to rock legend status in this Boston-set, pop-culture mash-up adaptation of *The Wizard of Oz*.

BOOK OF DAYS, Bad Habit Productions, Durrell Theatre, Cambridge Family YMCA, 820 Massachusetts Ave., Cambridge, 857-225-2836. **Mar 31–Apr 10**. When the owner of the local cheese plant dies mysteriously in a hunting accident, his bookkeeper, Ruth, suspects foul play and launches a one-woman search for justice in Lanford Wilson's tale of murder and ambition.

BROKE-OLOGY, Lyric Stage Company, 140 Clarendon St., 617-585-5678. **Mar 25–Apr 23**. Nathan Louis Jackson's stirring portrait of an inner-city African-American family's defining mo-



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guide to local theater (continued)

ments captures the building tension between two brothers as their conflicting interests churn into a surprising outcome.

CRIMES OF THE HEART, Divine Stage Works, Hope Central Church, Capen Hall, 85 Seaverns Ave, Jamaica Plain, 800-838-3006. **Mar 18-26.** At the core of this Pulitzer Prize-winning tragic-comedy by Beth Henley are the Magrath sisters—Meg, Babe and Lenny—who reunite at Granddaddy's home in Hazlehurst, Mississippi after Babe shoots her husband. Past resentments bubble to the surface as they're forced to deal with assorted relatives and past relationships while coping with the latest incident that has disrupted their lives.

CYMBELINE, Actors' Shakespeare Project, The Storefront on Elm, 255 Elm St., Davis Square, Somerville, 866-811-4111.

Feb 9-20. Seven actors take on this late Shakespearean romance, a fable-like piece with a playful and strange set of relationships portrayed in an impressionistic style that reveals secrets about the pattern of life itself.

DOLLHOUSE, New Repertory Theatre, Charles Mosesian Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **Feb 27-Mar 20.** Set in suburban Connecticut, this contemporary adaptation of Ibsen's *A Doll's House* by Theresa Rebeck follows Nora, whose "happy home" is compromised when a man from her past unexpectedly resurfaces and threatens to reveal her secret. She then must decide between her idyllic world and a life she can truly claim as her own.

THE DONKEY SHOW, American Repertory Theater, Oberon, 2 Arrow St., Cambridge, 617-547-8300. **Ongoing.** Bringing the ultimate disco experience to Boston, this crazy circus of mirror balls, feathered divas, roller skaters and hustle queens tells the story of *A Midsummer Night's Dream* through great '70s anthems like "We are Family," "I Love the Nightlife," "Car Wash," "Ring My Bell" and "Last Dance."

EDUCATING RITA, Huntington Theatre Company, Boston University Theatre, 264 Huntington Ave., 617-266-0800. **Mar 11-Apr 10.** With a newly discovered passion for English literature, Rita—a young, brash hairdresser—enrolls in the local university and meets her tutor, Frank, a middle-aged poet and professor. Her fresh, unschooled reactions to the classics cause him to question his own understanding of his work and himself in this warm and witty tale of self-discovery by Willy Russell (*Shirley Valentine*, *Blood Brothers*).

THE EUROPEANS, Whistler in the Dark, Factory Theatre, The Piano Factory, 791 Tremont St., 800-838-3006. **Feb 10-26.** Vienna, 1683: The combined Polish and Viennese armies have beaten back the Turkish force. In the aftermath of the siege, Starhemberg, the general responsible for the salvation of the city, and Katrin, a wounded citizen, seek to forge a new world out of the ashes of the old.

THE FULL MONTY, Turtle Lane Playhouse, 283 Melrose St., Newton, 617-244-0169. **Feb 26-Mar 13.** Adapted from the 1997 British film, this Terrence McNally/David Yazbek musical tells the story of six unemployed Buffalo steelworkers, low on both cash and prospects, who decide to present a strip act at a local club after seeing their wives' enthusiasm for a touring company of Chippendales. As they prepare for the show, working through their fears, self-consciousness and anxieties, they overcome their inner demons and find strength in their camaraderie.

GLASS HOUSE, RevDc, Durrell Theatre, Cambridge Family YMCA, 820 Massachusetts Ave., Cambridge, 508-796-3895.



Winter Festival

CYMBELINE

FEBRUARY 9 - 20

by William Shakespeare
 directed by Doug Lockwood

THE HOTEL NEPENTHE

FEBRUARY 23 - MARCH 6

by John Kuntz
 directed by David R. Gammons

LIVING IN EXILE

MARCH 9 - 20

by Jon Lipsky
 directed by Allyn Burrows

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guide to local theater (continued)

Feb 18–26. Behind a great man lies a dark secret that is holding him in bondage, an image that he can't keep hidden and a price he is not ready to pay.

THE HOTEL NEPENTHE, Actors' Shakespeare Project, The Storefront on Elm, 255 Elm St., Davis Square, Somerville, 866-811-4111. **Feb 23–Mar 6.** On a cold winter night somewhere in America, the lives of 17 people collide: the scheming wife of a Senator, a hapless lover, a mother searching for her child, a bellhop with a mysterious hatbox, a sociopathic cab driver, a woman dressed in purple who may or may not travel through time, a brother and a sister confronting their grief, a self-absorbed starlet, a woman with butterfly wings. They all have one thing in common: The Hotel Nepenthe.

HOUSE OF YES, Counter-Productions Theatre Company, Factory Theatre, The Piano Factory, 791 Tremont St., 866-811-4111. **Mar 3–20.** As a hurricane approaches, Marty brings his fiancée, Lesly, home to his family's Washington, D.C. estate to meet his unstable, Jacqueline Kennedy-obsessed sister and overprotective mother and brother. As the storm rages outside, shocking family secrets are unleashed in Wendy MacLeod's searing drama.

THE LAST FIVE YEARS, New Repertory Theatre, Black Box Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **Mar 27–Apr 17.** In this award-winning musical by Jason Robert Brown, audiences are taken on an intimate journey witnessing both the birth and unraveling of a young couple's five-year relationship. Join Cathy and Jamie as they share their emotional stories through celebrated songs like "Still Hurting," "The Next Ten Minutes" and "Shiksa Goddess."

LIVING IN EXILE, Actors' Shakespeare Project, The Storefront on Elm, 255 Elm St., Davis Square, Somerville, 866-811-4111. **Mar 9–20.** This stunning retelling of the *Iliad* by local playwright Jon Lipsky draws parallels between the years spent by Greek soldiers on the beachheads of Asia Minor and the years spent by American soldiers on the beachheads of Vietnam, in the mountains of Afghanistan and in the desert of Iraq.

MEDEA, Zero Point Theater, Black Box Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **Feb 16–27.** Euripides' tragic, poetic play tells the story of Medea, the ultimate woman scorned, whose husband, Jason, has betrayed her love and abandoned their children. Left alone with no one to look after her or her children, she begins to justify the barbaric acts she must commit for survival and revenge.

MY NAME IS ASHER LEV, Lyric Stage Company, 140 Clarendon St., 617-585-5678. **Feb 11–Mar 12.** This stage adaptation of the Chaim Potok novel follows the journey of a controversial young Jewish painter whose artistic gift threatens to estrange him from his sheltered Hassidic community in postwar Brooklyn and the parents he loves. While his mother is caught between her son and her husband, Asher must choose between his art and his faith.

MY WONDERFUL DAY, Zeitgeist Stage Company, Plaza Theatre, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **Mar 4–26.** Winnie, off from school for the day, sits unnoticed in a corner while her pregnant housekeeper mother busies herself cleaning the house of her minor television celebrity employer. When her mother's water breaks and Winnie is left in the house alone with the celebrity, his mistress, his wife and his best friend, she finds a wealth of source material for a shocking school essay.

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guide to local theater (continued)

NINE, SpeakEasy Stage Company, Deane Hall, Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-933-8600. **Through Feb 19**. Based on Fellini's classic film *8½*, this musical tells the story of celebrated film director Guido Contini, who is facing both mid-life and marital crises after turning 40. Drifting toward a nervous breakdown, Guido finds himself examining his past flawed relationships with the many women who have come through his life, while struggling to accept and live life as a mature adult man.

ONE TOUCH OF VENUS, The Boston Conservatory Theater, 31 Hemenway St., 617-912-9222. **Mar 3-6**. In this musical by Kurt Weill and Ogden Nash, a window dresser in a department store feels a strange attraction to a statue in the display. One night, he impulsively kisses her and she comes to life, revealing herself to be Venus, the goddess of love.

PROMETHEUS BOUND, American Repertory Theater, Oberon, 2 Arrow St., Cambridge, 617-547-8300. **Feb 25-Mar 25**. Written by Tony and Grammy Award-winning lyricist and playwright Steven Sater (*Spring Awakening*) with music composed by Grammy Award-winning System of a Down lead singer Serj Tankian, this new musical is inspired by Aeschylus' ancient Greek tragedy about the suffering of Western civilization's first prisoner of conscience.

REASONS TO BE PRETTY, SpeakEasy Stage Company, Deane Hall, Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-933-8600. **Mar 4-Apr 2**. This incendiary drama from Neil LaBute (*Fat Pig*, *The Shape of Things*) asks, "How much is 'pretty' worth?" Sparked by one man's offhand remark about his girlfriend's appearance, the play navigates the crumbling relationships of four young friends as they come to terms with their unfulfilling lives and question the American obsession with physical beauty.

THE RIMERS OF ELDRITCH, Stoneham Theatre, 395 Main St., Stoneham, 781-279-2200. **Mar 24-Apr 10**. In this drama by Lanford Wilson, Nelly Windrod is on trial for murder, accused of shooting the local vagrant as he attacked a teenage girl. As the neighbors and families of the former mining town of Eldritch grapple with the sudden upheaval of their lives, long-buried secrets are revealed and the truth is unearthed layer upon layer.

THE SECRET GARDEN, Wheelock Family Theatre, 200 The Riverway, 617-879-2300. **Through Feb 27**. Mary Lennox, alone and bitter about her circumstances, is moved to the house of her absentee uncle. Through her curiosity (and a helpful robin), she discovers a long-locked garden and uncovers a family's secret in this musical adapted from the children's literature classic by Frances Hodgson Burnett.

SUNFISH, Stoneham Theatre, 395 Main St., Stoneham, 781-279-2200. **Feb 10-27**. When offered a miraculous cure to restore her father's sight, a poor young girl sacrifices everything she knows and is swept up in an adventure that takes her from her small village to a fantastic undersea world in this musical based on a traditional Korean folk tale.

TI-JEAN & HIS BROTHERS, Underground Railway Theater and Boston Playwrights' Theatre, Central Square Theater, 450 Massachusetts Ave., Cambridge, 866-811-4111. **Feb 10-Mar 13**. Derek Walcott's powerful folk parable—a celebration of Haitian art, music and spirit—portrays a Caribbean family in crisis: three brothers are pulled into a dangerous game with

the Devil in a fanciful, dark and ultimately hopeful story of battling despair through fierce humor and love.

DANCE

ELO EXPERIENCE, Boston Ballet, Boston Opera House, 539 Washington St., 617-931-2787. **Mar 24–Apr 3**. This full-evening tribute to Boston Ballet's Finnish-born Resident Choreographer Jorma Elo features his acclaimed works *Brake the Eyes* and *Plan to B*.

LIAISONS, The Boston Conservatory Theater, 31 Hemenway St., 617-912-9222. **Feb 17–20**. The Boston Conservatory Dance Theater performs Jose Limon's *The Moor's Pavane* and premieres by Parren Ballard and Thang Dao.

OPERA

AGRIPPINA, Boston Lyric Opera, Citi Performing Arts Center, The Shubert Theatre, 265 Tremont St., 866-348-9738. **Mar 11–22**. Agrippina wants her rotten son to be the Emperor of Rome. What's a mother to do? She promises anything to everyone standing in her way, as well as her husband, current Emperor Claudius. Handel's music soars in his fresh, musical invention.

CARDILLAC, Opera Boston, Cutler Majestic Theatre at Emerson College, 219 Tremont St., 800-233-3123. **Feb 25–Mar 1**. A modernist thriller set in late 17th-century Paris during a time of unsolved murders and based on a tale by ETA Hoffmann, this

1926 opera by Paul Hindemith tells the story of a successful goldsmith with an obsessive need to be reunited with his treasured creations and willing to go to any length to get them back.

DEATH AND THE POWERS: THE ROBOTS' OPERA, American Repertory Theater, Cutler Majestic Theatre at Emerson College, 219 Tremont St., 800-233-3123. **Mar 18–25**. When eccentric patriarch Simon Powers downloads himself into The System, his entire house comes to life around his family and friends. A groundbreaking new production, this show featuring a score by acclaimed composer Tod Machover and a libretto by former poet laureate Robert Pinsky explores what we leave behind for the world and our loved ones, using specially designed technology and an expressively animated stage, including a chorus of robots and a musical chandelier.

LA TRAVIATA, Teatro Lirico D'Europa, Cutler Majestic Theatre at Emerson College, 219 Tremont St., 800-233-3123. **Mar 4 & 5**. In Verdi's tragedy set in 19th-century Paris, a young man, Alfredo Germont, falls deeply in love with a wealthy French prostitute, Violetta Valery. Without Alfredo's knowledge, his father visits Violetta and asks her to give up her relationship with his son because it has brought shame upon their entire family.

THE MIKADO (OR THE TOWN OF TITIPU), The Boston Conservatory Theater, 31 Hemenway St., 617-912-9222. **Mar 31–Apr 3**. This satirical comic opera by Gilbert & Sullivan involves romantic and political entanglements in Japan surrounding a love triangle between Nanki-Poo, Yum-Yum and Ko-Ko.

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GUIDE to CAMBRIDGE DINING

L—Lunch • **D**—Dinner • **B**—Breakfast
C—Cocktails • **VP**—Valet Parking
SB—Sunday Brunch • **LS**—Late Supper

ALL STAR SANDWICH BAR, 1245 Cambridge St., 617-868-3065. With a tagline boasting the restaurant's reputation of being "wrap-free since 2006," All Star Sandwich Bar serves up some of the best hot and cold sandwiches around. Try one of its signature creations like the Atomic Meatloaf Meltdown or the Veggie Cubano. Mon–Thu 11 a.m.–9 p.m., Fri & Sat 'til 10 p.m., Sun 'til 8 p.m.

THE ASGARD IRISH PUB & RESTAURANT, 350 Massachusetts Ave., 617-577-9100. The Asgard was designed in Ireland, with



SEASONAL DELIGHTS: Chef Jason Bond features a daily changing menu of sustainable modern American cuisine at Bondir just outside of Kendall Square.

local artists putting the finishing touches on a truly one-of-a-kind bar. Communal tables and a variety of cool, comfortable places to sit—along with an extensive menu, a large craft beer selection, outdoor patio, live music, trivia nights, DJs and no cover charge—make the Asgard a perfect spot for a pint and a meal. Mon–Wed 11 a.m.–1 a.m., Thu & Fri 'til 2 a.m., Sat 10 a.m.–2 a.m., Sun 'til 1 a.m. www.classicirish.com.



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guide to cambridge dining (continued)

BONDIR, 279A Broadway, 617-661 0009. This cozy, farmhouse-style restaurant showcases the pastoral and marine bounty of New England and offers a finely curated selection of American and European wines and beers. Following a simple philosophy of quality and care, Chef Jason Bond uses vegetables picked the same day, fish hours out of the ocean and pasture-raised meats that show up on the daily-changing menu. D Wed–Mon 5–10 p.m.

BORDER CAFE, 32 Church St., 617-864-6100. Sizzling fajitas, overstuffed quesadillas and giant margaritas are the highlights at this Tex-Mex hotspot in Harvard Square. Other specialties include Cajun and Creole dishes, all served in a bustling, lively and fun atmosphere. L, D, C, LS.

CAFE OF INDIA, 52A Brattle St., Harvard Square, 617-661-0683. Dine in casual comfort on a menu including a variety of meat, seafood and vegetarian dishes, including nightly specials highlighting recipes from all the regions of India. Enjoy a brunch buffet on weekends, an ever-changing lunch buffet during the week and a full bar featuring exotic cocktails, Indian beers and a select wine list seven days a week. L & D daily 11:30 a.m.–11 p.m.

CAMBRIDGE, 1., 27 Church St., Harvard Square, 617-576-1111; 1381 Boylston St., Boston, 617-437-1111. City dwellers looking for refined, sophisticated pizzas can find comfort in Cambridge, 1. Its Best of Boston award-winning, thin crust, charcoal-grilled pies include such toppings as grilled chicken, potato, arugula and even lobster. Both locations offer salads in addition to beer and wine while the Fenway site features select appetizers and pasta dishes. L, D, C, LS.

CHEZ HENRI, 1 Shepard St., 617-354-8980. Chef/owner Paul O'Connell offers up delicious French cuisine with a Cuban twist in a classy and comfortable setting, located between Harvard and Porter Squares. Be sure to sample signature dishes like the camarones rellenos de yuca (baked stuffed shrimp) and the blanquette de lapin (braised rabbit with creme fraiche), and pair them with one of Chez Henri's standout tropical cocktails. D Mon–Thu 6–10 p.m., Fri & Sat 5:30–10:30 p.m., Sun 5:30–9:30 p.m.

DANTE, Royal Sonesta, 40 Edwin H. Land Blvd., 617-497-4200. Chef Dante de Magistris dishes out playful, rich fare with Italian, French and Spanish influences. The sophisticated eatery boasts a seasonal patio and gorgeous views of the Charles River and the Boston skyline. B Mon–Fri 6:30–10:30 a.m., Sat & Sun 7–11 a.m.; L Mon–Fri 11:30 a.m.–2:30 p.m.; D Mon–Thu 5:30–10 p.m., Fri & Sat 'til 11 p.m.; Sat & SB 11 a.m.–2 p.m.

DARWIN'S, 148 Mount Auburn St., 617-354-5233; 1629 Cambridge St., 617-491-2999. This purveyor of sumptuous comestibles and caffeinated provisions is renowned for its inventive daily sandwich specials, featuring grilled-fresh vegetables, marinated meats and fish accented by special sauces, bold ingredients and the chef's imagination. Mon–Sat 6:30 a.m.–9 p.m., Sun 7 a.m.–9 p.m.

DOLPHIN SEAFOOD, 1105 Massachusetts Ave., 617-661-2937. If you're in the mood for quality seafood, then this long-time neighborhood favorite is not to be missed. From fried seafood platters to healthier options like swordfish to all varieties of shellfish, if it comes from the sea, Dolphin serves it up deliciously and fresh off the boat. L, D.

EAST COAST GRILL, 1271 Cambridge St., 617-491-6568. If you're looking for hot and spicy barbecue and seafood, then Chris Schlesinger's eatery is not to be missed. Fresh seafood, grilled fish

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guide to cambridge dining (continued)

and meats are served with traditional sides like coleslaw, beans, combread and watermelon. An oyster bar, cabana-like cocktails and a funky atmosphere prove fine dining can be fun. D, SB.

THE ELEPHANT WALK, 2067 Massachusetts Ave., 617-492-6900. Offering the city's most extensive menu of Cambodian/French cuisine, The Elephant Walk has long been lauded as one of Cambridge's most unique and delicious dining destinations. Chef Gerard Lopez pleases all palates with a full range of menus—including those for vegetarians, vegans and gluten-intolerant diners—packed with tasty traditional Cambodian soups, salads and entrees and classic French dishes.

FINALE, 30 Dunster St., Harvard Sq., 617-441-9797; One Columbus Ave., Boston, 617-423-3184; 1306 Beacon St., Brookline, 617-232-3233. A trendsetter among dessert-focused restaurants, Finale offers a wide array of time honored favorites and specialty desserts, savory fare for lunch and dinner, and an impressive selection of Illy coffee drinks, wine and cocktails. Sample award-winning creations like the gooey Molten Chocolate Cake and enjoy carry-out options from The Finale Bakery including freshly baked cookies, cakes, mini-pastries and tarts. Dunster St.: Mon 11 a.m.–11 p.m.; Tue–Thu 'til 11:30 p.m.; Fri 'til 12:30 a.m.; Sat noon–12:30 a.m.; Sun 'til 11 p.m. Columbus Ave.: Mon 11:30 a.m.–11 p.m.; Tue–Thu 'til 11:30 p.m.; Fri 'til midnight; Sat 5 p.m.–midnight; Sun 4–11 p.m. Beacon St.: Sun & Mon 11 a.m.–11 p.m.; Tue–Thu 'til 11:30 p.m.; Fri–Sat 'til 12:30 a.m. www.finaledesserts.com.

FLATBREAD COMPANY, 45 Day St., Davis Square, Somerville, 617-776-0552. Located inside Sacco's Bowl Haven, this restaurant serves all-natural wood-fired pizzas prepared with organic produce, free-range chicken and nitrate-free meats, as well as a fine selection of regional craft beers. L, D, C, LS.

GRAFTON STREET, 1230 Massachusetts Ave., 617-497-0400. This neighborhood hotspot is named after the spirited cobblestone-lined shopping district in Dublin's famed Temple Bar area. Grafton Street deftly combines a traditional Irish pub's warmth and coziness with a comfortable full-service restaurant serving contemporary American cuisine. L,D, LS, C, Sat & SB

GRENDL'S DEN, 89 Winthrop St., 617-491-1160. Since 1971, Grendel's Den has been a comfortable, down-to-earth neighborhood eatery and bar, justly earning landmark status in the Harvard Square community. Priding itself on a wide and varied selection of domestic and imported beer, Grendel's also offers excellent food at even better prices. Tucked away in a basement off the cobbled paths of Winthrop Street, this Cambridge classic is open late and never disappoints. L, D, BR, LS, C.

HARVEST, 44 Brattle St., 617-868-2255. In keeping with its name, Harvest—located in the heart of Harvard Square—specializes in dishes that incorporate only the freshest local ingredients. Chef Mary Dumont adjusts her expansive menu of classic American cuisine seasonally, taking full advantage of the bounty available from New England farms and greenhouses. Diners can treat themselves to delicious dishes like roasted squash and apple soup, roasted local beet salad and Nova Scotia halibut, as well as selections from Harvest's raw bar.

HENRIETTA'S TABLE, The Charles Hotel, One Bennett St., 617-661-5005. Nothing but locally grown and organic produce is used to create a lively, textured menu of reinterpreted New England classics. Private dining room available. B Mon–Fri 6:30–11 a.m., Sat 7–11 a.m., Sun 7–10:30 a.m.; Sat and SB noon–3 p.m.; L Mon–Fri noon–3 p.m.; D daily 5:30–10 p.m.



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HONG KONG, 1238 Massachusetts Ave., 617-864-5311. A local favorite for more than five decades, this Harvard Square fixture serves a full array of classic Chinese dishes and exotic drinks, including its world-renowned scorpion bowl. Perfect for a meal with friends, including lunch, dinner or late-night snacks, or for checking out the latest sports action in the bar. Sun–Wed 11:30 a.m.–2 a.m., Thu 'til 2:30 a.m., Fri & Sat 'til 3 a.m.

INDIA PAVILION, 17 Central Square, 617-547-7463. One of the best traditional Northern Indian restaurants in the area, India Pavilion has been a Cambridge staple for more than 25 years. A menu of lamb, chicken and vegetarian specialties is complemented by a selection of fine Indian wines and beer. L buffet daily noon–3 p.m.; D daily 3–11 p.m.

JASPER WHITE'S SUMMER SHACK, 149 Alewife Brook Parkway, 617-520-9500; 50 Dalton St., Boston, 617-867-9955. Top-notch fare such as pan-roasted lobster, award-winning fried chicken and an impressive raw bar in a casual setting. Boston: Sun–Wed 11:30 a.m.–10 p.m., Thu–Sat 'til 11 p.m., raw bar Thu–Sat 'til 1 a.m. Cambridge: Mon–Thu 11:30 a.m.–10 p.m., Fri & Sat 'til 11 p.m., Sun 3–9 p.m.

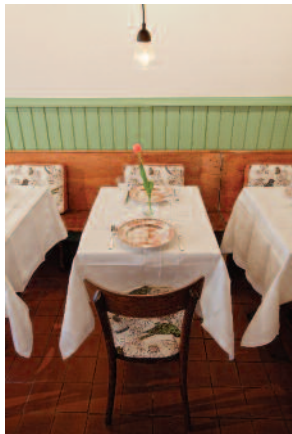
LEGAL SEA FOODS, 20 University Road, Charles Square, 617-491-9400; 5 Cambridge Center, Kendall Square, 617-864-3400; Prudential Center, 800 Boylston St., Boston, 617-266-6800; other locations. Legal Sea Foods, a Boston tradition for more than 50 years, features more than 40 varieties of fresh fish and shellfish as well as an award-winning wine list. Named "Boston's Most Popular Restaurant" (*Zagat* 2009). L & D. www.legalseafoods.com.

NOIR, The Charles Hotel, One Bennett St., 617-661-8010. This award-winning, stylish bar and lounge offers seasonally inspired cocktails as well as classic drinks like the Sidecar and Old-Fashioned along with crispy pressed sandwiches, flavorful flatbread pizzas, fresh salads and small bites in a sophisticated setting. C 4:30 p.m.–2 a.m.; D 5–11 p.m.

OM, 92 Winthrop St., 617-576-2800. OM Restaurant & Lounge in Harvard Square offers globally-influenced modern American cuisine, drawing in foodies and neighborhood patrons alike. A popular nightlife destination, OM's lounge boasts sleek leather sofas, a hypnotic water wall and signature cocktails. D, C.

P.F. CHANG'S, CambridgeSide Galleria, 100 CambridgeSide Place, 617-250-9965. Enjoy unforgettable Chinese cuisine, attentive service and delicious desserts all served in a stylish bistro setting. Featuring an award-winning wine list, P.F. Chang's offers an extensive wine-by-the-glass program as well as original cocktails like the Lucky Cat Martini. L, D & LS. Reservations accepted. Sun–Thu 11 a.m.–11 p.m., Fri & Sat 'til midnight. www.pfchangs.com.

THE RED HOUSE, 98 Winthrop St., 617-576-0605. Savor the cozy atmosphere inside this funky 1802 cottage nestled in the center of Harvard Square, which offers an intimate main dining space, a cozy fireside bar, three private dining rooms for small groups and a shaded bluestone patio for seasonal al fresco dining. Chef/owner Paul Overgaag serves eclectic European and Mediterranean fare loaded with fresh, organic ingredients from his very own local farm, as well as homemade pasta, fresh seafood and Maine lobster. L & D Tue–Sun noon–3 p.m. and 5–11 p.m. theredhouse.com.



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guide to cambridge dining (continued)

RUSSELL HOUSE TAVERN, 14 JFK St., 617-500-3055.

Combining Executive Chef Michael Scelfo's seasonally inspired menu of modern interpretations of American classics with a bar serving all-American wines, a locally driven craft beer selection and classic as well as modern hand-crafted cocktails, this Harvard Square restaurant is a comfortable gathering spot for every occasion. L, D, SB, LS, C.

SANDRINE'S BISTRO, 8 Holyoke St., 617-497-5300.

Renowned chef Raymond Ost serves delicious French cuisine with German flair in a cozy, upscale atmosphere right around the corner from Harvard University. Signature dishes include Alsatian pizza, terre et mer, soufflé pot au feu and roasted baby spring lamb rack. L Mon-Sat 11:30 a.m.-2:30 p.m.; D daily 5:30-11:30 p.m.

SHAYS PUB & WINE BAR, 58 JFK St., 617-864-9161. A

Harvard Square fixture since 1984, this casual and comfortable tavern boasts an excellent beer and wine selection along with made-from-scratch appetizers, burgers, sandwiches and Mexican specialties, all at reasonable prices. L & D Mon-Sat 11 a.m.-1 a.m., Sun noon-1 a.m.

TORY ROW, 3 Brattle St., Harvard Square, 617-876-TROW.

Located at the heart of Harvard Square, Tory Row takes its name from the 1770s term for Brattle Street, once populated by British loyalists. Serving up an eclectic mix of Euro-American dishes at affordable prices, this neighborhood bar and restaurant has shed the conservative roots of its name and replaced them with a diverse and creative culinary aesthetic. L, D.

UPSTAIRS ON THE SQUARE, 91 Winthrop St., 617-864-1933.

Boasting an eclectic decor, this lush urban oasis features everything from poached Atlantic salmon to fire-roasted Meadow Farms lamb chops. A charming blend of eccentricity and culinary luxury. L, D, C, LS.


WAGAMAMA, 57 JFK St., 617-499-0930; Faneuil Hall Marketplace,

Quincy Market, Boston, 617-742-9242; The Prudential Center, 800 Boylston St., Boston, 617-778-2344. This international chain, modeled on the classic Japanese ramen noodle bar, has three locations in the Boston area. Offering affordable prices, speedy service and authentic food, Wagamama is a hip rendition of an old favorite, perfect for the modern globe-trotting food enthusiast. L, D.

ZOE'S, 1105 Massachusetts Ave., 617-495-0055. Offering a

menu of delicious homemade Greek and American food in a fun atmosphere, this retro establishment serves breakfast all day, and take-out and catering are available. A popular destination for the weekend brunch crowd, Zoe's is also a great place for dinner, boasting an affordable selection of beer and wine. For dessert, try the delicious cheesecake frappe or the famous frozen hot chocolate. B, L, D, SB. Mon-Wed 7:30 a.m.-9 p.m., Thu-Sat 'til 10 p.m., Sun 8 a.m.-9 p.m.

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Ellysia Francovitch

Historic houses may abound in venerable Cambridge, but rare is the storied structure that truly makes one feel at home. This is the driving idea behind **The Red House**, a cozy, elegant eatery located in a landmark 1802 home in the heart of Harvard Square.

Guests enter into a rustic bar area, complete with roaring fireplace, where they can enjoy custom cocktails like the *raspberry lime rickey* (Stoli Razberi, Chambord, fresh lime juice and club soda), beer from the carefully selected menu of draughts from around the world or wine from a list featuring many vintages that are certified organic, biodynamic or created using sustainable farming practices.

The main dining room—a more recent addition to the original house when it was converted to a restaurant nearly a decade ago—retains a homey, New England feel while adding modern flourishes like the domed mahogany skylight. This welcoming atmosphere mingles with a gourmet, and even green, sensibility. Many dishes feature local produce from owner Paul Overgaag's own nearby organic farm, so diners can be assured that freshness of ingredients is a priority, a necessity given The Red House's seasonally changing menu.

THE RED HOUSE

98 Winthrop St.
617-576-0605
Refer to Dining Guide, page 44

“ A cozy, elegant eatery in the heart of Harvard Square. ”

Appetizers include the *Harvard beet salad*, featuring pickled organic beets and toasted pecans over greens with a honey-balsamic dressing, and *pan-seared sea scallops* with bacon, celery root and

apple cider sauce. In a nod to menu versatility, most entrees can be prepared as half-orders, to be enjoyed either as a starter course or entree for smaller appetites. So if you can't decide between delectable dishes such as the *butternut squash pansotti*

tossed with herb butter, sultanas and toasted pumpkin seeds or the *five-spice roasted duck breast* with pear-cranberry compote, why not try both? Lobster is also a Red House specialty, with the main ingredient for *lobster risotto* and *baked stuffed lobster* with shrimp and scallop stuffing coming directly from

the salt water tank in the entryway. Desserts, from wonderfully tart *key lime pie* to the inventive *toasted almond tiramisu*, provide a sweet ending no matter what you choose.

For an even more intimate experience, The Red House utilizes its original rooms as private dining areas, complete with exquisite period details. Any room in this House, though, is perfect for a romantic rendezvous or a gathering of old friends.

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