Dear Friends,

Welcome to **Wings of Desire**, our co-production with Toneelgroep Amsterdam, which comes to the Loeb Stage after premiering in Amsterdam and touring the Netherlands.

I first met Ola Mafaalani, the Dutch/Syrian director, when she was working in Germany four years ago. I had just seen her production of **Merchant Of Venice**, which I found very strong and brilliant in its direct relationship with the audience. We chased after a project to make together. After a long silence, Ola wrote that she wanted to adapt Wim Wenders' Peter Handke's haunting screenplay for *Wings of Desire*. Her recent productions had been obsessed with angels, she said, and staging the film might be her artistic cure.



Before the Dutch premiere, Ivo Von Hove, Toneelgroep Amsterdam's Artistic Director, spoke of the importance of this collaboration to his organization. Toneelgroep Amsterdam has always been an international theatre, but this is the first time it has reached across the Atlantic with a production of this scale. For the A.R.T., too, this is a major step in our project to create work with international artists and bringing it to you in Cambridge.

In the past few seasons we have invited international directors to create something they've never made before — such as Krystian Lupa with **Three Sisters** or Jànos Szàsz and **Desire Under the Elms** — or to restage a production that they have previously made in their own culture, now in English with American actors, such as Kama Ginkas' adaptation of Chekhov's **Lady with a Lapdog**, or Neil Bartlett's upcoming **Oliver Twist**, which he first created two years ago in London. **Wings of Desire** is something else: a true international co-production between two very different institutions — Toneelgroep Amsterdam, the leading Dutch theatre company, and the A.R.T. Creating artistic partnerships over such a distance is incredibly complex, and the production is a testimony to the contributions of many artists, administrators, and technicians who pooled their talents and extended themselves to support Ola's vision. **Wings of Desire** reflects a dichotomy that I think is central to Ola's work; it is both a beautifully muscular and a wonderfully naïve theatrical creation. This meditation on the fragility of life, and the thin line between the worlds of spirit and flesh, has undergone a long artistic journey in many languages. We are proud to share its American incarnation with you.

Robert Woodruff Artistic Director

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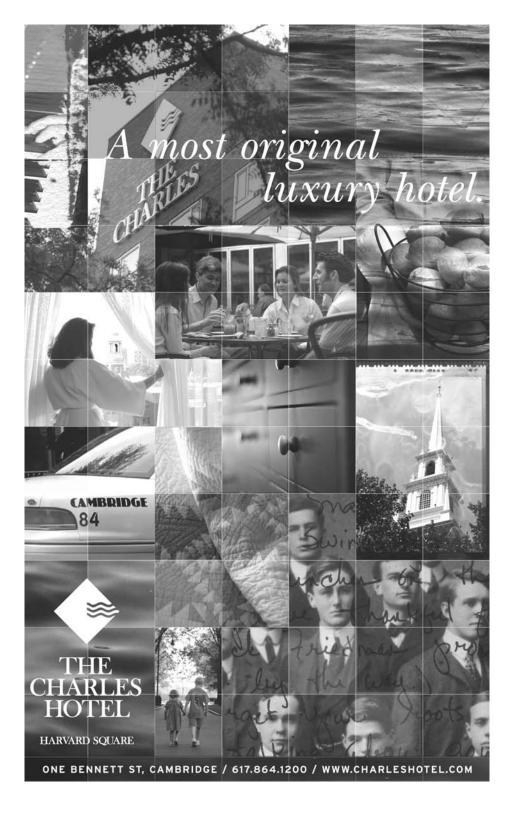
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# **How Many Feathers In A Wing?**

It takes many feathers to make a wing, and it takes many friends to support an A.R.T. production. This international co-production received quite a bit of "hometown support" while actors, directors and technicians were creating **Wings of Desire** in Amsterdam. Back home, the A.R.T.'s friends were following the progress and generating enthusiasm for this monumental piece. A mid-September gathering of friends on a rooftop in Back Bay benefited this production, and in early October several A.R.T. friends traveled to Amsterdam for the premiere at the Stadsschouwburg Theatre.

Our "wings" have many feathers — friends, supporters, patrons and audience members who, together, help us soar. We appreciate their support — and yours — for the work we do at the American Repertory Theatre.



benefit for Wings of Desire.

# **Wings across the Water**

The performance that you're about to see will last just over an hour and forty minutes. It took more than two years to produce. Gideon Lester, the A.R.T.'s Associate Artistic Director, reveals some of the challenges involved in bringing this Dutch/American coproduction of **Wings of Desire** to the stage.

t's always a complicated business to put on a show. Whatever the scale of the theatre or the nature of the play, creating a production is a time-consuming, labor-intensive process involving many levels of collaboration between a host of artists, technicians, and administrators. When the show is an international co-production, and the script is a new adaptation of a poetic screenplay, the task becomes gargantuan.

For the A.R.T. and for our partners at Toneelgroep Amsterdam, the challenges involved in producing **Wings of Desire** were exactly the point of the project. How would it be possible, we wanted to know, for two theatres working in different cultures and languages, with entirely different artistic and administrative systems, to come together to make a truly international production? What challenges would we need to solve in order



An early rehearsal in Amsterdam

to create this unique theatrical event, one that couldn't be made in the Netherlands or the United States alone? **Wings of Desire** is a story of barriers crossed and differences overcome, so the material and the endeavor seemed well suited – indeed at times the journey we confronted felt every bit as epic as Damiel's.

In *The Five Obstructions*, the provocative and inspiring documentary that he made with his mentor Jørgen Leth, the Danish filmmaker Lars von Trier argues that to conquer apparently insurmountable obstacles is an essential part of the creative process. Confronting challenges requires artists and their support teams to become highly inventive, and can lead to the best kind of collaboration. In the fall of 2004, when we began discussing **Wings of Desire** with the director Ola Mafaalani, we knew that the road ahead would be littered with challenges and obstacles. Many of them were unknown to us, but they were the reason to take the journey.

The first challenge we faced was building a budget for the production. Toneelgroep Amsterdam and the A.R.T. operate under very different financial conditions; as is the case with many large European theatres, more than 70% of T.A.'s is covered by state subsidy, while in the United States substantial government funding for the arts is a thing of the past. For that and many other reasons we construct our budgets in profoundly

different ways, and the two theatres needed to establish a compatible system, so that we'd know from the outset which company would cover which line item, from the actors' salaries to Marion's trapeze rig, from the coffee served in the snack bar to the plastic chairs on the stage. The process was not easy, but after several months of negotiation a framework was established.

The next challenge was for André Joosten, the scenic and lighting designer, who had to create a set for **Wings of Desire** that could operate in two countries with incompatible



Gideon Lester and Ola Mafaalani

technical systems (European voltage and the metric system are only the start of it; the lighting inventory and the number of staff working backstage are entirely different, not to mention the kinds of materials readily available to our respective scene shops.) Once the design was complete the Dutch and American production staff had to modify it for travel; the set, props, costumes, and even some lighting instruments were to be air freighted from Amsterdam to Boston in two shipping containers the day after the final Dutch performance. You'll notice, for example, a horizontal metal strip running around the snack bar; it's actually a seam, where the whole unit was split in half for transportation.

Once we started rehearsals in August, a whole new set of challenges emerged. Dutch and American actors develop their roles under very different conditions – there are no stage managers in the Netherlands, for example, and no actors' union to dictate schedules and protocol, and the American cast went through a period of considerable adjustment. The question of language was also central to the project; in Amsterdam and on its European tour, more than three-quarters of **Wings of Desire** was performed in Dutch, indeed the American actors had to learn most of their cues by sound alone (the Dutch actors and their audience are all bilingual, so their experience was different.) And then, only days after the Amsterdam premiere of the production, the cast began learning a new version of the script, almost entirely in English, which you will see this evening at the A.R.T.

The list of challenges and creative solutions could run on for pages, but I hope the point is clear; the staff of the A.R.T. and Toneelgroep Amsterdam undertook a Herculean task in creating **Wings of Desire**, and we wouldn't have had it any other way – it was why the project existed in the first place. On behalf of all the Dutch and American artists, technicians, and administrators who collaborated on the production, we hope you're as delighted with the result as we are. The process was driven by the same spirit of investigation and invention that we try to bring to every show at the A.R.T. Thank you for coming, and for your support of this unique theatre. And now, after all that work, please join us in enjoying the show!

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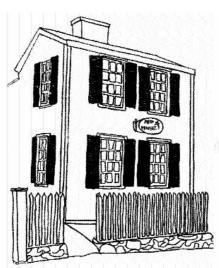
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# **WINGS OF DESIRE**

## stage adaptation by Gideon Lester and Dirkje Houtman

after the film Wings of Desire directed by Wim Wenders with screenplay by Wim Wenders, Peter Handke, and Richard Reitinger

## In association with Toneelgroep Amsterdam

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set design costume design

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# CAST

Damiel, an angel Cassiel, an angel Marion, a trapeze artist former angel Homer, an immortal poet thoughts/live music **Bernard White\*** Mark Rosenthal\* Mam Smith\* Stephen Payne\* Frieda Pittoors+ Jesse Lenat\*

newsreader dying man child the suicide

**Hadewych Minis+** Robin Young\* Fred Goessens+ Andris Freimanis **Daniel Robert Pecci** 

### Snack bar patrons:

W. Kirk Avery, Jerome Quinn, Greta Merchant, Betty Milhendler

(\*) members of Actors Equity Assocation, the union of professional actors and stage managers in the United States. (+) appearing with the permission of Actors' Equity Association.

Understudies: Henry Clarke, Damiel: Brian Farish, Cassiel: Sarah Scanlon, Marion: Tim Wynn, Former Angel; Cheryl Turski, Homer; Neil Stewart, Dying Man

## Running time is 1 hour 40 minutes with no intermission.

stage manager production associate Amy James\* **Amanda Robbins** 

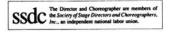
Additional Staff: Loesje Riethof, Assistant to the Director; Ramón Huijbrechts, Assistant to the Scenic Designer, Moira Shea, Production Sound Technician; Sander van Elteren, Reyer Meeter, Senior Technicians; Niko Bovenberg, David Logger, Peter Pieksma, Pieter Roodbeen, Technicians; Trea van Drunen, Roswitha Evenwel, David Verswijveren, Wigs and Makeup; Farida Bouhbouh, Job de Krijger, Wim van Vliet, Costumes; Chris Eschenbach, Dan MacDonald, Brian McAlpine, Carpenters; Carolyn Sullivan, Scenic Painter, Evan Wilkinson, Interim Floor Supervisor, Chris Lang, Voice and Speech; Moira Shea, Sound Board Operator, William Hedden, Anthony Schwartzman, Backstage Crew: Kat Havden, Wardrobe: Kristin Knutson, Scenic Intern: Annetie van Diik. Edith den Hamer, Production Heads, Amsterdam.

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# out of berlin

by Gideon Lester



Wim Wenders' Wings of Desire is probably the most famous and enduring artistic representation of the divided city of Berlin. Even as Wenders made the film in 1987 that Berlin was on the verge of disappearing; two years later the Wall fell, and everything changed. Wenders himself was aware of the temporary nature of his subject; "The fact that something is due to go is always a good reason to include it in a scene," he later told an interviewer. "Wings of Desire is full of examples. Almost none of our locations exists any more." Like the angels of his film, Wenders' task was to observe and record a fleeting moment in the city's life.

When he made the film, Wenders had returned to Germany after almost a decade living and working abroad, and was searching for a way to express his feelings for his country. Wings of Desire may be a snapshot of a specific time and place — its German title, Der Himmel über Berlin, reveals the central role played by the city — but Wenders' deeper subject is more lasting. As he explains in his essay 'An attempted description of an indescribable film' which is based on the first treatment for Wings of Desire, "Of course I didn't want just to make a film about the place, Berlin. What I wanted to make was a film about people — people here in Berlin — that considered the one perennial question: how to live?"

Almost twenty years later, when we were considering how to adapt *Wings of Desire* for the theatre, that "perennial question" was foremost in our minds. We could never bring Berlin to the stage even if we wanted to — the city that Damiel and Cassiel wandered through no longer exists, and it would be a strange act of archeological hubris to try to resurrect it, when it is already so perfectly remembered in the film. It was the human story, or rather the *angelic* story, that interested us most, and the relationship between the individual characters and the world they inhabited, whatever that world would turn out to be. But Berlin seemed so central *Wings of Desire*; how could we proceed without it?

The answer lay in the screenplay itself. searching for a language for the film, Wenders had asked his friend and frequent collaborator, the great Austrian poet and playwright Peter Handke, to contribute some scenes to the script. Handke agreed, as long as he could send his contributions from Vienna rather than coming to Berlin. As Wenders later recorded, "Every week [...] I would get an envelope full of dialogue, without any direction or description, like in a stage play. There was no contact between us; he wrote, and I prepared the film. There was a growing gulf between the work Peter was doing in Salzburg and the film that was gradually taking shape in Berlin, in discussions with the actors, and the physical preparations. Peter's scenes though beautiful and poetic — were like monoliths from heaven. But they didn't fit: there was a complete discord between his dialogues, the scenes we envisaged and the locations we'd decided on."

Wenders solution was to incorporate most of Handke's "monoliths from heaven" as voiceovers, representing the characters' interior thoughts. The city and the world, the specific details of each scene, are barely mentioned in the language of the screen-play, indeed there is very little conventional dialogue



in *Wings of Desire*. Berlin exists largely in Wenders' exquisite choreography, which is juxtaposed with the poetic worlds inside the minds of the Berliners and their guardian angels. As a result, the process of bringing the text of our adaptation out of Berlin and the 1980s was relatively straightforward; with only two or three minor emendations and a few cuts, the text that you'll hear performed this evening is very close to that of the Wenders/Handke screenplay.

#### Gideon Lester is the A.R.T.'s Associate Artistic Director.



Upper left: Bruno Ganz as Damiel sitting on the shoulder of the Angel in Der Himmel über Berlin.

above: Wim Wnders with producer Chris Sievernich in the early 1980s.

left: Otrto Sander as Cassiel descends from atop the Angel.

# "Away with the world behind the world!"

by Dirkje Houtman

Angels play a crucial role in Ola Mafaalani's theatre. They wander the stage in the periphery of the action, while love is often defeated by violence and human helplessness. The angels are observers, demonstrating compassion and sometimes imitating the violent habits of human beings. The number of lives lost in Mafaalani's productions is high, but the dead never disappear by exiting the stage. They stay in view, hanging out at a bar or, as in her **Romeo and Juliet** (Toneelgroep Amsterdam, 2004), finding a new place behind a white paper wall that was slowly besmeared with black paint, and becoming visible when a raging Romeo tore down the paper. There, at the back of the stage, the dead can "live on," observing us, the living, but no longer accompanying us. With brute force they are thrown out of time, and now they populate the world behind the world. In the context of our tormented existence, this eternity takes on an almost positive turn. But the worlds of the dead and the living stay separate; two different stories, told apart from each other.

In **Wings of Desire** we see the start of a new movement in Mafaalani's work. For the first time angels are performing the lead roles, and the two distinct worlds find each other. In this new theatrical order, events, memories, dreams, and personal histories are cherished and function as the pillars of stories that we're losing in these hectic times of hype and confusion. The angels Damiel and Cassiel are immortal and have existed from the beginning of time. They observe, imitate, and console people; they have a sharp eye for details and record major historical events, from the origins of man till the most recent wars. They know history and its stories great and small, as does Homer, the immortal poet who wanders the stage and teaches the audiences that people need stories to survive.

But Damiel doesn't want to observe any longer; he yearns to experience reality, to feel a weight on his shoulders that will make him "earthbound," as he puts it. He longs to gain a history, to conquer a story of his own. To stand in time. To live *now*. The instant he falls in love, this desire grows stronger. The girl, Marion, is a trapeze artist, who challenges gravity with her aerobatics, even at the risk of breaking her neck. For her, but also for the ultimate sensation of life, Damiel will exchange eternity for mortality.

In this fusion between an angel and a human being, a new story will be born, perhaps the start of a brand new history that encloses a seed of hope. In the worlds of Marion in her final declaration of love to Damiel: "There is no greater story than ours, of man and woman. It will be a story of giants, invisible, infectious, a story of new ancestors."

Dirkje Houtman is the dramaturg at Toneelgroep Amsterdam.



The Victory Column topped by the statue of the Angel at the Grosser Stern.



Bruno Ganz (Damiel) looks over his city.

## The origins of Wings of Desire

The genesis of the idea of having angels [in Wings of Desire] is very hard to account for in retrospect. It was suggested by many sources at once. First and foremost, Rilke's Duino Elegies. Paul Klee's paintings too. Walter Benjamin's Angel of History. There was a song by the Cure that mentioned 'fallen angels,' and I heard another song on the car radio that had the line 'talk to an angel' in it. One day, in the middle of Berlin, I suddenly

became aware of that gleaming figure, 'the Angel of Peace,' metamorphosed from being a warlike victory angel into a pacifist. [...] There have always been childhood images of angels as invisible, omnipresent observers; there was, so to speak, the old hunger for transcendence, and also a longing for the absolute opposite: the longing for a comedy! THE DEADLY EARNEST OF A COMEDY!

— Wim Wenders, from the first treatment for *Wings of Desire* 

Who, if I cried out, would hear me among the angelic orders? And even if one of them pressed me suddenly to his heart: I'd be consumed in his stronger existence. For beauty is nothing but the beginning of terror, which we can just barely endure, and we stand in awe of it as it coolly disdains to destroy us. Every angel is terrifying. And so I check myself and swallow the luring call of dark sobs. Alas, whom can we turn to in our need? Not angels, not humans, and the sly animals see at once how little at home we are in the interpreted world. That leaves us some tree on a hillside, on which our eyes fasten day after day; leaves us yesterday's street and the coddled loyalty of an old habit that liked it here, stayed on, and never left.

— Rainer Maria Rilke, *Duino Elegies*, trans. Edward Snow

A Klee painting named Angelus Novus (right) shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been But a storm is blowing in from smashed. Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him



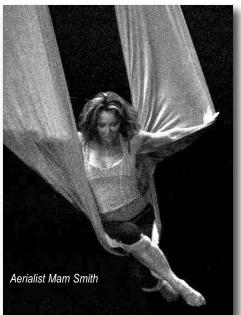
into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.

— Walter Benjamin, "On the Concept of History"

And we, spectators always, everywhere, looking at, never out of, everything!

— Rainer Maria Rilke, Duino Elegies, trans. Leishman and Spender

Even though the angels have been watching and listening to people for such a long time, there are still many things they don't understand. For example, they don't know and can't imagine what colors are. Or tastes and smells. They can guess what feelings are, but they can't experience them directly. As our angels are basically loving and good, they can't imagine things like fear, jealousy, envy



or hatred. They are familiar with their expression, but not with the things themselves. They are naturally curious and would like to learn more, and from time to time they feel a pang of regret at missing out on all these things, not knowing what it's like throwing a stone, or what water or fire are like, or picking up some object in your hand, let alone touching or kissing a fellow human being. All these things escape the angels. They are pure CONSCIOUSNESS, fuller and more comprehending than mankind, but also The physical and sensual poorer. world is reserved for human beings. It is the privilege of mortality, and death is its price.

 Wim Wenders, from the first treatment for Wings of Desire

# Wings of Desire Acting Company



#### FRED GOESSENS+ — Dying Man

Member of Toneelgroep Amsterdam since it was founded in 1987, appeared as Orestes in Andromache, as the addict son in Liefhebber and in the title role of John Gabriel Borkman. This season, he is appearing in Het temmen van de feeks, Roman Tragedy, and Tragedy. Alongside his roles with Toneelgroep Amsterdam, Goessens has also acted in the films *De Jurk* (1996) and *Oude Tongen* (1994), and appeared in various plays between 1980 and 1991 for com-

panies such as Theatergroep Piek and Stichting Theater la Luna.



#### JESSE LENAT\* — Thoughts/Musician

New York theatre credits: Fucking A (dir. Michael Greif) The Public Theater; Once Around The Sun (dir. Jace Alexander), The Zipper; Texarkana Waltz (also original music, music director, dir. Allison Narver), Kirk Theatre; Floyd Collins (dir.Tina Landau), Playwrights Horizons, cast album; Tooth of Crime: Second Dance with original music by T-bone Burnet (dir. Bill Hart/Sam Shepard), Signature Theatre/Second Stage at Lucile Lortel Theatre; Rent (dir. Michael Greif), New York Theatre Workshop; Len Jenkin's new play Kraken (Herman Melville), Todd

Mountain Theatre Project. Regional: Actors Theatre of Louisville, Dallas Theatre Center, Alley Theatre, The Guthrie Theater, American Music Theatre Festival, Wilma Theatre. Performed a solo show on the life of Woody Guthrie, as well as his own music; recently completed a month-long residency playing his original music at The Living Room (voted best club in New York City for singer/songwriters by *Time Out New York*); worked with John Cougar Mellencamp and Stephen King on a project called "Ghost Brothers" in which he played The Shape. Films: *Venomous* with Treat Williams (20<sup>th</sup> Century fox), *Went to Coney Island on a Mission from God, Robbers, The Fish in the Bathtub* (with Jerry Stiller and Anne Meara). Television: *Law and Order: Cl, Hack, Once and Again, Strangers With Candy, To Hell And Back, The Meatloaf Story.* 



#### **HADEWYCH MINIS+** —Thoughts/ Musician

A member of Toneelgroep Amsterdam since the 05/06 season, credits include **Scènes uit een huwelijk** directed by Ivo van Hove and **Opening Night**. This season, she will be appearing in **Don Carlos, Maeterlinck**, and **Roman Tragedies**. Other credits: **Seemanslieder/Op hoop van zegen** by Christoph Marthaler and **Richard III** by Johan Simons at ZT Hollandia. She has also had frequent television and film roles, including in *De Kroon*, a television film made by the VPRO in

which Minis plays the part of Princess Maxima, and in the film Phileine zegt sorry.



#### **STEPHEN PAYNE\*** — Former Angel

New York: J.P. Shanley's Sailor's Song, The Public Theater; Bukowski From Beyond, Soho Playhouse; South of No North and Fool for Love, 29<sup>th</sup> Street Rep; Ghosts and Pillars of Society, Century Center; Automatic Earth Signature Theatre; Subtle Bodies, Theatre Row; The Realism of Simple Machines, LaMama; A Hatful of Rain (dir. Frank Corsaro) and Mailer's America Sings, Actors' Studio. Regional: A Midsummer Night's Dream (Peter Quince/Aegeus, dir. Tina Landau), McCarter Theatre; Bus Stop (dir. Joe Hardy; Craig Noel and

Inner Circle Critis' Awards), The Old Globe; Paula Vogel's **Boy Gets Girl** (dir, Roberta Levitow), Seattle Repertory Theatre. Films: Rent, A Girl's Guide to Hunting & Fishing, Cake Eaters, Where God Left His Shoes, A Crime, A Guide to Recognizing Your Saints, Hells Kitchen, A Good Day to Die, Witness to the Mob and No Mercy. TV: The Sopranos, Law & Order, Third Watch, Equalizer, and Kojak.



#### FRIEDA PITTOORS+ — Homer

Frieda Pittoors has been a member of Toneelgroep Amsterdam since the 05/06 season. She has appeared in **Perfect Wedding** and **Huis van de toekomst**, this season she is appearing in **Don Carlos**, **Maeterlinck**, and **Roman Tragedies**. She has acted in professional theatres in Belgium since the age of eight, and has been appearing on the Dutch stage since the 1970s with companies including Proloog, Sater, Het Zuidelijk Toneel, and Discordia. Other credits include **The Leenane** 

Trilogy (nominated for Theo d'Or), Tim van Athene and Seemannslieder/Op hoop van zegen at ZT Hollandia



#### MARK ROSENTHAL\* — Cassiel

Broadway: Ah Wilderness (Lincoln Center). New York: Nami (Partial Comfort), Mercy on the Doorstep (the Flea), After Ashley (Vineyard Theatre), The Moonlight Room (Worth Street Theater Company— Lucille Lortel Nomination), Elizabeth Egloff's Phaedra (Vineyard Theatre), The Basement at the Bottom of the End of the World (1996 YPF, The Public Theater); and Kenneth Lonergan's This Is Our Youth (Second Stage) and Waverly Gallery (Pasadena Playhouse);

Other: Dark Rapture (ACT), The Internationalist (Fairfield Theatre Company, CT), Marvin's Room Goodman Studio, Chicago and Playwrights Horizons — Joseph Jefferson Award nomination and Theater World Award, Drama Desk nomination). Films: Backseat, Final Draft, Jump, and Stiffs. Television: Numbers, The Mike O'Malley Show (series regular), Tribeca, Joe's Apartment, The Education of Max Bickford, That's Life, and Law & Order.



#### **MAM SMITH\*** — Marion

Aerialist, dancer, choreographer, and actor. As a child she studied classical dance and competed as an elite gymnast. Dancer in a Cirque du Soleil benefit series, Lincoln Center and Radio City Music Hall, toured throughout the US as a featured dancer with the Doug Elkins Dance Co. Principal aerialist for Antigravity. Television credits: most recently seen with P-Diddy on MTV's "2002 Music Video Awards" and the "2003 Grammy Awards" (where she performed with Gwen Stephani); Oz, Law and Order, also numerous print and television advertisements. She is producing

the film *Hello Timor*, the first feature film of East Timor. Education: New York University's Tish School of the Arts for Dance and Theatre, Masters in Communications from Emerson College in Boston.



#### **BERNARD WHITE\*** — Damiel

Theatre: Lucy and the Conquest, Williamstown Theatre Festival; Landscape Of The Body, Signature Theatre Co; Sakharam Binder, The Play Co.; Mum, Now Theatre; The Death Of Garcia Lorca, The Public Theater; An Antigone Story and Crossings: Journeys of Catholic Immigrants, Cornerstone Theatre; Dogeaters, La Jolla Playhouse; A Perfect Ganesh, Odyssey Theare; Creeps, Theatre Theatre, Second Stage; Titus Andronicus, The Globe Playhouse. Solo

theatre creations: Where She Went, Met Theatre; John in the Hill Country, The Bhagavad Gita/The Song of God. Founder of Plymouth in Los Angeles, a theatre space dedicated to exploring the sacred in art. Film/TV: American Dreamz, Pain Within, Land Of Plenty (directed by Wim Wenders), Sueño, Raising Helen, American Made, The Matrix Revolutions, The Matrix Reloaded, Scorpion King, Pay It Forward, City Of Angels, E-Ring, Crossing Jordan, Jag, 24, The Agency, West Wing, C.S.I..Miami, The Guardian, Alias, Touched By An Angel, Judging Amy, The Division, The X-Files, The Practice, Felicity, ER, NYPD Blue.



#### **ROBIN YOUNG\*** — Newsreader

Host of WBUR's midday news magazine *Here and Now*, heard on National Public Radio stations across the country. Launched the popular *Evening Magazine* on WBZ-TV in the mid-70s, spent several years as correspondent and substitute host for NBC's *Today* show, has also reported for CBS ABC, and the Discovery Channel. Recipient of numerous industry awards including television's Emmy, cable's Ace Award, and the George Foster Peabody Award for excellence in doc-

umentary films. Produced and directed the "Los Altos Story," a film about a Rotary Club and AIDS.

#### **Artistic Staff**

#### WIM WENDERS — Filmmaker

One of the most prominent of post-war German directors, exploring themes of alienation and wander-lust. His earlier films focused on the (im)possibility of depicting authentic reality. *Paris, Texas* (based on a script by Sam Shepard) heralded a change in his work and instead of criticising the limitations of the medium, Wenders began to concentrate on telling the most authentic stories possible; sometimes via philosophically-tinted parables (*Himmel über Berlin - Wings of Desire* and its sequel, *Far Away So Close, Until the End of the World*), in which he still managed to maintain his critical, existentialist view of reality, or through the "road movies" *Alice in the Cities, The Wrong Move*, and *Kings of the Road*. Other films include *Hammet, The American Friend, Beyond the Clouds*, and numerous documentaries, including *The Million Dollar Hotel, The Buena Vista Social Club, U2*, and *The Soul of a Man*.

#### **OLA MAFAALANI** — Adaptor/Director

Born in Syria, grew up in Germany and studied in the Netherlands. She began her career in the smaller production houses such as FACT and the Nes theatres. In 2000, she was awarded the Erik Vos Prize for talented up-and-coming directors. Her production of **Macbeth** at the Koninklijke Vlaamse Schouwburg was chosen for the 2001 Theatre Festival. She has been a permanent guest director at Toneelgroep Amsterdam since 2001; productions include **The Merchant of Venice** and **Romeo and Juliet**, and recently she directed **A Clockwork Orange** with d'Electrique, which is scheduled again in the 2006-07 season.

#### **ANDY MOOR** — Composer/Sound Designer

Born in London, England, began his musical life in Scotland playing guitar with the band Dog Faced Hermans. In 1990 he moved to the Netherlands to join the Dutch band The Ex and continues to be a full time member of this band. In 1995 he performed his first series of completely improvised concerts as a duet with Terrie Ex, and later released a video of the best performances. In 1996 he began another group with Tony Buck (Necks), Joe Williamson and Leonid Soybelman (Ne Zhdali) called Kletka Red, fusing traditional Klezmer, Greek and Russian songs with their own frantic styles of playing. In recent years he has worked with electronic musicians (Kaffe Matthews, Yannis Kyriakides, Thomas Lehn, and Colin Mclean), composed soundtracks for films and performed regularly with dancers such as Magpie Music and Dance Company. He created soundtracks for the film *Epic* by artist Marion Coutts (Dog Faced Hermans) and for her film *No Evil Star*, and launched a new CD label along with Yannis Kyriakides and Isabelle Vigier, called Unsounds. Mr. Moor has worked with Thermal (John Butcher and Thomas Lehn), with Magpie Music and Dance Company, and sound poet Anne James Chaton; collaborated with dancer and choreographer Nora Heilmann, and with the Dutch theatre companies The Ex and D'Electrique, including the production of **A Clockwork Orange**. He has toured extensively with The Ex worldwide.



#### GIDEON LESTER — Adaptor/Associate Artistic Director

Recent translations: Marivaux's **Island of Slaves** and **La Dispute** (published by Ivan Dee, directed by Anne Bogart at the A.R.T.), Bertolt Brecht's **Mother Courage** (directed by János Szász), Georg Büchner's **Woyzeck** (directed by Marcus Stern), and two texts by the French playwright Michel Vinaver, **King** and **Overboard** (published by Methuen and staged at the Orange Tree Theatre in London.) Adaptations: Kafka's **Amerika** (directed at the A.R.T. by Dominique Serrand), **Anne Frank** for the Carr Center for Human Rights at Harvard, and **Enter the Actress**, a one-woman show that he devised for Claire Bloom. Born in London in 1972, Mr. Lester studied English Literature at Oxford

University. In 1995 he came to the US on a Fulbright grant and Frank Knox Memorial Scholarship to study dramaturgy at the A.R.T. Institute for Advanced Theatre Training at Harvard. When he graduated from the Institute, Mr. Lester was appointed Resident Dramaturg. He became the A.R.T.'s Associate Artistic Director in 2002. He teaches dramaturgy at the A.R.T./MXAT Institute, playwriting at Harvard.

#### **DIRKJE HOUTMAN** — Adaptor

Dirkje Houtman has been the dramaturg at Toneelgroep Amsterdam since 1992. She has also worked as theatre critic for *Trouw* and the *Haagse Post*, and as editor of the Dutch theatre magazine *Toneel Theatral*. She has collaborated with such directors as Gerardjan Rijnders (Le Cid, L'Ilusion Comique), Ivo van Hove (Charles Mee's True Love), and Adelheid Roosen (The Veiled Monologues and IsMan). Other projects with Ola Mafaalani include The Merchant of Venice, Romeo and Juliet, and Clockwork Orange. Her translations include Richard Maxwell's Good Samaritans, which was commissioned by Toneelgroep Amsterdam.

#### KO VAN DER BOSCH — Translator

Director of the Dutch theatre company Alex d'Electrique (nowadays known as d'Electrique). He is an expressive artist, performer, director and playwright, has been working together with Ola Mafaalani since 1995, writing scripts for her productions such as **Harige Machine**, **Ten Liefde**, an adaptation of the Romeo and Juliet story, and **Waarom huilen baby's als ze geboren worden**, and **A Clockwork Orange** (also played the role of Alex). Other works include **Gok** (Toneelgroep Courage), **Pygmalion** (RO-theater) and a musical adaptation of Mary Shelley's **Frankenstein** (Noord Nederlands Toneel). The Dutch publishing house De Geus will be bringing out a new compilation of his stage scripts in spring 2007.

#### **REGINE STANDFUSS** — Costume Designer

With Ola Mafaalani: Romeo and Juliet, Toneelgroep Amsterdam; Le Bal and Othello, Schauspielhaus Köln. Other design credits: Goethe's Faust, Schauspiel Stuttgart; Minna von Barnhelm, Thalia Theater Hamburg; Tartuffe and Othello, Schauspielhaus Köln; Andromache, Schauspielhaus Bochum; The Lieutenant of Inishmore, Deutsches Theater Berlin; Enemy of the People, Theater Basel; among many others.

#### **ANDRE JOOSTEN** — Lighting Designer

Graduated from the Academie voor Beeldende Kunst (*Academy of Fine Arts*) and the Jan van Eyk Academie in Maastricht; has worked as a freelancer on more than one hundred and forty stage, opera, music theatre, musical, and television productions. His first project with Ola Mafaalani dates back to 1998, when they directed **Fact Westkaai** of B.M. Koltes. Other credits include **Othello** (Schauspiel Köln), **Romeo en Juliet** (Toneelgroep Amsterdam), and **A Clockwork Orange** (d'Electrique).

#### JUDY BOWMAN — New York Casting

A.R.T.: Island of Slaves, Romeo and Juliet, The Keening, Olly's Prison, Desire Under the Elms. New York: Night Over Taos, 'Nami, Open House, Baby Girl, Michael John Garces's Point of Departure, Havana Bourgeois, A Matter of Choice, The Wonderer, An American Maul, Rothchild's Fiddle, premieres of Keith Reddin's Almost Blue, Sarah Kane's Phaedra's Love. New York Musicals: Love According to Luc, Saint Heaven, The Chocolate Tree. Films: Body/Antibody, Superman, 508 Nelson, Duane Incamate, The Eden Myth. As Casting Associate: NY Casting for the films Mean Girls, Something's Gotta Give, John Cameron Mitchell's Shortbus, and Nowhere To Go But Up. TV: Animated TV series Nate the Great, and Casting Associate for many Carsey-Werner television series. Also the Resident Casting Director for INTAR, Partial Comfort and Reverie Productions in New York.

#### CHRIS DE CAMILLIS\* — Production Stage Manager

A.R.T.: Island of Slaves, Romeo and Juliet, Three Sisters, Desire Under the Elms, Dido, Queen of Carthage, The Provok'd Wife, Oedipus, A Midsummer Night's Dream, Lady with a Lapdog, Pericles, Uncle Vanya, Lysistrata, Marat/Sade, Johan Padan and the Discovery of the Americas, Richard II, Mother Courage and Her Children, Three Farces and a Funeral, The Winter's Tale, Full Circle, Ivanov, We Won't Pay! We Won't Pay!, The Merchant of Venice, and The Cripple of Inishmaan. Off-Broadway: Pride's Crossing (Lincoln Center Theater), The Boys in the Band (Lucille Lortel Theatre), Slavs! (New York

Theatre Workshop), Raised in Captivity (Vineyard Theatre), and 'Till the Rapture Comes (W.P.A.) Regional: The Guthrie Theater, Berkshire Theatre Festival (three seasons), George Street Playhouse, Shakespeare & Company, San Antonio Festival, Old Globe Theatre in San Diego, The Acting Company (fifteen productions over five seasons, including As You Like It, directed by Liviu Ciulei, A Doll's House, directed by Zelda Fichlandler, and A Midsummer Night's Dream, directed by Joe Dowling). Mr. De Camillis is A.R.T. Artistic Coordinator.

#### AMY JAMES\* — Assistant Stage Manager

A.R.T.: Stage Manager: No Exit, Carmen, Amerika, Nothing But the Truth, The Flying Karamazov Brothers, George Gershwin Alone. Assistant Stage Manager Orpheus X, Romeo and Juliet, Three Sisters, Dido, Queen of Carthage, The Provok'd Wife, The Miser, Birthday Party, Snow in June, Lady with a Lapdog, Pericles, Highway Ulysses and Uncle Vanya. Production Associate Lysistrata, Stone Cold Dead Serious, Othello, Mother Courage, Three Farces and a Funeral, and Richard II. Indiana Repertory Theatre: Production Associate: Same Time Next Year, An Almost Holy Picture, Othello.



#### **ROBERT WOODRUFF** — Artistic Director

A.R.T.: directed Island of Slaves, Orpheus X, Olly's Prison, Oedipus, Sound of a Voice, Highway Ulysses, Richard II, Full Circle (2000 Elliot Norton Award for Best Director) and In the Jungle of Cities (1998 Elliot Norton Award for Best Director). A.R.T. Institute: directed Charles L. Mee's Trojan Women A Love Story. His credits include the premieres of Sam Shepard's Curse of the Starving Class, Buried Child (Pulitzer Prize), and True West at the New York Shakespeare Festival; In the Belly of the Beast, A Lie of the Mind, and Philip Glass's A Madrigal Opera at the Mark Taper Forum; The Comedy of Errors (with the Flying Karamazov Brothers) at Lincoln

Center; David Mamet's adaptation of Red River at The Goodman Theatre; The Tempest, A Man's a Man, and Happy Days (among others) at La Jolla Playhouse; Julius Caesar at Alliance Theatre; The Duchess of Malfi and Nothing Sacred at the American Conservatory Theatre; The Skin of Our Teeth at The Guthrie Theater, and Baal at Trinity Repertory Company. His work has been seen at most major U.S. Arts Festivals and abroad. Recent work includes Medea at the National Theatre of Israel and Saved at Theatre for a New Audience. Mr. Woodruff co-founded The Eureka Theatre, San Francisco, and created The Bay Area Playwrights Festival.



#### ROBERT J. ORCHARD — Executive Director

Mr. Orchard co-founded the A.R.T. with Robert Brustein in 1979 and served as the Company's Managing Director for twenty-one years. He currently serves as Executive Director of the A.R.T. and the Institute for Advanced Theatre Training, and Director of the Loeb Drama Center at Harvard University. Prior to 1979, he was Managing Director of the Yale Repertory Theatre and School of Drama where he also served as Associate Professor and Co-Chairman of the Theatre Administration Program. For nearly twenty years, Mr. Orchard has been active facilitating exchanges, leading seminars, and advising on public policy with theatre professionals and government officials

in Russia. At the A.R.T. he has produced nearly 170 productions over half of which were new works. In addition, he has overseen tours of A.R.T. productions to major festivals in Edinburgh, Avignon, Belgrade, Paris, Madrid, Jerusalem, Venice, Sao Paulo, Tokyo, Taipei, Singapore, and Moscow, among others. Under his leadership, A.R.T. has performed in eighty-one cities in twenty-two states and worldwide in twenty-one cities in sixteen countries on four continents. Mr. Orchard has served as Chairman of both the Theatre and the Opera/Musical Theatre Panels at the National Endowment for the Arts, on the Board and Executive Committee of the American Arts Alliance, the national advocacy association for the performing and visual arts, and as a trustee of Theatre Communications Group (TCG), the national service organization for the American professional theatre and publisher of American Theatre magazine. In addition he has served on the Board of the Cambridge Multi-Cultural Arts Center and as President of the Massachusetts Cultural Education Collaborative. In 2000, Mr. Orchard received the Elliot Norton Award for Sustained Excellence.

(\*) Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. <a href="https://www.actorsequity.org">www.actorsequity.org</a>

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# A History of the American Repertory Theatre

Robert J. Orchard Co-founder / Executive Director Robert Woodruff
Artistic Director

Gideon Lester
Associate Artistic Director / Dramaturg

Robert Brustein
Founding Director / Creative Consultant

The American Repertory Theatre (A.R.T.) occupies a unique place in the American theatre. It is the only not-for-profit theatre in the country that maintains a resident acting company and an international training conservatory, and that operates in association with a major university. Over its twenty-six-year history the A.R.T. has welcomed American and international theatre artists who have enriched the theatrical life of the whole nation. The theatre has garnered many of the nation's most distinguished awards, including a Pulitzer Prize, a Tony Award, a Jujamcyn Award, the 2002 National Theatre Conference's Outstanding Achievement Award: and in May of 2003 it was named one of the top three theatres in the country by Time magazine. Since 1980 the A.R.T. has performed in eighty-one cities in twenty-two states around the country, and worldwide in twenty-one cities in sixteen countries on four continents. It has presented one hundred and eighty productions, over half of which were premieres of new plays, translations, and adaptations.

The A.R.T. was founded in 1980 by Robert Brustein and Robert J. Orchard, and has been resident for twenty-six years at Harvard University's Loeb Drama Center. In August 2002 Robert Woodruff became the A.R.T.'s Artistic Director, the second in the theatre's history. Mr. Orchard assumed the new role of Executive Director, and Gideon Lester that of Associate Artistic Director. Mr. Brustein remains with the A.R.T. as Founding Director and Creative Consultant.

The A.R.T. provides a home for artists from across the world, whose singular visions generate and define the theatre's work. The company presents a varied repertoire that includes new plays, progressive productions of classical texts, and collaborations between artists from many disciplines. The A.R.T. is also a training ground for young artists. The theatre's artistic staff teaches undergraduate classes in acting, directing, dramatic literature, design, and playwriting at Harvard, and in 1987 the A.R.T. founded the Institute for Advanced Theatre Training. In conjunction with the Moscow Art Theatre School, the Institute provides world-class graduate-level training in acting, dramaturgy, and special studies.

The A.R.T.'s American and world premieres include among others, works by Robert Auletta, Edward Bond, Robert Brustein, Don DeLillo, Keith Dewhurst, Humberto Dorado, Christopher Durang, Rinde Eckert, Elizabeth Egloff, Peter Feibleman, Jules Feiffer, Dario Fo, Carlos Fuentes, Larry Gelbart, Leslie Glass, Philip Glass, Stuart Greenman, William Hauptman, David Henry Hwang, Milan Kundera, Mark Leib, David Lodge, Carol K. Mack, David Mamet, Charles L. Mee, Roger Miller, John Moran, Robert Moran, Heiner Müller, Marsha Norman, Han Ong, David Rabe, Franca Rame, Adam Rapp, Keith Reddin, Ronald Ribman, Paula Vogel, Derek Walcott, Naomi Wallace, and Robert Wilson.

Many of the world's most gifted directors have staged pro-

ductions at the A.R.T., including JoAnne Akalaitis, Neil Bartlett, Andrei Belgrader, Anne Bogart, Lee Breuer, Robert Brustein, Chen Shi-Zheng, Liviu Ciulei, Martha Clarke, Ron Daniels, Liz Diamond, Joe Dowling, Michael Engler, Alvin Epstein, Dario Fo, Richard Foreman, Kama Ginkas, David Gordon, Adrian Hall, Richard Jones, Michael Kahn, Jerome Kilty, Tina Landau, Krystian Lupa, John Madden, David Mamet, Des McAnuff, Jonathan Miller, Nicolás Montero, Tom Moore, David Rabe, François Rochaix, Robert Scanlan, János Szász, Peter Sellars, Andrei Serban, Dominique Serrand, Susan Sontag, Marcus Stem, Slobodan Unkovski, Les Waters, David Wheeler, Frederick Wiseman, Robert Wilson, Mark Wing-Davey, Robert Woodruff, Yuri Yeremin, Francesca Zambello, and Scott Zigler, among others.

A.R.T. productions were included in the First New York International Festival of the Arts, the 1984 Olympic Arts Festival in Los Angeles, the Serious Fun! Festival at Lincoln Center's Alice Tully Hall, the Next Wave Festival at the Brooklyn Academy of Music, and the International Fortnight of Theatre in Quebec. The company has also performed at international festivals in Edinburgh, Asti, Avignon, Belgrade, Ljubljana, Jerusalem, Haifa, Tel Aviv, and Venice, and at theatres in Amsterdam, Rotterdam, Perugia, and London, where its presentation of Sganarelle was filmed and broadcast by Britain's Channel 4. In 1986 the A.R.T. presented Robert Wilson's adaptation of Alcestis at the Festival d'Automne in Paris, where it won the award for Best Foreign Production of the Year. In 1991 Robert Wilson's production of When We Dead Awaken was presented at the 21st International Biennale of São Paulo. Brazil. The company presented its adaptation of Carlo Gozzi's oriental fable The King Stag, directed by Andrei Serban, at the Teatro Español in Madrid in 1988, at the Mitsui Festival in Tokyo in 1990, the Taipei International Arts Festival in Taiwan (with Robert Brustein's adaptation of Pirandello's Six Characters in Search of an Author) in 1995, at the Chekhov International Theatre Festival in Moscow — the first American company to perform at the Chekhov Moscow Art Theatre (with Six Characters in Search of an Author, and Joseph Chaikin and Sam Shepard's When The World Was Green (A Chef's Fable); and in October 2000, sponsored in part by AT&T:On Stage, on a year-long national and international tour, with stops in twenty-seven American cities in fifteen states, ending with a three-week residency at London's Barbican Centre in the summer of 2001. In June 1998 the company also presented two works including Robert Brustein's new play Nobody Dies on Friday at the Singapore Festival of the Arts. Most recently, productions of Lysistrata, The Sound of a Voice, The Miser, Lady with a Lapdog, Amerika, and No Exit have been presented at theatres throughout the US, and Krystian Lupa's 2005 production of Three Sisters recently closed the 2006 Edinburgh International Theatre Festival.

# American Repertory Theatre

Robert J. Orchard Co-Founder / Executive Director Robert Woodruff
Artistic Director

Gideon Lester
Associate Artistic Director / Dramaturg

#### Robert Brustein

Founding Director / Creative Consultant

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Director, A.R.T. Institute Scott Zigler Jeremy Geidt Senior Actor Marcus Stern Associate Director Christopher De Camillis Artistic Coordinator Arthur Holmbera Literary Director Voice and Speech Coach Nancy Houfek Rvan McKittrick Associate Dramatura Associate Artist David Wheeler

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Sue Beebee
Jan Graham Geidt
Joan Moynagh
Jessica Obara

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Coordinator of Special Projects
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Christopher Viklund
Skip Curtiss
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Associate Production Manager
Associate Production Manager
Associate Production Manager
Assistant Stage Manager
Assistant Stage Manager
Institute Stage Manager
J. Michael Griggs
Loeb Technical Director

Technical Director Stephen Setterlun Emily W. Leue Assistant Technical Director Alexia Muhlsteff Assistant Technical Director Gerard P. Voqt Scenic Charge Artist John Duncan Scene Shop Supervisor Peter Doucette Master Carpenter Chris Tedford Scenic Carpenter York-Andreas Paris Scenic Carpenter

#### **Props**

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 Properties Manager

 Lyn Tamm
 Assistant Properties Manager

 Edward Morris
 Properties Carpenter

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#### Lights

Derek L. Wiles Master Electrician
Kenneth Helvig Lighting Assistant
David Oppenheimer Light Board Operator
Lauren Audette Zero Arrow House Electrician

#### Sound

David Remedios Resident Sound Designer / Engineer
Darby Smotherman Production Sound Engineer

#### Stage

Joe Stoltman
Jeremie Lozier
Christopher Eschenbach
Kevin Klein
Angie Prince
Assistant Stage Supervisor
Production Assistant
Production Assistant
Props Runner

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# The American Repertory Theatre Program Loeb Drama Center • 64 Brattle Street • Cambridge, MA 02138

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# American Repertory Theatre

Robert J. Orchard Co-Founder/Executive Director Robert Woodruff
Artistic Director

Gideon Lester
Associate Artistic Director/Dramaturg

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The Institute for Advanced Theatre Training at Harvard was established in 1987 by the American Repertory Theatre (A.R.T.) as a training ground for the American theatre. Its programs are fully integrated with the activities of the A.R.T. In the summer of 1998 the Institute commenced a historic new joint program with the Moscow Art Theatre (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. Individually, both organizations represent the best in theatre production and training in their respective countries. Together, this exclusive partnership offers students opportunities for training and growth unmatched by any program in the country.

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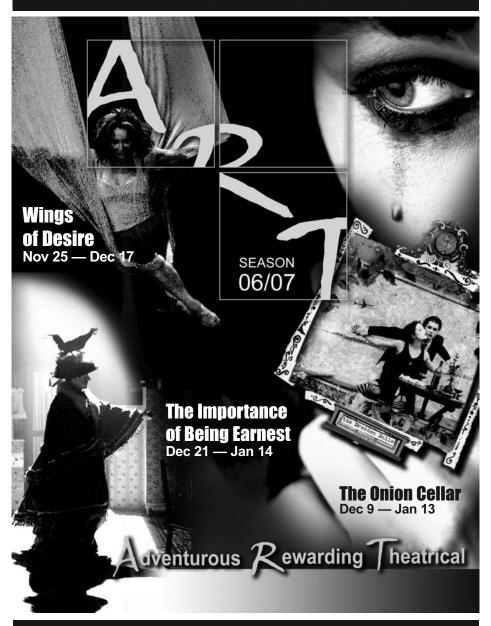
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