

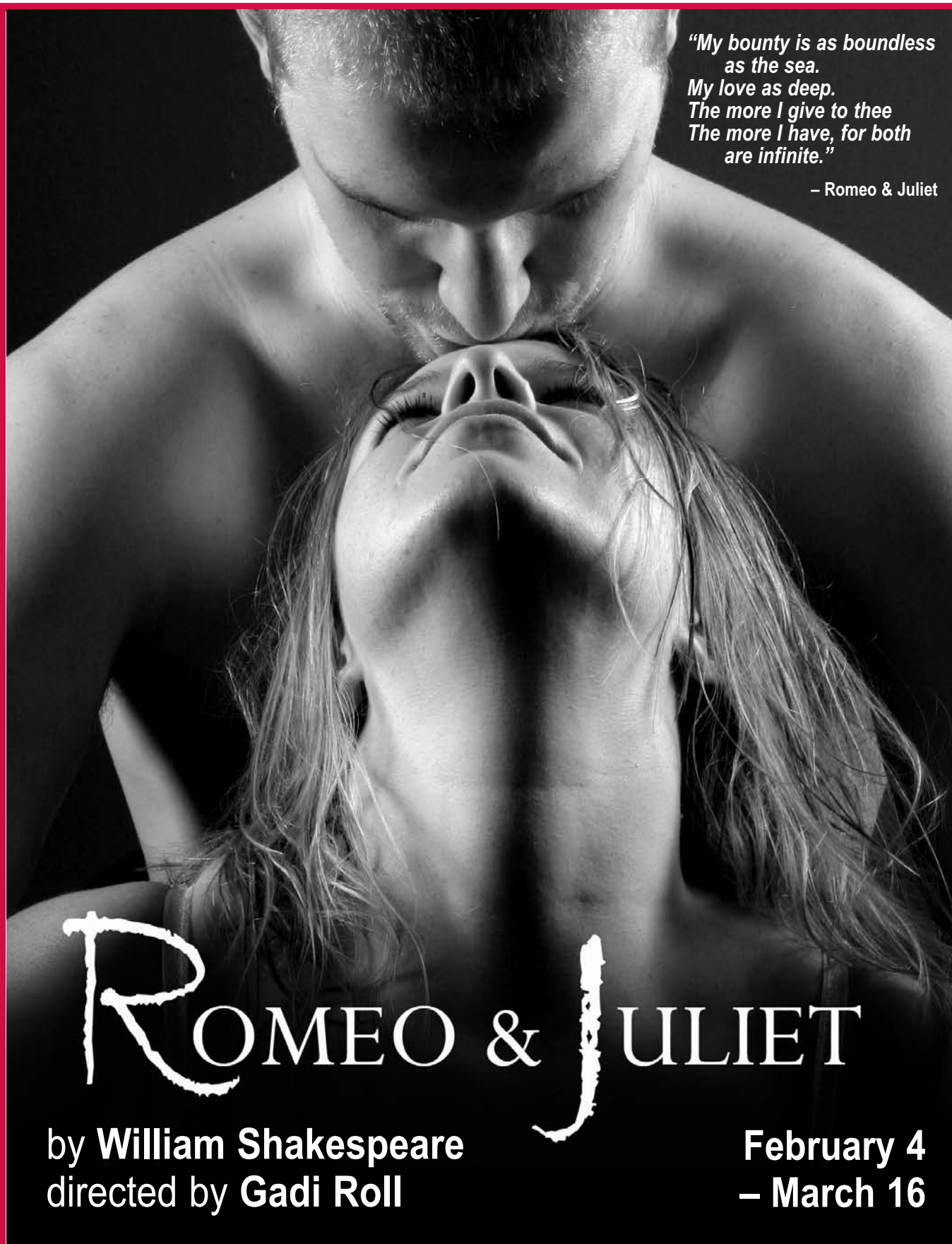
ARTicles

American Repertory Theatre **news**



vol. 3 no. 3

January, 2006



*"My bounty is as boundless
as the sea.
My love as deep.
The more I give to thee
The more I have, for both
are infinite."
— Romeo & Juliet*

ROMEO & JULIET

by William Shakespeare
directed by Gadi Roll

February 4
– March 16

American Repertory Theatre

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Everett Dance Theatre
Home Movies
January 12-15



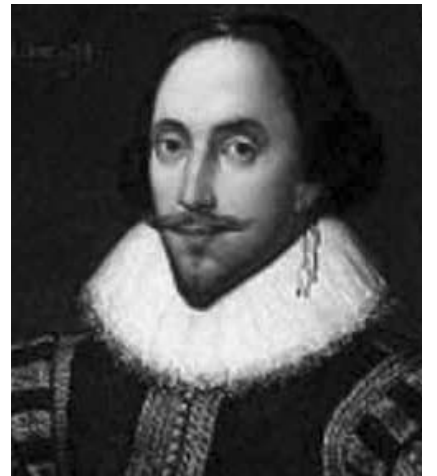
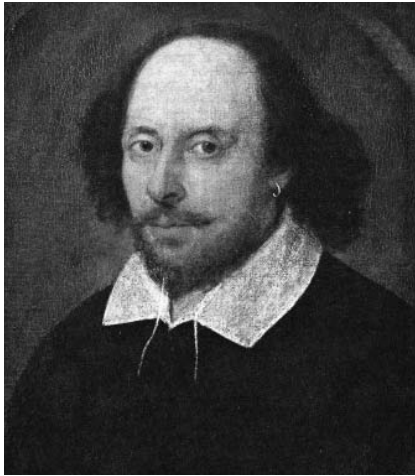
A.R.T./MXAT Institute
Melancholy Play
by Sarah Ruhl directed by Scott Zigler
February 10-18

Arabian Night
by Roland Schimmelpfennig
directed by Marcus Stern
March 30 – April 1
at Zero Church Street Performance Space

welcome.

Will the Real Will Shakespeare PLEASE STAND UP?

by Christopher R. Hildebrand



Since the dawn of cinema **Romeo and Juliet** has remained a directors', actors', and audience favorite. Unfortunately, the mainstream American stage history of the star-crossed lovers has not been as fruitful. New York and Boston have seen few major productions of the work in a major theatre over the past several decades. Boston's Commonwealth Shakespeare Company produced the play in 1987 as part of its annual Shakespeare on the Common series directed by Steven Maler; the same year Circle in the Square Theatre presented the play under the direction of Theodore Mann in New York. Ten years later, Broadway dropped the curtain on its last telling of the tale, directed by Estelle Parsons. In 1999 Joe Calarco's heavily adapted telling, **Shakespeare's R&J**, featuring only four men playing all the parts (including Sean Dugan who just appeared as Andrei in A.R.T.'s **Three Sisters**), ran for a record 385 off-Broadway performances. And this past fall, Boston's New Repertory Theatre hristened it's new theatre with a well-recieved production of the play.

Because of this dearth of professional productions, most people know Shakespeare's most famous love story only through screen adaptations. Although the public feels it knows the play, in fact it

has nothing more than a glimpse through the lens of film. Hollywood has cranked out over four hundred films based on Shakespeare's plays, not counting early films that have long since crumbled to dust. In the 1990s alone fifty-five films were churned out. How did the bard seduce Hollywood? To begin, Shakespeare is the world's most famous playwright, and his plays are not under copyright law, which appeals to bottom-line moguls. In contrast, directors and actors turn to Shakespeare for his stories. Although students go through high school with their teachers drilling them about Shakespeare's language, in the movies, with cuts and additions, the language often disappears like ozone, leaving only a bare-bones plot. But Shakespeare's plots never fail to entertain.

Understandably Hollywood has not kept its hands off **Romeo and Juliet**, Shakespeare's eternal play about love-sick youth. Over the past century directors have grappled with the challenge of turning Shakespeare's poetic text into cinematic rhetoric. One should not fret over the more bizarre adaptations, all is fair in art and business. Shakespeare, after all, stole the story, and even some lines, from previous sources - most obviously Luigi da Porto's 1530 work entitled *Historia novellamente ritrovata di due nobili amanti* and Arthur Brooke's *The Tragical History of Romeus and Juliet* (1562). George Cukor's 1936 version, featuring bravura performances, comes to us from the Golden Age of the studio era.

The film was nominated for four Academy Awards, including Best Picture and Best Actress for Norma Shearer for Juliet, and Leslie Howard as an eloquent Romeo. Because of their virtuosity with the poetry, audiences and critics easily forgot that they were fifteen years too old for their parts. Beginning as a young innamorata, Shearer grows into a tragic woman undone by fate and Howard's English tongue luxuriates in Romeo's text. Filled out by a superb cast, the film also includes a rapier-sharp Basil Rathbone as Tybalt (a jaunt that earned him a Supporting Actor Oscar nod); his Tybalt explodes with poison-tipped barbs and a blade to match. John Barrymore, one of our great Shakespeare actors, plays Mercutio, strutting energetically and dying gracefully in his only complete talkie of Shakespeare. The film's physical world differs greatly from the movies that had come before; instead of painted canvases and wooden props, Verona is a living, breathing entity. The film opens in the town square full of vendors and their wares; Cukor said he had wanted to "get the garlic and Mediterranean" onto the screen. Even though the visuals dazzle, Cukor's legacy was giving the text its due; though cut, as every film adaptation must be, the text that made it to the screen is almost entirely Shakespeare's, something one cannot say of the other major films of the work. In the last scene Cukor's visual harmonization comes to full bloom; the director has an anguished Romeo storm the Capulet monument in the black of night with only his

torch flickering. Prying his way into the crypt, he meets Paris, who forces him into mortal combat. Arriving at the side of Juliet, he delivers his lines with a somber tone; touching his lips to her mouth, he



takes his life. Cukor allowed much of the dialogue to remain intact with only some deletions and no additions, and he has successfully captured the visual potential of film without mangling Shakespeare's text. The film continues to enchant visually and verbally; Cukor's cinematic version created the template for all important adaptations to come.

Some thirty years later, Franco Zeffirelli's version would have the Oscar world abuzz again. Zeffirelli's 1968 film came on the heels of his successful stage production. In both, Zeffirelli wanted to

create an adaptation that would be accessible to modern audiences. To do so, he altered the text significantly, visual rhetoric took the place of Shakespeare's words. Zeffirelli gambled by casting two unknown teenagers, 16-year-old Olivia Hussey and 17-year-old Leonard Whiting. Inexperience hampered both actors, but since both were ravishingly beautiful and full of youthful exuberance, audiences forgave their less than skilled performances. The value of this film is not the acting or the script but rather the atmosphere Zeffirelli created. Filmed against the backdrop of an Italy in the bloom of spring, in several cities of Tuscany, Umbria, and Lazio, Zeffirelli

worked his love of history and architecture into the film. Capulet's home was built by Pope Pius II in 1460, Friar Lawrence's church is the church of San Pietro, a national monument, and all the scenes of riots and duels are filmed in Gubbio, one of the great medieval cities of Italy.

Zeffirelli's retelling appealed to a counter-culture in the throws of a sexual revolution. This auteur director's vision comes through loud and clear in the death scene. Throughout his two-and-one-half hour banquet for the eye, the story unfolds in images. Romeo's return to Verona to lie with his love's dead body erupts in a cinematographic montage that carries the audience through to the end, breathless. Of all the major films, Zeffirelli's mausoleum is the eeriest; complete with shadows, skeletons and the

Most people know Shakespeare's famous love story only through screen adaptations.

rotting corpse of Tybalt, the director creates a macabre sorrow. Bursting into this gloom, Romeo finds his Juliet laid out in mortal finery. Paris has been cut from the scene to focus on Romeo and the comatose Juliet. Lamenting (briefly), he ingests poison and collapses. Waking, Juliet sees her husband on the floor and sheds her earthly coils post haste. Cutting most of the text, Zeffirelli creates what he called a "solemn... dumb show": two bodies carried through a desolate town square that slowly floods with mourners. Though the text has undergone an extreme makeover, the film remains a remarkable gem, beautifully filmed and masterfully directed. It remains the

most popular film version of **Romeo and Juliet**.

Finally, we arrive at the most radical and current revision: Baz Luhrmann's 1996 film *William Shakespeare's Romeo + Juliet*, a portrait for the MTV generation with a rock soundtrack and jump-stop cinematography. Luhrmann sets his romance in a fictional Verona Beach, Florida, a gang-infested beach metropolis run-down from years of strife. His characters sport firearms and drugs, creating a hyper violent and frenzied sexual environment.

This entropy drives a plethora of textual and plot changes. Much like Zeffirelli's, this adaptation strives to be contemporary, hence the frantic pace.

This hysterical pitch builds and builds. Learning

of his wife's death, Romeo leaps into his sand-covered car, leaving nothing but a storm of sand in his wake. Blazing through the streets of Verona Beach with police cars swarming behind him, Romeo abandons his vehicle, runs on foot, weapon in hand, to the steps of the sepulcher. With police headlights trailing him, he opens the door to the vault and barricades himself inside. From the outside, the tomb looks like a neo-gothic church, inside it becomes a techno dance floor with neon lights; the only tomb we see is Juliet's surrounded by an ocean of bright candles. Placing himself next to Juliet, Romeo lays down his gun, whispers goodbye and takes poison. But unlike every other major film, this Romeo's performance has not ended. Taking a page from several 18th-century productions, Luhrmann gives his lovers one last gaze into each other's eyes. As Romeo falls, Juliet wakes; Romeo dies



previous page: left: Leslie Howard and Norma Shearer in the 1936 film directed by George Cukor.

right: two scenes from the 1954 British/Italian film version, directed by Renato Castellani.

this page: near left: Juliet (Claire Danes) becomes a shrine in Baz Luhrmann's William Shakespeare's *Romeo + Juliet*

Leonardo DiCaprio as Romeo in the same movie.

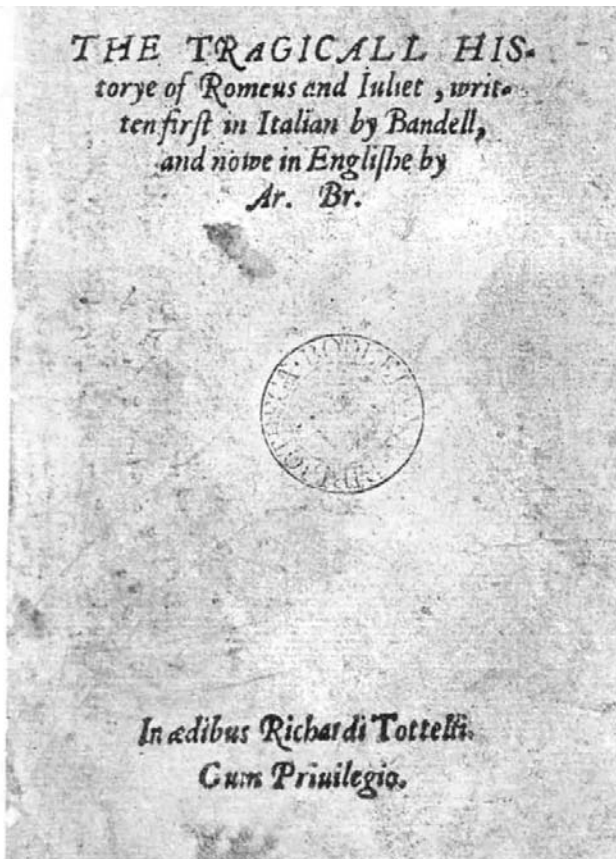
above: Franco Zeffirelli's 1967 film version of *Romeo and Juliet*, with Olivia Hussey (Juliet), Leonard Whiting (Romeo), and Michael York (Tybalt) (top).

Christopher R. Hildebrand is a first-year dramaturgy student at the A.R.T./MXAT Institute.

How “Romeus” Became “Romeo”

by Ryan McKittrick

A comparison of Arthur Brooke’s “Romeus and Juliet” and Shakespeare’s *Romeo and Juliet*



Brooke’s poem trots along at a slow and steady tempo.

From the moment Shakespeare’s Chorus appears before the audience and introduces the “two hours’ traffic of our stage,” the play’s internal clock starts ticking. Shakespeare compresses what takes at least nine months to unfold in Brooke’s poem into four days (Sunday through Thursday morning), giving the central relationship a new intensity and putting added pressure on the entire sequence of events. In Brooke’s poem, Romeo meets Juliet at Capulet’s feast and then passes by Juliet’s window “a weeke or two in vayne” before speaking to her at length. Shakespeare has his impulsive lovers meet, woo, and resolve to marry all in the same night. Less than a day after they first lay eyes on each other, Romeo and Juliet rush to Friar Lawrence’s cell, where they are married in secret.

Brooke gives Romeus and Juliet time to enjoy their marital bliss. In Shakespeare’s play, however, the lovers’ time together starts running out almost as soon as it begins. Romeus and Juliet consummate their marriage months before Romeus kills Juliet’s cousin, Tybalt, and is banished by the Prince. Romeo and Juliet get married just hours before Tybalt’s death; and the passion of their first and only night together is intensified by the prelude of murder.

The same morning Romeo flees to Mantua, Juliet’s father insists on an arranged marriage between his daughter and her aristocratic suitor, Paris, and later violently threatens to disown her if she doesn’t marry by Thursday. In both the play and poem, Juliet receives a drug from Friar Lawrence that will create the illusion of death, and returns home to offer her still-livid father a false repentance. Only in the play, however, does Juliet’s acquiescing to marry Paris inspire Capulet to reschedule the wedding. Shakespeare has Capulet move the nuptials up from Thursday to Wednesday, and then invents a scene in which the father-of-the-bride is seen ordering the servants around in the middle of the night, frantically preparing his house for the hasty wedding. By this point, the play is in the whitewater rapids of what J.J. Munro called Shakespeare’s “broad and rushing river.”

To emphasize the pressures of time, Shakespeare gives precise information about when scenes occur throughout the play. As G. Blakemore Evans has noted, *Romeo and Juliet* is “unusually full, perhaps more so than any other Shakespearean play, of words like *time*, *day*, *night*, *today*, *tomorrow*, *years*, *hours*, *minutes* and specific days of the week, giving us a sense of events moving steadily and inexorably in a tight temporal framework.”³

Shakespeare also completely rewrote and restructured the beginning of the story in order to foreground the conflict between the two households and reveal the whole social spectrum of Verona. Unlike “Romeus and Juliet,” the play opens with a brawl. Servants quarrel in proletarian prose, upper-class members of both the Capulet and Montague families join in the fray speaking in blank verse, and finally Prince Escalus enters to break up the row, speaking his first speech in rhyming verse.⁴ Shakespeare repeats the pattern of this first scene (an outbreak of violence followed by the entrance of aristocratic authority) two more times: in the middle of the play, when Tybalt and Mercutio are murdered; and in the last scene, when Romeo kills Paris and the young lovers kill themselves.

Shakespeare’s revised beginning also introduces characters who play major roles later in the drama. Tybalt doesn’t appear in Brooke’s poem until his fight with Romeo. Shakespeare, however, introduces Tybalt as a feisty agitator in the first scene, and then further develops the character by including him at Capulet’s feast, where he nearly explodes after spotting Romeo. By the time he enters in the third act of the play hunting down Romeo, Tybalt is already a known troublemaker, and his presence in the scene immediately creates tension. Shakespeare also came up with the idea of having Tybalt kill Mercutio and using that murder to motivate Romeo’s attack on Tybalt.

In addition to opening the play with a fight, Shakespeare invented the second scene, in which Capulet invites to his feast Paris, Juliet’s suitor whom Brooke doesn’t introduce until after Tybalt’s death; the third scene with the Nurse, whom we don’t meet until the feast in the poem; and the fourth scene, in which Romeo, Mercutio, and Benvolio are preparing to go to the Capulets’ in disguise. By the end of the first act, the audience has met almost all the major players and Shakespeare has introduced all the future lines of conflict in the play.

Shakespeare fleshes-out most of the figures in Brooke’s poem, but two characters in particular emerge in the play. In “Romeus and Juliet,” Mercutio only appears momentarily as one of the guests at Capulet’s feast. He stands out in the poem only because he sits next to Juliet and because he has frigid hands. (It may be this brief appearance, however, that inspired Shakespeare to change Romeus to back to Romeo. Brooke uses Romeo to rhyme with Mercutio in one couplet when he’s describing the feast.)

The leap from Brooke’s shred of a character to Shakespeare’s Mercutio is monumental. Mercutio’s Queen Mab speech, his teasing of Romeo after Capulet’s feast, his lewd interaction with the Nurse, and his death under Romeo’s arm are all Shakespeare’s inventions. Mercutio serves as a foil to Romeo; and his bawdiness, his tireless punning, and his insatiable wit ignite conflict throughout the first half of the play. John Dryden reported that Shakespeare once said he had to kill off Mercutio before Mercutio killed him. Dryden would have liked to see Mercutio live, but Tybalt’s slaying of Mercutio is pivotal in the structure of the play. Mercutio’s death pushes Romeo to murder Tybalt, catapulting the action forward and generating momentum and a sense of urgency for the rest of the drama.

Paris also stands out as a more fully developed character in the play. Introduced by Shakespeare early in the first act and then seen as a silent guest at Capulet’s feast, Paris reenters in the play where he first appears in Brooke — after Tybalt’s death, when Capulet decides it’s time for his daughter to marry. Juliet’s icy interaction with Paris at Lawrence’s cell, where she’s gone to beg the Friar to help her escape a second marriage, is Shakespeare’s creation. So, too, is Paris’ reappearance at the end of the play and his death at Romeo’s hands in the tomb. His murder, combined with the killings of Mercutio and Tybalt, the suicides of Romeo and Juliet, and the offstage death of Lady Montague (also Shakespeare’s invention), adds one more body to the play’s carnage and expands the scope of the devastation and violence caused by the feuding.

Arthur Brooke didn’t live to see the play his poem inspired. He drowned at sea one year after publishing “Romeus and Juliet.” Because little is known about him, it’s difficult to pin down Brooke’s attitude towards

Romeus and Juliet. In his preface to the poem, Brooke condemns his “unfortunate lovers” for “thrilling themselves to dishonest desire, neglecting the authority and advice of parents and friends; conferring their principal counsels with drunken gossips and superstitious friars (the naturally fit instruments of unchastity); attempting all adventures of peril for th’ attaining of their wished lust; using auricular confession, the key of whoredom and treason, for furtherance of their purpose; [and] abusing the honourable name of lawful marriage to cloak the shame of stolen contracts.” But the poem itself is more sympathetic towards Romeus, Juliet and even Catholic Friar Lawrence, and the preface may have been Brooke’s attempt to ward off the moral condemnation of Protestant zealots. Perhaps Shakespeare saw through those introductory remarks. For what he found in Brooke’s more than three thousand lines of rhyming couplets drove him to write a swift, explosive drama that immortalized the lovers’ desire. In comparison to the play, Brooke’s

poem may seem dull and sluggish, but we are indebted to him for inspiring one of the most passionate plays about old hate and young love.

Ryan McKittrick is the A.R.T.’s Associate Dramaturg

¹Brooke, Arthur. *Romeus and Juliet, Being the Original of Shakespeare’s Romeo and Juliet Newly Edited by J.J. Munro* (New York: Duffield and Company, 1908) 59.

²Poulter’s measure: a six-stress line followed by a seven-stress line with rhymed couplets

³Evans, G. Blakemore, ed. *Romeo and Juliet*. (Cambridge University Press: Cambridge, 2003) 10.

⁴Kermode, Frank. *Shakespeare’s Language* (Farrar, Straus, Giroux: New York, 2000) 53



top left: title page of the first edition of Brooke’s Romeus and Juliet.

top right: Spranger Barry as Romeo and Isabella Nossiter as Juliet from a 1753 engraving.

above: Henry Woodward as Mercutio in the Queen Mab scene.

What's in a Name?

Gadi Roll, director of **Romeo and Juliet**, discusses the play with Gideon Lester.



Gideon Lester: **Romeo and Juliet** is such a well-known play that many directors shy away from it, for fear that they have nothing new to say. Your staging for the A.R.T. will be your second production of with the play. Why are you drawn to it?

Gadi Roll: I think it's Shakespeare's most perfect play. It's so well-constructed, it's almost mathematically composed. Most of Shakespeare's plays contain inconsistencies — elements of plot and character that don't quite match up. He seems generally to have written very quickly, creating lines and situations for his actors in rehearsal that made sense at the moment of creation, but are contradicted by another idea ten pages later. **Romeo and Juliet** is quite different. Its story is told with incredible economy and precision; there's a reason for every moment, every line, which makes the text very hard to cut. It's not for nothing that this is Shakespeare's best-loved play.

G.L.: Given its popularity, it's surprising how seldom the play is staged.

G.R.: It tends to be dismissed as a familiar love story, but there's so much more to be discovered.

G.L.: Can you give an example?

G.R.: Some plays tell of individuals, others of societies. **Romeo and Juliet** does both; it explores the shape of a society, then weaves a particular story of two individuals in that society. It is almost two plays in one.

G.L.: So in a sense you view the play as political?

G.R.: In so far as it is a critique of human society, yes. The world is a chaotic, complex place, and mankind responds to that chaos by creating rules and societies, to give order and meaning to life, to shield ourselves from our fear of the void. But the play shows that the societies we create to protect ourselves can, ironically, be life-preventing instead of life-affirming. We construct systems to defend ourselves, but end up destroying ourselves instead. Romeo and Juliet are too great a threat to the rules of society, and they therefore have to die.

G.L.: What kind of threat do they pose to their society?

G.R.: Despite their young age, they are very mature; they have an accurate perception of the world. They understand that our life in this universe is more complex and larger than we can ever comprehend, that it is literally "wonderful" — full of wonder. But the society they live in runs itself without humility. It governs by demanding adherence to a lie — that the world is easily codified, that there are no grey areas, that there is no room for wonder. Society is arranged according to laws, and if the law says "Montague must not speak to Capulet," then that is how it must be, no questions asked. Coming from Israel, I understand the dangers of a dichotomous, black-and-white system. I've had friends who spent

five years in prison, effectively for shaking a Palestinian's hand. Others who did it won the Nobel Prize — on the ground it can seem as arbitrary as that. Romeo and Juliet understand that the law dividing them is a nonsense. "What's in a name?" asks Juliet. She understands that the system must be absurd if it forbids their love and therefore renders their lives meaningless.

G.L.: Why do they have to die?

G.R.: Because society requires their lives become a living death. Juliet must marry Paris, but she doesn't love him, she loves Romeo. The lovers don't crave death — they don't have a "death wish" — but it becomes their default choice. They walk towards it sober, open-eyed, and without hesitation. They know from the start what the end must be; Juliet knows that Romeo is a Montague, Romeo that Juliet is a Capulet. They know that their love is impossible and yet they go for it. There is a great cry at the heart of the play; these young people, full of life's potential, would rather die than live unfulfilled. Shakespeare's statement is terrifyingly strong.

G.L.: Does it matter why the Montagues and Capulets are at war?

G.R.: We deliberately aren't told — in fact I'm not sure that the families can remember. It's another of Shakespeare's insights in the play; each family, each of the two societies, defines itself in terms of its enemy. Again I think about my own country, Israel, which has always identified itself in opposition to others, from Biblical times to the present. It's a terrible thing to say, but I'm afraid that the Palestinian "problem" is very convenient for Israel, because it provides a distraction from the major social and political problems within our society. The Montagues and Capulets, like so many contemporary societies, are nationalistic; first I take care of myself, then my family, my tribe, my nation. If we were true humanists, I would take care of *your* family, you of mine, and so on. There's something corrupt and decadent in the world of the play. Tybalt and Mercutio are wealthy, they want for nothing, so why do they fight? Because the circumstances of their lives require them to find an enemy, someone to blame for their own problems, and as a result they become violent and dagger-happy.

G.L.: One recent production of **Romeo and Juliet** in Israel made the political context explicit, and cast one family from Israeli actors, the other from Palestinians.

G.R.: I saw it, and didn't think it was successful, because it over-simplified the play. The story is archetypal — it resonates for many ages and situations. I prefer not to fix a specific time and place in my productions of classical plays. I hope that our **Romeo and Juliet** will feel modern, and yet will remain anchored in the classical Europe where Shakespeare set the story. After all, our present consists of our past.

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

*illustrations to the right, from top:
Engraving by H.C. Seouls illustrating Juliet's
"dismal scene" when she takes the sleeping potion,
from the popular Cassell's Illustrated Shakespeare
(1864).*

"Fairy Mab" engraved by W. Raddon after a painting by Henry Fuseli.

Johnson Forbes-Robertson as Romeo and Mrs. Patrick Campbell as Juliet, Lyceum Theatre, 1895.

Peggy Ashcroft as Juliet, Edith Evans as the Nurse, Oxford Dramatic Society, 1932.

Judi Dench and Jon Stride at the Old Vic, directed by Franco Zeffirelli, 1960.

Re: R&J

What critics have said

"It has become a commonplace in criticism and performance that Shakespeare's **Romeo and Juliet** represents an ideal — and an endorsement — of romantic love. But in my view **Romeo and Juliet** is more ambivalent in its presentation of desire... the play complicates rather than validates passion and clandestine marriage among teenagers."

— *Sasha Roberts*



"Juliet is at least thirteen years and forty-nine weeks old, when the legal age for marriage was twelve. Juliet was, as her mother apparently felt, almost an old maid."

— *William G. Meader*



"Over the past twenty years, **Romeo and Juliet** has become *the* Shakespeare play assigned to more U.S. high school students than any other. **Julius Caesar** has been usurped; the sexual revolution has replaced the civics lesson."

— *Jonathan Goldberg*

"... one of the reasons for the resilience, the liveliness, and the cultural durability of **Romeo and Juliet** is that alongside the famed sweetness of its lyrical affirmations flows the salt and vinegar of its cynical bawdry... the play, though so richly lyrical, remains predominantly unsentimental."

— *Cedric Watts*

"What is striking about the relationship between Romeo and Juliet is the extent to which it anticipates and ultimately incorporates violence. Both lovers have a lively imagination of disaster."

— *Madelon Gohlke Sprengnether*



"Marriage is a dangerous condition in Shakespeare. Plays that continue beyond the point where comedy ends, with the old fogies defeated and a happy marriage successfully concluded, depict the condition as utterly disastrous."

— *Stephen Orgel*

"As soon as Romeo falls in love with Juliet, his literary fantasy turns into literal reality: the beloved is a real enemy, and many paradoxes follow: the lightness of love becomes a serious matter, and scenes of joy are transformed into tragedy."

— *Ann Pasternak Slater*

"The play does have splendid poetry, but I do not think that the poetry alone can account for the popularity **Romeo and Juliet** has enjoyed for nearly four hundred years. The poetry certainly helps, but behind it is what may be Shakespeare's most carefully wrought and systematically developed plot."

— *Michael Hall*

*Compiled by Mark Poklemba,
second-year dramaturgy student
at the A.R.T./MXAT Institute*



What's Happening at Zero Arrow Theatre

ZERO ARROW EXTRA

Everett Dance Theatre's HOME MOVIES

Four bodies enter a dark stage and move in chaos, evoking the sudden flight of a Polish family from the Nazis in 1935. Though their movements are chaotic, their bodies are always touching, refusing separation for even a moment. Silent home-video footage of an old woman is then projected against the back wall of the stage. Performer Marvin Novogrodski describes his personal pilgrimage in 2004 to his father's childhood home in Poland, to the very street he lived in before they fled. Novogrodski met the old woman who had been their neighbor. She laughs silently into the camera as Novogrodski imitates her voice, giving us her reminiscences of his family. **Home Movies** is an interwoven narrative of

abstract memories from the performers' lives. How do you make the past present? Through the body. Memories made tangible by home-video images and the performers' bodies responding to them through the joy of physical movement.

Home Movies was premiered in Rhode Island, September 2004. Artistic director Dorothy Jungels co-directed the piece with Aaron Jungels, who also performs with the company's four other members. Since its conception it has toured, among others, to the Bates Dance Festival in Maine, Dance Theatre Workshop in New York and New World

Theatre in Amherst. The company has left behind a trail of blazing reviews. The New York Times described it as "an astonishingly seamless blend . . . more tears, laughter and poignant memory than high-

tech effects." *The Village Voice* declared that Everett Dance Theatre "weave speech, movement and video in witty and beguiling ways" and "their stories are woven together so intricately through movement that their recollections begin to seem archetypal." The A.R.T. and World Music/CRASHarts are delighted to present this innovative and thoughtful company, and invite you to see how riveting those old family videos hiding in the basement can be.

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

JANUARY 12-15



A.R.T./MXAT INSTITUTE'S UPCOMING PRODUCTIONS

Melancholy Play

by Sarah Ruhl, directed by Scott Zigler

Feb 10, 12, 16, 17 at 7:30pm

Feb 11, 18 at 2&7:30pm

Ruhl, one of the rising stars of American stage, humorously looks at the causes and manifestations of melancholy in our society, satirizing The American obsession with happiness. This play, subtitled "A Contemporary Farce," features Tilly, a depressed bank teller, whose sadness proves attractive and enticing to those around her. For Tilly, melancholia is mysterious, seductive, and beguiling. But when she suddenly cheers up, her companions' worlds are turned inside out, and they find themselves embarking on a surreal adventure through the depth of the human mind.

Zero Arrow Theatre



Arabian Night

by Roland Schimmelpfennig

directed by Marcus Stern

March 30 – April 1

Arabian Night is written by Germany's most prolific and produced contemporary playwright, Roland Schimmelpfennig. It is a night in which five lives collide and are altered forever. Reality and dreamscape become confused. In this splintered tale five separate stories happen simultaneously and eventually become inextricably entwined as loneliness, desire, jealousy and revenge start spinning out of control.

Zero Church St. Performance Space



Pants on Fire

created by Cast

& KJ Sanchez

directed by KJ Sanchez

June 2, 4, 8, 9 at 7:30pm

June 3, 10 at 2&7:30pm

An ensemble-created piece built around an investigation into lying and its consequences.

Zero Arrow Theatre



MORE FROM A.R.T. & WORLD MUSIC/CRASHarts AT ZERO ARROW THEATRE



THE CIVILIANS presents the Boston premiere of

Nobody's Lunch

ONE WEEK ONLY! APRIL 25-30

"The Civilians, downtown's peerless purveyors of comic docu-theatre, explore truth and belief." — Time Out

"A startling, funny and disturbing view of what Americans hold to be self-evident these days." — the New Yorker

New York City's Obie award-winning theatre company, The Civilians delve into the politics of information with *Nobody's Lunch*, an insightful, musical look at our national identity. With extensive interviews ranging from the Head of Policy at Homeland Security to every Jessica Lynch in the phone book (who was willing to talk), *Nobody's Lunch* looks at the problematic subject of how we gain knowledge and form beliefs in the current political climate. Featuring original songs by Michael Friedman, *Nobody's Lunch* is a darkly comedic ride through the landscape of American public culture.



the Boston premiere of

Charlie Victor Romeo

Created by Bob Berger, Patrick Daniels and Irving Gregory with sound design by Jamie Mereness

May 17-28

"Charlie Victor Romeo holds you in a hammerlock for 90 unforgettable minutes. It's the most frightening show I've ever seen." — Wall Street Journal

"Intensely engrossing . . . a brilliant, powerful experience." — New York Times

"No show in town can match its sheer intensity or hermetic artistic perfection." — Time Out New York

One of the most unique and riveting theatrical experiences, Charlie Victor Romeo (CVR) is a live performance documentary derived entirely from the "black box" transcripts of six major real-life airline emergencies. Catapulting the audience into the tension-filled cockpits of actual flights in distress, CVR is a fascinating portrait of the psychology of crisis and a testament to the strength of the human spirit. After its 1999 New York debut, the play became an instant theatrical sensation with sold-out houses for eight months and enormous praise from the aviation community.

Kasia Maimone:

From the Runway to the Great White Way

Second-year Institute dramaturgy student Rachael Rayment talked to **R&J** costume designer Kasia Maimone before the beginning of rehearsals.

Rachael Rayment: What led you to costume design?

Kasia Maimone: Although I'm originally from Poland, I've lived in America for eighteen years. In Poland



I studied English, but then I took up fashion design when I moved to New York. I soon realized that fashion didn't appeal to me. There was no deep thought behind it. So I started to work in theatre and film. The last movie I designed was *Capote* with Phillip Seymour Hoffman. Theatre and film are different worlds, requiring you to look through a different lens. On film, you are aware that the costume details are blown up by X60. In theatre they are reduced by X60. It's fascinating to move from one world to another. The change of perspective is refreshing.

R.R.: Are there any particular designers and artists who have influenced you?

K.M.: There is not any particular artist who has had a continuous influence on me. I draw inspiration from everywhere — contemporary artists, sculptors, fashion designers. Drawing on one particular style or artist is dangerous. If there is only one design vocabulary that I use I will just be translating each project

I work on into the same language.

R.R.: How did you approach designing for *Romeo and Juliet*?

K.M.: I read the play and certain images came to mind. These images indicated to me that elements of this world needed to be repeated over and over in the designs — strength, decadence, power and the unpredictable nature of youth. All these elements must be translated into the layers of clothes that appear on the actors' bodies.

R.R.: Will you be drawing on contemporary fashion?

K.M.: Absolutely. High-end fashion. The boys will be dressed in suits. No jeans in this world! The boys will have simple, classic slacks but low slung, slim cut, no pleats, a little sheen, things you would see in fashion-conscious stores. The rich of this world have the privilege of simplicity and minimalism, like the very expensive T-shirts you see in high-end stores. Expensive, but understated. As though they had walked through their castle that morning and thrown on whatever they saw first in the closet. They'll wear these suits in an unconventional way, maybe over their naked torsos.

R.R.: What other sources have you drawn from to create your designs?

K.M.: The base design is rooted in our familiar, contemporary world, but we've added elements of Renaissance Europe, England,



Spain, France and Italy. For a while we looked at Elizabethan styles from Shakespeare's period that reflect opulence and decadence. The embroidery and men's jewelry we are using are inspired by this period. We've also looked at how members of street gangs wear jewelry as a sign of power, various kinds of tattoos and the ornamentation worn on the

hats and sleeves of Nazi uniforms. Symbols of power became a prime focus for us.

R.R.: Gadi Roll, our director, described

Romeo and Juliet's world as a fascist society. You either submit, or you break its contract and become an outsider. Society is built on fear and control. *Romeo and Juliet* are the purest people in this social structure.

K.M.: Juliet is not just an innocent. Fully aware of the world she lives in, Juliet has seen its darkness and its light. She chooses light. It was immediately clear how I should convey that through her costume. She will wear a simple, elegant white dress with black leather gloves.

R.R.: Can you give other examples of how you have conveyed character through costume design?

K.M.: Benvolio, for instance, is in *Romeo*'s gang. He is *Romeo*'s closest friend and shares his sensitivity, but he hasn't completely found out who he is, so his clothes will send mixed messages. We're thinking he will have a tattoo — the wings of a bird. In ancient times snakes, dragons and birds symbolized power. We're creating a system of symbols carved into bodies and garments. The bird may be tattooed on his back with the wings curving around his neck, entangling and choking him. Finding the right elements for each character and putting them on the right place of their body is important. The



far left and top: Kasia Maimone's costume sketches for *Lady Montague*, *Capulet*, and *Mercutio* with some of the images that inspired the costumes.

near left and above: Scenes from *Oedipus* (Stephanie Roth), and *The Sound of a Voice* (Suzan Hanson and Herbert Perry), with costumes designed by Kasia Maimone.

ROMEO & JULIET

PROFESSIONAL ACTING COMPANY



REMO AIRALDI* — *Peter*

A.R.T.: forty-seven productions, including **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), **Marat/Sade** (Cucurucu), **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), **The King Stag** (Cigolotti), **Six Characters in Search of an Author** (Emilio Paz). Other: **Camino Real** and **Eight by Tennessee** (Hartford Stage), productions at La Jolla Playhouse, Geffen Playhouse, American Conservatory Theatre, Walnut St. Theatre, Prince Music Theatre, Actors' Theatre of Louisville, Serious Fun Festival, Moscow Art Theatre, Taipei International Arts Festival, Boston Playwrights Theatre.



CHE AYENDE* — *Mercutio*

New York: **The Day the Bronx Died**, American Jewish Theatre; **Before I Let You Go**, Manhattan Class Company; **The Climate of Eden, Dogeaters**, New York Theatre Workshop; **Brothers of Time**, Playwrights Horizons. Regional: **King Lear**, Yale Repertory Theatre; **Romeo and Juliet**, American Street Theatre; **A Raisin in the Sun**, Dallas Theatre Center; **Spinning Into Butter**, Hartford Theatre Works; **A Cure at Troy**, Yale Repertory Theatre; **Dancing with Demons**, Crossroads Theatre. Graduate of American Academy of Dramatic Arts.



ANNIKA BORAS* — *Juliet*

Recent graduate of the Royal Academy of Dramatic Arts. London credits: **Carver** (Waitress), Arcola Theatre. RADA Credits: **The Marriage of Bette and Boo** (Bette), **Into the Woods** (Baker's Wife), **Lady Windermere's Fan** (Lady Windermere), **The Government Inspector** (Anna), **Titus Andronicus** (Lavinia). Local credits: **A Christmas Carol** (Belle), North Shore Music Theatre; **Assassins** (Emma Goldman), Provincetown Theatre; **Signs and Wonders** (Jessica/Mother), **Jack's Last Ride** (St. Therese), Black Box Theatre, NY; **Little Shop of Horrors** (Audrey), Garage Theatre. Television credits: *Northern Lights* (Becky).



JOHN CAMPION* — *Escalus*

A.R.T.: **Oedipus** (Oedipus), **A Midsummer Night's Dream** (Theseus/Oberon), **The Caucasian Chalk Circle** (Azdak), **King Lear** (Cornwall), **When We Dead Awaken** (Ulfheim, directed by Robert Wilson). Other: **Baal** (Baal) Trinity Repertory Company; **The Duchess of Malfi** (Bosola) American Conservatory Theatre; **The Skin**

of Our Teeth (Mr. Antrobus) The Guthrie Theatre, all directed by Robert Woodruff; **Slavs!** (Popi) La Jolla Playhouse and Mark Taper Forum; **The Hair Ape** (Yank) and **Tartuffe** (Madame Pernelle) La Jolla Playhouse; **Julius Caesar** (Brutus), Seattle Repertory Theatre; **Hamlet** (Claudius) GeVaTheatre; **The Trojan Women** (Menelaus) and **Hedda Gabler** (Lovborg) The Globe; **Pericles** (Antiochus, Simonides, the Pander) Hartford Stage; **The Triumph of Love** (Hermocrate) Center Stage. New York: **Measure for Measure** (Angelo) and **Henry VI** (York), Theatre for a New Audience; **In the Jungle of Cities** (George Garga, directed by Anne Bogart), Joseph Papp Public Theatre. Television: David Mamet's *The Unit*. Film: *Heaven's Fall*. Trained at the Royal Academy of Dramatic Art, performed for the Queen of England and the Duke of Edinburgh.



THOMAS DERRAH* — *Friar Lawrence*

A.R.T.: **Three Sisters** (Chebutykin), **Carmen** (Zuniga), **Ollly's Prison** (Barry), **The Birthday Party** (Stanley), **A Midsummer Night's Dream** (Nick Bottom), **Highway Ulysses** (Ulysses), **Uncle Vanya** (Vanya), **Marat/Sade** (Marquis de Sade), **Richard II** (Richard), **Mother Courage** (Chaplain), **Charlie in the House of Rue** (Charlie Chaplin), **Woyzeck** (Woyzeck), **The Oresteia** (Orestes). Broadway: **Jackie: An American Life** (twenty-three roles). Off-Broadway: **Johan Padan and the Discovery of the Americas** (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. Other: **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). He is a graduate of the Yale School of Drama.



JEREMY GEIDT* — *Montague*

Senior Actor, founding member of the Yale Repertory Theatre and the A.R.T. . Yale: over forty productions. A.R.T.: ninety-three productions, including **Three Sisters** (Ferafont), **The Provok'd Wife** (Lovewell/Justice of the Peace), **The Birthday Party** (Petey), **A Midsummer Night's Dream** (Snug), **Pericles** (Helicanus/Fisherman), **Lysistrata** (Chorus), **Marat/Sade** (Coulmier), **The Doctor's Dilemma** (Sir Patrick), **Three Farces and a Funeral** (Chubukov), **Loot** (Truscott), **Ivanov** (Lebedev), **Man and Superman**

(Mendoza), **Buried Child** (Dodge), **The Threepenny Opera** (Peachum), **Waiting for Godot** (Vladimir), **Henry IV** (Falstaff), **The Caretaker** (Davies), **Heartbreak House** (Shotover). Teaches at Harvard College, its Summer and Extension Schools, and the A.R.T./MXAT Institute. Trained at the Old Vic Theatre School and subsequently taught there. Acted at the Old Vic, the Royal Court, in the West End, in films and television, hosting his own BBC show for five years; came to this country with the satirical cabaret The Establishment, acted on and off Broadway and television. Other: Robert Wilson's **Death and Destruction III** at the Lincoln Center Festival. Lectured on Shakespeare in India, and taught at The Netherlands Theatre School. Received the 1992 Elliot Norton Award for Outstanding Boston Actor and a Jason Robards Award for Dedication to the Theatre.



AVERY GLYMPH* — *Romeo*

Broadway: **The Tempest** (with Patrick Stewart). Off Broadway: **McReele**, Roundabout Theatre Company; **Three Seconds in the Key**, New Georges; **'Hope' is the Thing with Feathers** (with Cynthia Nixon), The Drama Dept; **Antony and Cleopatra** (with Vanessa Redgrave) and **Troilus and Cressida**, NYSF/Public

Theatre. Regional: **Angels in America**, Studio Arena/Syracuse Stage; **Lost Creek Township**, Crossroads Theatre Company (Regional Tony Award Season); **Fences**, Cape Fear Regional Theatre. Film and Television Guest Starring Roles: *Law & Order*, *Oz*, *Becker* (with Leonard Nimoy), *Titus* (with Phyllis Diller), *The Beat*, *X-Files*, *Spin City*, *Cosby*, *Last Ball*, *He Got Game* (Spike Lee, Director). Graduate, North Carolina School of the Arts.



MARC ADEN GRAY* — *Tybalt*

Born and raised in Australia, appeared in several film and television roles, including *The Matrix* and Jane Campion's *Holy Smoke*. Came to the US in 1998 to study acting. Theatre: **Proof** (Hal, Arizona Theatre Company), **Hedda Gabler** (Lovborg, Williamsburg Arts Center), **Of Mice and Men** (Curley, Shakespeare Theatre of New Jersey), **Pentecost** (Oliver, Barrow Group, New York), **Go, Go, Kitty Go!** (Dick Kent, 2005 Fringe New York). Television: *As the World Turns* (Eli King).



ELIZABETH HESS* — *Lady Capulet*

Performed in her own one-woman play **Birth Rite** nationally and internationally (Harold Clurman Theatre, New York; RealArtWays, Hartford; Fringe Festival, Edinburgh; Project Vaca, Barcelona; Thesps Festival, Kiel; The Friends, Berlin; and Hysteria Festival, Toronto); and her solo piece **Descent** (Fringe Festival, Edinburgh and Ammono Festival, Yerevan). Broadway and Off-Broadway: **M. Butterfly** (Eugene O'Neill), **Critical Darling** (The New Group), **Our Place in Time** (Women's Project and Productions), **Liverpool Fantasy** (Irish Arts Center), **Beggars in the House of Plenty** (Manhattan Theatre Club), **Nothing But Bukowski** (Samuel Beckett), **A Modest Proposal** (UBU Rep), **Jack** (New York Theatre Workshop); and **The Frances Farmer Story** (Chareeva Playhouse). Regional : **The Seagull** (Cleveland Playhouse); **Wintertime**, **Perfect Pie** (Wilma Theatre); **Dinner with Friends** (Capitol Rep); **Molly Sweeney** (TheatreWorks); **Other People's Money** (Royal George); **Sweet Bird of Youth** (Royal Alexandra); **Italian-American Reconciliation** (GeVa); **A Wedding**, **The Mandrake** (Seattle Rep); **A Streetcar Named Desire** (StageWest); **The Dark Sonnets** (McCarter); **Peter Pan** (Denver Center); and **Dare Not Speak Its Name** (Seven Angels). Television: *Law and Order*, *Guiding Light*, *All My Children*, *Another World*; and five seasons on *Clarissa Explains it All*. Films: *Soldier's Heart*, *A Bedtime Story*, *Italian Lesson*, *Buddy and Grace*. Has written several full-length plays including **Living Openly and Notoriously: A Solo Trilogy** (Birth Rite, **Descent**, **At/One**); **Divine Rapture**; **The Return**; and **Sacred Fire**. Screenplays: *The Last Summer* and *Ninth*. Graduate of The London Academy of Dramatic Art (LAMDA); currently teaches Undergraduate Acting at NYU and Fordham University.



WILL LeBOW* — *Capulet*

A.R.T.: forty-five productions, including **No Exit** (Garcin), **Three Sisters** (Kulygin), **No Exit** (Garcin), **Amerika** (Uncle Jacob, Innkeeperess, Head Waiter), **Dido, Queen of Carthage** (Jupiter), **The Miser** (Valère), **The Birthday Party** (Goldberg), **A Midsummer Night's Dream** (Egeus/Peter Quince), **Pericles** (Cleon/Pandar), **Highway Ulysses** (ensemble), **Uncle Vanya** (Serebriakov), **Lysistrata** (Magistrate), **Marat/Sade** (Marat), **The Doctor's Dilemma** (Sir Ralph), **Nocturne** (Father – Drama Desk nomination), **Full Circle** (Heiner Müller - Elliot Norton Award for best actor), **The Merchant of Venice** (Shylock), **The Marriage of Bette and Boo** (Karl), **The Imaginary Invalid** (title role), **Shlemiel the First** (Shlemiel/Zalman Tippish — also on tours of the West Coast), **The Wild Duck** (Hjalmar Ekdal), **Picasso at the Lapin Agile** (Sagot), **The King Stag** (Brighella — a role he also performed in Taiwan), **Six Characters in Search of an Author** (The Father). Other: **The Rivals** and Melinda Lopez's **Sonia Flew** (Huntington Theatre), **Twelfth Night** (Feste, Commonwealth Shakespeare Company), Brian Friel's **Faith Healer** (Gloucester Stage Company), **Shear Madness** (all male roles), the Boston Pops premiere of "How the Grinch Stole Christmas"(narrator). Film: *Next Stop Wonderland*. Television: the Cable Ace Award-winning animated series *Dr. Katz, Professional Therapist* (voice of Stanley).

(*) 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. www.actorsequity.org

Romeo & Juliet

at a glance

by **William Shakespeare**
directed by **Gadi Roll**

set design
costume design
lighting design
sound design
fight director
movement
production stage manager
dramaturg
dramaturg
voice and speech

Riccardo Hernandez
Kasia Maimone
DM Wood
David Remedios
Rod Kinter
Doug Elkins
Chris De Camillis*
Ryan McKittrick
Rachael Rayment
Nancy Houfek

CAST

Escalus, Prince of Verona
Paris, a kinsman to the Prince
Montague
Capulet
Peter
Romeo, son of Montague
Mercutio, friend of Romeo
Benvolio, nephew of Montague
Tybalt, nephew to Lady Capulet
Petruchio, page to Tybalt
Friar Lawrence
Friar John
Balthazar, page to Romeo
Abram, servant to Montague
Sampson, servant to Capulet
Gregory, servant to Capulet
Page to Paris
Apothecary
Lady Montague
Lady Capulet
Juliet, daughter to Capulet
Nurse
First Watch

Ensemble: **Matthew Shawlin, Melissa Ham-Ellis, Tenile Pritchard, Santio Cupon**

SYNOPSIS

Another brawl between the Capulet and Montague families has broken out on the streets of Verona. As the fighting escalates, Prince Escalus enters and temporarily restores the peace. When things settle down, Montague asks his nephew, Benvolio, to find out what's been bothering his aloof son, Romeo. Benvolio talks with his friend and quickly discovers the source of Romeo's anguish: he pines for a girl who doesn't love him back. Meanwhile, Capulet is preparing for a feast at his house that evening. After asking Juliet's suitor, Paris, to attend the party, Capulet sends off his servant to invite the rest of the guests. When the illiterate servant runs into Romeo and Benvolio, they read the guest list and see that Rosaline, the object of Romeo's desire, will be at Capulet's party. They resolve to attend the feast in disguise. Back at the Capulets', Juliet's mother is encouraging her daughter to consider marriage, and wants her to observe Paris during the party that night. Juliet agrees to look, but tells her mother she's not yet ready to marry.

That evening, Romeo and Benvolio go to the Capulets' with their friend, Mercutio. Lady Capulet's feisty nephew, Tybalt, spots Romeo and nearly explodes, insisting that the Montague must be thrown out. As Capulet holds back Tybalt, Romeo and Juliet lay eyes on each other for the first time and fall in love. After the party, Romeo sneaks back onto the Capulets' property and finds Juliet alone at her window. They speak for the first time at length and resolve to marry.

The next day, Romeo and Juliet are married in secret by Friar Lawrence. The two lovers plan to meet that night and part. That afternoon, Tybalt hunts down Romeo and challenges him to a fight. When Romeo won't engage, Mercutio draws his sword. Romeo tries to part Tybalt and Mercutio, but when he steps between them, Tybalt stabs and kills Mercutio under Romeo's arm. Romeo then retaliates and kills Tybalt. The Prince banishes Romeo.

Juliet hears about the murders and realizes that her new husband is also her cousin's murderer. Romeo and Juliet spend one night together before Romeo flees to Mantua. As soon as he leaves, Capulet insists that his daughter marry Paris. Juliet gets a drug from Friar Lawrence that creates the illusion of death. The morning of the wedding, the Capulet family is fooled by the false death, and Juliet's body is moved to the family's tomb.

Friar Lawrence, meanwhile, tries to send a message to Romeo in Mantua to let him know about Juliet's feigned death. A twist of fate, however, prevents Friar Lawrence's messenger from going to Mantua. Romeo's servant brings word that Juliet has died, and the young lover rushes back to Verona. He enters the tomb, where he finds and kills Paris, takes a poison, and dies atop Juliet. She awakes, finds her dead lover, and stabs herself.



KAREN MACDONALD* — *Nurse*

A.R.T.: founding member, fifty-six productions. Recent seasons: **No Exit** (Estelle), **Dido, Queen of Carthage** (Anna), **The Provok'd Wife** (Mademoiselle, IRNE award), **The Miser** (Frosine, IRNE award), **The Birthday Party** (Meg), **A Midsummer Night's Dream** (Hypolita/Titania, IRNE award), **Pericles** (Dionysa), **Highway Ulysses** (ensemble), **Uncle Vanya** (Marina), **Lysistrata** (Kalonika), **Mother Courage and Her Children** (Mother Courage), **Marat/Sade** (Simone), **Othello** (Emilia, IRNE award). Most recent work: Director of **Dressed Up! Wiggled Out!**, Boston Playwrights Theatre. New York: Roundabout Theatre, Second Stage, Playwright's Horizons, and Actors' Playhouse. Regional: **The Misanthrope** (Arsinöe), Berkshire Theatre Festival; **Infestation** (Mother), Boston Playwrights Theatre; **Hamlet** (Gertrude) and **Twelfth Night** (Maria), Commonwealth Shakespeare Company; **The Beauty Queen of Leenane** (Maureen) and **The Last Night of Ballyhoo** (Boo) Vineyard Playhouse; **Who's Afraid of Virginia Woolf** (Martha, Elliot Norton Award) and **Frankie and Johnny in the Clair de Lune** (Frankie), Merrimack Repertory Theatre; **As You Like It** (Rosalind), Shakespeare

& Co; **Shirley Valentine** (Shirley), Charles Playhouse. Other: Alley Theatre (Company member), the Goodman Theatre, the Wilma Theatre, Long Wharf Theatre, Geva Theatre, Syracuse Stage, Buffalo Studio Arena, Cincinnati Playhouse, Philadelphia Festival of New Plays.



MICKEY SOLIS* — *Benvolio*

A.R.T.: **Desire Under the Elms**, (Eben), **Ollly's Prison** (Oliver), **The Provok'd Wife** (Tailor). Other: **A Midsummer Night's Dream** (Demetrius, Kentucky Shakespeare Festival) and **House** (Victor, Actor and Playwright's Initiative Theatre). Recent graduate of the A.R.T./MXAT Institute for Advanced Theatre Training. Roles: **Brecht Cabaret** (Band member, Mr. Furke), **Peace, Liberty, and Safety: Pinter and Beckett One Acts** (Gavin, Protagonist, Man in Chair), **The Flying Doctor** (Scoundrel), and **Spring Awakening** (Melchior) in Cambridge and Moscow. B.A. in Theatre with Minor in Comparative Religion from Western Michigan University.

MARCH 6, 2006

American Repertory Theatre

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gala pARTy



“Brooke and I are thrilled to be returning to our theatrical home for this great celebration. We are family. Won’t you join us?”

—Tony Shalhoub



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“Take off” from Delta Airlines new terminal for a festive evening to benefit American Repertory Theatre and its Institute for Advanced Theatre Training.

This evening of comedy, tragedy, cocktails, dinner, lots of love – and a little hell – will highlight:

- Guest stars Tony Shalhoub and Brooke Adams.
- Original short plays by Christopher Durang and John Kuntz.
- Menu by star chef Jasper White and martini bar by Hanger One.
- Complimentary valet parking.

Tickets are \$500 per person.

Call Jessica Obara at 617-496-2000 x8832 for reservations.

A limited number of sponsor tables are still available.

TWO SPECIAL EVENTS FOR A VERY SPECIAL *THREE SISTERS*



Wierzchowski, who served as Assistant Director and accompanied Krystian throughout the rehearsal process.

It was not Moscow on the Hudson, but rather Krakow on the Charles in Cambridge, and A.R.T. thanks the generous supporters of Krystian Lupa, in particular the Norman and Rosita Winston Foundation, the National Endowment for the Arts, and all those attending the production.

Marjorie North; Rebecca and Nathan Milikowsky; Fred and Barbara Lemperly Grant; Joe Hammer; and Board Vice Chair Jean Rudnick. Also in attendance were Sean Buffington, Associate Provost for the Arts at Harvard; representatives of TIAA-CREF, season sponsors of the A.R.T.; Curtis Nelson, director of MEEI and his wife Sarah Smith; as well as guests from the New York Theatre Workshop and Brian McMaster, head of the Edinburgh International Theatre Festival.

In photo: top left, column 1 (l. to r.): Marek Lesniewski-Laas, Honorary Consul of the Republic of Poland; Gideon Lester; Monika Fabijanska, Director of the Polish Cultural Institute; Krystian Lupa; and Robert J. Orchard, A.R.T. Executive Director at the A.R.T. reception.

column 2: Philip Burling, Co-Chair of the A.R.T. Advisory Board, and Artistic Director Robert Woodruff

column 3 top: Robert Brustein, A.R.T. Founding Artistic Director, with Board Co-Chair and Production Sponsor Ted Wendell

column 3 bottom: A.R.T. Co-Founder and Executive Director Rob Orchard with Advisory Board member Michael Roitman and Emily Karstetter

below: Jacqueline O'Neill, Harvard Director of Communications and External Relations, University Marshall, and Chair of the A.R.T./Harvard Board of Directors

Photos by Lisa Hornak

The A.R.T. had two events celebrating the opening of Chekhov's **Three Sisters** in late November. On November 29, the A.R.T. held a reception in honor of the sizable Polish constituency in the Boston area and the Polish Cultural Institute. Krystian Lupa, who directed and adapted Paul Schmidt's translation and designed the set, is a national cultural icon in his native Poland and one of Europe's most respected theatre directors. He



of misunderstandings, inabilities, and silence. His comments were applauded by the appreciative audience, translated by Marcin

addressed the group, splendidly recreating the plot and presenting the atmosphere of the sisters' home, full



A.R.T. Alumni: A Force To Be Reckoned With

by Steve Harper (A.R.T./MXAT Institute Class of '97)

It's a Tuesday night, a few minutes before eight. I sit before my computer, opening a new document, prepped to take notes. It's almost time for the bi-monthly conference call of the A.R.T. Institute Alumni Association founding committee. I pick up the phone and dial.

"Welcome to the conference call," the cheery female voice says. One of our committee members found this free conference service that we've been using for months for our phone meeting. There's a chime and



the voice lets me know I'm the first to arrive. Within moments the others join, each with an enthusiastic greeting.

Shortly after that, we get to work.

This started over a year ago — in December of 2004. An email to the A.R.T. Institute list-serv (a shared email for Institute alumni and friends) issued the challenge. Torsten Hillhouse, a member of the class of 2004, sent a note asking if anyone wanted to create an alumni association for institute graduates. I responded almost immediately, having failed at a similar effort with my 1997 classmates some years earlier. After the first meeting in January — essentially a brainstorming session at a Manhattan bar/restaurant - between Tor, Alexandra Fulton ('04) and me, we decided to establish a series of phone meetings. This would allow the full committee to meet on a regular basis. That makes it possible for Alexandra, who was heading back to her home in Los Angeles, and Rebekah Maggor ('03), who lives near the A.R.T. in Cambridge, to be fully involved.

The American Repertory Theatre/Moscow Art Theatre School Institute for Advanced Theatre Training (A.R.T./MXAT Institute Alumni Association for short) is a developing non-profit organization dedicated to graduates. With an emphasis on networking and awareness of the artistic and personal achievements of members, the alumni association has organized and held three 2005 events and has planned more for 2006.

The first took place in April 2005 in Manhattan. Dubbed a "Life After Showcase" seminar, it was organized by Torsten. He and I co-moderated the event, with

support from Rebekah. The evening centered around an informal discussion between members of the class of 2005 and previous graduates about life beyond the industry showcase that graduating actors participate in. Supported through a generous grant from A.R.T. Board Member Barbara Lee, the evening provided fellowship and much needed perspective to graduating students.

The second event took place that same month in Los Angeles, after 2005 acting grads performed in a West Coast showcase presentation. Single handedly organized and moderated by Alexandra Fulton, this panel discussion featured industry professionals, casting directors, managers, and actors (including A.R.T. alum Jessalyn Gilsig) discussing the landscape of the industry as they see it. An article written by panelist Bonnie Gillespie can be found in the alumni section of the A.R.T. website, discussing this first-ever event.

The third event: The A.R.T. Alumni Reunion took place in June at the Loeb Drama Center and at A.R.T.'s new Zero Arrow Theatre. Some thirty Institute grads from the class of '88 to the present, gathered to meet and talk. Following a performance of Shakespeare's **Love's Labour's Lost** by the graduating class, alumni gathered in the lobby of the new theatre for a reception and festivities. Committee members welcomed alumni and students and Rebekah led a panel discussion on how to run a theatre (with graduates Steve Maler, Jeff Zinn, Todd Olson and Ben Evett sharing their thoughts and ideas). Faculty and staff turned out to welcome us: notably Gideon Lester, Rob Orchard, and Bob Brustein. Jean Rudnick (who sponsored the reception) was also present as were Kati Mitchell, Angela Paquin, Nancy Houfek, Marcus Stern, Julia Smeliansky, Jan Geidt, Henry Lussier, and Sharyn Bahn. It was an exciting meeting — a time to network and celebrate.



All three events are part of a slate of annual offerings the Alumni Association wishes to host. But nothing happens without planning and focus.

Which brings us back to the conference call.

Events, of course, require organization and funding. On February 6 we'll be throwing a Winter Party/Cabaret and fundraiser for A.R.T. graduates in New York. We've recently gotten non-profit status a result of working with Boston attorney Gary Solar and filing the necessary papers with the state of Massachusetts. In 2006, we'll be solidifying the organization's by-laws in order to create the foundations of a strong and lasting organization. Other plans include publishing a directory of alumni and enlisting graduates in developing and promoting events.

The ultimate goal: to continue to celebrate and facilitate the great work Institute grads are doing in the world. For more on that, take a look at the alumni pages on the A.R.T. website: (www.amrep.org/iatt/alumni/). And stay tuned.

Meet the Institute Class of 2007



Left to right:

1st row seated: Jacqueline Brechner, Sarah Scanlon, Emmy Lou Diaz, Katia Asche, Merritt Janson, Natalie Saibel. 2nd row seated: Mavourneen Arndt, Kristen Frazier, Nicole Muller, Cheryl Turksi. Standing: Heather Helinsky, Katie Mallison, Chris Lang, Henry David Clarke, Aaron Ganz, Caroline Barad, Neil Stewart, George Montenegro, Brian Farish, Matthew Young, Tim Wynn, Adel Hanash, Chris Hildebrand

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curtain times

Tue/Wed/Thu/Sun evenings — 7:30pm
Friday/Saturday evenings — 8:00pm
Saturday/Sunday matinees — 2:00pm

ticket prices

LOEB STAGE

	A	B
Fri/Sat evenings	\$74	\$51
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ZERO ARROW open 1 hour before curtain

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preplay

Preshow discussions **one hour before
curtain** led by the Literary Department.
Loeb Stage plays only.

ROMEO & JULIET preplays

Sunday, February 19 before 7:30pm
Wednesday, February 22 before 7:30pm
Thursday, February 23 before 7:30pm

playback

Post-show discussions after each Saturday
matinee. All ticket holders welcome.

discount parking

LOEB STAGE

Have your ticket stub stamped at the
reception desk when you attend a
performance and receive discounts at the
University Place Garage or **The Charles
Hotel Garage**.

ZERO ARROW THEATRE

(corner of Mass. Ave. and Arrow Street)
Discount parking is available at nearby
Harvard University lot, with limited addi-
tional parking at the **Inn at Harvard**. Valet
parking is available Wed. thru Sat.
evenings at Grafton Street Pub and Grill
starting at 5pm (\$12). **Go to amrep.org**
for more information.

ZERO CHURCH STREET PERFORMANCE SPACE

(corner of Mass. Ave. and Church
Street, entrance on Church Street)

**World Music/CRASHarts
events at Zero Arrow Theatre**
see pages 6-7

A · R · T ·

A.R.T. 2005-06 Season

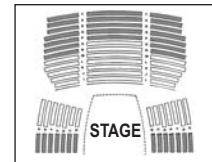
NO EXIT

in association with Imago Theatre

by Jean-Paul Sartre

directed by Jerry Mouawad

January 7-29 Loeb Stage

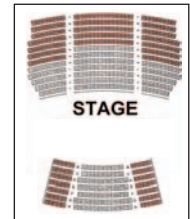


ROMEO AND JULIET

by William Shakespeare

directed by Gadi Roll

February 4 — March 25 Loeb Stage



ORPHEUS X World Premiere

music and text by Rinde Eckert

directed by Robert Woodruff

March 25 — April 22 Zero Arrow Theatre

ISLAND OF SLAVES

by Pierre Marivaux

in a new translation by Gideon Lester

directed by Robert Woodruff

May 13 — June 4, 2006 Loeb Stage

Co-productions with World Music/CRASHarts

HOME MOVIES

Everett Dance Theatre

January 12-15 Zero Arrow Theatre

NOBODY'S LUNCH

The Civilians

April 25-30 Zero Arrow Theatre

CHARLIE VICTOR ROMEO

May 17-28 Zero Arrow Theatre

A.R.T. Institute Productions

MELANCHOLY PLAY

by Sarah Ruhl directed by Scott Zigler

February 11-18 Zero Arrow Theatre

ARABIAN NIGHT

by Roland Schimmelpfennig directed by Marcus Stern

March 30 – April 1

Zero Church St. Performance Space

PANTS ON FIRE

by the cast and K.J. Sanchez directed by K.J. Sanchez

June 2-10 Zero Arrow Theatre

HRDC
Harvard Radcliffe Dramatic Club

LOEB STAGE EVENTS

KNOCK

April 7-15

By Jules Romain Directed by Jess Burkle

Produced by John Drake, Aileen Robinson, and Tatiana Wilson

Although rarely seen on a U.S. stage, **Knock** remains one of the funniest, most popular, and most important plays in the French theatrical canon. This story of "the new doctor in town" who, one by one, convinces each towns person that they are sick is a fast and funny comedy in the tradition of Molière's **The Imaginary Invalid**. This modern production will bring Dr. Knock's hilarious and frighteningly fast rise to power to life once more.

THE PLAYBOY OF THE WESTERN WORLD

April 28 – May 6

By John Millington Synge Directed by Aoife Spillane-Hinks

Produced by Zoe Savitsky, Nina Catalano, Susan Merenda, Renee Pastel, and Marielle Woods

Pegeen Mike is stuck in a nowhere town, until Christy Mahon, a stranger with a wonderful tale, shows up and turns the town on its head. Even when his story turns out to be a fake and he is pitched out of town, Pegeen's fate is shifted utterly: she will never go back to the dismal banality of her former life.