

Dear Friends,

This season we have brought you the work of directors Nicolás Montero from Bogotá (**The Keening**), Krystian Lupa from Krakow (**Three Sisters**), and Dominique Serrand from Paris (**Carmen**). Now with **Romeo and Juliet** we welcome Gadi Roll, one of Israel's preeminent directors, to our stage. I first met Gadi when he was Artistic Director of the Beersheba Theatre, an hour south of Tel Aviv. His programming as a producer was similar to his aesthetic as a director: tough, demanding, and risk-taking. I saw his production of Bernard-Marie Koltès' **West Pier**, and am still haunted by its urgency and spectacle. Later we directed productions in a festival of plays at Habima, the Israeli National Theatre, where we both staged the work of the German playwright Carl Sternheim. Gadi used language like a knife, and found a savage fierceness in Sternheim's archaic dramas. No surprise that Gadi and I share a love for the plays of Edward Bond; I directed **Olly's Prison** in our Zero Arrow Theatre last year, and Gadi staged a legendary production of **Saved** at the Stary Theatre in Krakow.



I first encountered Gadi's visceral, personal interpretations of Shakespeare with his **Measure for Measure** in Jerusalem, then with other productions that he directed while on the faculty of LAMDA and RADA, London's finest theatre schools. When I invited Gadi to come to the A.R.T. to stage the theatre's first production of **Romeo and Juliet**, I knew that the brooding violence that haunts his work would be a fine match for the power of Shakespeare's shattered romance. I hope that you agree, and that you'll join me in welcoming Gadi to the American stage.

Best wishes,

Robert Woodruff
Artistic Director

American Repertory Theatre

Professional Company — 2005-06 Season

Remo Airaldi
Che Ayende
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Jeff Biehl
Dieter Bierbrauer
Annika Boras
John Campion
Kelvin Chan
Marissa Chibas
Madeline Cieslak
Thomas Derrah

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Marc Aden Gray
Bradley Greenwald
Elizabeth Hess
Suzan Hanson
John Kelly
Julienne Hanzalka Kim
Will LeBow
Karen MacDonald
Justin Madel

Kelly McAndrew
Chris McKinney
Bill Murray
Jennifer Baldwin Peden
Paula Plum
Mickey Solis
Momoko Tanno
Molly Ward
Corissa White
Sarah Grace Wilson
Frank Wood

Zero Arrow Theatre

Our exciting new second performance space!

"Boston's Best New Theatre (2005)"
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The A.R.T.'s flexible and intimate second performance space at the intersection of Arrow Street and Mass. Avenue in Cambridge is now a year old! This 300-seat theatre serves as an incubator for new work in addition to hosting performances by the A.R.T. Institute for Advanced Theatre Training and collaborations with World Music/CRASHarts. This season will see the premieres of, among others, the A.R.T. productions of **The Keening** and **Orpheus X**, four productions by the Institute for Advanced Theatre Training, four joint projects with WORLD MUSIC, and at least three dance presentations. Performance times and dates will be updated on the A.R.T. (www.amrep.org) and World Music/CRASHarts (www.worldmusic.org) web sites. Don't miss the adventure of new work, young artists, and multiple disciplines all at affordable prices – the signature mission of ZERO ARROW THEATRE.

The Boston Globe

Print sponsor for Zero Arrow Theatre.

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T O U R A U D I E N C E

To avoid disturbing our seated patrons, latecomers (or patrons who leave the theatre during the performance) will be seated at the discretion of the management at an appropriate point in the performance.

By union regulation:

- Taking photographs and operating recording equipment is prohibited.
- All electronic devices such as pagers, cellular phones, and watch alarms should be turned off during the performance.

By Cambridge ordinance, there is no smoking permitted in the building.

famed **Moscow Art Theatre School**, where students continue classes and workshops with members of the Russian and Cambridge faculties. While there, they perform for the public at the American Studio of the Moscow Art Theatre.

Upon graduation, students receive a Certificate of Achievement from the A.R.T. at Harvard University and a Master of Fine Arts (M.F.A.) degree from the Moscow Art Theatre School, which is fully accredited by the Education Department of the Russian Ministry of Culture. Over 300 students have graduated from this prestigious program.

Each year several current and former students of the Institute are cast in productions at the A.R.T.'s. Appearing in this production of **Romeo and Juliet** are James T. Alfred, Scott MacArthur, Tony Roach and Mara Sidmon. Institute graduate Molly Ward plays Benvolio, and Mickey Solis is Romeo.



Mickey Solis is a 2005 graduate of the Institute. He says he chose to attend the Institute program because he wanted to be near the work that inspired him the most, and that was being done at the A.R.T. more than anywhere else. Once here, Mickey felt he had found a home. The Institute, he feels, puts the student at the center of the process by being in close proximity to the professional company, which he says enhanced his training. Since graduating, Mickey has worked in Florida, New York, North Carolina, and was featured in last season's A.R.T. production of **Desire Under The Elms**. He is thrilled to return in **Romeo and Juliet**. Mickey feels he is more open and curious as a result of his A.R.T. experience and now approaches what he does with confidence. Mickey loves the methodology of the A.R.T.; he couldn't think of a better place to be!

The 2005-06 Season of Institute productions, the first full season at Zero Arrow Theatre, extends through June 2006. Visit www.amrep.org to read more about the Institute, its faculty and its upcoming performances.

*Gifts to the American Repertory Theatre not only provide support for performances like **Romeo and Juliet**, but also provide important support for the Institute for Advanced Theatre Training at Harvard University.*



The Island of Anyplace.
Ashley Wren Collins, Brady Gill,
Mindy Woodhead.

The A.R.T. is equally dedicated to the education and training of new talent for the theatre.

ACT NOW! Support A.R.T.'s 2005-06 Annual Fund. ACT NOW!



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list of donors from \$500 + compiled as of December 9, 2005

American Repertory Theatre is deeply grateful for the generous support of the individuals, foundations, corporations, and government agencies whose contributions make our work possible. The list below reflects gifts between August 1, 2004 and December 9, 2005 to the Annual Fund and special events.

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American Repertory Theatre

presents

ROMEO & JULIET

by **William Shakespeare**

directed by **Gadi Roll**

| | |
|--------------------------|---------------------------|
| set design | Riccardo Hernandez |
| costume design | Kasia Maimone |
| lighting design | DM Wood |
| sound design | David Remedios |
| fight choreography | Rod Kinter |
| movement | Doug Elkins |
| production stage manager | Chris De Camillis* |
| dramaturgs | Ryan McKittrick |
| | Rachael Rayment |
| voice and speech | Nancy Houfek |

First performance February 4, 2006

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The American Repertory Theatre and the Institute for Advanced Theatre Training at Harvard are supported in part by major grants from the Andrew W. Mellon Foundation, The Harold and Mimi Steinberg Charitable Trust, the Shubert Foundation, and the Carr Foundation. The A.R.T. also gratefully acknowledges the support of Harvard University, including President Lawrence H. Summers, Provost Steven E. Hyman, Dean William C. Kirby, the Committee on Dramatics, the Loeb Visiting Committee, Dean Michael Shinagel, and the School of Continuing Education. We also wish to give special thanks to our audience and to the many A.R.T. Annual Fund donors for helping us make this season possible.



CAST

Escalus, Prince of Verona
Paris, a kinsman to the Prince
Montague
Capulet
Peter
Romeo, son of Montague
Mercutio, friend of Romeo
Benvolio, a Montague
Tybalt, nephew of Lady Capulet
Petruccio, 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 of Capulet
Nurse
First Watch

John Champion*
Tony Roach
Jeremy Geidt*
Will LeBow*
Remo Airdi*
Mickey Solis*
Che Ayende*
Molly Ward*
Marc Aden Gray*
James Ryen
Thomas Derrah*
James T. Alfred
Mara Sidmore
Scott MacArthur
James T. Alfred
Edward Tournier
Matthew Shawlin
Scott MacArthur
Mikki Lipsey
Elizabeth Hess*
Annika Boras*
Karen MacDonald*
James Ryen

**Ensemble: Santio Cupon, Melissa Ham-Ellis, Tenile Pritchard,
Caitlin Schaub, Matthew Shawlin, Will Weaver.**

Understudies: Remo Airdi (Montague), James T. Alfred (Capulet),
John Champion (Friar Lawrence), Teniqua Crawford (Lady Capulet), Patrick Mapel
(Paris, Friar John, Sampson), Scott MacArthur (Tybalt), Tony Roach (Romeo),
Lorraine Rodriguez (Lady Montague, Balthazar), Christian Rouleau (Mercutio, Page),
James Ryen (Captain), Sean Simbro (Benvolio, Petruccio, Gregory), Mara Sidmore (Juliet),
Dinora Walcott (Nurse), Ryan West (Peter, Abram, Apothecary).

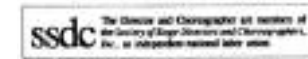
Assistant Stage Manager **Amy James***
Assistant Voice and Speech **Vivian Majkowski**
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Additional Staff: Jason Hayes, *Wigmaster*; Caroline Errington, *Draper*; Jane Hillyer Walkowiak, Sarah Hylton, *Stitchers*; Sam Flint, Megan Allen, *Properties Artisans*; Oliver Alcantara, Aaron Bell, Chris Eschenbach, Bill Feribough, George Kane, Kevin Klein, Anthony Mohen, Aaron Neigher, Nate Steele, Cam Willard, *Scenic Carpenters*; Nicole Coppinger, *Scenic Painter*; Alexia Muhlsteff, *Interim Assistant Technical Director*; Dan Soule, Amy Vlastelica, *Scenic Interns*; Kate Mangan, *Stage Management Intern*.

The A.R.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States. The director of this production is a member of the Society of Stage Directors and Choreographers, Inc., and most of the designers are members of United Scenic Artists, both independent labor unions. The A.R.T. is also a constituent member of Theatre Communications Group (TCG), the national service organization for the American not-for-profit theatre. Supporting administrative and technical staff are represented by the Harvard Union of Clerical and Technical Workers/AFSCME.



(*) Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



(*) 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

There will be one intermission.

Four Centuries of Criticism on ROMEO AND JULIET

"Shakespeare showed the best of his skill in his Mercutio; and he [Shakespeare] said himself, that he was forced to kill him in the third act, to prevent being killed by him. But, for my part, I cannot find he was so dangerous a person: I see nothing in him but what was so exceeding harmless, that he might have lived to the end of the play, and died in his bed, without offence to any man."

— *John Dryden, Defense of the Epilogue, 1672*

"Mercutio's wit, gaiety and courage, will always procure him friends that wish him a longer life; but his death is not precipitated, he has lived out the time allotted him in the construction of the play; nor do I doubt the ability of Shakespeare to have continued his existence . . ."

— *Samuel Johnson, "Preface to Shakespeare," 1765*



*Leonardo DiCaprio and Claire Danes
in Baz Luhrmann's 1996 film
William Shakespeare's Romeo + Juliet*

"The duel in which Mercutio and Tybalt are slain is central to the play not only in its placement at the beginning of Act III but also in its effect upon the populace of Verona. Mercutio is a pivotal figure for many reasons, including his own remarkable poetic imagination — so unlike that of others in the play — and the fact that he is a kinsman to the Prince, rather than to either the Montagues or the Capulets. It is no exaggeration to say that when he dies the world of **Romeo and Juliet** turns from comedy to tragedy. Elements of dramatic comedy abound in the early acts: masques, balls and dances, bawdy jokes, low folkloric characters like the Nurse, even the happy phenomenon of love at first sight. But at the time of the duel the play undergoes a radical alteration. As John Milton laments in *Paradise Lost* when he comes to describe the fall of man, the poet 'now must change / Those Notes to Tragic.' The second half of the play provides a spectacle of revenge, banishment, and poisoning, with a dénouement at the site of an open tomb — all elements

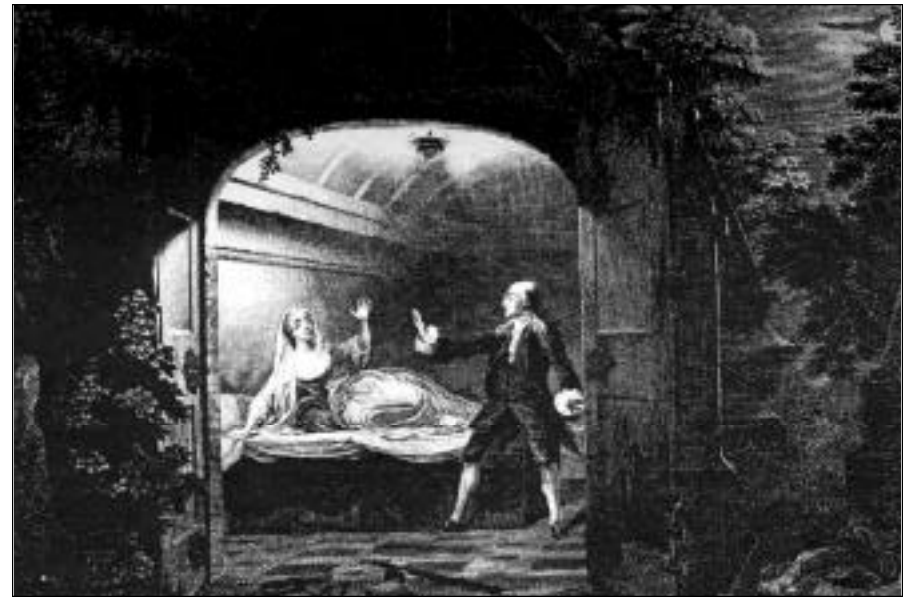
which were already common in Elizabethan tragedy and many of which would reappear a few years later in Shakespeare's **Hamlet**."

— *Marjorie Garber,*

*"Romeo and Juliet:
Patterns and Paradigms,"
1979*

"Romeo is Hamlet in love . . . He is himself only in his Juliet; she is his only reality, his heart's true home and idol. The rest of the world is to him a passing dream."

— *William Hazlitt, Characters of
Shakespeare's Plays,
1817*



David Garrick as Romeo and George Anne Bellamy as Juliet. From an engraving by R.S. Ravenet (1753) after a painting by Benjamin Wilson.

"The alterations in the following play are few, except in the last act: the design was to clear the original as much as possible from the jingle and quibble which were always thought a great objection to performing it. When this play was revived two winters ago, it was generally thought, that the sudden change of Romeo's love from Rosaline to Juliet was a blemish in his character, and therefore it is to be hoped that an alteration in that particular will be excused; the only merit that is claimed from it is that it is done with as little injury to the original as possible."

— *The English actor David Garrick in his "Preface" to Romeo and Juliet.*

Garrick prepared an edited version of Romeo and Juliet in 1750 that omitted Romeo's love for Rosaline. Garrick's version of the script, which included an added scene between Romeo and Juliet just before their deaths, was used regularly on the English stage through the mid-nineteenth century.

"The loving couple is outside the law, the law is deadly for it — that, too, is what the story of Romeo and Juliet proclaims, as immortalised in Shakespeare's play. And young people throughout the entire world, whatever their race, religion, or social status, identify with the adolescents of Verona who mistook love for death. No other text affirms as passionately that, in aspiring to sexual union as well as to the legalisation of their passion, lovers enjoy only ephemeral happiness. The story of the famous couple is in fact a story of the impossible couple: they spend less time loving each other than getting ready to die."

— *Julia Kristeva, "Romeo and Juliet: Love-Hatred in the Couple," 1987*

"Night is the medium through which the play is felt and in which the lovers are most at home — night, together with certain fires that blaze in its depths for contrast and romance. **Romeo and Juliet** maintains a brilliant shutter-movement of black and white, of cloud and lightning, of midnight and morning . . . It is perhaps [the lovers'] tragedy that they have been moved to detest day, life, and sun. At any rate their career derives its brilliance from the contrast we are made to feel between their notion of day and night and the normal thought about such things. Normality is their foe, as it is at last their nemesis . . ."

— *Mark Van Doren, Shakespeare, 1939*



*An early etching of
Verona, Italy*

"Violence flows in and through the pages of many of Shakespeare's plays, but teenage violence is nowhere as evident as it is in **Romeo and Juliet**. Among Oxford undergraduates in the seventeenth century the play was especially popular, to judge from its well-thumbed pages in the Bodleian copy of the First Folio. Although violence may not have been its special appeal then, for us today it has this attraction, beset as we are with juvenile crime of all conceivable (and some inconceivable) kinds the world over . . . The violence in the play, moreover, is not only physical: . . . it is sexual, psychological, generational, and even mythic."

— Jay L. Halio, *Introduction to Shakespeare's Romeo and Juliet*, 1995

"In the last analysis, their death is the sign of a triumph of sterility over the hope for continuity and regeneration, since it is not the old who die in the play, as tradition and natural laws would have it, but mainly the young (Mercutio, Tybalt, Paris, Romeo, and Juliet). The golden statues raised by the parents to commemorate the two eponymous heroes in the end are a sad and painful tribute, a mourning monument built to remind future generations of the dangers of civil strife and of the triumph of tradition over individual desire with its subversive potential. But, as the play itself plainly shows, this Pyrrhic victory is just another name for disaster since it is achieved at considerable expense, that of the sacrifice of the young and of the forces of life and renewal."

— François Laroque, "Tradition and Subversion in **Romeo and Juliet**," 1995

Compiled by A.R.T. Associate Dramaturg Ryan McKittrick.



Laurence Olivier (Romeo), Edith Evans (the Nurse), and John Gielgud (Mercutio) in Gielgud's 1936 production.

ROMEO & JULIET 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 Rasca), **The King Stag** (Cigolotti), **Six Characters in Search of an Author** (Emilio Paz). Other: **Camino Real** and **Eight by Tenn** (Hartford Stage), productions at La Jolla Playhouse, Geffen Playhouse, American Conservatory Theater, Walnut St. Theatre, Prince Music Theater,

Actors' Theatre of Louisville, Serious Fun Festival, Moscow Art Theatre, Taipei International Arts Festival, Boston Playwrights Theatre.



JAMES T. ALFRED — *Friar John/Sampson*

Second-year acting student at A.R.T./MXAT Institute for Advanced Theatre Training. Institute credits: **The Bacchae**, **Demons**, and Neil Lebut's **This is How it Goes**. Other: **Sundown Names** and **Night Gone Things**, Chicago Theatre Co.; **Killing Me Softly** (Black Theatre Alliance Award Nomination – Best Actor) and **Conversations on a Dirt Road** ETACreative Arts Foundation, Chicago; and **Sost**, Victory Gardens Theatre, Chicago. Writer, producer and performer of **DaDa**, a one-person play, Athenaeum Theatre, Chicago. Films: **One Week** (Audience Award – American Black Film Festival), and **No Coincidence** (Best Short Film – New York Urban World Film Festival). Television: Fox's **Prison Break**.



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: **Hambone**, Studio Theatre; **King Lear**, Yale Repertory Theatre; **ARain in the Sun**, Dallas Theatre Center; **Spinning Into Butter**, Hartford Theatre Works; **The Cook** Hartford Stage; **ACure at Troy**, Yale Repertory Theatre; **Dancing with Demons**, Crossroads Theatre. Trained at Suny Purchase.



ANNIKA BORAS* — *Juliet*

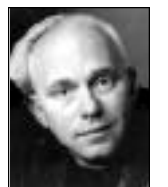
Recent graduate of the Royal Academy of Dramatic Arts. London credits: **Carver** (Waitress), Arcola Theatre. RADA Credits: **The Marriage of Bette and Boo** (Bette), **Into the Woods** (Baker's Wife), **Lady Windermere's Fan** (Lady Windermere), **The Government Inspector** (Anna), **Titus Andronicus** (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 Theater Company. 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** (Ulheim, 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 Theater, all directed by Robert Woodruff; **Slavs!** (Popi) La Jolla Playhouse and Mark Taper Forum; **The Hairy 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 Until*. 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), **Olly'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** (Ferapont), **The Provok'd Wife** (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.



MARC ADEN GRAY* — *Tybal*

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** (Loborg, 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*, *Third Watch*, *Law and Order:CI*.



ELIZABETH HESS* — *Lady Capulet*

Performed in her first solo piece **Birth Rite** nationally and internationally (Harold Clurman Theatre, New York; RealArtWays, Hartford; Fringe Festival, Edinburgh; Project Vaca, Barcelona; Thespis Festival, Kiel; The Friends, Berlin; and Hysteria Festival, Toronto); and her second solo piece **Descent** (Fringe Festival, Edinburgh and Armonno 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 Theater); **Dinner with Friends** (Capitol Rep); **Molly Sweeney** (TheaterWorks); **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*, *ABedtime Story*, *Italian Lesson*, *Buddy and Grace*. Has writtenseveral full-length plays including **Living Openly and Notoriously: ASolo Trilogy** (**Birth Rite**, **Descent**, **At/One**), **Divine Rapture**, **The Return**; and **Sacred Fire**. 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 Walter), **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).



MIKKI LIPSEY — *Lady Montague*

A.R.T.: **Three Sisters** (Anfisa). Recent Boston credits: **Van Gogh in Japan** (Vivienne, Mme. Pettibon) Nora Theatre; **The Taming of the Shrew** (various male roles in the all female production), Boston Theatre Works; **The Beauty Queen of Leenane** (Mag), Hovey Players; **The Learned Ladies** (Belize), Vokes Theatre. Graduate of Emerson College, trained with Shakespeare and Co., Lenox; Lake Bobbitt and Ted Kazanoff.



SCOTT MacARTHUR — *Abram/Apothecary*

Second-year actor at the A.R.T./MXAT Institute. Roles: **The Bacchae** (Kadmos), **Crime and Punishment** (Svidrigailov), **Mayhem** (Wesley). Trained at Second City Conservatory, Chicago. BA from Dartmouth College.



KAREN MacDONALD* — *Nurse*

A.R.T.: founding member, fifty-seven productions. Recent seasons: **No Exit** (Estelle), **Oily's Prison** (ellen), **Dido**, **Queen of Carthage** (Anna), **The Provok'd Wife** (Mademoiselle, IRNE award), **The Miser** (Frosine, IRNE award), **The Birthday Party** (Meg, IRNE Award), **AMidsummer Night's Dream** (Hypolita/Titania, IRNE award), **Pericles** (Dionya), **Highway Ulysses** (Circe), **Uncle Vanya** (Marina), **Lysistrata** (Kalonika), **Mother Courage and Her Children** (Mother Courage), **Marat/Sade** (Simone), **Othello** (Emilia, IRNE award). Director of **Dressed Up!** **Wigged Out!**, Boston Playwrights Theatre. New York: Roundabout Theatre, Second Stage, Playwright's Horizons, and Actors' Playhouse. Regional: **The Misanthrope** (Arsinoe), 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.



TONY ROACH — *Paris*

Second-year actor at A.R.T./MXATInstitute. Roles: **The Bacchae** (Pentheus), Moscow: **The Devils** (Stavrogin), **Mayhem** (David).



JAMES RYEN — *Petruchio/First Watch*

Recently moved to the New England area. Regional: **Hamlet** (Hamlet), New Art Theatre: **The Innkeepers** (an original play by Christopher Cote), **Julius Caesar** (Cassius), Gamaliel Theatre Company. Other: **The Shape of Things** (Phil), **Someone To Watch Over Me** (Adam), **Much Ado About Nothing** (Don Pedro), **Cabaret** (Cliff), **A Midsummer Night's Dream** (Demetrius and Flute/Thisbe), **Biloxi Blues** (Selridge). B.F.A. from The University of Oklahoma.



MATTHEW SHAWLIN — *Page to Paris*

Boston: **Andy Warhol's Christmas Special or the Death of Santa**, Improv Asylum; **AStreet Theater Named Desire**, The Theater Offensive; **AMidsummer Night's Dream**, Shakespeare Now; **Banned Theatre in Boston**, Old South Meeting House; **Kidstage**, Boston Children's Museum. Milwaukee: **Remedial English** Boulevard Ensemble, **Tom Sawyer**, First Stage Children's Theater. 2005 graduate of Emerson College, BFAActing program.



MARASIDMORE — *Balthazar*

Second-year actor at the A.R.T./MXATInstitute for Advanced Theatre Training. Roles: **Mayhem** (Claire), **Crime and Punishment** (Katerina Ivanov), **The Bacchae** (Dionysus/Chorus). Other: **Burn This** (Anna u/s) Huntington Theatre, **Antony and Cleopatra** (Octavia/Eros), Boston TheatreWorks, **Macbeth** (Witch) Commonwealth Shakespeare Company), **Butley** (Anne Butley u/s) Huntington Theatre, **Smelling a Rat** (Melanie-Jane) Nora Theatre Company. B.S. in Education and English from Gordon College.

**MICKEY SOLIS* — Romeo**

A.R.T.: **Desire Under the Elms**, (Eben), **Oly'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** (Sganarelle), and **Spring Awakening** (Melchior) in Cambridge and Moscow. Graduate of the A.R.T./MXAT Institute at Harvard (MFA); studied comparative religion and theatre history at Western Michigan University.

**EDWARD TOURNIER — Gregory**

A.R.T.: **Mother Courage and her Children** (soldier), **Stone Cold Dead Serious** (u/s Wynne). Other credits: **Theater District** (Wesley), SpeakEasy Stage Company; **The Rivals** (boy), Huntington Theatre Company; **Jasper Lake** (Caleb), Boston Playwrights' Theatre; **A Midsummer Night's Dream** (Lysander), Commonwealth Shakespeare Company, Boston and Olney Theatre Center/National Players, Washington, DC. Has studied at the London Academy of Music and Dramatic Arts and is a graduate of BU School of Theatre.

**MOLLY WARD* — Benvolio**

A.R.T.: **Three Sisters** (Masha). Resident: **Othello**, Hartford Stage; **Arms and the Man**, Barrington Stage; New York: **As You Like It** and **Don't Blink** (Erica Schmidt, director); **The Stronger**, **The Picture**, Chashama Productions; **Possessed**, H.E.R.E.; Richard Foreman's **Paradise Hotel**, Ontological Hysterical Theater/ Europe Tours; **Iris K.O.**, New York Fringe Festival. B.A., Vassar College; M.F.A., A.R.T./MXAT Institute, 2004.

Creative Staff

GADI ROLL — Director

Directed over fifty productions in Israel and Europe including **Measure for Measure**, **Tis Pity She's a Whore**, **The Robbers**, **Don Carlos**, **Don Juan Returns from the War**, **Tales From the Vienna Woods**, **Spring Awakening**, **Waiting for Godot**, **1913**, **The Crucible**, **AView From The Bridge**, **Pains Of Youth**, **The Park**, **Saved**, **No End of Blame**, **Quay Oest**, and **The House Of Bernarda Alba**, **The Duchess of Malfi**. Associate Director, Belgrade Theatre, Coventry, UK, starting April 2006. Former Artistic Director/Chief Executive, Beer-Sheva Repertory Theatre-Israel, 1993-97. Former Artistic Director of Haifa Children's Theatre Festival, 1992-93 and Beit-Lessin Theater, Tel-Aviv, 1990-92. Teaches Acting at The Royal Academy of Dramatic Art, LAMDA, and Drama Center, London since 1997 and at Beit Zvi School of Stage and Cinematic Art, Tel-Aviv, since 1982.

RICCARDO HERNANDEZ — Scenic Designer

A.R.T.: **Desire Under the Elms**, **The Miser**, **Uncle Vanya**, **Marat/Sade**, **Full Circle** (directed by Robert Woodruff), **Enrico IV**, **Phaedra**, **Othello**, **The Doctor's Dilemma**, **Three Farces and a Funeral**, and **Dream of the Red Spider**. Broadway: Tony Kushner's **Caroline, or Change**; **Topdog/Underdog** (also **Royal Court**, London); **Elaine Stritch at Liberty** (also West End's **Old Vic**, London and National Tour); **Parade** (Tony and Drama Desk Nominations) directed by Hal Prince; **Bells Are Ringing** (directed by Tina Landau); **Noise/Funk** (also National Tours and Japan); **The Tempest**. New York: Over a dozen productions at New York Shakespeare Festival/Public Theater where he has collaborated with George C. Wolfe, Brian Kulik, Mary Zimmerman, Ron Daniels, Liz Diamond, Graciela Daniele, Peter du Bois, among others: Santa Fe Opera, Lincoln Center, Second Stage, New York Theater Workshop, MTC, MCC, Playwrights Horizons, Cherry Lane, BAM, etc. Regional: ACT, Alliance, Arena Stage, Center Stage, Geffen Playhouse, Goodman, Hartford Stage, Kennedy Center, La Jolla, Long Wharf, McCarter, Mark Taper Forum, Old Globe, Seattle Rep, South Coast Rep, The Shakespeare Theater, DC, Yale Rep, etc. Opera: Lyric Opera of Chicago, Houston Grand Opera, New York City Opera, Los Angeles Opera, Pittsburgh Opera, Michigan Opera, Opera Pacific, Berkshire Opera and Hong Kong. Cuban born, raised and educated in Buenos Aires, Argentina. Ed.: Yale School of Drama.

KASIA MAIMONE — Costume Designer

A.R.T.: **Oedipus**, **The Sound of a Voice**. Other: **The Changeling** (directed by Robert Woodruff), Philip Glass and Susan Marshall's dance opera **Les Enfants Terribles**, **Dracula** (Philip Glass and the Kronos Quartet), Richard Foreman's **How to be Happy**. Eight-year collaboration with Susan Marshall. Films: **Capote**, **Hysterical Blindness** (directed by Mira Nair), **Jesus's Son** (directed by Alison Mclean), and **Songcatcher** (directed by Maggie Greenwald).

DM WOOD — Lighting Designer

A.R.T. Institute: **Baal**. International: **Les Misérables** (New Production), tour of Denmark; **Tosca**, Canadian Opera Company; **Cleopatra** and **Oedipus Rex**, Opernhaus – Graz, Austria; **Tristan und Isolde**, Savonlinna Opera Festival, Finland; the transfer designs of **Simone Boccanegra** and **L'incoronazione di Poppea**, New Israeli Opera in Tel Aviv. U.S. credits: **Candy & Dorothy**, Theatre Three; **Il Viaggio a Reims**, New York City Opera; **Miss Julie**, Théâtre Trouvé; **The Dreams of Sarah Breedlove**, Alabama Shakespeare Festival; **String of Pearls**, Primary Stages; **Picnic**, Ballimore Center Stage; **A Midsummer Night's Dream**, Lyric Opera of Kansas City; **Lilly's Purple Plastic Purse**, The Minneapolis Children's Theatre Company; **Clarence Darrow**, Independent Studio; **Everybody's Ruby** and **Civil Sex**, The New York Shakespeare Festival;

k, Provincetown Playhouse; **The Cider House Rules**, **The School For Scandal**, **Meshugah**, **The Cryptogram**, **Nine Armenians**, and **The Music Man**, Trinity Repertory Company; **How I Learned to Drive**, Philadelphia Theatre Company; **Medea Eats and Freak Show**, Clubbed Thumb Productions. Associate Designer for the Broadway productions **Doubt**, **Sight Unseen**, **I'm Not Rappaport**, **Proof**, and **AMoon for the Misbegotten**.

DAVID REMEDIOS — Sound Designer

A.R.T.: Thirty-one productions, including **No Exit**, **Three Sisters**, **The Keening**, **Amerika**, **Oly's Prison**, **Desire under the Elms**, **Dido**, **Queen of Carthage**, **The Provok'd Wife** (original music), **The Miser**, **A Midsummer Night's Dream**, **Pericles**, **Absolution**, **Marat/Sade**, **Enrico IV**, **Othello**, **Antigone**, **Nocturne**, **How I Learned to Drive**, **Man and Superman**. Other: **The Scottish Play** (La Jolla Playhouse), **Leap** (Cincinnati Playhouse), **Dressed Up! Wiggled Out!** (original music and sound, Boston Playwrights Theatre), **Sideways Stories from the Wayside School**, **All of a Kind Family**, **The Fabulous Invalid** (Emerson Stage), **Our Town** (Boston Theatre Works), **Samson Agonistes** (92nd St. Y), **Nocturne** (New York Theatre Workshop), **Far East** (Vineyard Playhouse). Dance soundscapes: Concord Academy, Snappy Dance Theater Company, Lorraine Chapman. Awards: 2001 Eliot Norton Award (**Mother Courage and Her Children**); IRNE Award nominations for ART's **Oedipus**, **Snow in June**, and **Highway Ulysses**.

ROD KINTER — Fight Coreography

Recent Off-Broadway: **Fatal Attraction: a Greek Tragedy** (starring Cory Feldman). Other New York theatre includes: **Hamlet** and **Romeo and Juliet** (American Globe Theatre); **Doctor Faustus** (Tribecca Theatre Lab); **Macbeth** (Chekhov Theatre Ensemble); **The Brothers Karamazov** (Lincoln Center Directors lab). Regional: **Romeo and Juliet** (Princeton Repertory Shakespeare Festival); **West Side Story** and **Guys and Dolls** (New Jersey Performing Arts Center); **Macbeth** (Rutherford Center in NJ); **The Prince and the Pauper** and **The Adventures of Tom Sawyer** (Barter Theatre of Virginia). Resident Fight Director with The New York City Opera since 1995; has staged fights for more than twenty-five productions, including **Carmen**, **Don Giovanni**, **Dead Man Walking**, and **Harvey Milk** and in the televised NYCO productions of **Porgy and Bess** and **Tosca**. Regional opera credits: The Glimmerglass Opera, New Jersey State Opera, Opera Festival New Jersey and The San Diego Opera. Regular instructor with Swordplay, a NYC-based stage combat teaching organization, and in the Opera Studio Program at Manhattan School of Music. He has been a Fight Director or Guest Instructor for the Stella Adler Actors Conservatory, Rutgers University, Mannis School of Music, Summer Theatre Institute at Columbia, SUNY Rockland and SUNY New Paltz.

DOUG ELKINS — Movement

A.R.T.: **Desire Under the Elms**, **Oly's Prison**, **The Provok'd Wife**, **Highway Ulysses**, **Sound of a Voice**. Has been the Artistic Director of Doug Elkins Dance Company for sixteen years and is the recipient of the New York Dance Performance Award (Bessie Award) for sustained choreographic achievement. Resident choreographer for the Flying Karamazov Brothers and has choreographed for JoAnne Akalaitis in the production of **The Screens**. He is currently preparing for a European production of **Peter and the Wolf** to premiere at Saddlers Wells Theater, London in 2006.

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

CHRIS DE CAMILLIS* — Production Stage Manager

A.R.T.: *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 Fichandler, 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 *Carmen*, *Amerika*, *Nothing But the Truth*, *The Flying Karamazov Brothers*, *George Gershwin Alone*. Assistant Stage Manager *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 *Olliv'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*, *ALie of the Mind*, and Philip Glass's *AMadrigal 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 Day* (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.



GIDEON LESTER — Associate Artistic Director

Recent translations: Marivaux's *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, and which Ms. Bloom has performed in theatres throughout the United States and abroad. 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, and became the A.R.T.'s Associate Artistic Director in 2002. He teaches dramaturgy at the A.R.T./MXATInstitute, and an undergraduate seminar at Harvard University in playwriting and dramatic technique.



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. www.actorsequity.org

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-five-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, and a Jujamcyn Award. 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 seventy-five 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-four 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 productions 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, 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 Sonntag, Marcus Stern, Slobodan Unkovski, Les Waters, David Wheeler, Frederick Wiseman, Robert Wilson, Mark Wing-Davey, Robert Woodruff, Yuri Yeremin, Francesca Zambello, and Scott Zigler.

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 and at the Mitsui Festival in Tokyo in 1990. The production was also presented at the Taipei International Arts Festival in Taiwan, together with Robert Brustein's adaptation of Pirandello's *Six Characters in Search of an Author* in 1995. In March 1998, the A.R.T. opened the Chekhov International Theatre Festival in Moscow — the first American company to perform at the Chekhov Moscow Art Theatre — with *The King Stag*, *Six Characters in Search of an Author*, and Joseph Chaikin and Sam Shepard's *When The World Was Green (A Chef's Fable)*. In June 1998 the company presented two works including Robert Brustein's new play *Nobody Dies on Friday* at the Singapore Festival of the Arts. In October 2000, sponsored in part by AT&T On Stage, the company embarked on a year-long national and international tour of *The King Stag*, 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 December 2002, the A.R.T. was the recipient of the National Theatre Conference's Outstanding Achievement Award, and in May of 2003 it was named one of the top three theatres in the country by *Time* magazine.

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

Editors

Katalin Mitchell & Gideon Lester

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American Repertory Theatre

Robert J. Orchard
Co-Founder/Executive Director

Robert Woodruff
Artistic Director

Gideon Lester
Associate Artistic Director / Dramaturg

MOSCOW ART THEATRE

Oleg Tabakov, Artistic Director

MOSCOW ART THEATRE SCHOOL

Anatoly Smeliansky, Head

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.

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

Further information about this new program can be obtained by calling the Institute for a free catalog (617) 617-496-2000 x8890 or on our web site at www.amrep.org.

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|--------------------|---|
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| Trey Burvant | <i>Yoga</i> |
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| Elena Doujnikova | <i>Movement</i> |
| Andrei Droznin | <i>Movement</i> |
| Tanya Gassel | <i>Russian Language</i> |
| Jeremy Geidt | <i>Acting</i> |
| Arthur Holmberg | <i>Theatre History and Dramaturgy</i> |
| Nancy Houfek | <i>Voice and Speech</i> |
| Roman Kozak | <i>Acting and Directing</i> |
| Will LeBow | <i>Acting</i> |
| Gideon Lester | <i>Dramaturgy</i> |
| Stathis Livathinos | <i>Acting and Directing</i> |
| Karen MacDonald | <i>Acting</i> |
| Alexandre Marin | <i>Acting and Directing</i> |
| Ryan McKittrick | <i>Theatre History and Dramaturgy</i> |
| Jeff Morrison | <i>Voice</i> |
| Pamela Murray | <i>Singing</i> |
| Robert J. Orchard | <i>Theatre Management</i> |
| Robert Scanlan | <i>Dramatic Literature</i> |
| Andrei Shchukin | <i>Movement</i> |
| Anatoly Smeliansky | <i>Theatre History and Dramaturgy</i> |
| Julia Smeliansky | <i>History and Practice of Set Design</i> |
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Katherine Shea *Institute Stage Manager*

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 Thursday, February 23 before 7:30pm performance

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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

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 10-18 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

Special Summer Event

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 Book by Hershey Felder

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A.R.T.

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