

Dear Friends,

This season the A.R.T. will fall in love — seven times. Each of these productions is a vision of human passion and desire, with classics by Shakespeare, Sartre, Marivaux and Chekhov, a new play from Colombia, and a world premiere by Rinde Eckert. Our quest for love will lead us from the ramparts of Seville to a mysterious island, and from the streets of Verona to the depths of hell — twice. Indeed our 2005-06 season is entitled “Seven Love Stories with Two Trips to Hell,” and we hope you’re planning to join us for the whole adventure.



What better choice to open a season of love stories than George Bizet’s *Carmen*, which has captivated audiences for more than a century with its ravishing score and fiery narrative of sexual longing, obsession, and revenge. From Peter Sellar’s legendary staging of Handel’s *Orlando* to our recent collaborations with Philip Glass and Rinde Eckert, opera and music-theatre have always taken center stage at the A.R.T.

*Carmen* marks our third collaboration with Dominique Serrand and Theatre de la Jeune Lune. This great company includes opera singers as well as actors — indeed Dominique directs an opera each year and shares our conviction that opera is a natural extension of theatre. When Dominique directs opera he places great emphasis on the quality of acting, and on a direct, vital communication between the stage and the audience. His productions are elegant and stripped of the usual elaborate trappings of the opera house, allowing us to see and hear much-loved operas anew, and to enjoy these great stories in their purest and most essential form. We hope that you find his *Carmen* as thrilling as we do.

Best wishes for the fall,

Robert J. Orchard  
Executive Director

Gideon Lester  
Associate Artistic Director

Robert Woodruff  
Artistic Director

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## American Repertory Theatre

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Professional Company — 2005-06 Season

**Remo Airdi**  
**Christina Baldwin**  
**Jeff Biehl**  
**Dieter Bierbrauer**  
**Rob Campbell**  
**Kelvin Chan**  
**Marissa Chibas**  
**Madeline Cieslak**

**Thomas Derrah**  
**Jeremy Geidt**  
**Bradley Greenwald**  
**Julienne Hanzalka Kim**  
**Will LeBow**  
**Karen MacDonald**  
**Justin Madel**  
**Kelly McAndrew**  
**Chris McKinney**

**Bill Murray**  
**Jennifer Baldwin Peden**  
**Paula Plum**  
**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)"  
*- Improper Bostonian.*



The A.R.T.'s flexible and intimate second performance space at the intersection of Arrow Street and Mass. Avenue in Cambridge is now open! 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 coming 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](http://www.amrep.org)) and World Music/CRASHarts ([www.worldmusic.org](http://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.

### American Repertory Theatre Advisory Board

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John Hurlbert (clerk)	Robert James Kiely	Laura Sander
	Jacqueline A. O'Neill (chair)	Robert Woodruff

## 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.

# American Repertory Theatre

in association with  
**Theatre de la Jeune Lune**  
presents

## **CARMEN**

by **Georges Bizet**

libretto by **Henri Meilhac and Ludovic Halévy**

music adaptation by	<b>Bradley Greenwald</b>
directed by	<b>Dominique Serrand</b>
music director	<b>Barbara Brooks</b>
set design	<b>Dominique Serrand</b>
costume design	<b>Sonya Berlovitz</b>
lighting design	<b>Marcus Dilliard</b>
stage manager	<b>Amy James</b>
surtitles	<b>Steven Epp</b>

*Production originally conceived by Christina Baldwin, Bradley Greenwald,  
Jennifer Baldwin Peden, and Dominique Serrand,  
and performed at Theatre de la Jeune Lune in the fall of 2003.*

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First performance September 3, 2005

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### **Special Thanks to Major Production Sponsors Cassandra and Horace Irvine**

This project is made possible in part by a grant from the Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative.

#### **season sponsor**



**FINANCIAL SERVICES  
FOR THE GREATER GOOD™**

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.

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# CAST

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Carmen	<b>Christina Baldwin</b> (mezzo-soprano)
Don José	<b>Bradley Greenwald</b> (baritone)
Micaëla/Frasquita	<b>Jennifer Baldwin Peden</b> (soprano)
Escamillo/soldier	<b>Bill Murray</b> (baritone)
Zuniga/The Guide	<b>Thomas Derrah</b>
Dancaire/soldier	<b>Justin Madel</b> (tenor)
Remendado/soldier	<b>Kelvin Chan</b> (baritone)
Mercedes/cigarette girl	<b>Corissa White</b> (mezzo-soprano)
Frasquita ( <i>Card Trio/Morceau</i> )/cigarette girl	<b>Momoko Tanno</b> (soprano)
Pastia/cigarette girl	<b>Madeline Cieslak</b> (soprano)
Morales	<b>Dieter Bierbrauer</b> (baritone)
child	<b>Fred Metzger</b> (soprano)

**CHORUS:** **Donna Bareket** (mezzo-soprano), **Neal Ferreira** (tenor),  
**Hayley Thompson-King** (mezzo-soprano), **Robert Shutter** (baritone),  
**Christine Teeters** (soprano).

**Barbara Brooks** (music director/piano), **Kathy Kraulik** (piano).

There will be one 15-minute intermission.

Stage Manager	<b>Amy James</b>
Rehearsal Stage Manager	<b>Glenn D. Klapperich</b>

Recording of the children's chorus with Reeve Johnson, Martin C. List-Tesdell,  
Elena Miller, Kari Olk, Kate Ruble, Caleb Sponheim, Louis Umbarger

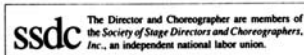
**Additional staff:** Tova Moreno, *Stitcher*.



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.



## Director's Note

I wanted to stage a piece specifically for the group of singers I work with, and I wanted it to be about passion. And so came *Carmen*: a grand opera: populist and muscular — a gorgeous drama. I had seen Peter Brook's beautiful reduction of the opera years ago and I was hesitant at first. After all, why *Carmen*? Why now? We went at it blindly, four artists engulfed by this passionate opera. Bradley (Don José), Christina (Carmen), Jennifer (Micaëla/Frasquita), and myself. We started working, scrutinizing, listening. Others joined us and soon there we were in Seville, "Strange people, the people here! All pass by, all come, all go."

Carmen the migrant, Don José the displaced, and Micaëla the orphan. The world is a square where passers pass — its inhabitants are women and soldiers. The social background of forced labor and the mix of cultures is the fire that fuels the whole opera. Low wages, social unrest, and repression are predictable bedfellows. The characters are transients — people who have no identity and who are on the move. Don José is one of them: a would-be priest who became a soldier, in exile from the Basque country, half in France and half in Spain, without a nation. Then there is Micaëla: the orphan, the messenger, who has but one country — Don José. Micaëla journeys from innocence through fears of being afraid, to the betrothed widow. She grows simply and fully, like jasmine. Her life with Don José was meant to be, but life would rather it be what it becomes. And so, Carmen. Like a perfume composed of all life's essences, she passes, embracing every moment. Don José is one of those moments, and he is quickly suffocated. There is an end. Jealousy and possession come to stab her. She chokes on her own scent.

— *Dominique Serrand*



*Dominique Serrand (right) as Zuniga, with Bradley Greenwald (Don José), and Christina Baldwin (Carmen), in the original Theatre de la Jeune Lune production of Carmen.*

*photo by Michal Daniel*

# FROM AN ORCHESTRA TO TWO PIANOS

By Bradley Greenwald

Georges Bizet wrote *Carmen* for the Opéra-Comique in Paris in 1875, and its structure is similar to what we experience with a musical or operetta: musical numbers alternating with spoken scenes. Unlike most operettas, however, *Carmen* has at its core a carefully written libretto. The scene between Micaëla and Don José, for example, contains beautifully constructed language in the dialogue and then in the fully-scored duet. As we were developing our production, the energy of the music seemed to interrupt a gentle, spoken scene. And so we trusted that when the spoken word elides into the sung word, the melody becomes a natural extension of the music in the language. “Je te revois, ô mon village . . .” without accompaniment, is no longer a scored duet for two compatriots in a foreign land: it is a shared memory expressed through the melody of a folk song; and it has no need to present itself as anything more.

That’s not to say we don’t hunker down and release the full-throttle singing that so passionately communicates this story; but I have yet to know an opera score which contains more of the dynamic *ppp* (extremely soft, *pianississimo*) than *Carmen*. This call for intimacy in a score known more for its brilliant musical colors was reason alone to trust a chamber interpretation. We previously had adapted five Mozart operas, and we wanted to create our *Carmen* with the same core ensemble of singer-actors: Jennifer Baldwin Peden, Christina Baldwin, and myself. Considering the dynamics of our ensemble, and knowing the direction we wanted to go with the production, it made sense to Dominique that I take the role of Don José. As a baritone, I was presented the challenge of performing a tenor role. So we have taken a liberty here and there with the part, actually only transposing (lowering) the key of one scene, finding an occasional alternate passage, or honoring Bizet’s softer dynamic markings. That taken care of, we focused on taking advantage of our sense of ensemble to create the world of these characters with equal emphasis on language and melody.

Relying solely upon the sinewy strength of voice and body to create these characters demanded an instrumental parallel. The power one can feel in the presence of a pianist who uses every muscle seemed the right solution for a musical score which requires not just the robust *forte*, but also a complete control of the *piano*. And so our chamber (or intimate) *Carmen* has two fine pianists creating the landscape of sound. I have scored one piano to complement the gentleness of Micaëla and the latent, flawed passion of José; the other the chromatic strength of Carmen and the suave rhythm of Escamillo. Together and apart, these four hands orchestrate their own duets with a palpable amount of concentrated, full-bodied energy — the mirror of the four characters on the stage.

*Bradley Greenwald is the Musical Adaptor of Carmen and plays Don José.*



## CARMEN Acting Company



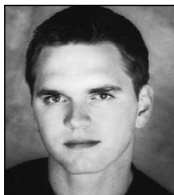
**CHRISTINA BALDWIN** — *Carmen*

Regional: *María de Buenos Aires*, *Carmen*, *Circus of Tales*, *Figaro*, *The Man Who Laughs*, *Così Fan Tutte* and *The Magic Flute* (Theatre de la Jeune Lune); *She Loves Me*, *Pirates of Penzance*, *Christmas Carol*, and *Comedy of Errors* (Guthrie Theater); *Pirates of Penzance* (Kansas City Repertory Theater); *Sisters of Swing* (The Great American History Theatre); *The Merry Widow*, *Wonderful Town*, and *Countess Maritza* (North Star Opera); *Trouble in Tahiti* (Nautilus Music-Theater); *Quilters* (New Breath Productions); *Der Rosenkavalier*, *Madame Butterfly*, *Semiramide*, and *Faust* (The Minnesota Opera); and has appeared as a soloist with the Minnesota Orchestra as well as A Prairie Home Companion. Film credits: *Flourtown*, *Jona/Tomberry*. Training: M.M. from the University of Minnesota and a B.M. from Lawrence University Conservatory of Music.



**DONNA BAREKET** — *Chorus*

2005 Masters in Music at New England Conservatory. Roles: *Cendrillon* (Dorothee) *The Magic Flute* (Papagena), *Hansel and Gretel* (Hansel), *Albert Herring* (Nancy) NEC; *A Talent to Amuse: An Evening with Noël Coward*, Jordan Hall; NEC Bach Ensemble (featured soloist); *The Trials of Tamino and Pamina* (Second Lady/Second Spirit), NEC Outreach program to local schools. Other: Atlantic Coast Opera Festival, Bay Area Summer Opera Theatre Institute, and Santa Clara Chorale. She is joining Handel and Haydn Society's Educational Vocal Outreach Quartet (performances in the classrooms of area schools).



**DIETER BIERBRAUER** — *Morales*

Regional: *Pirates of Penzance*, *As You Like It* (Guthrie Theater); *A Year With Frog and Toad* (Childrens Theater Company); *Hair* (Pantages Theater); *A Christmas Carole Petersen*, *A Man of No Importance* (Theater Latte Da); *A Grand Night for Singing* (Ordway); *Romeo and Juliet*, *Candide* (Minnesota Orchestra); *Honk!* (Jon Hassler Theater).



**KELVIN CHAN** — *Remendado, soldier*

Regional: *Carmen* (Theatre de la Jeune Lune); *Die Zauberflöte* (Opera Twin Cities); *Don Carlos* (The Minnesota Opera); *An American Magic Flute*, *Cinderella* (Portland Opera Works); *Judith Triumphant* (Ex Machina Antique Music Theater); *L'Enfant et les Sortilèges* (Dorian Opera Theatre); *Floyd Collins*, *Survivor's Haiku*, *The Happy Prince* (Nautilus Music-Theater). Served as an Artistic Co-Director (and Baritone) with Cantus. Training: Candidate for M.M., with the Cincinnati College-Conservatory of Music.



**MADELINE CIESLAK** — *Lillas Pastia, cigarette girl*

Regional: *Rusalka* (Opera for the Young); *Little Women*, *La Clemenza de Tito*, *Turandot*, *Maria Padilla*, *Madame Butterfly*, *Luciá di Lammermoor* (Minnesota Opera); *The Secret Garden* (New Breath Productions); *Little Women*, *Green Eggs and Ham*, *The Magic Flute*, *A Hand of Bridge* (Opera in the Ozarks); *Die Zauberflöte* (Opera Twin Cities); *The Marriage of Figaro* (The University of Minnesota); *Dido and Aeneas* (Wellesley College).



**THOMAS DERRAH** — *Zuniga/The Guide*

A.R.T.: *Amerika* (Chief Cashier, Pollunder, Robinson), *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.



**NEAL FERREIRA** — *chorus*

Regional: **Little Women** (Boston Opera Project), **Luisa Miller** (Opera Boston); **The Magic Flute** (New England Conservatory Outreach Opera); **A Talent to Amuse: An Evening with Noel Coward**, **Turn of the Screw** (NEC Opera Theater); **The Tempest**, **Much Ado About Nothing** (Sandra Feinstein-Gamm Theater). Training: M.M., New England Conservatory; B.A., Providence College. This Season: **Filthy/Rich**, **The Beggar's Opera** (The Vox Consort); **L'Etoile**, **Lucrezia Borgia** (Opera Boston).



**BRADLEY GREENWALD** — *Don Jose, Music Arrangement*

Regional: **Maria de Buenos Aires**, **The Golem**, **Figaro**, **Così Fan Tutte**, **Magic Flute**, **The Impresario** (with Saint Paul Chamber Orchestra), **Hunchback of Notre Dame**, **Don Juan Giovanni**, **Life/Liberty**, **Carmina Burana** (Theatre de la Jeune Lune); **She Loves Me**, **Comedy of Errors** (Guthrie Theater); **Under Milk Wood**, **Torch Song Trilogy** (Jungle Theater); **The Last Five Years**, **Into the Woods**, **Red Tide**, **Hearts on Fire** (Nautilus Music-Theater); **The Wizard of Oz**, **The Snow Queen**, **The 500 Hats of Bartholomew Cubbins** (Children's Theatre Company); **Rumblings** (Minnesota Dance Theatre); Ten Thousand Things Theater; Illusion Theater; Ballet of the Dolls; and has appeared as a lyric baritone with the Minnesota Opera, North Star Opera, VocalEssence, Lyra Concert, Minnesota Orchestra, A Prairie Home Companion. Awards: Minnesota State Arts Board Music Fellowship, McKnight Fellowship for Theater Artists.



**JUSTIN MADEL** — *Dançaire, soldier*

Regional: **Carmen**, **Carmina Burana**, **The Ballroom** (Theatre de la Jeune Lune); **Madama Butterfly** (Pine Mountain Music Festival); **Pagliacci**, **Carmina Burana**, **Turandot** (Minnesota Opera); **Wonderful Town**, **Countess Maritza**, **La Belle Hélène**, **The Red Mill** (North Star Opera). Was the Featured Soloist at the Silver Bay Music Festival. Awards: 2004 Schubert Club Competition Winner.



**FREDERICK METZGER** — *child*

Boy soprano. Musicals: **Peter Pan** (title role), **Charlie and the Chocolate Factory** (Willy Wonka), Artbarn Community Theatre, Brookline; Britten's **Saint Nicolas** (Young Nicolas), **Joseph and the Amazing Technicolor Dreamcoat** (Joseph), with PALS Children's Chorus; Johann Mattheson's opera **Boris Goudenov** (member of the children's chorus), 2005 Boston Early Music Festival. He is a cello and bass student at the Suzuki School of Newton and takes private instruction in piano and tap dancing.



**BILL MURRAY** — *Escamillo, soldier*

Regional: **Carmen**, **Rigoletto**, **Die Zauberflöte**, **Der Fliegende Hollander**, **Norma**, **Nixon in China**, (Minnesota Opera); **Pacific Overtures**, **From Shadows to Light** (Theater Mu); **Gianni Schicchi**, **Les Contes Hoffmann**, **Ariadne auf Naxos**, **The Merry Wives of Windsor** (University of Minnesota). Abroad: **Le nozze di Figaro** (La Musica Lyrica - Italy). Training: 2004 Master's Degree in Vocal Performance at The University of Minnesota.



**JENNIFER BALDWIN PEDEN** — *Micæla, Frasquita*

Regional: **Maria de Buenos Aires**, **Carmen**, **Carmina Burana**, **The Ballroom**, **Figaro**, **Così Fan Tutte**, **The Magic Flute** (Theatre de la Jeune Lune); **A Christmas Carol**, **Pirates of Penzance**, **Comedy of Errors** (Guthrie Theater); **Haroun and the Sea of Stories** (Berkeley Repertory Theatre); **4 Short Operas - the Sister Project**, **Meditations on Arion** (Nautilus Music-Theater); **Street Scene**, **Semiramide**, **MacBeth**, **Transatlantic** (Minnesota Opera); **Die Fledermaus**, **Countess Maritza**, **Wonderful Town** (North Star Opera); **Sisters of Swing** (The Great American History Theatre); **The Fantasticks** (Park Square Theater); **Fiddler on the Roof**, **Carousel** (Dorian Opera Theatre); and has appeared as a soloist with the Minnesota Orchestra and A Prairie Home Companion. Film Credits: **Drop Dead Gorgeous**, **Jona/Tomberry**. Training: M.M. from the University of Minnesota and B.M. from DePaul University.



**ROBERT SHUTTER** — *Chorus*

B.M. Ithaca College in vocal performance. Credits: **Sweeney Todd**, **The Footlight Club**; **The Bartered Bride** (Vasek), **Candide**, and **Of Thee I Sing**, Ithaca Opera; **The Pirates of Penzance** (Frederick), **Tea and Sympathy** (Tom Lee).



**MOMOKO TANNO** — *cigarette girl, Frasquita (Card Trio, Morceau)*

Debut. Regional: **Carmen**, **Figaro** (Theatre de la Jeune Lune); **Camelot** (Chanhassen Dinner Theater); **Pacific Overtures** (Park Square Theatre); **Eastern Parade** (Mixed Blood Theater), **Pacific Overture**, **The Walleye Kid** (Theater Mu); **Guys and Dolls** (Lake Pepin Theater); **Carousel**, **The Little Sweep** (Dorian Opera Theatre); **Hansel and Gretel** (Institute of Vocal Artistry Outreach); **Brigadoon** (Heritage Theatre). Abroad: Bach's **St. John's Passion**, **Magnificat by Part** (Heinrich Schütz Chor-Tokyo); **Gospel Concert Tour** (Tokyo, Hiroshima, Yokohama, Nara). Training: M.M. from the University of Minnesota and B.A. from Nihon University.



**CHRISTINE TEETERS** — *chorus*

A.R.T.: **Amerika** (Brunelda). Recent graduate from Boston Conservatory with a Masters Degree in Opera Performance. Credits: **Albert Herring** (Lady Billows), **With Blood, With Ink** (Juana Inez De La Cruz), **Cavalleria Rusticana** (Santuzza), **Hansel and Gretel** (Mother), **Gianni Schicchi** (Zita). Also appeared in opera scenes including **La Bohème**, **Die Zauberflöte**, **Turandot**, and **Le Nozze di Figaro**.



**HAYLEY THOMPSON-KING** — *chorus*

Regional: **Into the Woods**, New Repertory Theatre; **La Vie Parisienne**, Opera Boston; **Aria Stayin' Alive**, OperaWorks; **L'Enfant et les Sortilèges**, Lowell House Opera. Masters in Music in Vocal Performance from New England Conservatory. Productions: **The Magic Flute**, **Cendrillon**.



**CORISSA WHITE** — *Mercedes, cigarette girl*

Regional: **The Handmaid's Tale** (North American premiere), **The Magic Flute**, **Madame Butterfly**, **Carmen** (Minnesota Opera); **The Cradle Will Rock**, **The Women of Troy** (Frank Theatre); **The Norman Conquests** (Joking Apart Theatre); **Scary Christmas** (Hardcover Theatre); CLIMB Theatre. Training: B.A. from Lawrence University.

**BARBARA BROOKS** — *Music Director, Pianist*

Regional: Music Director: **Don Juan Giovanni**, **Così fan Tutte**, **Figaro**, **The Magic Flute**, **Carmen** (Theatre de la Jeune Lune). Coach/pianist with Canadian Opera, Minnesota Opera, New Orleans Opera, Opera Banff, Berkshire Opera, Des Moines Metro Opera, Kentucky Opera, University of Minnesota Opera, North Texas Opera program, Minnesota Opera's Resident Artist Program, Wesley Balk Opera/Theater Institute.

**KATHLEEN KRAULIK** — *Pianist*

Regional: **Carmen** (Theatre de la Jeune Lune); **Rigoletto**, **Giulio Cesare**, **Die Kluge**, **Il Segreto di Susanna** (Minnesota Opera); **La Traviata**, **Madama Butterfly** (Sioux City Symphony); Official accompanist for the Metropolitan Opera's local district and regional auditions. Teaching: MacPhail Center for Music, Minneapolis; Institute of Vocal Artistry, Santa Barbara and St. Paul; National Arts Camp, Interlochen, Michigan; Bethel College, St. Paul; Maintains a private studio in Minneapolis as free lance recital accompanist, art song and opera coach, choral accompanist and piano instructor. Training: M.M. in piano performance, University of Arizona, Tucson; Post-graduate study in lieder and accompanying, Mozarteum, Salzburg, Austria; B.M. from Union College, Lincoln, Nebraska.

## Creative Staff

**DOMINIQUE SERRAND** — *Director*

A.R.T.: **Amerika** (also set design and video designer) and **The Miser**. Artistic Director and co-founder of Theatre de la Jeune Lune. He studied at the National Circus School and the Ecole Jacques Lecoq in Paris. As an actor, he played the title characters in **Christopher Columbus**, **August August**, **August**, **Cyrano**, **The Hunchback of Notre-Dame**, **Dom Juan**, and more. Mr. Serrand's directing credits include **The Kitchen**, **Lulu**, **The Bourgeois Gentleman**, **Romeo and Juliet**, **Red Noses**, **1789**, **Three Musketeers**, **The Pursuit of Happiness**, **Queen Elisabeth**, **Tartuffe**, **Gulliver**, **Children of Paradise**; **Shooting a Dream**. He staged several operas including **The Magic Flute**, **Così fan tutte**, **Don Giovanni**, **Figaro**, and **Carmen**. He has directed at Berkeley Repertory Theatre, La Jolla Playhouse, Yale Repertory Theatre, Actors Theatre of Louisville, The Guthrie Theater, and The Children Theatre, among others. Mr. Serrand, a Paris native, was recently knighted by the French Government in the order of Arts and Letters.

**KEVIN BITTERMAN** — *Assistant Director*

Regional: Assistant Director: **The Ballroom**, **Carmen**, **María de Buenos Aires**, **The Miser**, **The Little Prince** (Theatre de la Jeune Lune); **Wings**, **King of Hearts** (Theatre Latte Da); **Chicago Avenue Project** (Pillsbury House Theatre); Wesley Balk Opera/Theatre Institute; and has performed with Theatre de la Jeune Lune, Mixed Blood, Footsbarn Traveling Theatre and at the Bay View Theatre Festival. Training: B.A from St. John's University and graduate of Ecole Jacques Lecoq. Awards: TCG New Generations Fellowship.

**SONYA BERLOVITZ** — *Costume Designer*

A.R.T.: Costumes for **Amerika** and **The Miser**. Has been designing costumes for twenty-four years, primarily for Theatre de la Jeune Lune. Since 1980 she has designed over forty of their productions including **Carmen**, **Hamlet**, **Così fan tutte**, **The Magic Flute**, **The Marriage of Figaro**, **Medea**, and **Tartuffe**. Several productions at Berkeley Repertory Theatre including Salman Rushdie's **Haroun and the Sea of Stories**, three seasons at The Children's Theatre, and **Triumph of Love** at The Guthrie Theater. Graduate of both La Chambre Syndicale de la Couture Parisienne and The School of the Art Institute of Chicago. From 1991-92 worked as a textile specialist for Yohji Yamamoto, international fashion designer. Recipient of numerous awards and grants, including Best Costume Designer in Minneapolis/St. Paul Magazine (2003) and the 2000 Bay Area Theatre Critics Circle Costume Design Award.

**MARCUS DILLIARD** — *Lighting Designer*

A.R.T.: Lighting design for **Amerika** and **The Miser**. Theatre de la Jeune Lune: **The Little Prince**, **María de Buenos Aires**, **The Ballroom**, **Carmen**, **The Seagull**, **Così fan tutte**, **Hamlet**, **Tartuffe**, **Description of the World**, **The Magic Flute**, **The Green Bird**, **The Hunchback of Notre Dame**, and **Don Juan Giovanni**. He has designed more than thirty productions for The Guthrie Theater, including **The Imaginary Invalid**, **Uncle Vanya**, **Richard II**, **Henry IV**, **Henry V**, **King Lear**, **The Triumph of Love**, and the world premiere of Arthur Miller's **Resurrection Blues**. His credits include designs for theatre and opera across North America and in Europe, including San Diego Opera, L'Opera de Montreal, Canadian Opera Company, Vancouver Opera, Portland Opera, Minnesota Opera, Minnesota Orchestra, Opera Company of Philadelphia, Flanders Opera, Spoleto Festival (Italy), Shakespeare Theatre, the 2003 Athens Festival, Arena Stage, Actors Theatre of Louisville, Dallas Theater Center, Oregon Shakespeare Festival, Huntington Theater, Berkeley Repertory Theatre, Children's Theatre Company (Minneapolis), and Seattle Repertory Theater. He has studied at Lehigh University, Yale Drama School, and B.U.'s School for the Arts.

**GLENN KLAPPERICH** — *Rehearsal Stage Manager*

Regional: **Lettice and Lovage**, **The Little Prince**, **María de Buenos Aires**, **The Miser**, **The Golem**, **The Ballroom**, and **Carmen** (Theatre de la Jeune Lune); **Born Yesterday**, **The Heiress**, **Three Days of Rain**, **Harvey**, **Waltz of the Toreadors**, **Love! Valour! Compassion!**, **Fortinbras** and **The Women** (Park Square Theatre); **The Big Hoover**, **The Most Fabulous Story Ever Told**, **Cloud 9**, **Unidentified Human Remains**, and the **True Nature of Love** (Outward Spiral Theatre Company); **Talley's Folly** and **The Rainmaker** (Theatre L'Homme Dieu); **A Midsummer Night's Dream** and **Romeo and Juliet** (Shakespeare in the Park); **The Gospel of the Messiah**, **Widow**, **Escape From Happiness**, and **Universal Remote** (Bald Alice Theatre Company).

**AMY JAMES** — *Stage Manager*

A.R.T.: Stage Manager **Amerika**, **Nothing But the Truth**, **The Flying Karamazov Brothers**, **George Gershwin Alone**. Assistant Stage Manager **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 **Olly's Prison**, **Oedipus**, **Sound of a Voice**, **Highway Ulysses**, **Richard II**, **Full Circle** (2000 Elliot Norton Award for Best Director) and **In the Jungle of Cities** (1998 Elliot Norton Award for Best Director). A.R.T. Institute: directed Charles L. Mee's **Trojan Women A Love Story**. His credits include the premieres of Sam Shepard's **Curse of the Starving Class**, **Buried Child** (Pulitzer Prize), and **True West** at the New York Shakespeare Festival; **In the Belly of the Beast**, **A Lie of the Mind**, and Philip Glass's **A Madrigal Opera** at the Mark Taper Forum; **The Comedy of Errors** (with the Flying Karamazov Brothers) at Lincoln Center; David Mamet's adaptation of **Red River** at The Goodman Theatre; **The Tempest**, **A Man's a Man**, and **Happy 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./MXAT Institute, 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.

**THEATRE DE LA JEUNE LUNE**

For over twenty-five years, Theatre de la Jeune Lune has been led by Barbra Berlowitz, Vincent Gracieux, Robert Rosen, and Dominique Serrand. Steven Epp joined the Company as an Artistic Associate in 1983 and was asked to join the founders as co-Artistic Director in 2001. This extraordinary partnership has produced a body of work remarkable for its strong, consistent artistic vision: a shared vision of theatrical creation, in which an ensemble of theatre artists come together not just as performers, but as creators — approaching their work with the mind of a director, the eye of a designer, the vision of a writer and the heart of an actor. The founders' training at the renowned Ecole Jacques Lecoq in Paris is in evidence in the strong physicality of the performing style and the sensitivity to the space in which each piece is performed. Jeune Lune's work is infused with a sense of play, an emotional directness, and a desire to engage an audience. That said, it is a body of work of great variety, ranging from original creations like **Children of Paradise: Shooting a Dream**, to adaptations of classics like *Germinal* and *The Hunchback of Notre-Dame*, to Molière, Shakespeare, and contemporary playwrights. This unique way of creating theatre has garnered national and international attention for the work of the Company. Jeune Lune has toured in recent years to such venues as La Jolla Playhouse, Yale Repertory Theater, Trinity Repertory Theatre and Berkeley Repertory Theatre. **The Three Musketeers** was the hit of the 1997 Spoleto USA Festival in South Carolina; and in 2002 the Company's *Hamlet* enjoyed a brief run off-Broadway. In addition to receiving the 2005 Regional Theatre Tony Award, Jeune Lune has received the 1993 American Theatre Critic's Association New Play Award for **Children of Paradise: Shooting a Dream**, the AT&T OnStage award for **The Hunchback of Notre-Dame**, and the First Bank Sally Ordway Irvine Award in 1998 for Artistic Vision.

# A History of the American Repertory

Robert J. Orchard  
Co-founder/Executive Director

Robert Woodruff  
Artistic Director

Gideon Lester  
Associate Artistic Director / Dramaturg

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Robert Brustein  
Founding Director / Creative Consultant

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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-one 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, Christopher Durang, Rinde Eckert, Elizabeth Eglhoff, 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, Tom Moore, David Rabe, François Rochaix, Robert Scanlan, János Szász, Peter Sellars, Andrei Serban, Dominique Serrand, Susan Sontag, Marcus Stern, Slobodan Unkovski, Les Waters, David Wheeler, Frederick Wiseman, Robert Wilson, Mark Wing-Davey, Robert Woodruff, Yuri Yeremin, Francesca Zambello, and Scott Zigler, among others.

A.R.T. productions were included in the First New York International Festival of the Arts, the 1984 Olympic Arts Festival in Los Angeles, the Serious Fun! Festival at Lincoln Center's Alice Tully Hall, the Next Wave Festival at the Brooklyn Academy of Music, and the International Fortnight of Theatre in Quebec. The company has also performed at international festivals in Edinburgh, Asti, Avignon, Belgrade, Ljubljana, Jerusalem, Haifa, Tel Aviv, and Venice, and at theatres in Amsterdam, Rotterdam, Perugia, and London, where its presentation of *Sganarelle* was filmed and broadcast by Britain's Channel 4. In 1986 the A.R.T. presented Robert Wilson's adaptation of *Alcestis* at the Festival d'Automne in Paris, where it won the award for Best Foreign Production of the Year. In 1991 Robert Wilson's production of *When We Dead Awaken* was presented at the 21st International Biennale of São Paulo, Brazil. The company presented its adaptation of Carlo Gozzi's oriental fable *The King Stag*, directed by Andrei Serban, at the Teatro Español in Madrid in 1988 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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list of donors from \$250+ compiled as of July 31, 2005.

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

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](http://www.amrep.org).**

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Dina Gjertsen                      *Production Manager*

#### Acting

Katia Asche	David Mitch
James T Alfred	George Montenegro
Mariko Barajas	Nicole Muller
Caroline Beth Barad	Anthony Roach
Devon Berkshire	Lorraine Rodriguez
Jacqueline Brechner	Christian Roulleau
Henry David Clarke	Natalie Saibel
Teniqua Crawford	Sarah Scanlon
Emmy Lou Diaz	Neil Stewart
Brian Farish	Sandra Struthers
Kristen Frazier	Mara Sidmore
Aaron Ganz	Sear Simbro
Adel Hanash	Cheryl Turski
Tamara Hickey	Dinora Walcott
Merritt Janson	Ryan West
Deirdre Ilkson	Tim Wynn
Scott MacArthur	Matthew Young

#### Dramaturgy

Mavourneen Arndt	Sharon Perkins
Heather Helinsky	Mark Poklemba
John Herndon	Rachael Rayment
Christopher Hildebrand	Miriam Weisfeld
Katie Mallison	

#### Voice

Christopher Lang	Vivian Majkowski
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# American Repertory Theatre

Robert J. Orchard  
Co-Founder/Executive Director

Robert Woodruff  
Artistic Director

Gideon Lester  
Associate Artistic Director / Dramaturg

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Robert Brustein  
Founding Director / Creative Consultant

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## Artistic

Scott Zigler	<i>Director, A.R.T. Institute</i>
Jeremy Geidt	<i>Senior Actor</i>
Marcus Stern	<i>Associate Director</i>
Chris De Camillis	<i>Artistic Coordinator</i>
Arthur Holmberg	<i>Literary Director</i>
Nancy Houfek	<i>Voice and Speech Coach</i>
Ryan McKittrick	<i>Associate Dramaturg</i>
David Wheeler	<i>Associate Artist</i>

## Administration and Finance

Jonathan Seth Miller	<i>General Manager</i>
Nancy M. Simons	<i>Comptroller</i>
Angela Paquin	<i>Assistant Comptroller</i>
Julia Smeliansky	<i>Administrative Director, Institute</i>
Steven Leon	<i>Assistant General Manager</i>
Stacie Hurst	<i>Financial Administrator</i>
Maura Nolan Henry	<i>Artistic Associate / Executive Assistant</i>
Alexander Popov	<i>Moscow Program Consultant</i>

## Development

Sharyn Bahn	<i>Director of Development</i>
Jan Graham Geidt	<i>Coordinator of Special Projects</i>
Joan Moynagh	<i>Director of Institutional Giving</i>
Jessica Obara	<i>Development Assistant</i>

## Publicity, Marketing, Publications

Henry Lussier	<i>Director of Marketing</i>
Katalin Mitchell	<i>Director of Press and Public Relations</i>
Jeremy Allen Thompson	<i>Director of Audience Development</i>
Douglas F. Kirshen	<i>Web Manager</i>
Richard Feldman	<i>Company Photographer</i>
Burt Sun	<i>Director of Graphic/Media Design</i>
Stevens Advertising Associates	<i>Advertising Consultant</i>

## Box Office

Derek Mueller	<i>Box Office Manager</i>
Ryan Higginson	<i>Box Office Manager</i>

## Public Services

Maria Medeiros	<i>Receptionist</i>
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## Production

Patricia Quinlan	<i>Production Manager</i>
Christopher Viklund	<i>Associate Production Manager</i>
Amy James	<i>Assistant Stage Manager</i>
Katherine Shea	<i>Institute Stage Manager</i>
J. Michael Griggs	<i>Loeb Technical Director</i>

## Scenery

Stephen Setterlun	<i>Technical Director</i>
Emily W. Leve	<i>Assistant Technical Director</i>
Gerard P. Vogt	<i>Scenic Charge Artist</i>
John Duncan	<i>Scene Shop Supervisor</i>
Peter Doucette	<i>Master Carpenter</i>
Pat Austin	<i>Scenic Carpenter</i>
Chris Tedford	<i>Scenic Carpenter</i>
Steven Smith	<i>Scenic Carpenter</i>

## Props

Cynthia Lee	<i>Properties Manager</i>
Lyn Tamm	<i>Assistant Properties Manager</i>
Terry S. Flint	<i>Properties Carpenter</i>
Samuel W. Flint	<i>Props Artisan</i>

## Costumes

Jeannette Hawley	<i>Costume Shop Manager</i>
Hilary Hacker	<i>Assistant Costume Shop Manager</i>
Karen Elster	<i>Head Draper</i>
Carmel Dundon	<i>Draper</i>
David Reynoso	<i>Crafts Artisan</i>
Theodora Fisher	<i>First Hand</i>
Bettina Hastie	<i>First Hand</i>
Stephen Druke	<i>Wardrobe Supervisor</i>
Suzanne Kadiff	<i>Costume Stock Manager</i>

## Lights

Derek L. Wiles	<i>Master Electrician</i>
Kenneth Helvig	<i>Lighting Assistant</i>
Kari Thatcher	<i>Light Board Operator</i>

## Sound

David Remedios	<i>Resident Sound Designer/ Engineer</i>
Darby Smotherman	<i>Production Sound Engineer</i>

## Stage

Joe Stoltman	<i>Stage Supervisor</i>
Jeremie Lozier	<i>Assistant Stage Supervisor</i>
Christopher Eschenbach	<i>Production Assistant</i>
Angie Prince	<i>Production Assistant</i>

## Internships

Julia Arazi	<i>Dramaturgy</i>
Ashley Teague	<i>Administration</i>
Ashley Berman	<i>Administration</i>
Maureen Donohue	<i>Administration</i>

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### The American Repertory Theatre Program

Loeb Drama Center • 64 Brattle Street • Cambridge • MA 02138

#### Editors

Katalin Mitchell & Gideon Lester

For information about advertising call:

Richard Cravatts, Publisher

Publications Management Company 781.237.1900

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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
All other perfs	\$64	\$37

#### ZERO ARROW THEATRE

Fri/Sat evenings	\$48
All other perfs	\$35

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### box office hours

#### LOEB STAGE

Tuesday – Sunday	noon – 5pm
Monday	closed
Performance days	open until curtain

**ZERO ARROW** open 1 hour before curtain

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### A.R.T. student pass

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### need flexibility? become a member!

- for only \$35, members can buy tickets at \$10 off the regular prices!
- and you'll receive the benefits of subscribing (including ticket exchange) without having to plan your dates in advance.

### preplay

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

CARMEN preplays

**Wednesday, September 21 before 7:30pm show**

**Sunday, September 25 before 2pm show**

**Thursday, October 6 before 7:30pm show**

### playback

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

### discount parking

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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 two **Harvard University lots**, with limited additional parking at the **Inn at Harvard** and at the **Zero Arrow Theatre**. Go to [amrep.org](http://amrep.org) for more information.

A · R · T ·