

American Repertory Theatre

presents



First performance July 13, 2007
The Club at Zero Arrow Theatre

A History of the American Repertory Theatre

Robert J. Orchard
Executive Director

Gideon Lester
Acting Artistic Director

Robert Brustein
Founding Director / Creative Consultant

The American Repertory Theatre (A.R.T.) occupies a unique place in the American theatre. It is the only not-for-profit theatre in the country that maintains a resident acting company and an international training conservatory, and that operates in association with a major university. Over its twenty-six-year history the A.R.T. has welcomed American and international theatre artists who have enriched the theatrical life of the whole nation. The theatre has garnered many of the nation's most distinguished awards, including a Pulitzer Prize, a Tony Award, a Jujamcyn Award, the 2002 National Theatre Conference's Outstanding Achievement Award; and in May of 2003 it was named one of the top three theatres in the country by *Time* magazine. Since 1980 the A.R.T. has performed in eighty-two cities in twenty-two states around the country, and worldwide in twenty-one cities in sixteen countries on four continents. It has presented one hundred and eighty-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 has been resident for twenty-six years at Harvard University's Loeb Drama Center. In August 2002 Robert Woodruff became the A.R.T.'s Artistic Director, the second in the theatre's history. Mr. Orchard assumed the new role of Executive Director, and Gideon Lester that of Associate Artistic Director. Mr. Brustein remains with the A.R.T. as Founding Director and Creative Consultant.

The A.R.T. provides a home for artists from across the world, whose singular visions generate and define the theatre's work. The company presents a varied repertoire that includes new plays, progressive productions of classical texts, and collaborations between artists from many disciplines. The A.R.T. is also a training ground for young artists. The theatre's artistic staff teaches undergraduate classes in acting, directing, dramatic literature, design, and playwrighting 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, Ola Mafaaalani, Michael Kahn, Jerome Kilty, Tina Landau, Krystian Lupa, John Madden, David Mamet, Des McAnuff, Jonathan Miller, Nicolás Montero, Tom Moore, David Rabe, François Rochaix, Robert Scanlan, János Szász, Peter Sellars, Andrei Serban, Dominique Serrand, Susan Sontag, Marcus 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 **Alceste** at the Festival d'Automne in Paris, where it won the award for Best Foreign Production of the Year. In 1991 Robert Wilson's production of **When We Dead Awaken** was presented at the 21st International Biennale of São Paulo, Brazil. The company presented its adaptation of Carlo Gozzi's oriental fable **The King Stag**, directed by Andrei Serban, at the Teatro Español in Madrid in 1988, at the Mitsui Festival in Tokyo in 1990, the Taipei International Arts Festival in Taiwan (with Robert Brustein's adaptation of Pirandello's **Six Characters in Search of an Author**) in 1995, at the Chekhov International Theatre Festival in Moscow — the first American company to perform at the Chekhov Moscow Art Theatre (with **Six Characters in Search of an Author**, and Joseph Chaikin and Sam Shepard's **When The World Was Green (A Chef's Fable)**); and in October 2000, sponsored in part by [AT&T On Stage](#), on a year-long national and international tour, with stops in twenty-seven American cities in fifteen states, ending with a three-week residency at London's Barbican Centre in the summer of 2001. In June 1998 the company also presented two works including Robert Brustein's new play **Nobody Dies on Friday** at the Singapore Festival of the Arts. Most recently, productions of **Lysistrata**, **The Sound of a Voice**, **The Miser**, **Lady with a Lapdog**, **Amerika**, and **No Exit** have been presented at theatres throughout the US, and Krystian Lupa's 2005 production of **Three Sisters** recently closed the 2006 Edinburgh International Theatre Festival.

A MARVELOUS PARTY!

The Noël Coward Celebration

words & music by	Noël Coward
devised by	Mark Anders
	David Ira Goldstein
	Patricia Wilcox
musical arrangements	Carl Danielsen
director	Scott Edmiston
music director/pianist	Will McGarrahan
set design	Christine Jones
costume design	Hilary Hacker
lighting design	Karen Perlow
sound design	David Remedios
movement	Kelli Edwards
production stage manager	Chris De Camillis

First performance July 13, 2007

CAST

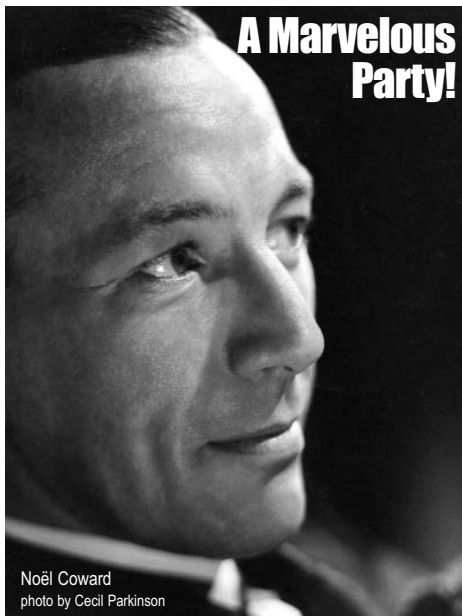
Remo Airaldi
Thomas Derrah
Will LeBow
Karen MacDonald

David Oppenheimer, *light board operator*; Darby Smotherman, *sound board operator*; Kevin Klein, *deck crew*; Samson Kohanski, *audio intern*.

All songs and extracts are produced by arrangement with NC Aventales AG
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78 New Oxford Street, London WC1A 1HB

Originally Produced by Northlight Theatre
Artistic Director, BJ Jones: Managing Director, Philip J Santora

This play was the recipient of the Selma Melvoin Playwriting Award
given by Northlight Theatre in Chicago, Illinois



Noël Coward
photo by Cecil Parkinson

Noël Coward was one of the great, glittering personalities of the modern era. Actor, author, composer, director, and recording artist, he wrote nearly 50 plays, as well as musicals, operettas, revues, short stories, novels, poetry, screenplays, and more than 400 songs. Though he personified British elegance and sophistication – this was, in truth, his greatest role. Coward was born to a lower class family and never completed grammar school.

Coward's first major success as both a playwright and actor was in the drama *The Vortex* (1924), which catapulted him to fame as the theatrical voice of a new generation. He had five shows on London's West End by the age of 26. During the 30s and 40s, he wrote and performed in popular comedies such as *Private Lives*, *Blithe Spirit*, and *Present Laughter*. Following the emergence of the kitchen sink dramas of John's Osborne's "angry young men," Coward's work fell from public favor and he became regarded by many as *passé*. In the 1950s, he successfully reinvented himself as a cabaret entertainer, performing his songs for international café society. This was a bittersweet triumph for the man whose artistry had once held such promise. The arc of his career, in many ways, mirrors the shifting values of Britain in the 20th century.

A Marvelous Party! is a portrait of this brilliant, elusive star in words and music. Passages from Coward's autobiogra-

phies, interviews, poems, and diaries offer a look beneath the talent to amuse. *New York Times* critic Robert Mazzocco wrote: "Coward's lyrics seem to me the best in the language since Gilbert. Lorenz Hart, and Cole Porter are his only competitors. His writing depends not so much on the sauciness of the statement, as on a sudden teasing within the rhythm, the unexpected pivoting about a word where the proper connection at the proper intersection is all."

While his witty patter songs chronicling the misbehavior of the idle rich are perhaps best known, Coward's songwriting range was considerable. His songs demonstrate an abiding affection for the bawdy, patriotic musical halls of his youth. They reflect the experiences of the darling of high society who traveled to exotic locales and counted among his closest friends the Lunts, Laurence Olivier and Vivien Leigh, Cole Porter, and Marlene Dietrich. On rare occasions, they reveal the private life of a man whose love dare not speak its name.

This party is not only a celebration of Noël Coward, it is a celebration of the extraordinary resident acting company of the American Repertory Theatre. You may be more familiar with their talents in classical and contemporary drama, but each of them is uniquely gifted at light comedy and music. I know Noël would have *adored* Karen, Remo, Tommy, and Will. I dare say the feeling is mutual.

—Scott Edmiston



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**REMO AIRALDI***

A.R.T.: Fifty-one productions, including **Oliver Twist** (also at Theatre for A New Audience and Berkeley Repertory Theatre), **The Onion Cellar**, **Island of Slaves**, **Romeo and Juliet** (Peter), **No Exit** (Valet), **Amerika** (Captain, Green, Head Porter), **Dido**, **Queen of Carthage** (Nurse), **The Provok'd Wife** (Constable), **The Miser** (Master Jacques), **The Birthday Party** (McCann), **A Midsummer Night's Dream** (Francis Flute), **Pericles** (Fisherman), **La Dispute** (Mesrou), **Uncle Vanya** (Telegin), **Marat/Sade** (Cucurucu), **Enrico IV** (Bertoldo), **The Winter's Tale** (Clown), **The Wild Duck** (Molvik), **Buried Child** (Father Dewis), **Tartuffe** (Monsieur Loyal), **Henry IV and V** (Mistress Quickly), **Waiting for Godot** (Pozzo), **Shlemiel the First** (Mottel/Moishe Pippik/Chaim Rascal), **The King**

Stag (Cigolotti), **Six Characters in Search of an Author** (Emilio Paz). Other: **Camino Real** and **Eight by 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, Commonwealth Shakespeare Company.

**THOMAS DERRAH***

A.R.T.: **Oliver Twist** (Mr. Sowerberry, Mr. Grimwig, also at Theatre for A New Audience and Berkeley Repertory Theatre), **The Onion Cellar**, **Island of Slaves** (Trivelin), **Three Sisters** (Chebutykin), **Carmen** (Zuniga), **Oly'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). 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: **I Am My Own Wife**, Boston TheatreWorks; **Approaching Moomtaj**, New Repertory Theatre; **Twelfth Night** and **The Tempest**, Commonwealth Shakespeare Co.; London's Battersea Arts Center; five productions at Houston's Alley Theatre, including **Our Town** (Dr. Gibbs, directed by José Quintero); and many theatres throughout the U.S. Awards: 1994 Elliot Norton Prize for Sustained Excellence, 2000 and 2004 IRNE Awards for Best Actor, 1997 Los Angeles DramaLogue Award (for title role of **Shlemiel the First**). Television: Julie Taymor's film **Fool's Fire** (PBS American Playhouse), **Unsolved Mysteries**, **Del and Alex** (Alex, A&E Network). Film: **Mystic River** (directed by Clint Eastwood). He is a graduate of the Yale School of Drama.

**WILL LeBOW***

A.R.T.: forty-seven productions, including **Oliver Twist** (Mr. Brownlow, also at Theatre for A New Audience and Berkeley Repertory Theatre), **Romeo and Juliet** (Capulet), **Three Sisters** (Kulygin), **No Exit** (Garcin), **Amerika** (Uncle Jacob, Innkeeperess, Head Waiter), **Dido**, **Queen of Carthage** (Jupiter), **The Miser** (Valère), **The Birthday Party** (Goldberg), **A Midsummer Night's Dream** (Egeus/Peter Quince), **Pericles** (Cleon/Pandar), **Highway Ulysses** (ensemble), **Uncle Vanya** (Serebriakov), **Lysistrata** (Magistrate), **Marat/Sade** (Marat), **The Doctor's Dilemma** (Sir Ralph), **Nocturne** (Father – Drama Desk nomination), **Full Circle** (Heiner Müller - Elliot Norton Award for best actor), **The Merchant of Venice** (Shylock), **The Marriage of Bette and Boo** (Karl), **The Imaginary Invalid**

(title role), **Shlemiel the First** (Shlemiel/Zalman Tippish — also on tours of the West Coast), **The Wild Duck** (Hjalmar Ekdal), **Picasso at the Lapin Agile** (Sagot), **The King Stag** (Brighella — a role he also performed in Taiwan), **Six Characters in Search of an Author** (The Father). Other: **The Cherry Orchard**, **Love's Labors Lost**, **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).

**KAREN MacDONALD***

A.R.T.: founding member, sixty productions, including **Oliver Twist** (Mrs. Bumble, also at Theatre for A New Audience and Berkeley Repertory Theatre), **The Onion Cellar**, **Island of Slaves** (Euphrosine), **Romeo and Juliet** (Nurse), **No Exit** (Estelle, Elliot Norton Award), **Oly's Prison** (Ellen, Elliot Norton Award), **Dido**, **Queen of Carthage** (Anna), **The Provok'd Wife** (Madamoiselle, IRNE award), **The Miser** (Frosine, IRNE award), **The Birthday Party** (Maguire Award), **A Midsummer Night's Dream** (Hypolyta/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! Wiggled Out!**, Boston

Playwrights Theatre. New York: Roundabout Theatre, Second Stage, Playwright's Horizons, and Actors' Playhouse. Regional: **The Misanthrope** (Arsinoë), 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, Hartford Stage, Philadelphia Festival of New Plays.

(* 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

Creative Staff

NOËL COWARD — *Playwright/Composer/Screenwriter*

Born in Teddington, England on December 16, 1899, made his professional debut in **The Goldfish**, a children's musical; played his first adult role in **Charlie's Aunt** and wrote both the music and lyrics to his first song, *Forbidden Fruit*. His first book, *A Withered Nosegay*, was published in 1922 and the very next year he produced his first revue, **London's Calling!**, starring Gertrude Lawrence. In 1929 he completed and produced **Bitter-Sweet** and wrote **Private Lives**, one of his most produced plays. In 1932 Coward won a Best Picture Oscar for *Cavalcade*, and a year later **Design For Living** was produced on Broadway. 1934 marked his first major film role in *The Scoundrel*. Coward authored and appeared in numerous stage productions and films over the next two decades, some of the most well-known including **Blithe Spirit**, **In Which We Serve**, **Present Laughter**, and **This Happy Breed**. In 1958 Noel made his last Broadway appearances in **Nude With Violin** and **Present Laughter** and in 1966 he made his final stage appearance in his last three plays, **Suite In Three Keys** in the West End. Coward was knighted in 1970 at the age of 70. In 1972, two compilations of his work, **Oh, Coward!** and **Cowardy Custard**, were produced in London and New York. He died in Jamaica on March 26, 1973.

MARK ANDERS — *Co-Devisor*

Originated **A Marvelous Party!** in Rochester, NY and at the Northlight Theatre in Chicago. Theatre credits include: **Noises Off**, Civic Light Opera and Seattle Rep; **The Woman in Black** and **Dirty Blond**, ACT; **Hanging Lord Haw-Haw**, Empty Space; **The Mystery of Irma Vep**, Intiman Theatre; **2 Pianos 4 Hands**, Arizona Theatre Co., Coconut Grove, Seattle Repertory Theatre.

DAVID IRA GOLDSTEIN — *Co-Devisor*

Artistic Director of Arizona Theatre Company. In his 15 years at ATC, he has directed over 35 mainstage productions ranging from classics to new plays to musicals, and produced over 130 other plays. Previously Mr. Goldstein was also associate artistic director of ACT Theatre in Seattle, Associate Artistic Director of Actors Theatre of St. Paul, and a co-founder of Minnesota Young Playwrights. He has been a guest director at theatres across the country including Pasadena Playhouse, Berkeley Repertory Theatre, Northlight Theatre, Seattle Repertory Theatre, Kansas City Repertory Theatre, Geva Theatre, Repertory Theatre of St. Louis, Alaska Rep, and The Empty Space Theatre. In 2003 he received the Governor's Arts Award as Individual Artist for his contributions to the arts in Arizona.

PATRICIA WILCOX — *Co-Devisor*

Credits include: **A Marvelous Party!**, Geva Theatre and Northlight Theatre; **Seussical**, national tour; **Guys and Dolls**, Paper Mill Playhouse; **Smoke Joe's Cafe**, **Camelot**, **Aida**, North Shore Music Theatre; **Pirates of Penzance**, Missouri Repertory Theatre; **My Fair Lady**, **HMS Pinafore**, **Little Shop of Horrors**, **Scapin**, **Die Fledermaus**, Arkansas Opera; **A Funny Thing Happened of the Way to the Forum**, Moscow Arts Center; **A Swell Party**, Kennedy Center; **Broadway Under the Stars** in New York. She choreographed the rock 'n roll premiere of **Falco – A Cyber Show** for the Ronacher Theatre in Vienna; staged original works for the Houston Symphony, Minnesota Pops, and Phoenix Symphony; created numbers for ice skating gold medalists Ilia Kulik, Viktor Petrenko, Katrina Gordeeva and two ice dancing teams for the recent 2006 Winter Olympics.

CARL DANIELSEN — *Musical Arrangements*

New York: **Trolls**, Actors Playhouse; **Picon Pie**, DR2; **King Lear**, Hudson Guild. Regional: **Cole!**, San Jose Rep; **Marines Memorial**, LACLO, (Bay Area Theatre Critics Circle award, Dramalogue award); **2 Pianos 4 Hands**, Arizona Theatre Co., Coconut Grove, Seattle Rep; **Homer**, **Mornings at Seven**, Caldwell Theatre; **World Goes 'Round**, TheatreWorks (BATCC award); **The Taming of the Shrew**, **Oh, Kay!**, SF Shakespeare (BATTCC award); **Oh, Coward**, Arizona Theatre Co., **Dybbuk**, **Oedipus Rex**, Denver Theatre Center; **A Dream Play**, Cleveland Playhouse; **Room Service**, Barrington Stage; **Singing in the Rain**, **Crazy for You**, Shenandoah Music Theatre; **A Christmas Carol**, North Shore Music Theatre.

SCOTT EDMISTON — *Director*

Recent: Boston premiere of Christopher Durang's **Miss Witherspoon**, Lyric Stage Company (four 2007 Elliot Norton Awards including Outstanding Production). He has directed at most of Greater Boston's leading theatres including Huntington Theatre, SpeakEasy, Lyric Stage, Nora Theatre, New Repertory Theatre, Trinity Repertory Company, and Gloucester Stage. Among his more than 30 New England credits are **Betrayal** (Elliot Norton Award), **Happy Days**, **Jacques Brel**, **Spring Awakening**, **Dancing at Lughnasa**, **Molly Sweeney** (Elliot Norton Award), and Noel Coward's **Private Lives** and **Hay Fever**. Opera credits: the Boston premiere of **Nixon in China** and **l'Etoile**, Opera Boston. Other awards: 2006 Elliot Norton Award as Outstanding Director for **Five by Tenn** (SpeakEasy), also honored as Outstanding Production; 2007 IRNE Award as Best Director for **Five by Tenn** and **The Women**, also honored as Best Production. He is Director of the Office of the Arts at Brandeis University.

WILL MCGARRAHAN — *Music Director and Pianist*

Will McGarrahan has worked extensively as an actor, singer, and pianist in both Boston (SpeakEasy Stage, Lyric Stage of Boston, Gloucester Stage, Nora Theater, CentaStage) and Seattle (Seattle Repertory Theater, A Contemporary Theater, Seattle Children's Theater, The Cabaret de Paris, The Empty Space, The Bathhouse Theater). Recently he played Cosme McMoon, Florence Foster Jenkin's accompanist, in **Souvenir** at the Lyric. A native of Albany, NY, he has lived in Boston's South End since 2001.

KAREN PERLOW — *Lighting Design*

Lighting designer for the past fourteen years in the Boston area. Credits include: SpeakEasy Stage, Suga Theatre, Lyric Stage, Stoneham Theatre, New Repertory Theatre, Nora Theatre, Shakespeare and Company, Wheelock Family Theatre, Village Theatre Project, and

Underground Railway Theatre. She has been the guest designer at Brandeis University Theatre, Boston College, and Boston Conservatory. She recently returned from the Spoleto Piccolo Festival in S.C. where she recreated her design work on Beau Jest's **Samurai 7.0**. She teaches and designs at MIT, served on the board of Stage Source for 6 years, and won an IRNE in both 2006 and 2003 for best Light Design.

DAVID REMEDIOS — *Sound Designer*

A.R.T.: Thirty-eight productions, including **No Man's Land**, **Oliver Twist**, **Britannicus**, **The Onion Cellar**, **Orpheus X**, **Amerika**, **The Provok'd Wife** (original music), **The Miser**, **Absolution**, **Enrico IV**, **Antigone**, **Nocturne**, **Man and Superman**. He has also toured regionally and internationally for the A.R.T. Other: **Ah, Wilderness!** (CenterStage), **The Scottish Play** (La Jolla Playhouse), **Leap** (Cincinnati Playhouse), **Action Jesus** and **Dressed Up!** (Boston Playwrights Theatre), and designs for Emerson Stage, Boston Theatre Works, 92nd St. Y, Vineyard Playhouse. Dance soundscapes: Concord Academy, Snappy Dance Theater Company, Lorraine Chapman. Awards: 2007 Connecticut Critics Circle Award (**No Exit**, Hartford Stage), 2001 Elliot Norton Award (**Mother Courage and Her Children**, A.R.T.); IRNE Award nominations for A.R.T.'s **Island of Slaves**, **Oly's Prison**, **Oedipus**, **Snow in June**, and **Highway Ulysses**.

KELLI EDWARDS — *Choreographer*

A.R.T.: movement consultant for **The Taming of the Shrew**, **In the Jungle of Cities**, touring production of **The King Stag**. Choreography: **Springtime for Henry**, **The Cherry Orchard**, Huntington Theatre; **The Threepenny Opera**, **Scapin** (IRNE nominations) **Into the Woods**, **Ragtime**, **The Wild Party**, New Repertory Theatre. She has been dancing, choreographing and teaching in the Boston area for thirteen years, has performed in dances by Ruth Birnberg, Nicola Hawkins, Brian Crabtree, Kerrie-Jean Hudson and in her own works produced at Green Street Studios, the Dance Complex, the Peabody House Theatre, and in Portland, ME. She also performs with the group *Dances By Isadora* in repertory that Isadora Duncan choreographed almost one hundred years ago. Her dance film *Baby Dance* was presented at the 2002 Marblehead Festival of the Arts. She is on the Performing Arts faculty at Milton Academy and received her MFA in choreography from Smith College.

CHRIS DE CAMILLIS* — *Production Stage Manager*

A.R.T.: Twenty-six productions including **Oliver Twist**, **Wings of Desire**, **Island of Slaves**, **Romeo and Juliet**, **Three Sisters**, **Desire Under the Elms**, **Dido**, **Queen of Carthage**, **The Provok'd Wife**, **Oedipus**, **A Midsummer Night's Dream**, **Lady with a Lapdog**, **Pericles**, **Uncle Vanya**, **Lysistrata**, **Marat/Sade**, **Johan Padan** and **The Discovery of the Americas**, **Richard II**, **Mother Courage and Her Children**, **Three Farces and a Funeral**, **The Winter's Tale**, **Full Circle**, **Ivanov**, **We Won't Pay!** **We Won't Pay!**, **The Merchant of Venice**, and **The Cripple of Inishmaan**. Off-Broadway: **Pride's Crossing** (Lincoln Center Theater), **The Boys in the Band** (Lucille Lortel Theatre), **Slavs!** (New York Theatre Workshop), **Raised in Captivity** (Vineyard Theatre), and **'Till the Rapture Comes** (W.P.A.) *Oliver Twist* (Theatre for a New Audience) Regional: Berkeley Repertory Theatre, , 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.



GIDEON LESTER — *Acting Artistic Director*

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

University. In 1995 he came to the US on a Fulbright grant and Frank Knox Memorial Scholarship to study dramaturgy at the A.R.T. Institute for Advanced Theatre Training at Harvard. When he graduated from the Institute, Mr. Lester was appointed Resident Dramaturg. He became the A.R.T.'s Associate Artistic Director in 2002 and Interim Artistic Director in 2007. He teaches dramaturgy at the A.R.T./MXAT Institute and playwriting at Harvard.



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.

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