

For Immediate Release February 1, 2010  
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American Repertory Theater  
presents  
Clifford Odets's  
*Paradise Lost*  
directed by Daniel Fish  
February 27 — March 20, 2010  
Loeb Drama Center

"It is my hope that when people see *Paradise Lost* they're going to be glad they're alive. And I hope that after they've seen it, they'll turn to strangers sitting next to them and say 'hello'." — Clifford Odets

**WHAT:** The American Repertory Theater (A.R.T.) presents Clifford Odets's powerful Depression-era drama *Paradise Lost*. Visionary director *Daniel Fish* creates a bold new production that grabs hold of the American dream and asks if our optimism is a force for good or merely a delusion, a means of survival or one of escape.

**WHEN:** February 27 — March 20, 2010.  
Press Opening on March 3, 2010  
See complete schedule at end of release.

**WHERE:** Loeb Drama Center, 64 Brattle Street, Cambridge

**TICKETS:** \$25 - \$75. Student rush \$20. Seniors \$10 off ticket price.  
Group Rates available. Can be purchased phone at 617-547-8300, online at [www.AmericanRepertoryTheater.org](http://www.AmericanRepertoryTheater.org), or in person at the A.R.T. box office.

*Cambridge, Mass.* The American Repertory Theater presents Clifford Odets's drama *Paradise Lost*, directed by **Daniel Fish**, from February 27 to March 20 at the Loeb Drama Center. *Paradise Lost* is the second production of the A.R.T.'s festival **America: Boom, Bust and Baseball** which explores the hopes, disappointments, and triumphs of the past American century from the roaring twenties to the Great Depression, to the Boston Red Sox's stunning 2004 World Series victory. *Paradise Lost* is a poetic, humane and distinctly American drama that examines the impact of money and greed on family business and love. Spring will be baseball season, with the world premiere of *Over*

of *Johnny Baseball*, a new musical about the Red Sox directed by A.R.T. Artistic Director **Diane Paulus** that explores the source of the infamous Curse and the secret to its end by blending fiction, fact, and the mystical power of the game, performing May 14 through June 27.

**ABOUT *Paradise Lost*:**

The American economy is on the edge of catastrophe and futures are at risk. The Gordon family, losing all they have worked for, strive to preserve their trust in each other and in the promise of their nation. Written by one of the greatest twentieth-century playwrights, *Paradise Lost* is a poetic, humane, and distinctly American drama that examines the impact of money and greed on family, business, and love. Odets considered *Paradise Lost* to be the favorite of his plays. First produced by the Group Theatre in 1935, the play voices the suffering, hope, and shattered dreams of a country in the throes of financial crisis. Three-quarters of a century later, Americans are still wrestling the demons of nihilism and idealism, charity and greed, self-interest and compassion.

**RATING:** 12 and up.

**ABOUT THE DIRECTOR:**

Daniel Fish's work has been seen at theaters across the country and abroad. Recent work includes *Tartuffe* at McCarter Theatre/Yale Repertory Theatre; *The Elliott Smith Project* at True Love Productions/Bard Summerscape; and Clifford Odets' *Rocket to the Moon* at Long Wharf Theatre, Bard Summerscape. Off-Broadway credits include the premieres of Charles L. Mee's *True Love* at Zipper Theatre and *Paradise Park* at Signature Theatre; *Ghosts* at Center Stage; and the US premiere of *The Woman Before* by Roland Schimmelpfenning at German Theatre Abroad. He directed the premiere of *Poor Beck* by Joanna Laurens for the Royal Shakespeare Company (Stratford and London); *Hamlet*, *Loot*, *The Importance of Being Earnest* and *The Learned Ladies* at McCarter Theatre; *Twelfth Night* and *The Merry Wives of Windsor* at the Shakespeare Theatre, Washington DC; *The Merchant of Venice*, *Measure for Measure*, and *Cymbeline* for California Shakespeare Theatre. His work has also been seen at Yale Repertory Theatre, The Wilma Theatre, Baltimore Centerstage, Great Lakes Theatre Festival, Court Theatre, The Intiman Theatre, and The Juilliard School. He has worked as Associate Director to Sir Peter Hall and Michael Kahn and has taught at The Yale School of Drama and Princeton University.

**CRITICAL ACCLAIM of the work of DANIEL FISH:**

" . . . masterful direction. Chances of seeing another production of *Rocket to the Moon* this brilliantly realized are, frankly, impossible." — *The Independent*

. . . perhaps the most inventive directorial debut of the year.... using the full vocabulary of theater, they (writer and director) have said something new about love."

— *The New York Times* on Daniel Fish's production of Charles L. Mee's *True Love*.

"Fish is a director who sees things or, should I say, wants his *audience* to see things from a different angle . . . the most adventuresome, provocative and thrilling show of the year."

— *Hartford Courant* on Fish's production of *Tartuffe*.

"You will be startled, surprised, and intimately engrossed in ways which are beyond anticipation." — *Talkin' Broadway* on Fish's production of *Hamlet*. /over

## ABOUT THE PLAYRIGHT:

Clifford Odets was born to Jewish immigrant parents in Philadelphia, in 1906. He was one of the original members of the New York City-based, avant-garde, left-wing ensemble Group Theatre formed in the early 1930s. Now considered the most influential American theater troupe of its time, Group was committed to radical revolutions in theater and focused on pressing social issues of the day. The Group Theatre also shunned celebrity and made their productions true collaborations, following the views espoused in their plays. After joining the American Communist Party in 1934, Odets used a taxi drivers' strike from that year as the inspiration for his first play, *Waiting for Lefty*, produced in 1935. The play, starring future legendary film director Elia Kazan, was a huge success, thrilling its audience to the point of pandemonium. Odets also perfected the Company's ambition to write plays in the authentic language of its working-class characters; his crackling, pitch-perfect dialogue brought an unprecedented level of social realism to the theater. Odets quickly followed the success of *Waiting for Lefty* with what many consider his masterpiece, *Awake and Sing!*. *Paradise Lost* soon followed, as well as *Rocket to the Moon*, *Golden Boy*, *Night Music*, and *Clash by Night*. He also wrote screenplays, including the adaptation of the novel *The Sweet Smell of Success*, a classic investigation into the cutthroat world of fame. Additional stage plays include *Till the Day I Die*, *The Big Knife* and *The Country Girl*. Odets died from cancer in 1963. Odets was the model for the idealistic titular playwright in the Coen brothers' 1991 film *Barton Fink*, and is considered the defining American playwright of the 1930s and revered as one of drama's greatest crusaders for social justice.

**THE ACTING COMPANY** includes A.R.T. Associate Artist **Remo Airaldi** (60 productions at A.R.T.), as Phil Foley; **Hale Appleman** (*Streamers* at Roundabout Theatre and Huntington Theatre; film *Beautiful Ohio*) as Ben; **Karl Bury** (*Brotherhood*, *The Sopranos*, *The Practice*) as Kewpie; **David Chandler** (*Death of a Salesman* and *Lost in Yonkers* on Broadway) as Leo Gordon; A.R.T. Associate Artist **Thomas Derrah** (142 productions at A.R.T.) as Gus Michaels; returning actors **Jonathan Epstein** (*Picasso at the Lapin Agile*, *Merchant of Venice*, *Phedre* at A.R.T.) as Sam Katz, **Merritt Janson** (*Britannicus*, *The Onion Cellar* at A.R.T.; *Twelfth Night* and *Othello* at *Shakespeare and Co.*) as Libby Michaels, (**Adrienne Krstansky** (*Britannicus*, *Ubu Rock* at A.R.T.) as Bertha Katz, and **Michael Rudko** (*Hamlet*, *Hedda Gabler*, *The Seagull* at A.R.T.) as Mr. Pike; **T. Ryder Smith** (*Equus*, *Dead Man's Cell Phone* on Broadway, numerous productions at Richard Foreman's Ontological), as Julie Gordon and Mr. May; **Sally Wingert** (longtime member of The Guthrie Theater) as Clara Gordon; and A.R.T. Institute actors **Therese Plaehn** as Pearl Gordon, **Cameron Oro** as Felix, and **Anthony Gaskins** as Ensemble..

**PRODUCTION ARTISTS** include Scenic Designer **Andrew Lieberman** (Head of Scenic Design at Tisch School for the Performing Arts; designs for theater, opera worldwide), Costume Designer **Kaye Voyce** (*The Bacchae*, Delacorte Theater, *Stop Kiss*, The Public Theater; *Tartuffe*, Court Theatre, Jefferson Award); Lighting Designer **Scott Zielinski** (A.R.T.: *Donnie Darko*, *Oliver Twist*, *Three Sisters*, *Dido*, *Queen of Carthage*, *Black Snow*, *Woyzeck*, *Peter Pan* and *Wendy*. *Topdog/Underdog* (Broadway), and theaters nationwide; Sound Designer **Clive Goodwin** (BBC London, and productions throughout England); and Video Designer **Joshua Thorson** (International Film Festival Rotterdam, Museum of Modern Art, New Museum, MIX, New York; Cinema Texas).

## ABOUT THE A.R.T.:

The AMERICAN REPERTORY THEATER (A.R.T.) is one of the country's most celebrated resident theaters and the winner of numerous awards — including the Tony Award, the Pulitzer Prize, and numerous local Elliot Norton and I.R.N.E. Awards. It was recently named one of the top three theaters in the country by *Time* magazine. Founded by Robert Brustein in 1980, over its twenty-nine-year history the A.R.T. has welcomed major American and international theater artists whose singular visions generate and define the theater's work, presenting a varied repertoire that includes new plays, progressive productions of classical texts, and collaborations between artists from many disciplines. The Company has performed throughout the US, and worldwide in twenty-one cities in sixteen countries on four continents. Last year the organization welcomed its new Artistic Director, Diane Paulus, under whose helm the Company began its 30<sup>th</sup> Season. Under the leadership of Diane Paulus, A.R.T. has developed a new initiative, EXPERIENCE THE A.R.T., which seeks to revolutionize the theater experience through a sustained commitment to empowering the audience. This audience-driven vision has completely transformed the way the company develops, programs, produces, and contextualizes its work. This speaks directly to the A.R.T.'s core mission — “to expand the boundaries of theater.” A.R.T. resources give equal importance to the social aspects of theater and the potential for a full theater experience, including interaction and engagement with its audience before, during, and after the production. The initiative involves producing theater cycles that create a festival atmosphere and allow audiences to experience productions in the context of a larger event. By producing and promoting these cycles as citywide events, A.R.T. seeks to attract larger audiences from the greater Boston area and from the rest of the country and world.

The A.R.T., located at the Loeb Drama Center at 64 Brattle Street, and at its second space, the theater-club OBERON, at 2 Arrow Street, (corner of Arrow Street and Massachusetts Avenue), Harvard Square, Cambridge, is accessible to persons with special needs and to those requiring wheelchair seating or first-floor restrooms. Deaf and hard-of-hearing patrons can also reach the Theater by calling the toll-free N.E. Telephone Relay Center at 1-800-439-2370.

Public transportation and discount parking are available nearby.

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## CALENDAR AND RELATED EVENTS AT A GLANCE

### WHAT:

#### *PARADISE LOST*

by	Clifford Odets
Directed by	Daniel Fish
Set Design by	Andrew Lieberman
Costume Design by	Kaye Voyce
Lighting Design by	Scott Zielinski
Sound Design by	Clive Goodwin
Video Design by	Joshua Thorson

### CAST:

Leo Gordon	David Chandler
Clara Gordon	Sally Wingert
Ben, their son	Hale Appleman
Julie, their younger son	T. Ryder Smith
Pearl, their daughter	Therese Plaehn
Gus Michaels, a family friend	Thomas Derrah
Libby Michaels, his daughter	Merritt Janson
Sam Katz, Leo's partner	Jonathan Epstein
Bertha, his wife	Adrienne Krstansky
Kewpie	Karl Bury
Mr. Pike, the furnace man	Michael Rudko
Mr. May	T. Ryder Smith
Felix	Cameron Oro
Phil Foley	Remo Airaldi
Ensemble	Anthony Gaskins

### PERFORMANCE SCHEDULE:

Sa Feb 27	8:00pm
Su Feb 28	2:00 pm
Tu Mar 2	7:30pm
We Mar 3	7:30pm (PRESS OPENING)
Th Mar 4	7:30pm
Fr Mar 5	8:00pm
Sa Mar 6	2:00pm & 8:00pm
Su Mar 7	2:00pm & 7:30pm
Tu Mar 9	7:30pm
We Mar 10	7:30pm
Th Mar 11	7:30pm
Fr Mar 12	8:00pm
Sa Mar 13	2:00pm & 8:00pm
Su Mar 14	2:00pm & 7:30pm

Tu Mar 16	7:30pm
We Mar 17	7:30pm
Th Mar 18	7:30pm
Fr Mar 19	8:00pm
Sa Mar 20	2:00pm & 8:00pm

**WHERE:** Loeb Drama Center, 64 Brattle Street, Cambridge, MA

**TICKETS:** \$25 - \$75

Tickets may be charged to American Express, Visa or Master Card. Group rates are available.

Box Office Phone and A.R.T. InfoLine: (617) 547-8300, tickets also available online at [www.AmericanRepertoryTheater.org](http://www.AmericanRepertoryTheater.org)

**MEDIA INFORMATION:**

Email Address: [press@amrep.org](mailto:press@amrep.org)

Production photos of *Paradise Lost* will be available on

[www.AmericanRepertoryTheater.org/media-room](http://www.AmericanRepertoryTheater.org/media-room) beginning 3/1/10