



American Repertory Theater
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A.R.T. and OBERON
add one more performance to the run of
pool (no water)
by Mark Ravenhill, directed by Ianthe Demos
produced by One Year Lease Theater Company
October 15 - 18

Cambridge, Mass. — The **American Repertory Theater (A.R.T.)** and **OBERON** are pleased to announce that due to the high ticket demand for the production **pool (no water)**, an additional performance has been added to the limited run schedule. The new schedule is as follows:

Wednesday, 10/15 at 7:30PM; Thursday, 10/16 at 7:30pm; Friday, 10/17 @ 7:30pm; and Saturday, 10/18 at 4:00PM and 7:30PM.

Ticket prices are \$30 for all performances.

A famous artist invites old friends to her new home for a long awaited reunion. But the celebration comes to an abrupt end when the host suffers a horrific accident. An almost unthinkable plan starts to take shape: could her suffering be the group's next work of art? This is an unflinching look at the vulnerability of friendship, the power of resentment, and a deep-seated yearning to create something truly memorable.

"Terrific.... a vividly acted production . . . (the) writing has a hypnotic beauty itself. . . Mr. Ravenhill and the skilled cast bring us wholly inside their skins . . . — *New York Times*

"Utterly engrossing . . ." *TheaterMania*

Ianthe Demos directs a cast that includes One Year Lease Theater Company members **Estelle Bajou, Eric Berryman, Nick Flint, Richard Saudek, and Maja Wampuszyc**. The production features choreography by **Natalie Lomonte**, music by **Estelle Bajou**, set design by **James Hunting**, lighting design by **Mike Riggs**, costume design by **Kenisha Kelly**, and multi-media design by **Scott J. Fetterman**.

Mark Ravenhill is an internationally acclaimed playwright whose first full-length play, *Shopping and F*cking*, opened at the Royal Court Theatre Upstairs in 1996. His more recent works include *Mother Clap's Molly House* (National Theatre, 2001); *Product* (Traverse Theatre, Edinburgh, 2005); *The Cut* (Donmar Warehouse, London, 2006); *Citizenship* (National Theatre, 2006); *pool (no water)* (Lyric Hammersmith, 2006); *Shoot/Get Treasure/Repeat* (Edinburgh Festival, 2007); *Over There* (Royal Court /

Schaubühne, Berlin, 2009); *A Life in Three Acts* co-written and performed with Bette Bourne (Traverse Theatre, Edinburgh / Koninklijke Schouwburg, The Hague / Soho Theatre, London, 2009 and St Ann's Warehouse, New York, 2010); *Nationadapt.* from the Terry Pratchett novel (National Theatre, 2009); *Ten Plagues*, a libretto for a new opera by Conor Mitchell (Royal Court, 2010 / Traverse Theatre 2011); *Ghost Story* (Playhouse: Live, Sky Arts, Riverside Studios 2010); *The Coronation of Poppea*, a new English version libretto co-written with Alex Silverman (OperaUpClose, Kings Head Theatre, 2011). Mark is currently under commission to the RSC and Hampstead Theatre and is writing a new libretto for the Norwegian National Opera. His plays are performed all over the world.

One Year Lease Theater Company (OYL) premieres bold international works of theater in New York City. OYL advocates physically powerful, ensemble-based theater while creating worlds that are raw, poetic and visceral.

The American Repertory Theater (A.R.T.) The A.R.T. at Harvard University is a leading force in the American theater, producing groundbreaking work in Cambridge and beyond. The A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Artistic Director in 2008. Under her leadership, the A.R.T. seeks to expand the boundaries of theater by programming events that immerse audiences in transformative theatrical experiences.

Throughout its history, the A.R.T. has been honored with many distinguished awards, including consecutive Tony Awards for Best Revival of a Musical for **Pippin** (2013) and **The Gershwins' Porgy and Bess** (2012), both of which Paulus directed; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Tony Award for Best Regional Theater; and numerous Elliot Norton and I.R.N.E. Awards.

The A.R.T. collaborates with artists around the world to develop and create work in new ways. It is currently engaged in a number of multi-year projects, including the **Civil War Project**, an initiative that will culminate in the staging of new work in the 2014/15 season. Under Paulus's leadership, the A.R.T.'s club theater, OBERON, has become an incubator for local and emerging artists and has attracted national attention for its innovative programming and business models.

As the professional theater on the campus of Harvard University, the A.R.T. catalyzes discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members, acting as a conduit between its community of artists and the university. A.R.T. artists also teach undergraduate courses in directing, dramatic literature, acting, voice, design, and dramaturgy. The A.R.T. Institute for Advanced Theater Training, which is run in partnership with the Moscow Art Theater School, offers graduate-level training in acting, dramaturgy, and voice.

Dedicated to making great theater accessible, the A.R.T. actively engages more than 5,000 community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.

Through all of these initiatives, the A.R.T. is dedicated to producing world-class performances in which the audience is central to the theatrical experience.

OBERON is located at 2 Arrow Street at the corner of Mass. Ave in Harvard Square, Cambridge.

Tickets available at www.americanreprtorytheater.org

