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Dario Acosta



Stephanie Mitchell

theatrebill

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BACKSTAGE

Behind the scenes in local and national theatre

by Josh B. Wardrop

There's No Business Like Show Business...

...and for those in the Boston area who are already members of the professional theater community or aspiring to become a part of it, the month of March offers a pair of valuable resource events designed to help actors, dancers, designers and skilled technicians land their next big break.

On **March 19**, from 10 a.m.–4 p.m., local non-profit theater service organization StageSource teams with the New England School of Photography to present **Headshot Day**. For \$150 (\$100 for StageSource members), participants receive a 30-minute photo session with a NESOP photographer, as well as a post-shoot 30-minute editing session in which to review and have retouching done to specific photos. At the

end of the sessions, performers will walk away with a CD containing a retouched headshot and 25 color photos that can be printed out and distributed at auditions. The sessions take place at NESOP's studios at 537 Commonwealth Ave., and reservations are required in advance by visiting www.stagesource.org.

One week later, on **March 26**, the **Regional Entertainment Production & Administration Job Fair** returns to Boston, taking place from 11 a.m.–3 p.m. at Midway Studios in the Fort Point Channel neighborhood. This event, sponsored by StageSource and the United States Institute for Theatre Technology/New England, unites employers from the fields of theatre, film, television and dance with skilled professionals in the fields of design, technical production, consulting, management, marketing and administration.



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Performers will also have the chance to meet with producers and employers, drop off resumes and show portfolios.

Admission is free for job seekers and no advance registration is required for the event. Midway Studios is located at 15 Channel Center; for more information on the REPA Job Fair, visit www.stagesource.org.

Cook Tackles *Fat Pig*

One of the most successful comedians ever to come out of the Bay State broadens his range this spring, as stand-up star Dane Cook makes his Broadway acting debut this April in a production of playwright Neil LaBute's *Fat Pig*.



DANE DOES DRAMA: Popular stand-up comedian and Arlington native Dane Cook makes his Broadway debut this April in a production of Neil LaBute's *Fat Pig*.

Cook, a native of Arlington and a superstar in the worlds of live comedy performance, comedy albums and movies (*My Best Friend's Girl*, *Good Luck Chuck*, *Mr. Brooks*), teams with actors Heather Jane Rolff, Josh Hamilton and Julia Stiles in *Pig*, a frank examination of modern society's values regarding inner and outer beauty. Cook plays Carter, the acerbic and shallow best friend of Tom (played by Hamilton), an eligible bachelor who falls for a beautiful, bright and plus-sized woman (Rolff). LaBute is directing the production, which makes its

own debut on Broadway.

Fat Pig begins previews at the Belasco Theatre on April 12, with an official opening set for April 26.



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Director's Note

Photo: Dario Acosta



Welcome to *Death and the Powers: The Robots' Opera*!

Creating a new opera for audiences in the 21st century takes a small village of collaborators. The work of music-theater you are about to witness is the result of almost a decade of development. It has brought together artists from the widest range of disciplines—from theater and film to modern dance and the cutting-edge technology of the MIT Media Lab. All of us have come together around a common goal: to create a total experience for today's audiences that will be relevant, moving and thought-provoking.

By striving to expand the boundaries of opera and to experiment with new stage technologies, we are following in the footsteps of generations of theater creators who have come before us. Every era has sought to put the latest and greatest onto the opera stage—from the most spectacular stage machinery to the interactive multimedia of today. These new technologies expand the ways we can see and hear opera, and they challenge us to re-imagine the genre for our own times.

The story of Simon Powers and his quest to grapple with his legacy is one that will resonate for all of us living in today's technology-saturated world of instant communication and virtual reality. In this opera, the artistic and scientific impulses are united in their search for the unknown. We hope the experience of the performance will invite you to reflect on who we are today, who we may become, and what the future of opera may hold.

Diana Pauls

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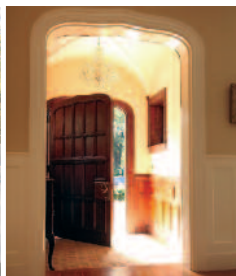
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DEATH AND THE POWERS: THE ROBOTS' OPERA

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TOD MACHOVER

LIBRETTO BY
ROBERT PINSKY

STORY BY
ROBERT PINSKY and RANDY WEINER

DIRECTED BY
DIANE PAULUS

CONDUCTOR
GIL ROSE

PRODUCTION DESIGN BY
ALEX MCDOWELL

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Dolly Lemelson, Ray and Maria Stata, the Powers Circle



is being made possible through a generous
grant from The Andrew W. Mellon Foundation.

Cover photo: Patricia Risley in *Death and the Powers* in Monte Carlo. Photo: Jill Steinberg.

Cast

Simon Powers	JAMES MADDALENA
Evvy	EMILY ALBRINK
Miranda	SARA HEATON
Nicholas	HAL CAZALET
The United Way	DOUGLAS DODSON
The United Nations	DAVID KRAVITZ
The Administration	TOM MCNICHOLS

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<i>Oboe/English Horn</i> —JENNIFER SLOWIK	JOHN MCDONALD
<i>Clarinet/Bass Clarinet</i> —	<i>Keyboard 2 (including electronic triggers</i>
MICHAEL NORSWORTHY	<i>for sound and image)</i> —
<i>French Horn</i> —WHITACRE HILL	LINDA OSBORN-BLASCHKE
<i>Trumpet</i> —TERRY EVERSON	<i>Violin I</i> —CHARLES DIMMICK
<i>Trombone</i> —HANS BOHN	<i>Violin II</i> —ANNIE RABBAT
<i>Tuba</i> —KENNETH AMIS	<i>Viola</i> —JOAN ELLERSICK
<i>Percussion</i> —ROBERT SCHULZ	<i>Cello</i> —NICOLE CARIGLIA
	<i>Bass</i> —ANTHONY D'AMICO
	<i>Manager</i> —SISSIE SIU COHEN

Robot Mechanical Design—BOB HSIUNG

Robotic Control Systems—MICHAEL MILLER

Interaction Design—ELENA JESSOP

Assistant Director—ALLEGRA LIBONATI

Assistant Lighting Designer—REBECCA MAKUS

Production Stage Manager—NANCY HARRINGTON

Stage Managers—JULIE BALDAUFF, CAROLYN BOYD, DANA STREMMING

Technology Development by the Opera of the Future Group, MIT Media Lab

*The A.R.T. wishes to thank its institutional partners,
whose support helps to make the theater's programs possible:*



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Scenes

Prologue

Scene 1	Simon and the System
Scene 2	System Soliloquy
Scene 3	Getting To Know You
Scene 4	Evvy's Touch
Scene 5	Nicholas and the Robots
Scene 6	The World Reacts
Scene 7	Into the System
Scene 8	Miseries, Memory and Miranda
Epilogue	

RUNNING TIME

Ninety minutes with no intermission

In English with English supertitles

A scene-by-scene synopsis of ***Death and the Powers*** is found on pages 17–19 of this program book.

The full libretto is available at <http://powers.media.mit.edu>.

Ongoing information and updates about ***Death and the Powers*** at
<https://operaofthefuture.wordpress.com/>

Inquiries about ***Death and the Powers*** can be addressed to:
powers@media.mit.edu.

U.S. Premiere on March 18, 2011 at the Cutler Majestic Theatre
World Premiere performances at the Opéra de Monte-Carlo in September 2010, under the
High Patronage of H.S.H. Prince Albert II of Monaco, and with the
development and production sponsorship of Association Futurum

This performance uses wireless network technology. All cell phones, pagers,
laptop computers and other electronic devices must be turned off while inside the theater.
For the safety and smooth running of the performance, under no circumstances should
you attempt to connect an electronic device to a wireless network while inside the theater.

SPECIAL THANKS

Much gratitude to the many collaborators and friends who have helped with the progress and
development of ***Death and the Powers*** over the past several years, including Diane
Wondisford (Music-Theater Group); Frank Moss, Mauro Nunez, Melissa Sheehan, Marissa
Wozniak, Taya Leary, Greg Tucker and Lisa Breede (MIT Media Lab); President Susan Hockfield,
Philip Khoury, Leila Kinney, Kathryn Willmore, Jim Morgan, Tena Herlihy, David Chused,
Regina Dugan, Michael McNamara and Beth Raffell (MIT); Laird Nolan (Studio 125); Danny
Haikin (Bowers and Wilkins); Patty Mack; Marc Scorca (Opera America); Brian Dickie, Roger
Weitz, Jerry Tietz (Chicago Opera Theater); Maguy Meccario and Elle Berdy (Consulate General
of Monaco, New York); Zizi Mueller and Steven Lankenau (Boosey & Hawkes); Association
Futurum; Opera Boston. Harman International (Studer) and Duran Audio are proud to be
supporting the MIT Media Lab on the World Premiere of ***Death and the Powers***. Special
thanks to Parsons Audio (Les Arnold), Scorpio Sound, Trantec, NXT and Bowers & Wilkins for
supplementary audio equipment and loudspeaker technology; and to OLPC (One Laptop per
Child) for the donation of numerous computers for Operabot control. Additional thanks to
the Yamaha Corporation and the Yamaha Music & Wellness Institute for the donation of a
Yamaha AvantGrand Piano used in ***Death and the Powers*** rehearsals.

Death and the Powers Production Team

Producer (MIT): Ariane Martins

Associate Producer (MIT): Simone Ovsey

Consulting Producer (MIT): Beth Morrison

Technical Development Manager: Bob Hsiung

Technical Director: Peter Colao (Wooden Kiwi)

Assistant Technical Director: Richard Wood (Wooden Kiwi)

Video & Display Technology: Justin Manor and Sosolimited

Versatube Tech: Wayne Romanowski

Media Content: The Department of the 4th Dimension

Lighting Programmer: Paul Turner

Robot Lead Electrical Engineer: Donald Eng

Automation Systems: Matt Berlin and Jesse Gray

Robot Engineers: Tom Bottiglieri, Kelsey Brigrance, Lauren Cahillane,
Alex Clayton, Karen Hart and Arin Rogers.

Robot and Walls Operators: José R. Pacheco, Martin Martinez Rivera, Val Healy,
Ruwen Liu, Bob Hsiung, Akito van Troyer and Eyal Shahar

Robotics Consultation: Cynthia Breazeal (creative) and Dan Stiehl (engineering)

Operabot Research: Mikey Siegel

Technology Assistants: Cole Houston, Elaina Present and Michelle Wang

Master Electrician: Matthew Burstein

Head Electrician: Victoria Sweetser

Ambisonic Audio Mixing: Charles Holbrow

Audio Assistants: Thom Howe, Luke Plummer

Rehearsal Keyboardists: John McDonald and Linda Osborn-Blaschke

Musical Chandelier, Audio Research: Mike Fabio and Andy Cavatorta

Musical Chandelier, Design Research: Steve Pliam

Ambulatory Robot Research: Wei Dong

Technology Consultation: Noah Feehan

Conceptual Design Realization: Christian Robert de Massy (paintings),
Vlad Bina (3D) and Arjuna Imel (3D)

Robot Animations: Fardad Faridi

Social Media (MIT): June Kinoshita, Jessica Kim, ArtsPromo and Hanoa Productions

Legal Consultation (MIT): Mark Fischer (Duane Morris LLP)

Music Consultation: Linda Golding (The Reservoir)

Video and Photo Documentation & Additional Video Footage:

Paula Aguilera and Jonathan Williams (MIT Media Lab)

Administrative Assistance: Taya Leary (MIT Media Lab)

Wall and Chandelier Fabrication: Mark Marengi (Mystic Scenic)

Production Intern: Samantha Shay

Worldwide Press and Media Representation (MIT):

Kirshbaum Demler & Associates (New York)

Death and the Powers is available through Hendon Music, Inc.,
a Boosey & Hawkes company, sole agent.

Composer Note

by Tod Machover

All big projects start in unusual ways; opera projects more than most. *Death and the Powers* began with a visit to my MIT Media Lab office over 10 years ago by Kawther Al-Abood, who asked whether I'd be interested in working on an innovative opera to be premiered in Monaco. Her bold vision of opera-as-laboratory for new ideas and galvanizing force for new audiences resonated with mine; and her suggestion that we might imagine a Finale in which the Mediterranean itself—viewed from the spectacular perch of the Garnier Opera House in Monte-Carlo—could rise in animated sculptural form convinced me that I'd found an ideal partner for what has been an unusual project.

Although I decided not to choreograph the Mediterranean (even I have my limits of practicality!), the idea of a story told through the melding of morphing objects and sculptural sounds did stick. And combined with my deep and growing interest in the process of aging, of leaving a legacy, and of what can be passed on to loved ones—across generations—and what perhaps cannot, the basis for *Powers* was born.

It took an amazing group of collaborators to develop and create this opera, and one could not have hoped for a more remarkable “dream team”: from the mythically playful story crafted by Robert Pinsky and Randy Weiner; to Robert's incisive, lyrical, potentially indelible poetry; to Diane Paulus' brilliance at bringing human actors and smart machines to vivid life on stage with deepest resonance; to Alex McDowell bringing his film design expertise to the stage for the first time, imagining robots and set as dynamic characters and integrated system; to Karole Armitage making the whole ensemble dance and flow, like—but richer than—drops of water in a vast sea. And on and on through all levels of the production.

It is unlikely that *Death and the Powers* could have been realized anywhere else but at the MIT Media Lab, where big dreams—often involving radical, as-yet-unimagined technologies—are taken seriously, and where open, creative exchange bracingly flourishes. And although I have assembled some remarkable Media Lab teams in the past for unusual projects like *VALIS* (created for the 10th anniversary of the Centre Pompidou), the *Brain Opera*, and *Toy Symphony*, none can surpass the *Powers* team in talent, devotion, technical genius, persistence, creativity and generous collaborative spirit. More than 75 MIT students have worked on *Powers*, of whom I would like to single out Peter Torpey, Ben Bloomberg, Elly Jessop, Mike Miller and Mike Fabio for their truly extraordinary contributions. Together, and under the technical coordination of Bob Hsiung, these students made possible the design and construction of our chorus of Operabots, the scintillating Musical Chandelier, animatedly mysterious walls of The System, Disembodied Performance technologies for translating Simon Powers' off-stage expression into magical presence onstage, ambisonic and wave front audio systems for projecting and pinpointing multiple sound layers, and the unprecedented computational infrastructure for making this all “hum” as one unified system.

And just as complex software provides the connecting tissue for all the technical aspects of the show, I imagined the music as establishing the underlying continuity and dramatic flow for *Death and the Powers*. The musical language is as varied as in anything I have done, covering a range of expression from quizzical, comical robots, to heartfelt human conflict, to spiritual speculation, to technological transcendence. I have attempted to define these contrasting worlds through a mixture of acoustic and electronic sounds (musical, natural, and sometimes un-natural), of jagged rhythms and soaring lyricism, and of spicy harmonies and enveloping textures, all flowing together and moving forward through eight uninterrupted Scenes, bookended by contrasting Prologue and Epilogue.

The opera does evolve rather quickly—we imagined the pacing of a movie, without intermission—and has few traditional “numbers,” although it is packed with melodies short and long, many of which twist and turn and *re*-turn as each character explores his or her possibilities and makes his or her choices.

And although the many artistic and technical layers of *Death and the Powers* can perhaps best be experienced over time and through multiple encounters, we hope that much of the beauty and—well—power of the opera will speak to audiences the very first time as well.

In conclusion, I would like to most sincerely thank our many colleagues and friends in Monaco, without whose support this opera would never have been born. We are extremely grateful for the long-term interest and Haut Patronage of H.S.H. Prince Albert II; for the remarkably generous support and collaboration of the Association Futurum, and in particular of Lars Ericsson, Luigi Girola, Jane and Neil Pappalardo, Mahmoud Al-Abood and Paul-Marie Jacques; and last—but not least—of Kawther Al-Abood, whose belief in the project, intense involvement in the development process, unwavering friendship, and support in every conceivable way have guided us from initial vision to living, breathing opera. I would also like to deeply thank Dolly Lemelson, Ray and Maria Stata, and the Powers Circle (Frank and Kim Moss, Joe and Lucy Chung, Idit Harel Caperton, Bernard Chiu and two anonymous donors), for supporting development and production at the MIT Media Lab for these U.S. premiere performances.

Librettist Note

by Robert Pinsky

Why write about robots? Not necessarily because I am interested in gadgets. And why a man whose body is failing? Not necessarily because I am interested in death.

It is the nature of work, and the human need to make things, that led me to imagine Simon Powers: a bullying, charismatic lover of money and poetry, power and family.

When we strive, in the characteristic human way, to create a business or a garden or a poem or a collection or a piece of music, we want what we make to have life. The made thing, if we succeed, has something resembling a soul: it is capable of action. In English, we say that it is “a work of art” or simply “it works.”

The word “robot,” one reads, comes from a Czech word meaning “one who works,” with connotations of drudgery but also of independent ability. The things we make—if they are all we hope them to be—imitate something of ourselves. A poem, says William Carlos Williams, is “a machine made out of words”: a poem is a robot that performs the work of meaning and emotion. The garden, the business, etc. are robots that perform versions of that same work.

The robots who perform the opera-within-the-opera of *Death and the Powers* are the creatures or descendants or avatars of Simon Powers and his family. In trying to re-create the Powers family and their reality, the robots are in a sense returning the favor of creation...as our works may sometimes do.

Production Designer Note

by Alex McDowell

When Tod first invited me to join the creative team for *Death and the Powers*, the double whammy of opera and the Media Lab—the lure of theatre PLUS science—was irresistible.

That Simon Powers disappears into the System and literally vanishes from the performance space, uniquely requiring the stage set to become the physical and emotional expression of the lead performance as the central motif of the piece, is a most compelling problem that speaks directly to a designed environment's ability to carry narrative and expression.

We conceived the System to be both the metaphor of a living space and an organic entity, each design element created by a scaled series of simple and complex cellular forms that in combination can create a full range of expressive live performance. For example, the Chandelier, which starts as a light and becomes first a metaphor for a bird with three identical wings laced with mathematical form, and then an elegant organ—Simon's head, 'or some other juicy part.' Or the Walls, which develop the metaphor of a library, with each translucent book spine capable of delivering procedural and performance driven visuals and emotionally expressive light.

Essentially the System is the sum of the parts—the skin, the appendages, the head. All are tied together with light—a matrix of single points of light distributed across the robots' surface, the chandelier and in the vertical planes of the set.

For me, this has been an inspired five-year collaboration with Tod, Diane, Robert and the other creators of the opera, and the powerfully complex, poetic and pop-cultural music and text have really driven this abstracted and metaphorical set. This has been a transformative experience, and one of the unique design challenges of my career.

New Technology for Death and the Powers

by Peter Torpey, Elena Jessop and Ben Bloomberg

For *Death and the Powers*, a team of faculty, staff and graduate and undergraduate students at the MIT Media Lab has brought a host of innovative technologies to the stage. From robots to visuals to sound-producing Hyperinstruments like the giant Chandelier, more than 40 computers are required to run the production, all backed by extensive wired and wireless networks. These computers run a broad range of distributed control systems that we developed for the production, in which each component can share information with any other in order to create a synchronized and unified presence of Simon in The System.

The Chorus of Operabots and three large bookshelf periaktai are centrally controlled using software we developed specifically for choreographic robots onstage. This software includes a 3D visualization for monitoring and authoring the animation of robotic movement and lighting. If need be, puppeteers above the stage can assume manual control of any parameters of a robot using a typical video game controller. An absolute position tracking system monitors the location of robots and actors onstage to help the robots navigate, as well as affect sound and visuals.

After Simon Powers enters The System, the singer portraying him, James Maddalena, exits the stage, though he continues to sing and act as if he were onstage. In a technique we've coined Disembodied Performance, gestural and physiological sensors, as well as voice analysis, capture his offstage performance which is then used to generate in real time the visual representation of Simon Powers in the bookshelf displays and other aspects of the production. Mapping software was created that can connect sound, robots and visuals to the singer's performance. A custom graphics environment allows these live performance parameters to generate expressive graphic representations of Simon in The System.

Another method of representing The System's omnipresence is through sound. Over 140 speakers are used to create a unique sonic environment. Two formats of surround sound are used in the production. Wave Field Synthesis uses an array of tiny speakers across the front of the stage to create the impression of a sound emanating from any point in the space. Ambisonics is used to move sound all around the audience. Software and plug-ins for common audio packages were engineered to allow the hundreds of streams of audio to be processed in real time.

All of this technology—although complex—is mostly meant to work invisibly “behind the scenes,” helping to draw audiences into the unusual, mysterious world of Simon and The System.

AN EVENING WITH ROBERT PINSKY



Photo: Vernon Doucette/Boston University

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Synopsis

Prologue

Darkness. Robots roll, lurch and glide on-stage as a group and then disassemble into separate units. Four robots emerge from the pack and begin to speak. In their dialogue, each robot tries to understand the meaning of the word “death,” a strange concept they encounter in a drama left behind by their human creators. At the end of the prologue, still puzzled by the idea of death, the robots proceed to follow the human creators’ command to perform the ritual drama. The robot leader announces: “Now it is time we started.”

Memory Download

Each robot now begins a complete transformation into its human character. There is a download of information including fragments of personality and memories. One by one, the human characters emerge from the robots, ready to enact the drama:

Simon Powers—a billionaire entrepreneur obsessed with his death. Mid-60s. Mad, eccentric, charismatic, virile, successful. Has a devilish side to him, mischievous.

Miranda—Simon’s daughter. Late teens. The daughter of a previous marriage. Special, prescient. Antigone, Cordelia.

Nicholas—Simon’s protégé. Grad student age: 20s. When a child, rescued by Simon from ward for severely disabled children. Now moves like an agile machine.

Evvy—Simon’s third wife, her first marriage. 30s. Glamorous, sexy, but wary.

Scene 1: Simon and The System

In the home of Simon Powers, the final preparations are being made for Simon’s total immersion into The System. This technology will allow him to control the physical environment after his death, meaning that he will be able to forever be in touch with his loved ones, manipulate his businesses and propagate his legacy. Simon is ex-

cited, giddy, like a child. Miranda is afraid. Evvy is trying to be practical, trying to stay calm, indulgent of her husband’s behavior in spite of her own anxieties. Nicholas is serious, sweating, focused on his work, his eye on the clock. As the time approaches for Simon to enter The System, they all chant: “The matter is mortal, The System lives on.” Simon quotes poetry by William Butler Yeats (“Once out of nature”) and May Swenson (“Body my house my horse my hound, What will I do when you are fallen”), and then gleefully declares that The System will allow him to be more immortal than mere poets. Simon finally enters The System, saying to the others: “See you later!” Evvy wonders “What now?”, and they are plunged into darkness.

Scene 2: System Soliloquy

Simon gradually transmogrifies into The System. The physical environment subtly takes on many of Simon’s characteristics, moving and vibrating as if he were alive. Simon’s voice is heard in short phrases and fragments (“Remember. No matter the matter—I did that.”) that capture the essence of his life’s memories, feelings and experiences. By the end of this scene, there is no trace left of Simon’s human body. His voice is heard asserting over and over: “I am the same.”

Scene 3: Getting to Know You

Time has passed. The System is humming—in quiet mode—resting. Miranda and Nicholas are in the room, as the walls continue to stir mysteriously, enticingly. It becomes an animated environment, expressive of Simon’s physical presence. Nicholas assures Miranda that it truly is Simon in The System. Nicholas displays his own mechanical arm and explains to Miranda that the new technology is “Like my left arm that is mine, not me.” Nicholas and Miranda can hear Simon’s voice, and they discover that Simon has the ability to interact with them. Simon announces that although he is now

in The System, he still has all his previous powers: "And I have billions of bucks. And I can still sign checks."

Scene 4: Evvy's Touch

It is the middle of the night. Evvy enters in a daze, as in a dream, sleepwalking. Simon now inhabits The Chandelier, which vibrates with delicate music. They share a memory. Evvy asks, "Simon, do you remember the first time we danced?" and vivid sensory details of the experience come flooding back to them both. Simon assures Evvy that his appetite for life is endless and that he will always desire more, as Evvy strokes the Chandelier and conjures new sounds to envelope Simon's voice. She calls out to Simon, "Touch me," as Simon's voice in The Chandelier endlessly repeats "More." From a memory of love in the past comes a renewal of erotic passion, melding Evvy's physicality with Simon's new form.

Scene 5: Nicholas and the Robots

Nicholas is in his lab, inhabited by the robots he has been building as part of The System. The robots start moving to the music emanating from the walls, then come to life and start dancing with Nicholas. Miranda is archiving and exploring The System, and is also reflecting on life outside the family compound and The System: "How are we linked to all the rest of the earth?" Nicholas tells Miranda the story of how Simon came and rescued him from a children's ward when he was a young boy and gave him a new life. Nicholas swears he will repay the favor: "Now I'll help him live in The System. Without a body, post-organic like me."

Scene 6: The World Reacts

A new, stranger atmosphere: Miranda, Nicholas and Evvy are apparently accustomed to it. Evvy is now wearing headphones, swaying a little as if to music, nodding and tilting her head as though channeling Simon's presence. A delegation

from the outside world—composed of The United Way, The United Nations and The Administration—arrives and wishes to speak with Simon. The whole world has been plunged into a state of war and famine ever since Simon entered The System. When Miranda brings in the delegation, they implore: "What is the meaning of your behavior? We demand an answer!" Simon refuses to answer them and instead quotes a passage of German poetry ("O Röschen rot!...Man lies in deepest need. Man lies in deepest pain. Yes, I would rather be in Heaven"). This only further confuses the delegates. After Nicholas reads a strange report from one of Simon's newspapers ("Group of Young Men Beat Nurse to Death"), the delegation is finally sent away. Left alone, Miranda reflects on her own feelings of isolation now that her father has entered The System: "I miss having a father like any other person."

Scene 7: Into The System

Everything—the walls, The Chandelier, the robots—is working together. Simon seems to be everywhere, inhabiting them all, omnipotent. Evvy finally removes the headphones and tells Nicholas and Miranda that she has been channeling Simon: "I've been listening to Simon. It's like when we fell in love....You can jump. You can fall forever, and do it again." Now it is Evvy and Nicholas who are transformed, as they too are absorbed into The System. Only Miranda is left to face the outside world.

Scene 8: Miseries, Memory, and Miranda

Miranda is surrounded by a parade of the world's Miseries: the victims of famine, torture, crime and disease. In the wake of the Miseries, the figure of Simon, in some version or simulacrum of his human body, emerges from the shadows. Miranda and Simon have a final confrontation, in which Simon explains why he chose to live in The System: "Now there's no help but evolving, out of the meat and into The System. It isn't

synopsis (continued)

the many and the few—it’s yourself, it’s you!” He beckons to Miranda: “Come into the world of light.” Miranda is unsure whether she should follow Simon into The System. She has lingering doubts: “The body of this death is who I am, it is my mind.... Who will I be? And what will I see when my body is gone?” Simon enters back into The System. Miranda hesitates. She turns towards the audience, repeating a soaring high note as sound swirls around her: “Who? What? When? How? Light. Death. Alone. Alive. Live.” Light grows to a blinding level. Music emanates in all directions from Miranda’s voice, filling the space and extending well beyond.

Epilogue

The System dematerializes into a Matrix of Light. The robots reform into a regular grid and begin to light. The robots discuss the drama they have enacted, but they are left with unanswered questions about the meaning of death. The robot leader assures the others: “Questions are excellent.” The chorus of robots concludes: “Now is the time for the ordained ritual to come to rest.” After a few flickers and pulsations of sound and shadow, all gently fades away.

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Cast



EMILY ALBRINK

Evvy

Hailed by the *New York Times* as “delightful and vocally strong and versatile,” Emily Albrink is a soprano whose young career already sports collabora-

tions with artists such as James Levine, Robert Spano, Jake Heggie and Dawn Upshaw. She begins the season with her Kentucky Opera debut as Adina in *L’Elisir d’Amore*, returns to the Baltimore Symphony Orchestra as Pamina in *Die Zauberflöte*, conducted by Marin Alsop, and makes her Alice Tully Hall debut singing *Knoxville: Summer of 1915* with the Philharmonic Orchestra of the Americas. Albrink is a 2010 alumna of the Doming-Cafritz Young Artist Program at the Washington National Opera where performances included Frasquita in *Carmen*, Echo in *Ariadne auf Naxos*, and both Barbarina and Susanna in *Le Nozze di Figaro*. Noted past performances include Nuria in *Ainadamar* with the Orchestra of St. Luke’s at Carnegie Hall, soprano soloist in Brahms’ *Requiem* in Beijing and Shanghai, China, and Despina in *Così fan Tutte*, conducted by Levine.



HAL CAZALET

Nicholas

Tenor Hal Cazalet trained at the Guildhall School of Music, London and Juilliard Opera Centre, where he won the Shoshanna Foundation

Award. Roles in world premiere operas include Nicholas in *Death and the Powers* at the Monte Carlo Opera, Gerard in Philip Glass’ *Les Enfants Terribles* (BAM Opera House) and Charles in *The Music Programme* (Royal Opera House 2). In concert, he made his Lincoln Center debut performing Tristan Keuris’ *L’Infinito* and has performed with the New York Festival of Song at Weill Hall at Carnegie Hall and at London’s Wigmore Hall. He also performed at the Kennedy Center as Mr. Angel in *The Impresario* with the NSO under Christopher Hogwood. Other credits include Cascada in *The Merry Widow* (English National Opera) and Albert in *Albert Herring* (Glyndebourne Touring Opera). Future engagements include the role of Prunier in *La Rondine* for Opera Holland Park and Richard Dauntless in *Ruddigore* (Opera North).



DOUGLAS DODSON

The United Way

Douglas Dodson, an “unusually sparkling countertenor” (*Kansas City Star*), is originally from Spearfish, South Dakota.

A performer of early as well as modern music, Dodson has been featured as a soloist in concert and chamber works by Adès, Bernstein and Britten, as well as the concert repertoire of baroque composers including Bach, Buxtehude, Carissimi, Handel, Pergolesi, Telemann and Vivaldi. His operatic credits include roles in well-known pieces by Handel (*Giulio Cesare* and *Semele*) and Purcell (*Dido and Aeneas*), as well as more obscure works by Monteverdi (*Il ritorno d’Ulisse in patria*), Purcell (fully staged productions of his semi-operas *Dioclesian* and *The Fairy Queen*) and Johann Georg Conradi (the second modern production of his 1691 singspiel *Die schöne und getreue Ariadne*). Recent performances include the 1731 version of Handel’s *Rinaldo* with Opera Vivente in Baltimore, Maryland.



SARA HEATON

Miranda

Sara Heaton had her professional debut as Despina in *Così fan tutte* (Boston Baroque Orchestra).

With Opera Boston, she gave “a lovely vocal performance” as the “sexy” and “alluring” gypsy Esmeralda in *The Bartered Bride*. She was recently seen as a Woodsprite in *Rusalka* (Boston Lyric Opera) and as Adele in *Die Fledermaus* (Opera Providence). In the competition circuit, she has been a regional finalist in the Metropolitan Opera competition, a finalist in the Giulio Gari Competition, and a semi-finalist in the Competizione dell’opera in Germany. She is also a recipient of the Richard F. Gold Career Grant from the Shoshana Foundation. This summer she will join the Santa Fe Opera Apprentice Singer Program.



DAVID KRAVITZ

The United Nations
Baritone David Kravitz has been widely praised for the “power, character” and “resonance and fluency” of his singing (*Boston Globe*; *Opera*

News), his “brilliantly natural” acting and “perfect comic timing” (*Boston Globe*; *St. Louis Post-Dispatch*), his “eloquent” and “superb” diction (*Boston Phoenix*; *Boston Herald*), and his “drop-dead musicianship” (*Boston Globe*) on both the operatic and the concert stages. In the 2010–11 season, Mr. Kravitz sings the Businessman in *Intermezzo* for his debut at New York City Opera, and appears as the United Nations Delegate in the world premiere of Tod Machover’s ***Death and the Powers*** at Opéra de Monte-Carlo, with subsequent performances of the work that season at Chicago Opera Theater and in Boston in a production by the American Repertory Theater. He also returns to Opera Boston as the Provost Marshall and Gold Merchant in Hindemith’s rarely performed *Cardillac*, sings Handel’s *Messiah* for his debut with the Baltimore Symphony Orchestra, covers Matthias Goerne in Britten’s *War Requiem* led by Seiji Ozawa and appears as Nick Shadow in *The Rake’s Progress* with Emmanuel Music. He closes the season as Taddeo in *L’italiana in Algeri* with Boston Midsummer Opera.



JAMES MADDALENA

Simon
James Maddalena first gained international recognition for the title role of John Adams’ *Nixon in China*, a role he reprised for his

Metropolitan Opera debut last month. Since then, he has appeared with many of the world’s leading opera companies and orchestras including San Francisco Opera, Santa Fe Opera, Frankfurt Opera, Glyndebourne, the Chicago Symphony, Los Angeles Philharmonic, Boston Symphony Orchestra and the London Symphony Orchestra. He is a frequent collaborator with director Peter Sellars in Mozart operas and works by Haydn, Handel and Adams. Known for his work in contemporary music, he has premiered works of John Harbison (*Four Psalms*, Chicago Symphony), Stewart Wallace

(*Harvey Milk*, Houston Grand Opera; *Bonesetter’s Daughter*, San Francisco Opera), Paul Moravec (*The Letter*, Santa Fe Opera), Louis Spratlan (*Life Is A Dream*, Santa Fe Opera), Elliot Goldenthal (*Fire Water Paper*, Pacific Symphony) and Mark Adamo (*Little Women*, Houston Grand Opera). James Maddalena has recorded for Decca/London, BMG, Classical Catalyst, Nonesuch, Teldec, Sony Classical, Harmonia Mundi and EMI. He is on the Grammy Award-winning recording of *Nixon In China* (Nonesuch) and the Emmy Award-winning PBS telecast, now on DVD.



TOM MCNICHOLS

The Administration
Described by the *New York Times* as an “oceanic bass,” Tom McNichols continues to garner praise for work ranging from internationally acclaimed

premieres to standard concert repertoire. Since 2004, his voice has been heard on five continents in live performance, radio broadcasts and eight studio recordings in work ranging from the narration of *How the Grinch Stole Christmas* with the Boston Pops to world premieres of new operatic work. Following the Monte Carlo premier of ***Death and the Powers***, in which Musical America praised him for a “powerful sonorous bass,” McNichols joined the Opera Orchestra of NY for *La Navarraise* at Carnegie Hall. Prior 2010 engagements include: Inquisitor Felletti in *Il Caso Mortara* (world premiere—Francisco Calluffo), “Bonze” in *Madame Butterfly* and as the bass soloist in the North American premiere of Donizetti’s *Requiem*, all with DiCapo Opera. An appearance as a grand semi-finalist in the Metropolitan Opera National Council Auditions in 2008 led McNichols to resign his tenure with the acclaimed ensemble Cantus, a full time position he held since 2004. During his tenure, he was heard live in 35 states, Africa and Canada including performances at Lincoln Center, The Kennedy Center and the Library of Congress as well as collaborations with The Saint Paul Chamber Orchestra, The Minnesota Orchestra and The Boston Pops.

Creative Team

TOD MACHOVER

Composer

Tod Machover has been called "America's Most Wired Composer" by the *Los Angeles Times* and is celebrated for creating music that breaks traditional artistic and cultural boundaries. He is Professor of Music & Media and Director of the Opera of the Future Group at the MIT Media Lab, and is also Visiting Professor of Composition at the Royal Academy of Music in London. He studied with Elliott Carter at The Juilliard School, and was the first Director of Musical Research at Pierre Boulez's IRCAM Institute in Paris. Machover's music has been commissioned and performed by many of the world's most important performers and ensembles, and has received numerous international prizes and awards, including the Chevalier des Arts et Lettres from the French Culture Ministry and the 2010 Arts Prize from the World Technology Network (co-sponsored by Time Inc. and CNN). Machover is also acclaimed for inventing new technologies for music, such as his Hyperinstruments that augment musical expression for everyone, from virtuosi like Yo-Yo Ma and Prince to players of Guitar Hero, which grew out of his Lab. Machover is particularly noted for his radically inventive operas, which include *VALIS* (1987), "a mind-expanding journey" (amazon.com) based on a novel by Philip K. Dick, the *Brain Opera* (1996/7) which has just celebrated its 10th year of permanent installation at Vienna's Haus der Musik, and *Skellig* (2008), based on the best-seller by David Almond, which premiered in 2008 at the Sage Gateshead (UK) to rave reviews. Since launching *Death and the Powers* in fall 2010, Machover has also premiered *Spheres and Splinters* at the Aldeburgh Music's Faster Than Sound series in England. He is currently completing a new piece for the Kronos Quartet based on the life and work of Noam Chomsky, which will premiere in April at MIT'S FAST Arts Festival.

ROBERT PINSKY

Librettist

Robert Pinsky's *Selected Poems* will appear in April. His acclaimed translation *The Inferno of Dante* was a Book-of-the-Month-Club Editor's Choice. His awards include the *Los Angeles Times* Book Prize, the William Carlos Williams Award, Italy's *Premio Capri* and the Harold Washington Award from the City of Chicago. Pinsky was born and raised on the New Jersey shore, in the

historic town of Long Branch. He has appeared onstage reading his poems with musicians of many different kinds, including Rakalam Bob Moses, Josh Ritter, Bruce Springsteen and the Takács String Quartet. While serving an unprecedented three terms as United States Poet Laureate, Pinsky founded the Favorite Poem Project, including the remarkable videos that can be seen at www.favoritepoem.org. He teaches in the MFA program at Boston University and is poetry editor of the online magazine *Slate*. He is the only member of the American Academy of Arts and Letters to have appeared on both "The Colbert Report" and "The Simpsons."

RANDY WEINER

Writer

Randy Weiner is a playwright and theater producer. His writing credits include *Archbishop Supreme Tartuffe*, *Caligula*, both with Alfred Preisser, Classical Theater of Harlem; *Swimming with Watermelons*, Music-Theatre Group and Vineyard Theatre; *Best of Both Worlds*, Music-Theatre Group, Women's Project and A.R.T.; *Turandot: Rumble for the Ring*, Bay Street Theatre; *Stairway to Hell*, BASE Entertainment; *The Donkey Show*, *The Karaoke Show*, *Frankenweiner* and many others with Project 400 Theater Group. Recent projects include *The Most Interesting Show in the World*, sponsored by Heineken, currently touring 16 cities around the U.S., and *Purgatorio*, a Halloween extravaganza presented by CBS Radio in Times Square.

DIANE PAULUS

Director

Diane Paulus is a director of theater and opera. Her most recent theater credits include The Public Theater's revival of *Hair* on Broadway (2009 Tony Award winner for Best Revival of a Musical, nominated for eight Tony Awards including Best Director, as well as winner of a Drama Desk Award, Outer Critics Circle Award and Drama League Award for Best Revival of a Musical) and London's West End. She is the creator and director of *The Donkey Show*, a disco adaptation of *A Midsummer Night's Dream*, which ran for six years off-Broadway, and toured internationally. Other recent work includes *Il Mondo Della Luna* at the Hayden Planetarium; *Kiss Me, Kate* at Glimmerglass Opera; and *Lost Highway*, an ENO co-production with the Young Vic. She is the Artistic Director of American Repertory Theater in Boston where recent work includes a revival of

The Donkey Show, *Best of Both Worlds*, and the new musicals *Johnny Baseball* and *Prometheus Bound*. Upcoming projects include a production of *Porgy and Bess*, which will open the A.R.T.'s 2011/12 season.

GIL ROSE

Conductor

Gil Rose is recognized as an important conductor helping to shape the future of classical music. Critics all over the world have praised his dynamic performances and many recordings. In 1996, he founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording music of the 20th and 21st centuries. Since 2003, he has served as Music Director and Conductor of Opera Boston, a dynamic opera company in residence at Boston's historic Cutler Majestic Theatre, as well as Artistic Director of Opera Unlimited, a contemporary opera festival. As a guest conductor, he has worked with the Netherlands Radio Symphony, the Warsaw Philharmonic, the Cleveland Chamber Society, and at Tanglewood. Rose is the recipient of several awards, including the Columbia University Ditson Conductor Award and an ASCAP Concert Music award, and has been nominated for three Grammy Awards.

ALEX MCDOWELL

Production Designer

Alex McDowell is one of the most innovative and influential designers working in narrative media, with the impact of his ideas extending far beyond his background in cinema. McDowell advocates an immersive design process that acknowledges the key world-building role of design in storytelling. McDowell trained as a painter in London in the '70s, then opened a graphic design firm where he built his reputation designing album covers for seminal groups in the London punk scene. He moved into production design for music videos and commercials, settled in Los Angeles in the mid-'80s, and moved into film in 1990. Since then he has designed in cinema for directors as diverse as Steven Spielberg, Terry Gilliam, Tim Burton and David Fincher. With many awards for his film design work, McDowell was named Royal Designer for Industry by the UK's most prestigious design society, the Royal Society of Arts, in 2006. He currently serves as adjunct professor at the Interactive Media Department/School of Cinematic Arts, USC, and is Visiting Artist at MIT Media Lab, where he has been working for

several years with Tod Machover's Opera of the Future Lab to develop design and visual content for *Death and the Powers*.

KAROLE ARMITAGE

Choreographer

Karole Armitage, Artistic Director of the Armitage Gone! Dance Company based in New York, is renowned for pushing the boundaries to create contemporary works that blend dance, music and art. Armitage has choreographed for major dance companies throughout Europe and the U.S. and has directed opera for leading European houses. She was director of the Florence Ballet (1996–2000), the Venice Biennale of Contemporary Dance (2001) and was resident choreographer for the Ballet de Lorraine (2000–2005). She is known for her collaborations with important contemporary artists, such as Jeff Koons, Brice Marden, filmmaker James Ivory and pop icons Madonna and Michael Jackson. Armitage received a Tony nomination for her Broadway choreography of *Hair* (2009) after making her Broadway debut with *Passing Strange* (2008), also filmed by Spike Lee. She received the French honor *Commandeur dans L'ordre des Arts et des Lettres*. She danced with Balanchine's Geneva Ballet (1973–1975) and the Merce Cunningham Dance Company (1976–1981).

DAVID C. WOOLARD

Costume Designer

Award-winning costume designer whose credits extend from Broadway to avant-garde theater. His Broadway credits include *West Side Story* directed by Arthur Laurents, *Dividing the Estate*, *The Farnsworth Invention* by Aaron Sorkin, *Old Acquaintances*, *700 Sundays* with Billy Crystal, *The Rocky Horror Show* (2001 Tony Award nomination, Hewes Award), *The Who's Tommy* (1993 Tony and Olivier Award nominations), *Damn Yankees* and *A Few Good Men*. He has also designed at Santa Fe Opera (*A Dream Play*), New York City Opera (*Don Giovanni*) and San Francisco Opera (*Così fan Tutti*). He has designed for almost every major theater company in America including *The Donkey Show* at A.R.T and recently won a second Hewes Award for *The Orphan Home Cycle* at Signature Theatre in New York. Currently he is designing Oregon Shakespeare Festival's *King Henry Part 2*.

DONALD HOLDER

Lighting Designer

Don Holder is celebrated for his innovative lighting design in projects and productions

ranging from opera to experimental theater to Broadway. Based in New York, he is on the faculty of the California Institute of the Arts (Valencia, California) where he is Head of Lighting Design. His opera credits include *Grendel* (L.A. Opera and Lincoln Center Festival, NY), *The Magic Flute* (NYC Metropolitan Opera), *Salome* (Kirov Opera), *Moby Dick* (world premiere: Dallas Opera) and *The End of The Affair* (Houston Grand Opera). A selection of his acclaimed Broadway productions includes *South Pacific* (2008 Tony Award, Henry Hewes Award); *Spider-Man: Turn Off The Dark* (Fall 2010); *Promises, Promises*; *Come Fly Away*; *Oleanna*; *The Lion King* (Tony, Drama Desk, Outer Critics Circle awards); *Ragtime*, *Movin' Out*, *Les Liasons Dangereuses*, *Gem of The Ocean*, *A Streetcar Named Desire*, *Juan Darien* (all Tony nominated); *Cyrano de Bergerac*; *Radio Golf*; *The Little Dog Laughed*; *Thoroughly Modern Millie*; and *The Boy From Oz*. Holder has also designed at resident theaters across the United States. He is a graduate of the Yale School of Drama.

CHRIS FULL

Sound Designer

Chris Full has worked on many West End musicals and productions across Europe such as *City of Angels*, *Five Guys Named Moe*, *Les Misérables*, *Cats* and *Chess*; West End and touring productions of *Mamma Mia!*, *We Will Rock You*, *Return to the Forbidden Planet*, *She Loves Me*, *Fame*, *Voyeurz*, *Copacabana*, *Song and Dance*, *Grease*, *Oliver!*, *Fosse* and *Soul Train*. He has also worked on many arena events and has won awards for live television broadcasts. In the West End, Full has designed, amongst other shows, *Ragtime* (award-nominated), *The Gondoliers*, *Nixon's Nixon*, *Grand Hotel*, *Sweeney Todd* (acclaimed on Broadway) and *Joseph and his Amazing Technicolour Dreamcoat*. Recently, he designed the *Evita* UK tour and the latest West End production of *Guys and Dolls* for which he was nominated for an Olivier Award. He is currently working on *Walking with Dinosaurs* and *The Sonics Space Ship* at Tate London.

PETER TORPEY

Visual and Software Designer

Peter Torpey is a doctoral candidate and research assistant in the Opera of the Future group at the MIT Media Lab. Drawing from his background in film and video, theater, computer science and music, Torpey's research interests include creating interactive systems for expressive media, arts and performance.

MATT CHECKOWSKI

Media Designer

Matt Checkowski is a filmmaker and designer. His work has been widely seen and highly acclaimed, including the dream sequences for Steven Spielberg's *Minority Report*, the branding of the inaugural launch of ESPN "Monday Night Football," a documentary on the making of the Rock Band video game, and his feature film directorial debut for Summit Entertainment, *Lies & Alibis*, starring Steve Coogan and Rebecca Romijn, with Selma Blair, James Brolin, Sam Elliott, John Leguizamo, James Marsden, Debi Mazar and Henry Rollins. As the founder and creative director of The Department of the 4th Dimension, Checkowski and his multidisciplinary team develop content that connects dynamic brands with digital audiences.

BEN BLOOMBERG

Sound Technology

Ben Bloomberg is an undergraduate computer science major at MIT who specializes in advanced surround sound and spatialization systems for live entertainment. He has been captivated by audio and live sound since the age of 9 and has had the incredible opportunity to work all over the world during his three years at MIT.

BOB HSIUNG

Technical Development Manager

Bob Hsiung's unconventional career path started out with his designing miniature robots for industrial inspection applications. He later moved to Taiwan where he worked as a freelance writer and graphic designer before leading a team to design interactive multimedia educational products for children. Prior to joining the *Death and the Powers* team, Hsiung was living and working in the remote mountains of Lesotho as the technical lead for an organization building HIV/MDRTB clinics.

MICHAEL MILLER

Robotic Control Systems

Michael Miller is a recent MIT graduate exploring the convergence of music composition, sound and computer science. Alongside recent commissions for film scores, he is also a software engineer commercially developing next-generation equipment for audio professionals.

ELENA JESSOP

Interaction Designer

Elena Jessop is a doctoral student in the Opera

of the Future research group at the MIT Media Lab, where she is currently researching new technologies for performance capture and expressive gestural interaction. She did her undergraduate studies at Amherst College, where she was a double major in Computer Science and Theater & Dance, and has experience with a wide range of performing arts including stage and costume design, choreography and choral conducting.

ANDREW EGGERT

Associate Director

Andrew Eggert is a freelance stage director with extensive experience in opera. He recently directed *Mosè in Egitto* and *La Tragédie de Carmen* at Chicago Opera Theater after eight seasons with the company as assistant director. Eggert has worked as staff director of the Young American Artists Program at Glimmerglass Opera, stage director of Apprentice Scenes at Santa Fe Opera, Wolf Trap Opera, and associate director of Diane Paulus' productions of *Il mondo della luna* with Gotham Chamber Opera and *Die Zauberflöte* at Canadian Opera Company. He has guest directed operas at the Chicago College of Performing Arts, Princeton University, and the Yale Baroque Opera Project. His new production of *Mourning Becomes Electra* was selected as a winner of Opera America's 2009 Director-Designer Showcase. Eggert is a graduate of Yale College, where he studied English with an emphasis on dramatic literature, and is completing a Ph.D. in the Music Department of Columbia University in New York.

ALLEGRA LIBONATI

Assistant Director

Allegra Libonati is the Artistic Associate at the American Repertory Theater. She is Associate Director for *Prometheus Bound*, Resident Director of *The Donkey Show* and initiator of the A.R.T. Instigators. She has assistant directed for Diane Paulus: *The Donkey Show*, *Best Of Both Worlds* and the Tony Award-winning revival of *Hair*. At Harvard University she curates The Chairs Revue, a festival of theater in Harvard Yard. For OBERON, she directed/wrote *Once In Hell*—a ten-course dinner through Dante's *Inferno*. She directs outdoor Shakespeare at the Summer Theater of New Canaan, including *Twelfth Night*, *Taming of the Shrew* and *H4*, an original adaptation of *Henry IV* (parts 1 and 2). Other directing credits include *The Island*, *Romeo and Juliet*, *Life's a*

Dream, *The Just Assassins*, *Accidental Death of an Anarchist* and *The Illusion*. She holds an M.F.A. in directing from Carnegie Mellon University, she studied Commedia Dell'Arte at the Accademia Dell'Arte and is a graduate of NYU, Tisch School of the Arts.

JULIE BALDAUFF

Stage Manager

Broadway: *Hair*, *The Wedding Singer*, *I Am My Own Wife*, *King Lear*, *Henry IV parts 1 & 2*, *The Play What I Wrote*, *The Full Monty*, *Fool Moon*, *The Little Foxes*, *The Rehearsal*, *Summer and Smoke*, *Getting Away with Murder*. Off-Broadway: *You Never Can Tell* (Roundabout), *Prides Crossing* (LCT), *Arms and the Man* (Roundabout), *Hapgood* (LCT), *Cather County* (Playwright's Horizon). Regional: *I Am My Own Wife* (European and U.S. tour), *The Children of Herakles* (European tour), *Fool Moon* (Kennedy Center) and six seasons and over 20 productions at The Old Globe Theatre in San Diego.

CAROLYN BOYD

Stage Manager

Carolyn Boyd rejoins *Death and the Powers* from the world premiere production in Monaco this past fall. Previous A.R.T. credits include Punchdrunk's *Sleep No More* and *Let Me Down Easy* with Anna Deavere Smith. Regional: Huntington Theatre Company, Boston Ballet, Williamstown Theatre Festival, Lincoln Center Theater, Hangar Theatre and Boston Midsummer Opera. She is currently the Production Stage Manager of Punchdrunk's *Sleep No More* in New York City. Alumna of Boston University School of Theatre.

DANA STREMMING

Stage Manager

Now in her third season with Chicago Opera Theater, Dana Stremming is thrilled to be a part of the American premiere of *Death and the Powers*. Previously, she has worked at The San Francisco Opera, Opera Omaha, The Santa Fe Opera, as well as in various musical theater productions in both stage management and properties. Stremming is a 2007 graduate of the University of Illinois Urbana-Champaign and is a member of the American Guild of Musical Artists. She would like to thank all involved in *Death and the Powers*, especially Jerry Tietz and Bradley Vernatter for the opportunity. She would also like to send love and thanks to her ever-supportive parents and boyfriend, Nickolas.

About the A.R.T.

Diane Paulus, *Artistic Director*

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 regional Elliot Norton and I.R.N.E. Awards. In 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 regional theaters in the country by *Time* magazine.

Founded by Robert Brustein in 1980, the A.R.T. during its 30-year history has welcomed many major American and international theater artists, presenting a diverse repertoire that includes new American plays, bold reinterpretations of classical texts and provocative new music theater productions. The A.R.T. has performed throughout the U.S. and worldwide in 21 cities in 16 countries on four continents. It has presented more than 200 productions, over half of which were premieres of new plays, translations and adaptations.

The A.R.T. is also a training ground for young artists. The Theater's artistic staff teaches undergraduate classes in acting, directing, dramatic literature, dramaturgy, design and playwriting at Harvard University, and in 1987 the A.R.T. founded the Institute for Advanced Theater Training at Harvard University in conjunction with the Moscow Art Theater School. The Institute provides world-class graduate level training in acting, dramaturgy and voice.

In 2009, the A.R.T. welcomed its new Artistic Director, Diane Paulus. Armed with the A.R.T.'s mission to expand the boundaries of theater, Paulus and her team have engaged thousands of new theatergoers at performances of *Sleep No More*, *The Donkey Show*, *Gatz*, *Best of Both Worlds*, *Johnny Baseball* and *Cabaret* as well as festivals like Emerging America. Critics and audiences have embraced the immersive environments that have become hallmarks of A.R.T. productions. The Theater has broadened its focus to include the audience's total experience, providing them with a sense of ownership in the theatrical event. The A.R.T.'s new club theater OBERON, which Paulus calls a "second stage for the 21st century," is an example of one initiative that has not only become an incubator for local artists but also has attracted national attention as a groundbreaking model for programming. Through all of its work, the A.R.T. is committed to building a community of artists, technicians, educators, staff and audience, all of whom are integral to the A.R.T.'s core mission of expanding the boundaries of theater.

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The Institute for Advanced Theater Training at Harvard was established in 1987 by the American Repertory Theater (A.R.T.) as a training ground for the professional American theater. Its programs are fully integrated with the activities of the A.R.T. In the summer of 1998, the Institute commenced a historic joint program with the Moscow Art Theater (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. 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, dramaturgy, or voice pedagogy, 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 Theater and an M.F.A. Degree from the faculty of the Moscow Art Theater School.

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

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The MIT Media Lab applies an unorthodox research approach to envision the impact of emerging digital technologies on everyday life—technologies that promise to fundamentally transform our most basic notions of human capabilities. Unconstrained by traditional disciplines, Lab designers, engineers, artists, and scientists work atelier-style in some 25 research groups, conducting more than 300 projects that range from neuroengineering, to how children learn, to developing the city car of the future, to music, mind and health. Lab researchers foster a unique culture of learning by doing, developing technologies that empower people of all ages, from all walks of life, in all societies, to design and invent new possibilities for themselves and their communities. Further information at <http://www.media.mit.edu>.

About Chicago Opera Theater

chicagooperatheater Founded in 1974 by Alan Stone, Chicago Opera Theater (COT) has carved a significant place for itself in the operatic life of Chicago and has reached an audience of hundreds of thousands through its mainstage performances, community engagement, education programs in Chicago Public Schools, as well as its renowned Young Artist Program. Since Brian Dickie's appointment as General Director in 1999, COT has evolved as an opera company that is young, fresh, and critically acclaimed. Chicago Opera Theater's 2011 Spring Festival Season opens at the Harris Theater on April 2 and runs through May 8, 2011. The Season includes the Midwest premiere of Tod Machover's *Death and The Powers*; Marc-Antoine Charpentier's *Medea*; and the double bill song cycle "He/She" which features Janáček's *The Diary of One Who Disappeared* and Schumann's *Frauenliebe und Leben* (*A Woman's Love and Life*). For tickets or more information go to ChicagoOperaTheater.org or call 312.704.8414.

About the MIT Fast Arts Festival



FAST is a three-month-long festival of art, science, and technology honoring MIT's 150th birthday and the Institute's revolutionary work at the intersections of art, science, and technology. The festival kicked off Feb. 3–5 with a celebration of some of MIT's great artistic visionaries and culminates in a fantastic illuminated, interconnected campus on May 7. In between, there is a stimulating mix of performances, discussions, demos and the unclassifiable. Further information and full schedule at <http://arts.mit.edu/fast/>.

About the Boston Modern Orchestra Project



The Boston Modern Orchestra Project (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and devoted to new music recordings. Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than 80 performances, over 70 world premieres (including 30 commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and 32 commercial recordings, including 12 CDs from BMOP/sound.

About Music-Theatre Group



Death and the Powers was fostered in the early stages of collaboration and development by new works generator, Music-Theatre Group (Diane Wondisford, producing director).

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For generous support of preparation and development for the Boston and Chicago performances of ***Death and the Powers***, the MIT Media Lab would like to acknowledge generous gifts from Dolly Lemelson, Ray and Maria Stata, and the Powers Circle (Frank and Kim Moss, Joe and Lucy Chung, Idit Harel Caperton, Bernard Chiu and two anonymous donors).

Early conception and development phases of ***Death and the Powers***, under the aegis of Music-Theatre Group (Diane Wondisford, Producing Director), were funded, in part, by grants from the National Endowment for the Arts, Opera America's The Opera Fund and the Rockefeller Foundation's Multi-Arts Production (MAP) Fund.

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STORIES BY HEART

May 2

At the Loeb Drama Center

Armed with only an armchair and some yellowed pages, Tony Award winner John Lithgow tells you not the story of his life, but the STORIES of his life.

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At the Loeb Drama Center

Soulful, transcendent, laugh-out-loud funny, Amy Brenneman ("Private Practice," "Judging Amy") returns to her roots in an exuberant theater piece.

WHAT IS OBERON?

- The A.R.T.'s second stage for the 21st century
- A Harvard Square hotspot, located at the corner of Arrow St. and Mass Ave.
- An incubator for the creation of new works
- A haven for local artists, more than 100 of whom have performed at OBERON since its inception

Learn more at cluboberon.com

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- LOEB STAGE 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.
- OBERON Discount parking is available at the Harvard University lot at 1033 Mass. Ave. (entrance on Ellery Street.) For more information, visit the website at: cluboberon.com/directions.html

CURTAIN TIMES

@ LOEB DRAMA CENTER

Evenings 7:30 p.m.

Saturday/Sunday matinees 2:00 p.m.

@ OBERON

Performances generally begin at 7:30 p.m., though times do vary. Late shows occur on some evenings. Check cluboberon.com for details on specific performances.

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Box office opens one hour before curtain.

EXCHANGES

- Subscribers and members can change to any other performance free of charge, subject to availability.
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PHOTO: Gretjen Helene.

GUIDE to LOCAL THEATER

March/April 2011

DOWNTOWN/THEATRE DISTRICT

ANTONY & CLEOPATRA, Actors' Shakespeare Project, Modern Theatre at Suffolk University, 525 Washington St., 617-557-6537. **Apr 27–May 22.** Empires collide in Shakespeare's tragic romance, in which Cleopatra becomes trapped in a cage of celebrity and Antony makes mistakes from which he cannot recover, featuring Elliot Norton Award-winner Paula Plum as the infamous queen.

BLUE MAN GROUP, Charles Playhouse, 74 Warrenton St., 617-931-2787 or 617-426-6912. **Ongoing.** This giddily subversive off-Broadway hit serves up outrageous and inventive theatre where three muted, blue-painted performers spoof both contemporary art and modern technology. Wry commentary and bemusing antics are matched only by the ingenious ways in which music and sound are created. The show has recently been updated with new performance pieces and music.

CAR TALK: THE MUSICAL, Modern Theatre at Suffolk University, 525 Washington St., 617-557-6537. **Mar 31–Apr 3.** Ray and Tom Magliozzi—the legendary “Click and Clack”—are fixtures on NPR with their how-to show “Car Talk.” Now, the radio program becomes a musical, written and directed by Wes Savick.

FRAGMENTS, Elevator Repair Service, Paramount Theatre, 559 Washington St., 617-824-8000. **Mar 23–Apr 3.** With his characteristic theatrical alchemy, Peter Brook stages a quintet of works by preeminent playwright Samuel Beckett—*Rough for Theatre I*, *Rockaby*, *Act Without Words II*, *Neither* and *Come and Go*.

THE GRAND INQUISITOR, Paramount Black Box, 559 Washington St., 617-824-8000. **Mar 23–Apr 3.** Dramatizing the famous passage from Dostoyevsky's *The Brothers Karamazov* that imagines Jesus returning during the Spanish Inquisition, director Peter Brook's minimalist staging of the Inquisitor's monologue is no less than a naked inquisition of our age, our complicity and our answers to his questions.

GREASE, Citi Performing Arts Center, The Wang Theatre, 270 Tremont St., 866-348-9738. **Apr 27–May 1.** Starring Eddie Mekka (“Laverne & Shirley”)’s Carmine “The Big Ragù” Ragusa) as DJ Vince Fontaine, this fan-favorite musical tells the story of teenagers in love during the soda shop culture of the 1950s. Enjoy such classic numbers as “Greased Lightnin’,” “Summer Nights,” “Hopelessly Devoted to You” and “You’re the One That I Want.”

HAIR, The Colonial Theatre, 106 Boylston St., 617-931-2787. **Mar 22–Apr 10.** This 2009 Tony Award-winning production for Best Musical Revival is an exuberant musical about a group of



THE MANE EVENT: The Diane Paulus-helmed revival of the classic counterculture musical *Hair* comes to the Colonial Theatre March 22–April 10.

young Americans searching for peace and love in a turbulent time. Diane Paulus' production features dozens of unforgettable songs, including “Aquarius,” “Let the Sun Shine In,” “Good Morning, Starshine” and “Easy To Be Hard.”

MARY POPPINS, Boston Opera House, 539 Washington St., 617-931-2787. **Through Mar 20.** Featuring the irresistible story and unforgettable songs from one of the most popular Disney films of all time—plus brand-new breathtaking dance numbers and spectacular stage-craft—this hit Broadway show about a magical English nanny has been called “a perfect piece of musical theater” by the *New York Post*.

THE MERCHANT OF VENICE, Theatre for a New Audience, Cutler Majestic Theatre at Emerson College, 219 Tremont St., 800-233-3123. **Mar 29–Apr 10.** Fresh from hugely successful runs at the Royal Shakespeare Company in England and in New York comes the Boston premiere of this production of Shakespeare's tragicomedy, starring Oscar-winner F. Murray Abraham as Shylock.

THE SELECT (THE SUN ALSO RISES), Elevator Repair Service, Paramount Theatre, 559 Washington St., 617-824-8000. **Mar 15–20.** In spare and tightly written prose, Hemingway's novel comes to life on a stage littered with liquor bottles and cafe chairs, telling the story of a group of weary, aimless and frequently inebriated American expatriates on a search for identity, diversion and redemption. The characters travel from France to Spain, landing in the streets of Pamplona, where bullfighting is king and the fiesta is always in full swing.

SHEAR MADNESS, Charles Playhouse Stage II, 74 Warrenton St., 617-426-5225. **Ongoing.** This hilarious Boston-set who-

dunit, where the clues change every night and the laughs come fast and funny, is a worldwide phenomenon filled with up-to-the-minute spontaneous humor and quicksilver improvisation where the audience becomes part of the action and gets to solve the crime.

LOCAL/REGIONAL THEATRE

ALADDIN AND THE WONDERFUL LAMP, Wheelock Family Theatre, 200 The Riverway, 617-879-2300. **Apr 15–May 15**. Adventure awaits the downtrodden Aladdin. When he's tricked by a mysterious magician into stealing an old lamp from a dark and hidden cave, Aladdin discovers a magnificent genie, powerful enough to grant his every wish. Aladdin must overcome false friends, enchanted dreams and the lure of sorcery to win the heart of his beloved Princess Badroulbadour.

AUNT DAN AND LEMON, Whistler in the Dark, Factory Theatre, The Piano Factory, 791 Tremont St., 800-838-3006. **Apr 27–May 21**. Step inside Lenora's London flat: she has a tale to tell. It's a tale from her childhood, when she spent her summer evenings listening to her parents' glamorous and cosmopolitan friend Danielle weave stories about her her escapades and adventures. A quiet and withdrawn child, Lemon escapes into the often seedy world of Aunt Dan's stories, often without fully understanding them.

BEAR PATROL, Vaquero Playground, Boston Playwrights' Theatre, Walcott Theatre, 949 Commonwealth Ave., 866-811-4111. **Mar 3–19**. Huggy Bear wants to be the first post-apocalyptic rock star. Unfortunately that "apocalypse" part is a bit of a hurdle. Watch and dance on down the road with her as Monkey Bear supplies the beats, Emphysema Bear bleats and Huggy Bear tweets her way to rock legend status in this Boston-set, pop-culture mash-up adaptation of *The Wizard of Oz*.

BLACKADDER II: LIVE, Theatre on Fire, Charlestown Working Theater, 442 Bunker Hill St., 866-811-4111. **Apr 8–23**. The classic British TV comedy comes to the stage in this first-ever U.S. production. All six hilarious and outrageous episodes of the second season are presented in repertory format in tribute to the 25th anniversary of this iconic series that helped launch the careers of Rowan Atkinson, Stephen Fry, Miranda Richardson and Hugh Laurie.

BOOK OF DAYS, Bad Habit Productions, Durrell Theatre, Cambridge Family YMCA, 820 Massachusetts Ave., Cambridge, 857-225-2836. **Mar 31–Apr 10**. When the owner of the local cheese plant dies mysteriously in a hunting accident, his bookkeeper, Ruth, suspects foul play and launches a one-woman search for justice in Lanford Wilson's tale of murder and ambition.

THE BOOK OF GRACE, Company One, Plaza Theatre, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **Apr 15–May 7**. Pulitzer Prize-winning playwright Suzan-Lori Parks (*Topdog/Underdog*) draws a family portrait shattered by issues of rage, revenge, power and betrayal. When a young man returns home to South Texas to confront his father, everyday life erupts into a battle for personal survival.

BREAKING THE CODE, Catalyst Collaborate @MIT, Central Square Theater, 450 Massachusetts Ave., Cambridge, 866-811-4111. **Apr 7–May 8**. Hugh Whitmore's elegant and deeply moving play about British mathematician Alan Turing reveals connections between his cracking of the Nazi's un-

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guide to local theater (continued)

breakable Enigma code and his refusal to live a cloistered life.

BROKE-OLGY, Lyric Stage Company, 140 Clarendon St., 617-585-5678. **Mar 25–Apr 23** Nathan Louis Jackson's stirring portrait of an inner-city African-American family's defining moments captures the building tension between two brothers as their conflicting interests churn into a surprising outcome.

CRIMES OF THE HEART, Divine Stage Works, Hope Central Church, Capen Hall, 85 Seaverns Ave, Jamaica Plain, 800-838-3006. **Mar 18–26** At the core of this Pulitzer Prize-winning tragi-comedy by Beth Henley are the Magrath sisters—Meg, Babe and Lenny—who reunite at Granddaddy's home in Hazlehurst, Mississippi after Babe shoots her husband. Past resentments bubble to the surface as they're forced to deal with assorted relatives and past relationships while coping with the latest incident that has disrupted their lives.

DOLLHOUSE, New Repertory Theatre, Charles Mosesian Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **Through Mar 20** Set in suburban Connecticut, this contemporary adaptation of Ibsen's *A Doll's House* by Theresa Rebeck follows Nora, whose "happy home" is compromised when a man from her past unexpectedly resurfaces and threatens to reveal her secret. She then must decide between her idyllic world and a life she can truly claim as her own.

THE DONKEY SHOW, American Repertory Theater, Oberon, 2 Arrow St., Cambridge, 617-547-8300. **Ongoing**. Bringing the ultimate disco experience to Boston, this crazy circus of mirror balls, feathered divas, roller skaters and hustle queens tells the story of *A Midsummer Night's Dream* through great '70s anthems you know by heart.

EDUCATING RITA, Huntington Theatre Company, Boston University Theatre, 264 Huntington Ave., 617-266-0800. **Mar 11–Apr 10** With a newly discovered passion for English literature, Rita—a young, brash hairdresser—enrolls in the local university and meets her tutor, Frank, a middle-aged poet and professor. Her fresh, unschooled reactions to the classics cause him to question his own understanding of his work and himself in this warm and witty tale of self-discovery by Willy Russell (*Shirley Valentine*, *Blood Brothers*).

EURYDICE, Independent Drama Society, Plaza Black Box Theatre, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **Apr 22–30** Lose yourself to the depths of the underworld in Pulitzer Prize- and Tony Award-nominated author Sarah Ruhl's tale of memory, loss and love. Visit a magical and haunting world in this modern adaptation of the ancient Greek love story of Orpheus and Eurydice that blurs the line between dream and reality.

FRINGE WARS, Company One, Plaza Theatre, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **Apr 26** Small local theatre companies go head-to-head in a competition to prove they are the best of the best. With one common theme uniting the evening, these companies choose their own writer and actors and present a play that premieres right before your eyes. Judges from the Boston theatre scene and the audience decide upon a winner from the evening's competition, who'll continue on to the finals in July.

THE GLORIOUS ONES, The F.U.D.G.E. Theatre Company, Black Box Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **Apr 29–May 7** This musical by Lynn Ahrens and Stephen Flaherty (*Ragtime*, *Once on This*

guide to local theater (continued)

Island) tells the story of a roving troupe of actors as they chase their dream of theatrical immortality from the streets of 17th-century Italy all the way to the present day.

THE GREAT HEATHERSBY HEIST, 11:11 Theatre Company, Factory Theatre, The Piano Factory, 791 Tremont St., 866-811-4111. **Apr 8-16**. The Heathersby House, a beautiful art museum in the heart of Boston, is unfortunately famous for one thing: 12 years ago, thieves made off with \$20 million in paintings. Now three down-on-their-luck friends see opportunity where others see only empty frames. If someone else could steal paintings, why couldn't a trio of bumbling idiots, too? In this world premiere comedy, everyone comes for the art, but they stay for the heist.

HEDWIG AND THE ANGRY INCH, Tortoise and Finch Productions, Turtle Lane Playhouse, 283 Melrose St., Newton, 866-811-4111. **Apr 1-9**. This cult-classic musical tells the story of a transsexual rock star and her hard-rock reflections on the dichotomy of humankind and the origin of love.

HOUSE OF YES, Counter-Productions Theatre Company, Factory Theatre, The Piano Factory, 791 Tremont St., 866-811-4111. **Mar 3-20**. As a hurricane approaches, Marty brings his fiancée, Lesly, home to his family's Washington, D.C. estate to meet his unstable, Jacqueline Kennedy-obsessed sister and overprotective mother and brother. As the storm rages outside, shocking family secrets are unleashed in Wendy MacLeod's searing drama.

THE LAST FIVE YEARS, New Repertory Theatre, Black Box Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **Mar 27-Apr 17**. In this award-winning musical by Jason Robert Brown, audiences are taken on an intimate journey witnessing both the birth and unraveling of a young couple's five-year relationship. Join Cathy and Jamie as they share their emotional stories through celebrated songs like "Still Hurting," "The Next Ten Minutes" and "Shiksa Goddess."

LIVING IN EXILE, Actors' Shakespeare Project, The Storefront on Elm, 255 Elm St., Davis Square, Somerville, 866-811-4111. **Mar 9-20**. This stunning retelling of the *Iliad* by local playwright Jon Lipsky draws parallels between the years spent by Greek soldiers on the beachheads of Asia Minor and the years spent by American soldiers on the beachheads of Vietnam, in the mountains of Afghanistan and in the deserts of Iraq.

THE MONSTER TALES, Mill 6 Collaborative, Factory Theatre, The Piano Factory, 791 Tremont St., 800-838-3006. **Apr 30-May 21**. In this lovely and fantastical fable, a young woman discovers her singular humanity when a monster appears from under her bed one night. The Woman and the Monster tell each other a series of original tales where children grow in gardens, maestros can make music with only their hands and where grief and love are the two most powerful emotions.

MY WONDERFUL DAY, Zeitgeist Stage Company, Plaza Theatre, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **Mar 4-26**. Winnie, off from school for the day, sits unnoticed in a corner while her pregnant housekeeper mother busies herself cleaning the house of her minor television celebrity employer. When her mother's water breaks and Winnie is left in the house alone with the celebrity, his mistress, his wife and his best friend, she finds a wealth of source material for a shocking school essay.

9 CIRCLES, Public Theatre, Plaza Theatre, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **Mar 17-Apr 9**. A



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psychological thriller based on actual events, this East Coast premiere by Bill Cain tells the story of a young marine on trial for his life. Daniel Reeves is arrested for a crime allegedly committed in Iraq. Desperate to remain a soldier, he is forced to navigate a labyrinth of commanding officers, public defenders, lawyers, preachers and army psychiatrists.

PROMETHEUS BOUND, American Repertory Theater, Oberon, 2 Arrow St., Cambridge, 617-547-8300. **Through Mar 25.** Written by Tony and Grammy Award-winning lyricist and playwright Steven Sater (*Spring Awakening*) with music composed by Grammy Award-winning System of a Down lead singer Serj Tankian, this new musical is inspired by Aeschylus' ancient Greek tragedy about the suffering of Western civilization's first prisoner of conscience.

PUSSY ON THE HOUSE, Gold Dust Orphans, Theater Machine, 1254 Boylston St., 800-838-3006. **Through March 20.** The Orphans revive their spoof of Tennessee Williams' *Cat on a Hot Tin Roof* with the original cast, bringing the story of tragic ex-T.V. star Brick Pollup, his gorgeous yet frustrated wife, Maggie the Cat, and Big Mamma Pollup, owner of the richest polyester plantation this side of Shanghai, back to the stage, with bigger costumes, glossier sets and some exciting new twists.

REASONS TO BE PRETTY, SpeakEasy Stage Company, Roberts Studio Theatre, Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-933-8600. **Mar 4–Apr 2.** This incendiary drama from Neil LaBute (*Fat Pig*, *The Shape of Things*) asks, "How much is 'pretty' worth?" Sparked by one man's offhand remark about his girlfriend's appearance, the play navigates the crumbling relationships of four young friends as they come to terms with their unfulfilling lives and question the American obsession with physical beauty.

RENT, The Footlight Club, Eliot Hall, 7A Eliot St., Jamaica Plain, 617-524-3200. **Apr 1–16.** Jonathan Larson's musical phenomenon tells the tale of a struggling group of friends living in a run-down building in New York City.

THE RIMERS OF ELDRITCH, Stoneham Theatre, 395 Main St., Stoneham, 781-279-2200. **Mar 24–Apr 10.** In this drama by Lanford Wilson, Nelly Windrod is on trial for murder, accused of shooting the local vagrant as he attacked a teenage girl. As the neighbors and families of the former mining town of Eldritch grapple with the sudden upheaval of their lives, long-buried secrets are revealed and the truth is unearthed layer upon layer.

SONS OF THE PROPHET, Huntington Theatre Company, Wimberly Theatre, Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-933-8600. **Apr 1–May 1.** When a prank gone wrong in the small town of Nazareth, Pa. leads to the death of their father, Joseph and Charles Douaihy struggle with their health, their livelihoods and their sanity as a series of unfortunate events spiral into operatic miseries.

SOUL FIGHT, Boston Actors Theater, Boston Playwrights' Theatre, Odyssey Theatre, 949 Commonwealth Ave., 866-811-4111. **Mar 25–Apr 3.** When tragedy strikes Christopher Patrick O'Connor, a kind but conflicted parole review officer, he decides to take his own life. But what follows is hardly the purgatory his Catholic upbringing taught him to believe. Christopher finds himself locked in a surreal world where every moment of his life is up for review as God and the Devil attempt to determine where his soul belongs.

THE SOUND OF MUSIC, Riverside Theatre Works, 45 Fairmount Ave., Hyde Park, 617-361-5269. **Mar 11–20.** In this Rodgers & Hammerstein classic, a governess for seven children marries their widowed naval Captain father, only to discover, upon returning from their honeymoon, that Austria has been invaded by the Nazis. The family's narrow escape over the mountains to Switzerland on the eve of World War II provides one of the most thrilling and inspirational finales ever presented in the theatre.

THE SPITTING IMAGE, Happy Medium Theatre, Factory Theatre, The Piano Factory, 791 Tremont St., 617-548-6240. **Mar 24–Apr 2.** This modern story of metamorphosis—inspired by both the Pygmalion and Orpheus myths—involves a painter and his model, who embark on a journey of self-discovery through the reflection of art by accessing the dark secrets hidden in her portrait.

SPRING FESTIVAL, Apollinaire Theatre Company, Chelsea Theatre Works, 189 Winnisimmet St., Chelsea, 617-887-2336. **Mar 25–May 1.** This festival presents four acclaimed international plays: *Arabian Night* by German playwright Roland Schimmelpfennig, *The Ugly One* by German playwright Marius von Mayenburg, *Enjoy* by Japanese playwright Toshiki Okada and *East of Berlin* by Canadian playwright Hannah Moscovitch.

TI-JEAN & HIS BROTHERS, Underground Railway Theater and Boston Playwrights' Theatre, Central Square Theater, 450 Massachusetts Ave., Cambridge, 866-811-4111. **Through Mar 13.** Derek Walcott's powerful folk parable—a celebration of Haitian art, music and spirit—portrays a Caribbean family in crisis: three brothers are pulled into a dangerous game with the Devil in a fanciful, dark and ultimately hopeful story of battling despair through fierce humor and love.

THE UNDERPANTS, Flat Earth Theatre, Arlington Center for the Arts, Gibbs Center, 41 Foster St., Arlington, 617-752-2787. **Apr 1–9.** Steve Martin's adaptation of a 1910 German farce by Sternheim follows the fate of Louise Maske after the startling day when her underpants fall off in public, taking a wry look at propriety, notoriety and 15 minutes of fame.

VOICES FROM THE MOUNTAIN, Revels Repertory Company, Charles Mosesian Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-972-8300 x31. **Apr 9.** This musical explores the life and work of Medford, Mass. native Olive Dame Campbell, one of America's first "songcatchers," who collected songs from people in remote areas that had been cut off from modern influences. Join her in her travels through Appalachia in 1907.

WALKING THE VOLCANO, Boston Playwrights' Theatre and the Boston Center for American Performance, Walcott Theatre, 949 Commonwealth Ave., 866-811-4111. **Apr 14–May 1.** This series of short vignettes by Jon Lipsky explores intense love relationships, ranging from a meeting in an airplane bathroom over the Pacific to a tryst in a seedy room in Saigon during the Tet Offensive.

THE WHO'S TOMMY, The Boston Conservatory Theater, 31 Hemenway St., 617-912-9222. **Apr 8–10.** After witnessing his father's murder, Tommy is traumatized into catatonia. As an adolescent, he discovers a natural knack for pinball, and breaking through his wall of silence, becomes an international pinball superstar in this musical based on The Who's classic rock opera.

DANCE

BELLA FIGURA, Boston Ballet, Boston Opera House, 539 Washington St., 617-695-6955. **Apr 28–May 8**. This repertory program features an extraordinary collection of works by three of the world's most exciting contemporary choreographers: the U.S. premiere of William Forsythe's *The Second Detail*, Helen Pickett's *Part I, II and III* and the title work by Jiří Kylián.

ELO EXPERIENCE, Boston Ballet, Boston Opera House, 539 Washington St., 617-695-6955. **Mar 24–Apr 3**. This full-evening tribute to Boston Ballet's Finnish-born Resident Choreographer Jorma Elo features his acclaimed works *Brake the Eyes* and *Plan to B*.

A MIDSUMMER NIGHT'S DREAM, Boston Ballet, Boston Opera House, 539 Washington St., 617-695-6955. **Apr 7–17**. George Balanchine's inventive telling of Shakespeare's play is a masterful combination of storytelling and choreography danced to the exquisite sounds of Mendelssohn. The ballet tells a story of love, illusion and the adventures of two pairs of mortal lovers and the king and queen of the fairies.

SPRING WORKS, The Boston Conservatory Theater at Midway Studios, 15 Channel Center St., 617-912-9222. **Apr 21–23**. Original choreography by dancers of the Dance Division and excerpts from a work by José Limón are presented.

OPERA


AGRIPPINA, Boston Lyric Opera, Citi Performing Arts Center, The Shubert Theatre, 265 Tremont St., 866-348-9738. **Mar 11–22**. Agrippina wants her rotten son to be the Emperor of Rome. What's a mother to do? She promises anything to everyone standing in her way, as well as her husband, current Emperor Claudius. Handel's music soars in his fresh, musical invention.

DEATH AND THE POWERS: THE ROBOTS' OPERA, American Repertory Theater, Cutler Majestic Theatre at Emerson College, 219 Tremont St., 800-233-3123. **Mar 18–25**. When eccentric patriarch Simon Powers downloads himself into The System, his entire house comes to life around his family and friends. A groundbreaking new production, this show featuring a score by acclaimed composer Tod Machover and a libretto by former poet laureate Robert Pinsky explores what we leave behind for the world and our loved ones, using specially designed technology and an expressively animated stage, including a chorus of robots and a musical chandelier.

A MIDSUMMER NIGHT'S DREAM, Boston Lyric Opera, Citi Performing Arts Center, The Shubert Theatre, 265 Tremont St., 866-348-9738. **Apr 29–May 10**. Ah, the thrill of the chase. Over hill, over dale, girdling the Earth in forty minutes—when the words are mostly Shakespeare, even the libretto sings. Benjamin Britten gives us a stageful of sprites and mortals in a touching and very funny dreamscape. Or is it a nightmare? Depends on how you feel about unrequited love—and donkeys.

THE MIKADO (OR THE TOWN OF TITIPU), The Boston Conservatory Theater, 31 Hemenway St., 617-912-9222. **Mar 31–Apr 3**. This satirical comic opera by Gilbert & Sullivan involves romantic and political entanglements in Japan surrounding a love triangle between Nanki-Poo, Yum-Yum and Ko-Ko.

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ALL STAR SANDWICH BAR, 1245 Cambridge St., 617-868-3065. With a tagline boasting the restaurant's reputation of being "wrap-free since 2006," All Star Sandwich Bar serves up some of the best hot and cold sandwiches around. Try one of its signature creations like the Atomic Meatloaf Melt-down or the Veggie Cubano. Mon–Thu 11 a.m.–9 p.m., Fri & Sat 'til 10 p.m., Sun 'til 8 p.m.

THE ASGARD IRISH PUB & RESTAURANT, 350 Massachusetts Ave., 617-577-9100. The Asgard was designed in Ireland, with local artists putting the finishing touches on a truly one-of-a-kind bar. Communal tables and a variety of cool, comfortable places to sit—along with an extensive menu, a large craft beer selection, outdoor patio, live music, trivia nights, DJs and no cover charge—make the Asgard a perfect spot for a pint and a meal. Mon–Wed 11 a.m.–1 a.m., Thu & Fri 'til 2 a.m., Sat 10 a.m.–2 a.m., Sun 'til 1 a.m. www.classicirish.com.

BONDIR, 279A Broadway, 617-661-0009. This cozy, farmhouse-style restaurant showcases the pastoral and marine bounty of New England and offers a finely curated selection of American and European wines and beers. Following a simple philosophy of quality and care, Chef Jason Bond uses vegetables picked the same day, fish hours out of the ocean and pasture-raised meats on his daily-changing menu. D Wed–Mon 5–10 p.m.

BORDER CAFE, 32 Church St., 617-864-6100. Sizzling fajitas, overstuffed quesadillas and giant margaritas are the highlights at this Tex-Mex hotspot in Harvard Square. Other specialties include Cajun and Creole dishes, all served in a bustling, lively and fun atmosphere. L, D, C, LS.

CAFE OF INDIA, 52A Brattle St., Harvard Square, 617-661-0683. Dine in casual comfort on a menu including a variety of meat, seafood and vegetarian dishes, including nightly specials highlighting recipes from all the regions of India. Enjoy a brunch buffet on weekends, an ever-changing lunch buffet during the week and a full bar featuring exotic cocktails, Indian beers and a select wine list seven days a week. L & D daily 11–10 a.m.–11 p.m.

CAMBRIDGE, 1, 27 Church St., Harvard Square, 617-576-1111; 1381 Boylston St., Boston, 617-437-1111. City dwellers looking for refined, sophisticated pizzas can find comfort in Cambridge, 1. Its Best of Boston award-winning, thin crust,



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SWEET DREAMS: Enjoy a wide array of dessert offerings—including the Chocolate Crescendo for two (above)—at Finale in Harvard Square.

charcoal-grilled pies include such toppings as grilled chicken, potato, arugula and even lobster. Both locations offer salads in addition to beer and wine while the Fenway site features select appetizers and pasta dishes. L, D, C, LS.

CHEZ HENRI, 1 Shepard St., 617-354-8980. Chef/owner Paul O'Connell offers up delicious French cuisine with a Cuban twist in a classy and comfortable setting, located between Harvard and Porter Squares. Be sure to sample signature dishes like the camarones rellenos de yuca (baked stuffed shrimp) and the blanquette de lapin (braised rabbit with creme fraiche), and pair them with one of Chez Henri's standout tropical cocktails. D Mon–Thu 6–10 p.m., Fri & Sat 5:30–10:30 p.m., Sun 5:30–9:30 p.m.

DANTE, Royal Sonesta, 40 Edwin H. Land Blvd., 617-497-4200. Chef Dante de Magistris dishes out playful, rich fare with Italian, French and Spanish influences. The sophisticated eatery boasts a seasonal patio and gorgeous views of the Charles River and the Boston skyline. B Mon–Fri 6:30–10:30 a.m., Sat & Sun 7–11 a.m.; L Mon–Fri 11:30 a.m.–2:30 p.m.; D Mon–Thu 5:30–10 p.m., Fri & Sat 'til 11 p.m.; Sat & SB 11 a.m.–2 p.m.

DARWIN'S, 148 Mount Auburn St., 617-354-5233; 1629 Cambridge St., 617-491-2999. This purveyor of sumptuous comestibles and caffeinated provisions is renowned for its inventive daily sandwich specials, featuring grilled-fresh vegetables, marinated meats and fish accented by special sauces, bold ingredients and the chef's imagination. Mon–Sat 6:30 a.m.–9 p.m., Sun 7 a.m.–9 p.m.

DOLPHIN SEAFOOD, 1105 Massachusetts Ave., 617-661-2937. If you're in the mood for quality seafood, then this long-time neighborhood favorite is not to be missed. From fried seafood platters to healthier options like swordfish to all varieties of shellfish, if it comes from the sea, Dolphin serves it up deliciously and fresh off the boat. L, D.

EAST COAST GRILL, 1271 Cambridge St., 617-491-6568. If you're looking for hot and spicy barbecue and seafood, then Chris Schlesinger's eatery is not to be missed. Fresh seafood, grilled fish and meats are served with traditional sides like

guide to cambridge dining (continued)

coleslaw, beans, cornbread and watermelon. An oyster bar, cabana-like cocktails and a funky atmosphere prove fine dining can be fun. D, SB.

THE ELEPHANT WALK, 2067 Massachusetts Ave., 617-492-6900. Offering the city's most extensive menu of Cambodian/French cuisine, The Elephant Walk has long been lauded as one of Cambridge's most unique and delicious dining destinations. Chef Gerard Lopez pleases all palates with a full range of menus—including those for vegetarians, vegans and gluten-intolerant diners—packed with tasty traditional Cambodian soups, salads and entrees and classic French dishes.

FINALE, 30 Dunster St., Harvard Sq., 617-441-9797; One Columbus Ave., Boston, 617-423-3184; 1306 Beacon St., Brookline, 617-232-3233. A trendsetter among dessert-focused restaurants, Finale offers a wide array of time honored favorites and specialty desserts, savory fare for lunch and dinner, and an impressive selection of Illy coffee drinks, wine and cocktails. Sample award-winning creations like the gooey Molten Chocolate Cake and enjoy carry-out options from The Finale Bakery including freshly baked cookies, cakes, mini-pastries and tarts. Dunster St.: Mon 11 a.m.–11 p.m.; Tue–Thu 'til 11:30 p.m.; Fri 'til 12:30 a.m.; Sat noon–12:30 a.m.; Sun 'til 11 p.m. Columbus Ave.: Mon 11:30 a.m.–11 p.m.; Tue–Thu 'til 11:30 p.m.; Fri 'til midnight; Sat 5 p.m.–midnight; Sun 4–11 p.m. Beacon St.: Sun & Mon 11 a.m.–11 p.m.; Tue–Thu 'til 11:30 p.m.; Fri–Sat 'til 12:30 a.m. www.finaledesserts.com.

FLATBREAD COMPANY, 45 Day St., Davis Square, Somerville, 617-776-0552. Located inside Sacco's Bowl Haven, this restaurant serves all-natural wood-fired pizzas prepared with organic produce, free-range chicken and nitrate-free meats, as well as a fine selection of regional craft beers. L, D, C, LS.

GRAFTON STREET, 1230 Massachusetts Ave., 617-497-0400. This neighborhood hotspot is named after the spirited cobblestone-lined shopping district in Dublin's famed Temple Bar area. Grafton Street deftly combines a traditional Irish pub's warmth and coziness with a comfortable full-service restaurant serving contemporary American cuisine. L, D, LS, C, Sat & SB.

GRENDL'S DEN, 89 Winthrop St., 617-491-1160. Since 1971, Grendel's Den has been a comfortable, down-to-earth neighborhood eatery and bar, justly earning landmark status in the Harvard Square community. Priding itself on a wide and varied selection of domestic and imported beer, Grendel's also offers excellent food at even better prices. Tucked away in a basement off the cobbled paths of Winthrop Street, this Cambridge classic is open late and never disappoints. L, D, BR, LS, C.

HARVEST, 44 Brattle St., 617-868-2255. In keeping with its name, Harvest—located in the heart of Harvard Square—specializes in dishes that incorporate only the freshest local ingredients. Chef Mary Dumont adjusts her expansive menu of classic American cuisine seasonally, taking full advantage of the bounty available from New England farms and greenhouses. Diners can treat themselves to delicious dishes like roasted squash and apple soup, roasted local beet salad and Nova Scotia halibut, as well as selections from Harvest's raw bar.

HENRIETTA'S TABLE, The Charles Hotel, One Bennett St., 617-661-5005. Nothing but locally grown and organic produce is used to create a lively, textured menu of reinterpreted New England classics. Private dining room available. B Mon–Fri

6:30–11 a.m., Sat 7–11 a.m., Sun 7–10:30 a.m.; Sat and SB noon–3 p.m.; L Mon–Fri noon–3 p.m.; D daily 5:30–10 p.m.

HONG KONG, 1238 Massachusetts Ave., 617-864-5311. A local favorite for more than five decades, this Harvard Square fixture serves a full array of classic Chinese dishes and exotic drinks, including its world-renowned scorpion bowl. Perfect for a meal with friends, including lunch, dinner or late-night snacks, or for checking out the latest sports action in the bar. Sun–Wed 11:30 a.m.–2 a.m., Thu 'til 2:30 a.m., Fri & Sat 'til 3 a.m.

INDIA PAVILION, 17 Central Square, 617-547-7463. One of the best traditional Northern Indian restaurants in the area, India Pavilion has been a Cambridge staple for more than 25 years. A menu of lamb, chicken and vegetarian specialties is complemented by a selection of fine Indian wines and beer. L buffet daily noon–3 p.m.; D daily 3–11 p.m.

JASPER WHITE'S SUMMER SHACK, 149 Alewife Brook Parkway, 617-520-9500; 50 Dalton St., Boston, 617-867-9955. Top-notch fare such as pan-roasted lobster, award-winning fried chicken and an impressive raw bar in a casual setting. Boston: Sun–Wed 11:30 a.m.–10 p.m., Thu–Sat 'til 11 p.m., raw bar Thu–Sat 'til 1 a.m. Cambridge: Mon–Thu 11:30 a.m.–10 p.m., Fri & Sat 'til 11 p.m., Sun 3–9 p.m.

LEGAL SEA FOODS, 20 University Road, Charles Square, 617-491-9400; 5 Cambridge Center, Kendall Square, 617-864-3400; Prudential Center, 800 Boylston St., Boston, 617-266-6800; other locations. Legal Sea Foods, a Boston tradition for more than 50 years, features more than 40 varieties of fresh fish and shellfish as well as an award-winning wine list. Named "Boston's Most Popular Restaurant" (*Zagat* 2009). L & D. www.legalseafoods.com.

NOIR, The Charles Hotel, One Bennett St., 617-661-8010. This award-winning, stylish bar and lounge offers seasonally inspired cocktails as well as classic drinks like the Sidecar and Old-Fashioned along with crispy pressed sandwiches, flavorful flatbread pizzas, fresh salads and small bites in a sophisticated setting. C 4:30 p.m.–2 a.m.; D 5–11 p.m.

OM, 92 Winthrop St., 617-576-2800. OM Restaurant & Lounge in Harvard Square offers globally-influenced modern American cuisine, drawing in foodies and neighborhood patrons alike. A popular nightlife destination, OM's lounge boasts sleek leather sofas, a hypnotic water wall and signature cocktails. D, C.

P.F. CHANG'S, CambridgeSide Galleria, 100 CambridgeSide Place, 617-250-9965. Enjoy unforgettable Chinese cuisine, attentive service and delicious desserts all served in a stylish bistro setting. Featuring an award-winning wine list, P.F. Chang's offers an extensive wine-by-the-glass program as well as original cocktails like the Lucky Cat Martini. L, D & LS. Reservations accepted. Sun–Thu 11 a.m.–11 p.m., Fri & Sat 'til midnight. www.pfchangs.com.

THE RED HOUSE, 98 Winthrop St., 617-576-0605. Savor the cozy atmosphere inside this funky 1802 cottage nestled in the center of Harvard Square, which offers an intimate main dining space, a cozy fireside bar, three private dining rooms for small groups and a shaded bluestone patio for seasonal al fresco dining. Chef/owner Paul Overgaag serves eclectic European and Mediterranean fare loaded with fresh, organic ingredients from his very own local farm, as well as homemade pasta, fresh seafood and Maine lobster. L & D Tue–Sun noon–3 p.m. and 5–11 p.m. theredhouse.com.

guide to cambridge dining (continued)

RUSSELL HOUSE TAVERN, 14 JFK St., 617-500-3055.

Combining Executive Chef Michael Scelfo's seasonally inspired menu of modern interpretations of American classics with a bar serving all-American wines, a locally driven craft beer selection and classic as well as modern hand-crafted cocktails, this Harvard Square restaurant is a comfortable gathering spot for every occasion. L, D, SB, LS, C.

SANDRINE'S BISTRO, 8 Holyoke St., 617-497-5300.

Renowned chef Raymond Ost serves delicious French cuisine with German flair in a cozy, upscale atmosphere right around the corner from Harvard University. Signature dishes include Alsatian pizza, terre et mer, soufflé pot au feu and roasted baby spring lamb rack. L Mon-Sat 11:30 a.m.-2:30 p.m.; D daily 5:30-11:30 p.m.

SHAYS PUB & WINE BAR, 58 JFK St., 617-864-9161. A

Harvard Square fixture since 1984, this casual and comfortable tavern boasts an excellent beer and wine selection along with made-from-scratch appetizers, burgers, sandwiches and Mexican specialties, all at reasonable prices. L & D Mon-Sat 11 a.m.-1 a.m., Sun noon-1 a.m.

TORY ROW, 3 Brattle St., Harvard Square, 617-876-TROW.

Located at the heart of Harvard Square, Tory Row takes its name from the 1770s term for Brattle Street, once populated by British loyalists. Serving up an eclectic mix of Euro-American dishes at affordable prices, this neighborhood bar and restaurant has shed the conservative roots of its name and replaced them with a diverse and creative culinary aesthetic. L, D.

UPSTAIRS ON THE SQUARE, 91 Winthrop St., 617-864-1933.

Boasting an eclectic decor, this lush urban oasis features everything from poached Atlantic salmon to fire-roasted Meadow Farms lamb chops. A charming blend of eccentricity and culinary luxury. L, D, C, LS.

WAGAMAMA, 57 JFK St., 617-499-0930; Faneuil Hall


Marketplace, Quincy Market, Boston, 617-742-9242; The Prudential Center, 800 Boylston St., Boston, 617-778-2344.

This international chain, modeled on the classic Japanese ramen noodle bar, has three locations in the Boston area. Offering affordable prices, speedy service and authentic food, Wagamama is a hip rendition of an old favorite, perfect for the modern globe-trotting food enthusiast. L, D.

ZOE'S, 1105 Massachusetts Ave., 617-495-0055. Offering a

menu of delicious homemade Greek and American food in a fun atmosphere, this retro establishment serves breakfast all day, and take-out and catering are available. A popular destination for the weekend brunch crowd, Zoe's is also a great place for dinner, boasting an affordable selection of beer and wine. For dessert, try the delicious cheesecake frappe or the famous frozen hot chocolate. B, L, D, SB. Mon-Wed 7:30 a.m.-9 p.m., Thu-Sat 'til 10 p.m., Sun 8 a.m.-9 p.m.

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Derek Kouyoumjian

Can a dining experience be both adventurous and familiar at the same time? At **Bondir**, an intimate neighborhood hideaway outside Central Square, the answer to this culinary conundrum is an emphatic “Yes.”

First, the familiar part—this cozy storefront space features a roaring fireplace up front, a perfect spot for sipping a beer or wine from Bondir’s carefully selected list while waiting for your table. Combining this with a welcoming decor and a friendly waitstaff is certainly enough to make anyone feel at home.

The adventure comes from Bondir’s ever-changing menu, which consists of items made from locally sourced, seasonal ingredients. While many ingredients, from pumpkin seeds to leeks to beets, will be familiar to New England diners, chef/owner Jason Bond’s inventive preparations transport patrons on a nightly basis.

This being New England, of course, means that the menu highlights plenty of selections from the sea. Bond has a way with scallops, as evidenced by the pan-seared *Scituate scallops*, sweet and tender masterpieces served with black trumpet and honshimeji mushrooms and Jerusalem artichokes. Another

seafood dish, *lobster and sage risotto*, contains buttery bits of lobster and mussel amongst the risotto, enriched by Mangalitsa lardo and a spiced milk sauce.

Bond has a talent for other starches as well. Not only does every meal start with a variety of house-baked breads, but pasta is made fresh on the premises. Perfectly al dente *buckwheat tagliatelle*—served with succulent braised chicken, black kale, celery and shaved scamorza cheese—is pleasantly nutty. And such dishes as *butternut squash roasted with thyme* offer satisfying options for vegetarians as well. All entrees are available as half orders, so diners can share, adding to Bondir’s collegial atmosphere.

Desserts at Bondir are a revelation. Rich offerings like the *crostata* (a delectable red-wine poached pear tart topped with lemon mouseline) are balanced by the refreshing *tangerine dream* (a vermouth-infused tangerine with génoise sponge cake topped with thyme-butter-milk ice cream and a meringue brûlée), a favorite since Bondir’s welcome debut last fall.

What will be on the menu when you pay a visit this locavore paradise? With Jason Bond in the kitchen, it’s sure to be something memorable.

BONDIR
279A Broadway
617-661-0009
Refer to Dining
Guide, page 43

“A visit to this locavore paradise is sure to be memorable.”

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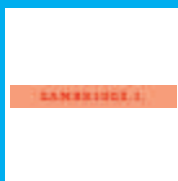
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