



EXPER  
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# PROMETHEUS BOUND

# Artistic Director's Welcome

Photo: Dario Acosta



Welcome to *Prometheus Bound*!

I could not be more excited to share this production with you. When Tony and Grammy Award-winning lyricist and playwright Steven Sater first approached me with his translation of Aeschylus' *Prometheus Bound*, I immediately fell in love with it. We both heard "music" in the text, and were thrilled to find the composer of our dreams in the Grammy Award-winning System of a Down lead singer Serj Tankian—an artist who has always been deeply engaged with human rights issues. This new musical casts Prometheus as the first prisoner of conscience. Our pro-

duction is a tribute to the courage of those who raise their voices in the face of tyranny and injustice.

As part of our work on this production, we have nurtured a relationship between human rights activism and artistic expression. Over the past year, we have been collaborating closely with Amnesty International, and together we have created The Prometheus Project. Central to this initiative is the dedication of the performances of this production to eight "Amnesty actions"—prisoners of conscience and individuals at risk from around the world who are currently being silenced by their governments. We hope that as part of your experience of *Prometheus Bound*, you will learn more about these cases and how you can make a difference.

I have always envisioned this piece as a perfect fit for OBERON, our second stage of the 21st century that has allowed the A.R.T. to achieve its mission to "expand the boundaries of theater" by creating whole new kinds of relationships between performers and audiences. *Prometheus Bound* exemplifies how we can be touched by theater, and how can it change us.

Thank you for being a witness tonight.

A handwritten signature in black ink that reads "Diana Pauls". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

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# AMERICAN REPERTORY THEATER

PRESENTS



SCRIPT AND LYRICS BY  
**STEVEN SATER**

MUSIC BY  
**SERJ TANKIAN**

SET DESIGN  
**RICCARDO  
HERNANDEZ**

COSTUME  
DESIGN  
**EMILY REBHOLZ**

LIGHTING  
DESIGN  
**KEVIN ADAMS**

SOUND DESIGN  
**CLIVE  
GOODWIN**

VOCAL DESIGN  
**ANNMARIE  
MILAZZO**

MUSIC SUPERVISORS  
**DEBRA BARSHA  
and LANCE HORNE**

BAND LEADER  
**VINCENT  
PEDULLA**

CASTING  
**MELCAP CASTING**

STAGE MANAGER  
**KATHERINE SHEA\***

CHOREOGRAPHY  
**STEPHEN PETRONIO**

DIRECTED BY  
**DIANE PAULUS**

CO-PRODUCED WITH SAMUEL NAPPI, HARMONY PICTURES

First performance on February 25, 2011 at OBERON

PRODUCTION SPONSOR  
Sarah Hancock



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

(\*) member of Actors' Equity Association

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# Cast

Prometheus .....	GAVIN CREEL*
Force .....	LEA DELARIA*
Oceanos.....	MICHAEL CUNIO*
Hephaistos/Hermes .....	GABE EBERT*
Daughter of the Ocean .....	JO LAMPERT*
Daughter of the Ocean .....	CELINA CARVAJAL*
Daughter of the Ocean .....	ASHLEY FLANAGAN*
Io .....	UZO ADUBA*
Groupies .....	EMMANUEL AVELLANET, KEVIN LIN, BART MATHER
(*) members of Actors' Equity Association	

## UNDERSTUDIES

*Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.*

*For Prometheus—MICHAEL CUNIO\*; for Io—CELINA CARVAJAL; for the Daughters of the Ocean/Force—JORDY LIEVERS; for Oceanus/Hephaistos/Hermes—STEVEN GOOD*

*Associate Director—ALLEGRA LIBONATI*

*Assistant Director—MIA WALKER*

*Assistant Casting—LAUREN PORT*

*Assistant Choreographer—GINO GRENEK*

*Sound Consultant—WILL REID*

*Dramaturgy—RYAN MCKITTRICK, SARA BOOKIN-WEINER, TYLER MONROE*

*Production Associate—TAYLOR ADAMIK*

*Stage Management Intern—KEVIN SCHLAGLE*

## BAND

*Conductor—DEBRA BARSHA*

*Associate Conductor—LANCE HORNE*

*Guitars/Sitar—CHARLIE CHRISTOS*

*Trumpet/Flugelhorn/Piccolo Trumpet/Clarinet/Bass Clarinet/Melodica—TOM DUPREY*

*Violin/Trombone/Viper/Mandolin—DAVID FINCH*

*Drums/Percussion/Synth—JEFF MUZEROLLE*

*Band Leader/Synth/Guitar/Sampler—VINCENT PEDULLA*

*Bass Guitars—ROBB SIMRING*

**RUNNING TIME: 80 MINUTES WITH NO INTERMISSION**

## SPECIAL THANKS

Helen Garrett, Director, Marketing & Special Projects, Amnesty International;  
Harvard Chinese Association; Pearl Studios NYC; Physicians for Human Rights,  
Local Group 133; Karen Scott, Manager, Music Relations, Amnesty International;  
Susannah Sirkin

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



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# Writer and Lyricist's Note

Photo: Monique Carboni



Twenty-five hundred years after Aeschylus' *Prometheus Bound* was first performed, it remains astonishing that the play was ever staged at all. For, this towering work is perhaps the most searing indictment of tyranny ever written. And it was written, and staged before the entire body politic of Athens, at the rose-fingered dawn of Western democracy.

In a very real way, Prometheus' cry is the cry of conscience. The cry of a prisoner who will not yield. At heart, this is a play about resistance. About the power of a tortured individual to stand alone against evil. And, the action of Aeschylus' original drama is sublime. It embodies the truth of inaction—the Gandhian power of standing alone. Of saying no. Of defeating one's enemy by mastering one's own soul—and never acknowledging the legitimacy of

anyone to rule over it.

From our earliest conversations about my translation from the Ancient Greek, Diane Paulus and I have been determined to honor the radical nature of this play, and perhaps—with our mad, maverick partner Serj Tankian—to suggest that the creation of a piece of theater can be, itself, a radical act.

Witnessing the atrocities of the Second World War, the Ancient Greek scholar and political activist Simone Weil wrote: "Those who are unhappy have no need for anything in this world but people capable of giving them attention." For fifty years, Amnesty International has helped answer that need, teaching our world how to pay attention to those unjustly taken, tortured, and detained.

On behalf of this production, Amnesty has identified eight silenced individuals from around the world; week by week, our performances are dedicated to them. It will forever be a part of the honor of this ancient play that it has now been staged, here at the A.R.T., for the sake of Jafar Panahi, Dhondup Wangchen, David Kato, Tran Quoc Hien, Doan Van Dien, Doan Huy Chuong, Norma Cruz, Reggie Clemons and Nasrin Sotoudeh. These prisoners of conscience are themselves models of Prometheus' defiance and of his greatness.

—Steven Sater

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## Composer's Note



When I first read Steven Sater's translation of *Prometheus Bound* I was immediately hit with a lot of profundities. My whole life I've been not only a musician but also an activist. Injustice is definitely a thorn in my side—as well as everyone else's—and the Prometheus story really resonated with me in terms of injustice and tyranny, and also the creation of civilization. The ending of civilization is something I've been dealing with a lot, especially on my last album. So I was interested in being a part of something that deals with its beginning, and with the tools that were given to humans to create.

Just like we shouldn't put borders on our thoughts, I don't think we should put borders on music. I don't think we should say music is designed for one purpose or another. So to say that it is only designed for entertainment would be shortcutting music, as would saying that music is designed solely for messages. That would be not giving music the wide span that it deserves. Music is used for many, many purposes, and I think it's an intuitive medium that comes from the universe, connects us and co-inspires us—the presenter as well as the listener. Music has the ability to move people and change hearts, and the heart has the power to change the mind, and the mind has the power to change the world.

My goal was to bring a really diverse, different type of sound to this piece. I've been reading about the mythological power of music and its relationship to the origins of man, and how the original word was music. How we are music—we're all made from vibrations and our physical interconnections are also musical. They carry harmony of some sort, sometimes dissonant, sometimes perfectly harmonic. So it makes sense to me for music to be involved in the Prometheus story, because I see this as a myth about the creation of civilization, the rise of man as a neo-god.

—Serj Tankian

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# The Prometheus Project

## A Note from Amnesty International

Written nearly 2500 years ago, *Prometheus Bound* could be an allegory based on today's headlines. Are we in ancient Greece? Or is Prometheus a defiant dissident in modern-day North Africa? Or China? Perhaps Iran or Belarus?

The play is a brooding commentary on the arbitrary rule of a nervous tyrant. Just like Zeus, dictators exert their will, anxious to quash any whisper of dissent. Dissidents behave as if they were living in a free society. The Soviet physicist and Nobel Peace Prize laureate Andrei Sakharov once declared that "A man may hope for nothing, but nonetheless must speak because he cannot remain silent." And in Burma, the opposition figure Aung San Suu Kyi, who is also a Nobel Laureate and was just released this November after spending 15 of the past 20 years in confinement, made clear that "It is not power that corrupts but fear. Fear of losing power corrupts those who wield it and fear of the scourge of power corrupts those who are subject to it."

The example of Prometheus underscores this contemporary lesson. There is a dimension of willed martyrdom in Prometheus, who appears to have foreseen his inevitable punishment. Is that so different from what it can mean to be an activist today in a repressive society? The human rights movement does not attract ordinary, cautious citizens. Given its obvious risks, to defy a regime or a zealous god requires a willingness to suffer the consequences. What normal citizen would willingly face the risk of imprisonment or torture? But there are always such people; they emerge like grass through the cracks in concrete. We saw them in the American South in the struggle to end Jim Crow. In Eastern Europe in the late 1980s. In South Africa under apartheid. In Tunisia and Egypt today.

We congratulate the American Repertory Theater along with Serj Tankian and Steven Sater for this thrilling new production of *Prometheus Bound*. We are honored for the invitation to join them and encourage audiences to take the lesson of Prometheus to heart.

Joshua Rubenstein  
Northeast Regional Director  
Amnesty International USA



### The Prometheus Project Team:

**Harvard:**  
David Ruffin  
Julie Rogers  
Laura Hogikyan

**Amnesty International:**  
Cynthia Gabriel Walsh

**A.R.T:**  
Allegra Libonati  
Jared Fine  
Brendan Shea  
Sara Bookin-Weiner  
Tyler Monroe

# The Prometheus Project

## About the Prometheus Project

The Prometheus Project is a partnership between the American Repertory Theater, Amnesty International and local Boston activists to bring the theater arts to the service of human rights work.

By singing the story of Prometheus, the God who defied the tyrant Zeus by giving the human race both fire and art, this production hopes to give a voice to those currently being silenced or endangered by modern-day oppressors. Through our hero's struggles, we experience the power of the individual to take action in the service of another human being.

The A.R.T. is therefore dedicating its run of *Prometheus Bound* to eight Amnesty Appeals calling to free prisoners of conscience and aid individuals at risk all over the world. After each performance, the audience will be given the tools to become activists: postcards will be collected, petitions signed and opportunities provided to engage with Amnesty and human rights advocates. The text, music and movement of this production fuse to create a work that inspires—and aspires to—social activism through artistic collaboration.

Please contact [humanrights@amrep.org](mailto:humanrights@amrep.org) with any questions.

## The 8 Amnesty Appeals



**February 25–March 4**

**COUNTRY:** Iran

**NAME:** Jafar Panahi

**AI CONCERN:** Prisoner of conscience/Unfair trial

**OCCUPATION:** Filmmaker

**BACKGROUND:** Has been sentenced to six years in prison plus a twenty-year ban on all his artistic activities, including filmmaking, writing scripts, traveling abroad and speaking with media. Convicted of propaganda against the state for having exercised his right to peaceful freedom of expression through his filmmaking and political activism, he was specifically accused of making an anti-government film without permission and inciting opposition protests after the disputed 2009 presidential election.



**March 7–9**

**COUNTRY:**

Democratic Republic of Congo

**NAME:** Survivors of

Sexual Violence

**AI CONCERN:** Rape as a Weapon

**BACKGROUND:** The Democratic Republic of the Congo (DRC) has been called the rape capital of the world. Every year, thousands of rapes are reported. Many more rapes go unre-

ported because of the personal risk and shame associated with being attacked. The frequency of rape as a weapon of war by all sides in the Congo, and the almost total impunity for perpetrators of these atrocious crimes, have led to an increase in the incidence of rape in all corners of the country. The Congolese government, in collaboration with the UN, must develop a long-term, comprehensive action plan to end impunity for crimes committed in the country. The perpetual cycle of violence against women in the DRC must end.



**March 10–16**

**COUNTRY:** China

**NAME:** Dhondup Wangchen

**AI CONCERN:** Prisoner of Conscience, Torture & Other

Ill-Treatment, Human Rights Defenders

**OCCUPATION:** Filmmaker

**DATE OF SENTENCE:** December 28, 2009

**BACKGROUND:** Detained in Qinghai Province and held in various detention centers from March 2008 to December 2009 for his involvement in making a film that expresses Tibetan attitudes toward the Beijing Olympics and the Dalai Lama. He was sentenced to six years' imprisonment for subversion of state power on December 28, 2009 after a secret trial by Xining



City Intermediate Court. He has reportedly been tortured and is suffering from Hepatitis B, for which he has not been treated, and he has been denied access to a lawyer and family visits.



**March 17-18**

**COUNTRY:** Uganda

**NAME:** David Kato (deceased)

**AI CONCERN:** Human Rights Violations Against LGBT persons/Investigation into his murder

**OCCUPATION:** Kato was a LGBT Human Rights Activist

**BACKGROUND:** Amnesty International demands that Uganda conduct a credible investigation into the appalling attack that killed David Kato, a gay activist who successfully sued a national newspaper that pictured him in an article among "100 Top Ugandan Homos." David Kato, the advocacy officer for the organization Sexual Minorities Uganda, died on his way to the hospital on Wednesday, January 26, 2011 after he was hit on the head by an unknown attacker at his home in the Mukono district, outside Kampala.

**March 21-23**



**COUNTRY:** Vietnam

**NAME:** Tran Quoc Hien

**AI CONCERN:** Prisoners of Conscience Freedom of Association; Unfair trial, repressive legislation

**OCCUPATION:** Director of Legal Consultancy in Ho Chi Minh City; Legal Adviser; spokesperson for the United Workers-Farmers Organization (UWFO)

**DATE OF SENTENCE:** May 15, 2007

**BACKGROUND:** As the Director of the Legal Consultancy in Ho Chi Minh City, Tran Quoc Hien provided advice to farmers whose land had been confiscated by the authorities. On May 4, 2007 he was arrested and it was reported in the official media that he would be brought to trial by Ho Chi Minh City People's Court, charged under Articles 88 (conducting propaganda against the Socialist Republic of Vietnam) and 89 (disrupting security) of the penal code.

It is not known where he is currently detained. He was sentenced to five years imprisonment.



**COUNTRY:** Vietnam

**NAME:** Doan Van Dien

**AI CONCERN:** Prisoners of Conscience

**OCCUPATION:** Trade Unionist

**DATE OF SENTENCE:** December 10, 2007

**BACKGROUND:** Doan Van Dien, leading member of the United Workers-Farmers Organization, was arrested on November 14, 2007 in Dong Nai province before the APEC meeting began. At his trial on December 10, 2007 (International Human Rights Day), he was accused of collecting complaints about land use and sending them overseas, which were then used on Web sites. He was found guilty of "abusing democracy and freedom rights to infringe on the interests of the state, and legitimate rights and interests of organizations and citizens."



**COUNTRY:** Vietnam

**NAME:** Doan Huy Chuong

**AI CONCERN:** Prisoners of Conscience

**OCCUPATION:** Trade Unionist

**BACKGROUND:** A founding member of the United Workers-Farmers Organization, Doan Huy Chuong was imprisoned for 18 months in 2006 for establishing an organization to promote the rights of workers and farmers. During this time, he was placed in solitary confinement for 48 days and was subjected to physical and psychological torture.



**March 24-25**

**COUNTRY:** Guatemala

**NAME:** Norma Cruz

**AI CONCERN:** Prisoners of Conscience Freedom of

Association; Unfair trial, repressive legislation  
**OCCUPATION:** Leader of Fundacion Sobrevivientes

**DATE OF SENTENCE:** December 10, 2007

**BACKGROUND:** Leads Fundacion Sobrevivientes (Survivors Foundation), a

women's rights organization based in Guatemala City. Since 2009, she has received numerous death threats for her work documenting cases of violence against women in Guatemala and helping women fight for justice. However, the Public Prosecutor's Office has not reported any progress in the investigation into the remaining death threats against Norma Cruz, her relatives or members of the Fundacion Sobrevivientes. Even though the Guatemalan authorities have provided Norma Cruz, her family and her office with police protection the threats continue. To date, nobody has yet been held to account.



**March 28-29**

**COUNTRY:** U.S.A.

**NAME:** Reggie Clemons

**AI CONCERN:** Abolish the Death Penalty

**DATE OF SENTENCE:** 1991

**BACKGROUND:** A death row prisoner who was convicted for his alleged role as an accomplice in a 1991 murder of two women, Julie and Robin Kerry, in St. Louis. Clemons has consistently maintained his innocence, and there is no physical evidence against him;

his case illustrates the flaws inherent in the U.S. death penalty system. More than 1,200 people have been executed in the United States since 1977, their lives extinguished by a system corrupted by economic and racial bias and tainted human error.



**March 30-April 2**

**COUNTRY:** Iran

**NAME:** Nasrin Sotoudeh

**AI CONCERN:** Prisoner of conscience/Unfair trial

**OCCUPATION:** Human rights defender and lawyer

**DATE OF SENTENCE:** October 1, 2010

**BACKGROUND:** The persecution of Nasrin Sotoudeh is just one example of the Iranian government's campaign against human rights attorneys who struggle to carry out their work in a deeply flawed legal system. Nasrin Sotoudeh was threatened for her efforts to represent Arash Ramanipour, a juvenile offender executed in January 2010. She was detained after her house and office were searched on 28 August and she was summoned to appear in court. Her assets have also been frozen.

## WHAT YOU CAN DO TO SUPPORT THESE CASES

- Sign an action postcard (to be distributed at end of performance)
- Text ACTION to 90999 to opt in to our mobile action alert list
- Join a local group
- Form a group at your high school or college
- Text AMNESTY to 90999 to donate \$10

Amnesty International is a movement of people from across the world standing up for humanity and human rights. Our purpose is to protect people wherever justice, freedom, truth and dignity are denied. We investigate and expose abuses, educate and mobilize the public, and help transform societies to create a safer, more just world.

Amnesty International is funded by people like you. We do not accept any funding from governments.

For more information contact Amnesty International's Northeast Regional Office, 58 Day Street, Somerville, MA 02144

**Telephone: 617-623-0202 email: [cgabriel@aiusa.org](mailto:cgabriel@aiusa.org)**  
**Please visit [www.amnestyusa.org](http://www.amnestyusa.org)**

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# Cast



## UZO ADUBA

*Io*

A.R.T.: Debut. Broadway: *Coram Boy*. New York: *The Seven*, New York Theater Workshop; *Love According to Luc*, Greenwich St. Theatre; *Romeo & Juliet*,

Pulse Ensemble; *Passin'*, Afrikan Women's Rep. Regional theater: *Venice*, Center Theater Group, Kansas City Rep; *Dessa Rose*, New Repertory Theatre; *Eclipsed*, Woolly Mammoth Theatre; *A Civil War Christmas*, The Huntington Theatre; *Godspell*, Paper Mill Playhouse and MUNY; *The Spirit in Translations of Xhosa*, Olney Theatre; *Sheila's Day*, Crossroads Theatre Company; *The Seven*, La Jolla Playhouse; *Crowns*, Denver Center; *Abyssinia*, Goodspeed. Film: *Notes*, *Over There*, *WWJD*. She has been a featured vocalist at The White House and at Notre Dame Cathedral in Paris.



## CELINA CARVAJAL

*Daughter of the Ocean*, *u/s Io*

A.R.T.: Debut. Broadway: *Tarzan*, *Dracula*, *42nd Street*, *Cats*. Off-Broadway: Starring roles in *The Toxic Avenger*, *Radiant Baby*,

*Bedbugs!!!*, NYMF. Film: *Sex And The City*, *The Big Gay Musical*, *The Graduates*. Television: "All My Children," "Legally Blonde, The Search for Elle Woods" (MTV). Carvajal started her career singing for Pope John Paul II at Candlestick Stadium for more than 50,000 people at the tender age of 7. Check out her rock band TheDeafening.com, her website CelinaCarvajal.com and her podcast on iTunes called The Broken Leg.



## GAVIN CREEL

*Prometheus*

A.R.T.: Debut. Broadway: *Hair* (Tony nomination); *La Cage Aux Folles*; *Thoroughly Modern Millie* (Tony nomination). London: *Hair*, *Mary*

*Poppins*. Regional: *Bounce*, The Goodman Theatre/Kennedy Center. Television: "Eloise at the Plaza," "Eloise at Christmastime." Original recordings: *Goodtimenation*, *Quiet* (both on iTunes). Passion: Marriage Equality.



## MICHAEL CUNIO

*Oceanos*, *u/s Prometheus*

A.R.T.: Debut. New York: *Hairspray* (Corny Collins), *The Rockae* (Dionysus). Chicago: *Jersey Boys* (Tommy DeVito). Film:

*The Fluffer*, *Cradle 2 the Grave*, *Motocrossed*. Television: "The West Wing," "The Oprah Winfrey Show." Cunio

is the co-founder and lead singer of the alternative rock band Reckless Place. Their debut album *innocence is no excuse...* is currently available on iTunes and their sophomore effort *Six Shooter* will be available this spring. For more information visit [www.RecklessPlace.com](http://www.RecklessPlace.com).



## LEA DELARIA

*Force*

A.R.T.: Debut. Broadway: *On the Town* (Obie, Theatre World and Drama Desk nominee), *The Rocky Horror Show*. Off-Broadway/Regional: *On*

*the Town*, *Midsummer Nights Dream*, McCarter Theater; *As You Like It*, Williamstown Theater Festival; *Happy Days* (Drama League Honoree), *Little Fish*, *Cinderella*, NY City Opera; *The Most Fabulous Story Ever Told*, Encores! and Reprise!, *Li'l Abner*, *Boys from Syracuse* (Ovation nominee). National tour: *Chicago*. Film: *Edge of Seventeen*, *The First Wives Club*, *Sgt. Bilko*, *Rescuing Desire*, *Mercury in Retrograde*, *Fat Rose & Squeaky*, *Ass Backwards*. Television: "One Life To Live," "The Oblongs," "Law & Order: SVU," "Friends," "Further Tales of the City," "Matlock," "Saved By The Bell: The New Class." Featured Vocalist for the 50th anniversary of the Newport Jazz Festival; four CDs on the Warner Jazz label; *Lea's Book of Rules* is in its third printing with Dell Publishing. [www.delariadammit.com](http://www.delariadammit.com).



## GABE EBERT

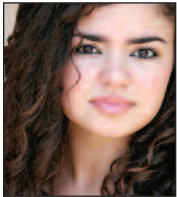
*Hephaistos/Hermes*

A.R.T.: Debut. Broadway: Noel Coward's *Brief Encounter* (Stanley); John Logan's *Red* (Ken understudy). Off-Broadway: Alena Smith's *The*



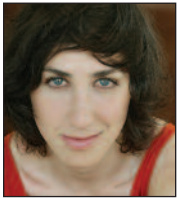
**cast** (continued)

*Sacrifices* (Justin). Training: The Juilliard School (Group 38.)



**ASHLEY FLANAGAN**

*Daughter of the Ocean*  
A.R.T.: Debut. Regional:  
*The Sound of Music*, *A*  
*Night on Broadway*  
Cabaret, John W.  
Engeman Theater;  
*Footloose* (Rusty), Stephen Foster. BFA in  
Musical Theater, Elon University. Thanks to  
Mom, Dad, Sean, Jake and all of my wonderful  
friends for their constant love and support!





**JO LAMPERT**



*Daughter of the Ocean*  
A.R.T.: Debut. New York:  
*The Last Goodbye*  
(Mercutio), Joe's Pub, The  
Wild Project; *Dance*,  
*Dance Revolution*, dir. Alex  
Timbers, Ohio Theatre;

*The Daughters* (Aphrodite), Joe's Pub; *Hamlet*  
(Composer, Player), Galapagos Art Space.  
Regional: *The Last Goodbye*, Williamstown  
Theater Festival; *Raindogs*, dir. Andrew  
MacBean, Bay Street Theater; *The Daughters*,  
dir. Mark Brokaw, Yale Institute of Music  
Theater. Film: "Declare Independence," dir.  
Michel Gondry (Bjork music video). BA,  
NYU Tisch School of the Arts (Playwrights  
Horizons Theater School/Experimental  
Theater Workshop).


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# Creative Team

## STEVEN SATER

*Writer and Lyricist*

Author and lyricist of *Spring Awakening*, winner of eight Tony Awards on Broadway and produced in 25 countries around the world. He has also collaborated with Duncan Sheik on *Umbrage* (HERE); *Nero* (Magic Theatre, New York Stage and Film); *The Nightingale* (La Jolla Playhouse and American Conservatory Theater); and the critically acclaimed album *Phantom Moon* (Nonesuch). Other plays include the long-running *Carbondale Dreams*; *Perfect For You*, *Doll* (Rosenthal Prize); *Umbrage* (Steppenwolf New Play Prize); *A Footnote to the Iliad* (New York Stage and Film); *Asylum* (Naked Angels); and a reconceived musical version of Shakespeare's *Tempest* (Lyric Hammersmith). He is currently at work with Burt Bacharach on a new musical as well. Additionally, Sater works as a pop/rock lyricist and screenwriter (the forthcoming *Chitty Chitty Bang Bang* remake for Sony Pictures). Tony Awards for Best Book and Best Score, the Drama Desk and Outer Critics' Circle awards for Best Lyrics, the 2008 Grammy Award for Best Musical Show Album and the 2010 Olivier Award for Best New Musical for *Spring Awakening*.

## SERJ TANKIAN

*Composer*

A singer, poet, songwriter, activist and composer, Tankian is an Armenian immigrant born in Lebanon and re-rooted in Los Angeles. He is the lead singer and songwriter of the Grammy Award-winning rock band System of a Down. Tankian has released two critically acclaimed solo albums, *Imperfect Harmonies* and *Elect the Dead*, both produced by Tankian himself at his home studio in Los Angeles. He also formed a record label, Serjical Strike Records (established in 2001) that has released albums by eight artists, including Fair To Midland, Buckethead and Death By Stereo. With a mission of spreading diversity and understanding through music, poetry and activism, Tankian, together with fellow musician Tom Morello (Rage Against The Machine, Audioslave), co-founded the non-profit organization Axis Of Justice in 2002. Axis strives to bring together musicians, fans of music and grassroots political organizations to fight for social justice. He has also acted as co-host of the Axis Of Justice Radio Network, which can be heard via Sirius Satellite Radio and KPFF in Los Angeles.

## DIANE PAULUS

*Director*

Artistic Director of the A.R.T. Her A.R.T. credits include *Johnny Baseball*, *Best of Both Worlds*, *The Donkey Show* (also six years Off-Broadway, tours to London, Edinburgh, Madrid, Evian, France). Other theater includes *HAIR* (Gielgud Theater, London, Al Hirschfield Theater, Tony Award, Best Revival for of a Musical, Tony Award nomination, Best Direction of a Musical); *Lost Highway* (Young Vic/English National Opera); *Kiss Me, Kate* (Glimmerglass Opera); *Another Country* (Columbia Stages); *Turandot: Rumble for the Ring* (Bay Street Theater); *Swimming with Watermelons* (Vineyard Theater and Music-Theatre Group); *Eli's Comin'* (Obie Award), *Brutal Imagination* (Vineyard Theater); *The Golden Mickeys* (Disney Creative Entertainment); *The Karaoke Show* (Jordan Roth Productions); *Running Man* (Pulitzer Prize finalist, Music-Theatre Group). Opera: *The Magic Flute* (Canadian Opera Company), *Il mondo della luna* (Hayden Planetarium at the Museum of Natural History, Gotham Chamber Opera), *Don Giovanni*, *Le nozze di Figaro*, *Turn Of The Screw*, *Così fan tutte*, *Il ritorno d'Ulisse in patria*, *L'incoronazione di Poppea* and *Orfeo* (Chicago Opera Theater). Upcoming at the A.R.T.: *Death and the Powers: The Robots' Opera* (premiered in Monaco in September 2010) and *Porgy and Bess*. Paulus was named one of the 50 Most Powerful Women in Boston by *Boston* magazine this year.

## STEPHEN PETRONIO

*Choreographer*

Artistic Director/Choreographer of the Stephen Petronio Company. He was born in Newark, New Jersey, and received a BA from Hampshire College in Amherst, Mass., where he began dancing in 1974. Initially inspired by the dancing of Rudolf Nureyev and Steve Paxton, Petronio was the first male dancer of the Trisha Brown Company (1979 to 1986). He founded Stephen Petronio Company in 1984 and has gone on to build a unique and powerful language of movement in collaboration with some of the finest contemporary innovators in the fields of music, visual arts and fashion including Lou Reed, Laurie Anderson, Rufus Wainwright, Son Lux, Nico Muhly, Cindy Sherman, Donald Baechler, Benjamin Cho, Imitation of Christ, Tony Cohen and Rachel Roy. Petronio recently completed two new works in collaboration with composer Ryan Lott (aka SON LUX)—*Tragic Love* for Ballet-de-Lorraine and *By Singing Light*, for

the National Dance Company of Wales. He is currently working on a memoir with the working title *Notes from A Life in Motion*.

## **RICCARDO HERNANDEZ**

*Set Designer*

Close to 20 A.R.T. credits including *Alice vs. Wonderland*, *Best of Both Worlds*, *The Seagull*, *Julius Caesar*, *Britannicus*. On Broadway he designed *Caroline, or Change*; *Topdog/Underdog* (also Royal Court, London); *Elaine Stritch at Liberty* (also West End's Old Vic, London and national tour); *Parade* (Tony and Drama Desk nominations); *Bells Are Ringing*; *Noise/Funk* (also national tours and Japan); *The Tempest*. Other New York credits include over a dozen productions at New York Shakespeare Festival/Public Theater; as well as Santa Fe Opera, Lincoln Center, Second Stage, New York Theater Workshop, MTC, MCC, Playwrights Horizons, Cherry Lane, BAM; and numerous regional theaters and opera houses, including *Il Postino* for Los Angeles Opera and the Kennedy Center this season.

## **EMILY REBHOLZ**

*Costume Designer*

Broadway credits include *Bloody, Bloody Andrew Jackson* (also at The Public Theater and Center Theater Group). Other New York designs include *When I Come To Die*; *On The Levee*; *Brokeology*, *Clay* (Lincoln Center); *Honey Brown Eyes* (The Working Theater); *Bottom of the World* (Atlantic Theater); *Bachelorette* (Second Stage Uptown); *This Wide Night* (Naked Angels); *Killers and Other Family* (Rattlestick Theatre); *The Language of Trees* (Roundabout Theatre); *Sax and Dixon*, *Jollyship the Whizbang*, *Boom* (Ars Nova). Select Regional: *Dinner With Friends* (Westport Country Playhouse); *Becky Shaw* (The Wilma Theatre); *Six Degrees of Separation* (The Old Globe); *Murderers, Doubt, Expecting Isabel* (Asolo Repertory Theatre); *Caroline in Jersey*, *Beyond Therapy* (Williamstown Theatre Festival).

## **KEVIN ADAMS**

*Lighting Designer*

Broadway: *American Idiot* (2010 Tony Award for Lighting), *Spring Awakening* (2007 Tony Award for Lighting), *The 39 Steps* (2008 Tony Award for Lighting), *Hair* (2009 Tony nomination for Lighting), *Next to Normal* (2009 Tony nomination for Lighting), *Passing Strange*, *Everyday Rapture*, *Take Me Out*, *Hedda Gabler*, solo shows for John Leguizamo, Eve Ensler and Kevin Bacon. Off-Broadway includes the original production of *Hedwig and the Angry Inch*, premieres by Edward Albee, Eric Bogosian, Christopher Durang, Kander

and Ebb, Rinde Eckert, Richard Greenberg, Tony Kushner, Terrence McNally, Charles Mee Jr., Neil Simon, Anna Devereaux Smith and Paula Vogel. 2002 Obie for Sustained Excellence. Other: Steppenwolf Theatre, Berkeley Rep, Yale Rep, Donmar Warehouse, NY City Opera, Kennedy Center, HBO's "Mildred Pierce," Magnetic Fields' *69 Love Songs*, concerts by Audra McDonald, Patti Lupone and Sandra Bernhard. [www.ambermylar.com](http://www.ambermylar.com).

## **CLIVE GOODWIN**

*Sound Designer*

A.R.T.: *The Blue Flower*, *Cabaret*, *Alice vs. Wonderland*, *Paradise Lost*. Sound Design credits: London: BBC: "Dancing With The Stars," "Later with Jools Holland," "The Sound of Musicals," "Friday Night with Jonathan Ross." ITV: "Parkinson." Music: Radiohead, Jamiroquai, Paolo Nutini, Orbital, Sparks, The Waterboys, Glastonbury Festival, London Philharmonic Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, Royal College of Music. Woodhouse Players: *The Dresser*, *Wyrd Sisters*, *Dracula—The Vampire Strikes Back*. Work on numerous shows including work at: Brooklyn Academy of Music, Hollywood Bowl, Madison Square Garden, Royal Festival Hall, Avignon Festival.

## **ANNMARIE MILAZZO**

*Vocal Designer*

Vocal designer: *Spring Awakening*, the Broadway musical at the Eugene O'Neil Theater; *Next to Normal*, the Pulitzer Prize-winning Broadway musical at The Booth Theater; *Bright Lights Big City* Off Broadway at The New York Theater Workshop; *The Marc Pease Experience*, the Paramount Feature film with Ben Stiller; *Carmen The Musical*, at the La Jolla Playhouse; *Reluctant Pilgrim*, the music of Stephen Schwartz. Composer/lyricist: *Pretty Dead Girl*, Sundance Film Festival, book by David Henry Hwang; *Sea Change*, book by Karen Hartman; lyricist for *Carmen The Musical* at La Jolla Playhouse; lyricist for *Le Reve* at the Wynn Hotel in Las Vegas. Current projects: *Dangerous Beauty* at the Pasadena Playhouse; "Didi Lightful," Disney TV, music by David Shire; *Carrie*, based on the movie by Steven King, music by Dean Pitchford and Michael Gore. AnnMarie Milazzo is a Grammy-nominated singer of The East Village Opera Company on Universal Records.

## **DEBRA BARSHA**

*Music Supervisor/Conductor*

A.R.T.: *Cabaret* (Music Director). Winner of the Jonathan Larson Performing Arts Award for the

score to *Radiant Baby* (the life of graffiti artist Keith Haring), produced at the Public Theater, directed by George C. Wolfe. *Radiant Baby* received three Lucille Lortel nominations including Outstanding Musical. Composer credits include: *Blackout* (Amas), *Sophie* (JRT), *Songs From an Unmade Bed* (NYTW) and her one-woman shows *Go To Your Womb* and *A Womb with a View*. Children's musicals: *Cloudy With a Chance of Meatballs* and *The Emperor's New Condo*. Songs recorded/performed by: George Clinton, Jackie Mason, Marty Balin, Rebecca Luker, Michael Winther and Bootsy Collins. Original CDs: *Women in Windows* and *Barsha Raw! Live at Ars Nova*. Barsha played keyboards and sang on Thomas Dolby's Flat Earth Tour and performed roles in the original off-Broadway companies of both *Tony 'N' Tina's Wedding* and Charles Busch's *Swingtime Canteen* (Music Director for both). She created *Debra and Mary's Night on Town*, a live talk/music show with Mary Cleere Haran, with guests Tim Gunn, Terry Jones, Michael Feinstein and Rupert Holmes. Barsha is the Music Supervisor for the upcoming Peter Gabriel musical *US* and currently plays keyboard and is the Assistant Conductor of Broadway's *Jersey Boys*.

## LANCE HORNE

*Music Supervisor/Associate Conductor*  
A.R.T.: *Cabaret* (Music Director). MD for Alan Cumming, Justin Bond, Meow Meow, Taylor Mac, Duncan Sheik and Steven Sater's upcoming *Alice By Heart*. Vocal arrangements for *Little Women* on Broadway, performances with Seoul Philharmonic, Atlanta Symphony, Dwight Yoakam, Edinburgh and Sydney Festivals, Pina Bausch's Tanzfestival and with Amanda Palmer at Sydney Opera House, New Year's Eve with Boston Pops, The Dresden Dolls Tour and opening for Death Cab for Cutie. Composer/lyricist for upcoming musicals *The Strip*, *Amandine* and *The Center*, VEGAS! *The Show* currently at Planet Hollywood Casino in Vegas in addition to film scores, classical and pop/rock works seen at Carnegie's Zankel Hall, Sydney Opera House, American Opera Projects, Toronto's Luminato Festival and the Vaudeville on the West End. A recipient of an Emmy for Daytime Best Original Song, he holds a Bachelor's and Master's in Music Composition from the Juilliard School where he studied with Milton Babbitt and Robert Beaser, currently completing his Doctorate at CUNY Graduate Center with David Del Tredici. Former faculty of Juilliard School Precollege, EAMA Paris and

visiting professor at Hyperisland Stockholm and the Interlochen Arts Academy, Mr. Horne co-produced Mr. Cumming's debut record concurrent with engagements at the Sydney Opera House, Lincoln Center Songbook Series and the West End. Mr. Horne returns to the Lincoln Center Songbook Series in January concurrent with the premiere of his album on Yellow Sound/Warner Brothers. [www.lancehorne.com](http://www.lancehorne.com).

## MELCAP CASTING/ DAVID CAPARELLIOTIS

### *Casting*

Current and recent Broadway: *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Good People*, *Fences*, *Lend Me A Tenor*. Also: Second Stage, MTC, Atlantic, Williamstown Theatre Festival (three seasons), ARS NOVA, The Goodman, Arena, Ford's, City Theatre, Hartford Stage and ACT. Film/television: "Brotherhood," "Gossip Girl" (two seasons), "Rubicon," *Love & Other Drugs* (NY casting), *Extremely Loud & Incredibly Close* (upcoming).

## VINCENT PEDULLA

### *Band Leader/Synth/Guitar/Sampler*

A graduate of Berklee College of Music's Film Scoring program, Vincent Pedulla is a musician, composer and orchestrator whose recent credits include music for clients: Syfy, Bravo, Lion's Gate, Samsung, Absolut, U.S. Cellular and Mass Mutual. Pedulla provided additional orchestrations for Serj Tankian's *Imperfect Harmonies* album, and was assistant mix engineer for Tankian's *Elect The Dead Symphony*. As studio manager at Junkie XL's Computer Hell, he worked on countless high level remix, film and video game composition projects for Electronic Arts, Summit Entertainment and others. He has also composed and coordinated original music for over 40 DVD releases, including series starring Bob Harper, Billy Blanks, Jane Fonda, George St. Pierre and Brooklyn Decker.

## CHARLIE CHRISTOS

### *Guitars/Sitar*

Charlie Christos is a guitarist, singer and songwriter. He has released two solo albums, *Overawake* and *Widow's Gun*. The title track from the latter reached into the top 200 on the National AMA radio charts in 2010. Alongside his work with the American Repertory Theater, Christos can be seen touring and performing his original work. For more info, visit [www.charliechristos.com](http://www.charliechristos.com).



## TOM DUPREY

*Trumpet/Flugelhorn/Piccolo Trumpet/  
Clarinet/Bass Clarinet/Melodica*

Tom Duprey has been actively playing trumpet in the Boston area since 1986 when he moved here to receive his Master's degree in Jazz Studies/Composition at the New England Conservatory of Music. Since then he has performed in many regional, college and downtown musical theater productions. He has also performed for many star acts such as Dionne Warwick, Johnny Mathis, Robert Goulet, Tommy Tune and various other artists. He has played trumpet for the past eight years with the Boston Gay Man's Chorus. These performances include world premieres at Symphony Hall and the Cutler Majestic Theatre, as well as performances at Jordan Hall and the Boston Pavillion. He can also be heard on two of the group's CDs. Duprey's latest musical project is playing cornet with Ticklejuice, featuring the music of James Merenda. The group is an exploration of improvisation utilizing Merenda's compositions as the material of inspiration. This is Duprey's second A.R.T./OBERON production, having just finished playing trumpet and accordion for *Cabaret* this past fall. He's totally pumped to play *Prometheus Bound* with its excitement, strong and timeless message and the challenge of playing no less than six instruments! It has been an absolute pleasure to work with such wonderfully talented individuals to put this show together from the ground up.

## DAVID FINCH

*Violin/Trombone/Viper/Trombone*

Specializing on strings and horns, Finch has played from Lincoln Center to the Castro Theatre in San Francisco beside artists as diverse as Alan Cumming, Amanda Palmer, Tony Bennett, Justin Bond and Dee Snider. In January he played for a bevy of stars in the *American Songbook* series at Jazz at Lincoln Center featuring the music of Lance Horne. He recently returned from London where he made his West End debut as an actor/musician in the show *Woody Sez*. He also appeared in this original production about Woody Guthrie in its American premiere in Oklahoma City and in its month-long run at the Edinburgh Fringe Festival in 2009. Last fall David Finch played in A.R.T.'s production of *Cabaret*. He was a cast member of the Tony Award-winning Broadway revival of *Cabaret* at the infamous Studio 54, and toured with the show in the United States, Canada and Japan. His off-Broadway credits include *Fame on 42nd St.* and the New York premiere of Tennessee Williams's

sixty-year-old play *Spring Storm*. He spent several years touring Europe, the U.S. and Canada with *Fame the Musical* and has performed regionally in *Hank Williams' Lost Highway*, *Grapes of Wrath*, *1940s Radio Hour*, *Fiddler on the Roof*, *Buddy: The Buddy Holly Story* and *Cotton Patch Gospel*. David Finch is proud to have been an Associate Producer at Broadway Cares/ Equity Fights AIDS in NYC from 2004–2006 where he met his wife Rachel. They live in Brooklyn.

## JEFF MUZEROLLE

*Drums/Percussion/Synth*

Jeff Muzerolle began his journey behind the drums at the tender age of 5 years old and played his first professional gig at the age of 10. After spending his teens gigging around the Northeast he won a scholarship to Berklee College of Music. Muzerolle studied there under the tutelage of drummers such as Kenwood Dennard, Jon Hazilla, Jon Ramsey, Skip Hadden and Larry Finn. Since graduating Magna Cum Laude in 1999 with a major in performance, he has been a very active musician in the Boston scene as well as performing for national and international tours. His performances span multiple genres with many artists including Eddie Kirkland, David Minehan, Anthony Vitti, Makoto Takenaka, Tomo Fujita, Rick Berlin, Tom Appleman, Joe Musella, James Merenda, Dennis Brennan and many others. In May of 2009, he wrote and published an internet course entitled *The Giggling Drummer* that helps drummers worldwide learn how to establish and maintain their careers in the music industry. In addition to his performance career, Muzerolle gives private and group instruction at his studio in Winchester, Mass. He also runs his own publishing company Grooving Media and works as an engineer/producer in several recording studios throughout the greater Boston area. For more info check out his website: [www.jeffmusic.com](http://www.jeffmusic.com)

## ROBB SIMRING

*Base Guitars*

Born and raised in Brooklyn, N.Y., Robb Simring began his musical studies at age 5 on piano. Fifteen years later, he picked up a bass, and hasn't looked back since. His diverse experience includes original bands (including Atlantic Records recording artists Angry Salad), session work for jingles/soundtracks/original artist releases, local and regional musical theater pit orchestras and national/international tours. He has performed at Symphony Hall, the

Boston Garden and Fenway Park, on national TV with the Boston Pops and on international TV (Univision's "Don Francisco Presenta"). He has also performed off-Broadway with Blue Man Group, and is currently the full-time bassist in their Boston production.

## ALLEGRA LIBONATI

*Associate Director*

Allegra Libonati is the Artistic Associate at the American Repertory Theater, 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*, *Death And The Powers: The Robots' Opera* 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.

## MIA WALKER

*Assistant Director*

Mia Walker holds a B.A. in Film Production/Studies, Magna Cum Laude, from Harvard University. Walker has trained at The Berkshire Theatre Festival, American Conservatory Theater, NYU Tisch and Vassar Powerhouse. This year, she is one of four Resident Directors at The Flea Theater, where she directed the world premiere of Trista Baldwin's *American Sexy*. Assisting experience includes: *Johnny Baseball* (American Repertory Theater, dir. Diane Paulus) and Paul Simon's *The Capeman* (The Public Theater, dir. Diane Paulus). Love and thanks to her wonderful family and to Diane.

## KATHERINE SHEA

*Stage Manager*

A.R.T.: Stage Manager: *The Blue Flower*; *Cabaret*; *Johnny Baseball*; *Paradise Lost*; *Best of Both Worlds*; *Romance*; *Endgame*; *The Communist Dracula Pageant*; *When It's Hot, It's Cole*; *Donnie Darko*. Assistant Stage Manager: *The Seagull*; *Oliver Twist*; *The*

*Onion Cellar*. Production Associate: *Island of Slaves*; *Desire Under the Elms*. A.R.T.

Institute: Stage Manager: *The Front Page*; *Arabian Night*; *Zoya*; *Mayhem*; *A Bright Room Called Day*; *The Island of Anyplace*; *The Bacchae*; *Spring Awakening*; *Donnie Darko*. Gloucester Stage Company: Production Stage Manager: *The Woman in Black*. Lyric Stage Company: Production Stage Manager: *Kiss Me, Kate*; *Three Tall Women*; *Adrift in Macao*. Actors' Shakespeare Project: Stage Manager: *King John*.

## SAMUEL "SAM" NAPPI

*Producer*

Sam Nappi founded World Harmony Productions/Harmony Pictures with the goal of developing socially conscious films, Broadway shows and music. He is currently producing *The Gift of the Magi* in Los Angeles with lyrics by Steven Sater and music by Burt Bacharach, and a Broadway musical about Woodstock. Through his Harmony Pictures division, Nappi is a producer with DreamWorks of the Martin Luther King, Jr. biopic to be directed by Steven Spielberg. Nappi is a director on the board of the King Center in Atlanta, as well as the MLK National Memorial Foundation in Washington, D.C. He is co-authoring two soon-to-be-released books with Rev. Bernice King, and also serves on the board of Realizing the Dream, which was created by Martin Luther King III to champion freedom, justice, and equality through the elimination of poverty. He wishes to thank Carol, Justin and Leah.



Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO and is affiliated with FLA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. [www.actorsequity.org](http://www.actorsequity.org)



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists Local USA-829 IATSE.



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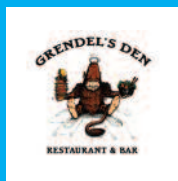
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# About the A.R.T.

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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# Institute

## A.R.T./MXAT Institute For Advanced Theater Training

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## American Repertory Theater

Diane Paulus, *Artistic Director/CEO*

## Moscow Art Theater School

Anatoly Smeliansky, *Head*

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](http://www.americanrepertorytheater.org).

### Faculty

Robert Brustein	<i>Criticism and Dramaturgy</i>
Erin Cooney	<i>Yoga</i>
Thomas Derrah	<i>Acting</i>
Andrey Droznin	<i>Movement</i>
Tatyana Gassel	<i>Russian Language and Culture</i>
Jeremy Geidt	<i>Acting</i>
Janice Giampa	<i>Singing</i>
David Hammond	<i>Acting, Shakespeare</i>
Arthur Holmberg	<i>Theater History, Dramaturgy</i>
Nancy Houfek	<i>Voice and Speech</i>
Robert Lada	<i>Alexander Technique</i>
Jodi Leigh Allen	<i>Movement, Movement Coordinator</i>
Ryan McKittrick	<i>Dramaturgy, Dramatic Literature</i>
Pamela Murray	<i>Singing</i>
Robert Narajan	<i>Combat</i>
Diane Paulus	<i>Theater Practice</i>
Robert Scanlan	<i>Dramatic Literature</i>
Andrey Shchukin	<i>Movement</i>
Anatoly Smeliansky	<i>Theater History, Dramaturgy</i>
Julia Smeliansky	<i>History of Set Design, Translation</i>
Marcus Stern	<i>Acting</i>
Jim True-Frost	<i>Acting for the Camera</i>
Tommy Thompson	<i>Alexander Technique</i>
Catherine Ulissey	<i>Ballet</i>
Robert Walsh	<i>Stage Combat</i>
Sam Weisman	<i>Director of Professional Development</i>
Scott Zigler	<i>Acting, Dramaturgy</i>

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Nick Crandall	Erikka Walsh
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## guide to local theater (continued)

**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 desert of Iraq.

**MY NAME IS ASHER LEV**, Lyric Stage Company, 140 Clarendon St., 617-585-5678. **Feb 11-Mar 12.** This stage adaptation of the Chaim Potok novel follows the journey of a controversial young Jewish painter whose artistic gift threatens to estrange him from his sheltered Hassidic community in postwar Brooklyn and the parents he loves. While his mother is caught between her son and her husband, Asher must choose between his art and his faith.


**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.

**ONE TOUCH OF VENUS**, The Boston Conservatory Theater, 31 Hemenway St., 617-912-9222. **Mar 3-6.** In this musical by Kurt Weill and Ogden Nash, a window dresser in a department store feels a strange attraction to a statue in the display. One night, he impulsively kisses her and she comes to life, revealing herself to be Venus, the goddess of love.

**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.

**TI-JEAN & HIS BROTHERS**, Underground Railway Theater and Boston Playwrights' Theatre, Central Square Theater, 450 Massachusetts Ave., Cambridge, 866-811-4111. **Feb 10-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.

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