



American Repertory Theater

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AMERICAN REPERTORY THEATER ANNOUNCES NEXT EVENT IN “CIVICALLY SPEAKING” SERIES:

**“FLAP MY WINGS: 10 YEARS SINCE TAHRIR SQUARE”
MONDAY, JANUARY 25 at 5PM ET**

**Featuring Music, Video, and Conversation With
The Lazours, Taibi Magar, Tarek Masoud, and Ganzeer**

**To Commemorate the Tenth Anniversary of the Egyptian Revolution and
Mark Release of New Album “Flap My Wings: Songs from We Live in Cairo”**

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Cambridge, MA—American Repertory Theater (A.R.T.) at Harvard University, in collaboration with the **Belfer Center’s Middle East Initiative at Harvard Kennedy School**, announces today that the next event in its **Civically Speaking** series, *Flap My Wings: 10 Years Since Tahrir Square*, will be held Monday, January 25 at 5PM. The event commemorates the tenth anniversary of the Egyptian Revolution and marks the release of *Flap My Wings: Songs from We Live in Cairo*, a new album from The Lazours and Taibi Magar.

Registration for the free event is now open at AmericanRepertoryTheater.org/FlapMyWings. Free and open access to *Flap My Wings: 10 Years Since Tahrir Square* and other virtual events is provided by the generous support of A.R.T. Members.

The event will feature music and artwork from *Flap My Wings: Songs from We Live in Cairo* and conversation with the album creators, Tarek Masoud from the Middle East Initiative at the Harvard Kennedy School, and album contributors, including celebrated Egyptian artist Ganzeer. The event will conclude with a viewing of the animated music video created by Ganzeer for the titular single “Flap My Wings.”

Virtually gathering artists from across the globe during the pandemic, the remotely recorded *Flap My Wings: Songs from We Live in Cairo*, features artists from the A.R.T. cast of *We Live in Cairo*, as well as Arab activist-songwriters including Ramy Essam, Emel Mathlouthi, Rotana, Hadi Eldebeck, Hamed Sinno (lead vocalist of Mashrou’ Leila), Naseem Altrash, and the Lazour brothers. Singles “Genealogy of Revolution,” performed and arranged by Hamed Sinno, and “Flap My Wings” are available now on iTunes and Spotify.

The Lazours (brothers Daniel and Patrick) are the creators of the musical *We Live in Cairo*. Taibi Magar directed its world premiere production at the A.R.T. in May 2019. The musical follows six revolutionary students armed with laptops, cameras, guitars, and spray cans from the jubilation of Cairo’s Tahrir Square where the Egyptian Revolution unfolded through the tumultuous years that followed.

Civically Speaking is A.R.T.’s series of virtual conversations, lectures, and performance events on history, politics, justice, and the meaning of democracy. Past events included *Resistance Mic!* with

performers Justin Danzy, Alex Marzano-Lesnevich, Oompa, V (formerly Eve Ensler), and a short film by John Lucas and Claudia Rankine; ***Just Us: A Conversation with Claudia Rankine and Orlando Patterson; Protecting and Deepening Our Democracy: What Should We Do Now?*** with Winthrop Laflin McCormack Professor of Citizenship and Self-Government at the Harvard Kennedy School Archon Fung; ***Talking Politics with Maxine Isaacs***, and more.

Production support of ***We Live in Cairo*** was provided by Serena and Bill Lese. Additional Production Support was provided by Janet and Irv Plotkin and The Ash Center for Democratic Governance and Innovation at Harvard Kennedy School. Education and engagement support was provided by Marcia Head.

ABOUT THE ARTISTS

THE LAZOURS

Daniel Lazour and Patrick Lazour are brothers and collaborators of Lebanese descent. They have workshopped their piece ***We Live in Cairo*** at the O'Neill National Music Theater Conference and at New York Theatre Workshop under the 2016 Richard Rodgers Award. They have developed their work during residencies at the O'Neill, SPACE on Ryder Farm, and the MacDowell Colony, and most recently, collaborated with playwright Ismail Khalidi and Noor Theatre on a developmental production of *Dead Are My People*. Their new musical about the first chemotherapy trials in the 1950s and 60s was workshopped at the Johnny Mercer Writers Colony at Goodspeed Theatre and Rhinebeck Writers Retreat. Daniel and Patrick were 2015-16 Dramatists Guild Fellows and are New York Theatre Workshop Usual Suspects. They were artists-in-residence at the American University in Cairo.

TAIBI MAGAR

Taibi Magar is an Egyptian-American, Obie Award-winning director based in New York who helmed ***We Live in Cairo*** and will direct the upcoming ***Macbeth In Stride*** at A.R.T. New York: *Help, The Shed; Is God Is* (NYT Critics Pick, 2018 Obie Award), Soho Rep; *Underground Railroad Game* (NYT Critics Pick, NYT Best of 2016), Ars Nova; *Master* (NYT Critics Pick, NYT Best of 2017), The Foundry. Developed work with New York Theatre Workshop, Theatre for a New Audience, the Women's Project Theatre. Regional: Woolly Mammoth Theatre, Alley Theatre, The Guthrie Theater, Trinity Rep, Theatre Under the Stars, Pennsylvania Shakespeare Festival, Shakespeare & Company, OSF. International: Hamburg Festival, Edinburgh Festival, Soho Theatre (London). Educational: The Juilliard School, Fordham University, Brown University, NYU. Teaching: Brown University; University of the Arts in Philadelphia. Fellowships: Stephen Sondheim Fellowship; Oregon Shakespeare Festival Fellowship; Public Theater Shakespeare Fellowship; TFANA Actors and Director Project Fellowship; Lincoln Center Directors Lab. Education: MFA, Brown University/Trinity Rep.

TAREK MASOUD

Tarek Masoud is a Professor of Public Policy and the Sultan of Oman Professor of International Relations at Harvard University's John F. Kennedy School of Government, where he is also Faculty Director of the Middle East Initiative. His research focuses on political development in Arabic-speaking and Muslim-majority countries. He is the author of *Counting Islam: Religion, Class, and Elections in Egypt* (Cambridge University Press, 2014), of *The Arab Spring: Pathways of Repression and Reform* with Jason Brownlee and Andrew Reynolds (Oxford University Press, 2015), as well as of several articles and book chapters.

GANZEER

Described as a "chameleon" by Carlo McCormick in *The New York Times*, Ganzeer operates seamlessly between art, design, and storytelling, creating what he has coined: *Concept Pop*. His medium of choice as described by Kaelen Wilson-Goldie in *Artforum's Slant* column is "a little bit of everything: stencils, murals, paintings, pamphlets, comics, installations, and graphic design." With over 40 exhibitions to his name, Ganzeer's work has been seen in a wide variety of art galleries, impromptu spaces, alleyways, and major museums around the world, such as *The Brooklyn Museum* in New York, *The Palace of the Arts* in

Cairo, *Greek State Museum* in Thessaloniki, the V&A in London, and the *Edith Russ Haus* in Oldenburg. Ganzeer's current projects include a short story collection titled [Times New Human](#), and a sci-fi graphic novel titled [The Solar Grid](#), which has awarded him a Global Thinker Award from *Foreign Policy* in 2016. He has been an artist-in-residence in Germany, Poland, Jordan, Holland, and Finland, and has lived extensively in Cairo, New York, Los Angeles, Denver, and finally Houston—where he is now based. [Booklyn, Inc.](#) sells his limited edition prints, and [Panta](#) books him for talks.

ABOUT THE MIDDLE EAST INITIATIVE AT HARVARD KENNEDY SCHOOL'S BELFER CENTER

The Middle East Initiative (MEI) at Harvard Kennedy School's Belfer Center for Science and International Affairs is dedicated to advancing public policy in the Middle East by convening the world's foremost academic and policy experts, developing the next generation of leaders, and promoting community engagement on campus and in the region. Established in 1998, MEI has expanded its programs to address diverse topics including alternative energy, humanitarian crisis response, economic opportunity, demographic challenges, and beyond. @MiddleEast_HKS

ABOUT THE AMERICAN REPERTORY THEATER

American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work that is driven by risk-taking and passionate inquiry. A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Artistic Director in 2008. Under the leadership of Paulus as the Terrie and Bradley Bloom Artistic Director and Executive Producer Diane Berger, A.R.T. seeks to expand the boundaries of theater by programming transformative theatrical experiences, always including the audience as a central partner. A.R.T. is committed to a long-term process of centering anti-racism in its practice, policies, culture, pedagogy, governance and organizational structure.

Throughout its history, A.R.T. has been honored with many distinguished awards including the Tony Award for Best New Play for *All the Way* (2014); consecutive Tony Awards for Best Revival of a Musical for *Pippin* (2013) and *The Gershwins' Porgy and Bess* (2012), both of which Paulus directed, and sixteen other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards. Additional Broadway productions include *Jagged Little Pill*; *Waitress* (also US National Tour and in London's West End); *Natasha, Pierre & The Great Comet of 1812*; and *Finding Neverland*. Under Paulus's leadership, A.R.T.'s club theater, OBERON, has been recognized annually as a top performance venue in the Boston area, and has attracted national attention for its innovative programming and business models.

As the professional theater on the campus of Harvard University, A.R.T. is committed to playing a central role in the cognitive life of the University, catalyzing discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members. A.R.T. is engaged in a number of multi-year initiatives with partners at Harvard that explore some of the most pressing issues of our day, including collaborations with the Harvard University Center for the Environment to develop new work that addresses climate change and with the Healthy Buildings Program at the Harvard T.H. Chan School of Public Health to develop a Roadmap for Recovery and Resilience for Theater that prioritizes a commitment to ethics, equity, and anti-racism as a guiding principle. A.R.T. plays a central role in Harvard's undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic literature, acting, voice, design, and dramaturgy. A.R.T. staff also mentors students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center and OBERON.

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

A.R.T. acknowledges that its theaters are situated on the traditional and ancestral homelands of the Massachusetts Tribe.

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