

# Introduction

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Welcome to ***Best of Both Worlds!***

Directing this production on the Loeb Mainstage is a very special moment for me. As an undergraduate at Harvard, I dreamed of someday directing in this theater. I am thrilled to share my first production on the Mainstage with you, and am honored to do so in the company of such an inspired team of artists.

***Best of Both Worlds*** is part of our Shakespeare Exploded! Festival — an array of theatrical events inspired by Shakespeare. If you haven't already, I encourage you to see ***The Donkey Show***, our disco adaptation of *A Midsummer Night's Dream* at our new club theater venue OBERON, and ***Sleep No More***, an immersive production inspired by *Macbeth* and Hitchcock's thrillers at Brookline's Old Lincoln School. Both of these phenomenal shows will continue to play every weekend until January 3rd. Other exciting events include our reading of Robert Brustein's play *Mortal Terror* on December 6 on the Loeb Mainstage, and Marcus Stern's production of Heiner Muller's *Hamletmachine* in the Loeb Experimental Theater from December 17-20.

I can't thank you enough for being part of the A.R.T. this season. On behalf of the entire staff, I wish you all the best for the holidays!

Warmest,

A handwritten signature in black ink that reads "Diane". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Diane Paulus  
Artistic Director

American Repertory Theater  
presents

## *Best of Both Worlds*

Book and Lyrics by Randy Weiner

Music by Diedre Murray

Co-written and Directed by Diane Paulus

Scenic Design	Riccardo Hernandez
Costume Design	Emilio Sosa
Lighting Design	Aaron Black
Sound Design	Brett Jarvis
Music Director	Michael Mitchell
Associate Music Director/Choir Coordinator	David Freeman Coleman
Movement	Tracy Jack
Casting	Stephen Kopel
Line Producers	Ariane Barbanell
	Chris De Camillis
Dramaturgs	Ryan McKittrick
	Beck Holden
Stage Manager	Katherine Shea*

*First performance November 21, 2009*  
*Loeb Drama Center*

Production Sponsor Sarah Hancock

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**Best of Both Worlds** was commissioned and developed by Music-Theatre Group  
and originally produced with The Women's Project.



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

Diane Paulus dedicates her inaugural 2009/10 season to the memory of Gerald  
Schoenfeld, a great champion of the American theater, and a great friend of the A.R.T.

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



minelli inc.

# Company

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## CAST

EZEKIEL

SERENA, Ezekiel's Queen

VIOLETTA, mother of Ezekiel

MAMILLIUS, son of Ezekiel and Serena

RAIN, daughter of Ezekiel and Serena

CAMILLO, right-hand man to Ezekiel

8-BALL, thug to Ezekiel

MAURICE

TARIQ, son of Maurice

SWEET DADDY

THE BEAR, a creditor

DAUGHTERS OF JOY

NARRATOR

Gregg Baker\*

Jeannette Bayardelle\*

Mary Bond Davis\*

Sebastien Lucien

Brianna Horne\*

Nikkieli DeMone\*

Lawrence Stallings\*

Darius de Haas\*

Lawrence Stallings\*

Cleavant Derricks\*

Nikkieli DeMone\*

Mary Bond Davis\* & Jeannette Bayardelle\*

Cleavant Derricks\*

## MUSICIANS

Keyboard

Guitar

Bass

Drums

Michael Mitchell

James Peterson

Fred Woodard

Wesley Wirth

Yoron Israel

***There will be one fifteen-minute intermission.***

ASSISTANT DIRECTORS

ASSISTANT STAGE MANAGER

MUSIC COPYIST

DIALOGUE COACH

ASSOCIATE SOUND DESIGNER

ASSISTANT DRAMATURGS

Allegra Libonati & Laura Savia

Amanda Robbins-Butcher\*

Kevin Massey

May Nazareno

Justin Stasiw

Laura Henry & Joe Pindelski

***Additional Staff:*** Dan Black, Alan Boyer, Tom Ibbitson, George Kane, Andrew Remillard, *Carpenters*; Clive Goodwin, Jason Van Sleet, *Audio Engineers*; Katie Flemming, *Properties Intern*; Kristin Knutson, *Assistant Charge Artist*; Doug Mullen, Alexis Rodriguez-Carlson, *Audio Associates*; Katie Richmond, *Scenic Painter*; Rachel Padula Shufelt, *Wigmaster*.

Special thanks to Oskar Eustis, The Public Theater, Anthony Gaskins, Boston Casting, Inc., and especially to our participating choirs.



*\*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 FIA, 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.



# Director's Note

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*Diane Paulus and Randy Weiner  
Photo by Michael Lutch*

I have always been interested in the themes of forgiveness, reconciliation, and second chances found in the plays Shakespeare wrote at the end of his career — *Pericles*, *Cymbeline*, *The Tempest*, and *The Winter's Tale*.

When Randy Weiner and I began working on our musical adaptation of *The Winter's Tale*, we turned to the worlds of R&B and gospel as a means of expressing the majesty of Shakespeare's characters and the redemptive power of forgiveness at the end of the play. We reimagined Shakespeare's kings as two R&B stars who wield tremendous power and influence over the people in

their kingdoms. As in Shakespeare's play, one of these kings makes a terrible mistake and destroys what he loves the most.

The end of *The Winter's Tale* is one of the most famous and beautiful scenes Shakespeare wrote. After sixteen years of mourning and repentance, King Leontes is rewarded with the restoration of what he thought he had lost forever and is given a second chance at life. It is a thrilling moment where the theatrical meets the miraculous.

Randy and I have always loved gospel and the power of music to heal and move the soul. And as a director, I am always interested in the audience's role in the theater, and the ways an audience can experience community and become an active witness to a theatrical event. Ever since we began working on ***Best of Both Worlds***, Randy and I dreamed of staging the end of the show as a huge gospel miracle that would allow the audience to experience the queen's incredible restoration through the power of music.

I am honored to be collaborating once more with Diedre Murray, a composer whose musical range and depth continue to amaze me. It has also been a tremendous honor to work with such extraordinary performers, who have poured their hearts and souls into this production. Finally, I would especially like to thank the choirs from the community who have joined us and helped to complete this theatrical adventure.

Diane Paulus



# Program Notes

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## Moved and Anointed

*A.R.T. Dramaturg Ryan McKittrick speaks with Diedre Murray,  
Composer for **Best of Both Worlds***

Ryan McKittrick: When you first read Diane Paulus and Randy Weiner's adaptation of *The Winter's Tale* what was your reaction as a composer?

Diedre Murray: I thought the music should be magisterial. I wanted to create a world with real kings and queens, so I knew the music had to be big and powerful. It also had to have a lot of pathos — because one child dies and everyone thinks the baby and the queen die, too. But there's also a lot of joy in the story, so I wanted to convey that through the music. When I read *The Winter's Tale*, I also became very interested in Shakespeare's character, Time. That character isn't in **Best of Both Worlds**, but I've put Time in the music. There's clock music through the whole show — all these eighth note patterns.

RM: You've written music for almost the entire show. What made you decide to underscore the spoken scenes?

DM: One of the roles of a composer is to use sound to tell the audience where they are. The underscoring in the piece helps establish location. Sometimes it's a specific location, like Ezekiel's kingdom — a world of groove. Rich. Spicy. Opulent. And sometimes the music helps establish a psychological or emotional location. The underscoring also helps the listener understand the alphabet or the musical language of the piece.

RM: What is the musical language of **Best of Both Worlds**?

DM: My style! It's hard to describe. I have a place that I always write from, which is an imaginary African-American location. It's like an imaginary Eden from the 1910s or 1920s that has an imaginary sound. A kind of Main Street, U.S.A. My musical language comes from there.

RM: Could you describe that place?

DM: My folks are from Virginia, so I think it's the pre-Civil Rights, agrarian South. But not the Deep South. It's a place with tall grass, bright sunshine, and farmers. My music dwells in that house. But I'm also a New York City kid, and my music is definitely multi-cultural. I like to say that in New York you might wake up and eat a bowl of Cheerios, then have pizza for lunch, and then Chinese food for dinner. And then get up in the morning and have leftover Chinese for breakfast. The point is that in New York I've always had a lot of input from multiple sources. New York City is like a giant playpen for an artist. For instance, when I was growing up I took a year off school and all I did was go to churches and listen to concerts. New York is like a big laboratory, and my music is an amalgam of many different sounds and styles. The beginning of **Best of Both Worlds** actually has a Latin sound to it — it's influenced by salsa.

RM: On the first day of rehearsal, you told the cast that everything comes back to jazz for you. What did you mean?

DM: My music's DNA has always been jazz. Writing music for the theater is actually my second career. Before I began working in the theater I spent thirty years playing as a jazz musician. So all of my music is influenced in some way by jazz.

# Program Notes

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RM: You also told the actors that you've tried to give them a certain amount of freedom in the songs.

DM: Jazz is really the opposite of European classical music. In jazz you learn a vocabulary. You learn a set of rules, and then you go out and improvise on the rules. In classical music you learn a vocabulary and then that vocabulary is refined in service of the composer. So the skills are different. The skill in jazz is about individualism. There are many moments in *Best of Both Worlds* where there's room for improvisation — a chance for the performers to get off the page. If they can't get off the page, they can sing the songs as written. They'll still work. But the joy is getting off

the page and interpreting the song. I think my background in jazz is one of the reasons I enjoy working with Diane Paulus so much. She's a natural risk-taker and improviser. So we think alike from that point of view.

RM: What musicians have influenced you?

DM: There are so many musical influences I've accumulated over my lifetime. I love Mark Murphy, Henry Threadgill, and Adam Guettel. I was also influenced by Aaron Copland and Leonard Bernstein. Americana! I love *West Side Story*. I also go to the opera a lot. I'm a Puccini fanatic.

RM: What do you like about Puccini?

DM: He's never afraid to go there — wherever that is. When other composers might feel they need to pull back musically, Puccini just goes there. It's ravishing. The other thing Puccini does is take you from one place right into something totally different. It's just like life — something happens and then you open the door and something else is right there. There doesn't have to be a formal transition. That's the logic of being alive.

RM: Do you feel Puccini's influence in the music for *Best of Both Worlds*?

DM: Yes, in the moments that are inspired by gospel music. The thing about gospel that's so much like Puccini is that you want to feel moved when you go to church or to a Puccini opera. Gospel singers use the word "anointed," which means the Spirit has been translated and put on you so you understand it. The spirit of God through you. I relate that to Puccini. For me, seeing a Puccini opera is like going to church. I love singers that can move you. Why would you leave your comfortable house when it's cold outside and go spend your money on a performance? You want to be moved! Something's got to happen! Why are we doing art in the first place? It's got to be a heightened reality.

RM: How does gospel music achieve that heightened reality?

DM: The singers believe. And they translate their belief through song, so the song has a more profound meaning. That's what being anointed is all about.

*Ryan McKittrick is the A.R.T.'s Dramaturg.*

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## **GREGG BAKER** — *Ezekiel*

A.R.T. debut. BROADWAY: *Raisin*, *Timbuktu* (with Eartha Kitt), *The Wiz* (with Stephanie Mills). OTHER THEATER: *Godspell*, US tour; *Porgy and Bess* (Crown), Radio City Music Hall; *Carmen Jones* (Husk, Miller) West End, London; NBC's *New Performers* (principal). OPERA: 20-year career includes *Porgy and Bess* (Crown, Porgy); *Aida* (Amonasro), *Carmen* (Escamillo), *Samson and Delila* (High Priest), *Das Rheingold* (Donner), *I pagliacci* (Silvio), and *L'elisir d'amore* (Belcore), Metropolitan Opera; *Carmen* (Escamillo), Royal Opera Covent Garden (also Rome & Japan); numerous leading European and American opera houses. CONCERT: with the Royal Philharmonic, London Philharmonic, London Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Milwaukee Symphony Orchestra, Danish Symphony, Radio Stuttgart Symphony, among others. Grammy Award nomination, Lawrence Olivier Award nomination.



## **JEANNETTE BAYARDELLE** — *Serena/Daughter of Joy*

A.R.T. debut. BROADWAY: *The Color Purple* (Celie). NATIONAL/INTERNATIONAL TOURS: *The Color Purple* (Celie), *Big River*, *Rent*, *Sister Act*. OFF-BROADWAY: *Best of Both Worlds*. FILM: Disney's *The Little Mermaid 3: Ariel's Beginning*. AWARDS: NAACP Theater Award (best lead Actress in a Musical) for the Role of Celie in *The Color Purple*. CD Projects: Praise Report (2005), Transferable (New Release 2009).



## **MARY BOND DAVIS** — *Violetta/Daughter of Joy*

A.R.T. debut. BROADWAY: *Hairspray* (Motormouth Maybelle, original cast); *The Women*; *Jelly's Last Jam* (Miss Mamie, original cast); *Marie Christine* (Prisoner #3, original cast); *Bring In 'Da Noise, Bring In 'Da Funk*; *Show Boat*; *Mail*; *Grease*. OFF-BROADWAY: *Scapin* (with Bill Irwin), *Hysterical Blindness...*. REGIONAL: *Heartbeats* (Best Friend, original cast), *Shout Up a Morning* (Leah, original cast). FILM: *Romance and Cigarettes*; *New York Minute*; *Coming To America*; *The Preacher's Wife*; *Hook*; *Jeffrey*; *The Art of Dying*; *Jo Jo Dancer, Your Life is Calling*. TELEVISION: *Twin Peaks*, *Bing Crosby Christmas Show* (with Fred Astaire), *Gimme a Break!* PILOTS: *Piece of Cake*, *The City*. RECORDINGS: *Hairspray*, *Marie Christine*, *Jelly's Last Jam*, *Songs from Ragtime*, *The Best Little Whorehouse in Texas* (with Ann-Margret), *Broadway by the Year: 1929*, *Broadway by the Year: 1933*, *Broadway Unplugged II*. [www.marybond.com](http://www.marybond.com)

# Company

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## **DARIUS DE HAAS** — *Maurice*

A.R.T. debut. BROADWAY: *Rent*, *Carousel*, *Kiss of the Spiderwoman*, *Marie Christine*, *The Gershwins' Fascinating Rhythm*; *Dreamgirls*, *Hair*. OFF-BROADWAY: *Running Man* (directed by Diane Paulus, OBIE Award), Music-Theatre Group; *Saturn Returns*, NYSF; *The Bubbly Black Girl Sheds Her Chameleon Skin* (premiere), Playwrights Horizons. REGIONAL/TOURS: *Children Of Eden* (US premiere), Papermill Playhouse; *Cry*, *The Beloved Country*, Goodman; *Once on This Island*, 1st National Tour; *I Was Looking At The Ceiling and Then I Saw The Sky* (premiere); *Jesus Christ Superstar* GOSPEL, Alliance Theatre. TV/FILM: *Chicago*, *Larry Flynt: The Right To Be Left Alone*, *My Favorite Broadway: The Love Songs*, *The View*. CONCERTS: Venues include Carnegie Hall, Lincoln Center, The Kennedy Center, Disney Concert Hall, and London's Royal Festival Hall. RECORDINGS: *Darius de Haas*, *Day Dream: Variations on Strayhorn* (PS Classics), several Original Cast recordings.



## **NIKKIELI DEMONE** — *Camillo/The Bear*

A.R.T. debut. BROADWAY (National and International): *RENT* (Collins), *Miss Saigon* (John), *Jesus Christ Superstar* (Judas), *Ragtime* (Coalhouse Walker Jr.), *Ain't Misbehavin'* (Ken), *Once on This Island* (Agwe). REGIONAL: *Drowning Crow* (Yak); *Crowns* (Preacher); *Twelfth Night* (Viola); *The Amen Corner* (David); *A Christmas Carol*, Goodman Theatre; *Side Show* (Jake; Joseph Jefferson Award for Best Supporting Actor in a Musical), Northlight Theatre; *Miss Saigon* (John; Joseph Jefferson Award nomination Best Supporting Actor in a Musical), Marriott Theatre; *Crowns* (Preacher), Arena Stage and Atlanta's Alliance Theatre; *The Full Monty* (Horse), Barksdale Theatre; *The Amen Corner* (David), Huntington Theatre. FILM/TV: *California Dreams*, NBC; *Magic Door*, *Bad Street* (Emmy Award for Best Supporting Actor), CBS; *Take2!* (Artistic Director), Urban Theatre Company.



## **CLEAVANT DERRICKS** — *Sweet Daddy/Narrator*

A.R.T. debut. BROADWAY: *Dreamgirls* (James Thunder Early; Tony Award, Drama Desk Award and LA Drama Circle Award winner for vocal arrangements); Bob Fosse's *Big Deal* (Tony & Drama Desk Awards nominee for Best Actor); Revival of *Hair*; Vinette Carroll's *Your Arms Too Short to Box with God*; *But Never Jam Today*; *Brooklyn the Musical*. TOURING: *The Full Monty* (Horse; NAACP Theatre Award for Best Male). REGIONAL: Cy Coleman's *Like Jazz*, Mark Taper Forum. FILM: *Moscow on the Hudson*; *The Slugger's Wife*; *Offbeat*; *Carnival of Souls*; *Bluffing It*; *World Traveler*. TV: *When Hell Freezes Over I'll Skate*, PBS

# Company

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(composer, musical director, and featured actor); *Sliders*; *Thea*; *Drexell's Class*; *Good Sports*; *Whoops!*. Guest appearances on *Touched by an Angel*; *Charmed*; *The Practice*; *The Bernie Mac Show*; *Cold Case*; David E. Kelly's *Wedding Bells*. Other awards include the "Heroes and Legends Award" for Outstanding Achievement in Theatre.



## **BRIANNA HORNE** — *Rain*

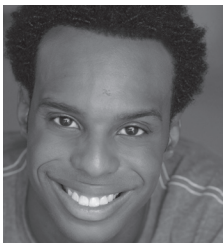
A.R.T. debut. Recent Wagner College graduate with a B.A. in music theater. REGIONAL: *All Shook Up*, Ogunquit Playhouse; *Once On This Island*, Hangar Theatre; *AIDA*, TRI Arts Sharon Playhouse; *In Sun and Snow*, Walnut Street Theatre; *St. Louis Woman*, *West Side Story*, Prince Music Theatre. *My Broadway Debut* (Winner), CBS; *Tangy's Song*, BET. [www.briannahorne.net](http://www.briannahorne.net)



## **SEBASTIEN LUCIEN** — *Mamillius*

A.R.T. debut. Credits: *Children's Folktale*, Summer Revels 2006; Boston Children's Museum; Annual piano recital (2005, 2006, 2007, 2008), Duxbury Performing Center; National Piano Guild auditions (May 2005, 2006, 2007, 2008; Gold medal award winner); Youth and Family Empowerment piano recital, Berklee College of Music; Piano performance and Michael Jackson impersonation, Boston Neighborhood Network (BNN TV-23).

Performed classical piano and guitar at numerous cultural events and private functions in Boston, Washington, New York, Portland. As a young guitar player, he frequently accompanies his father, a folklore storyteller, during his performances. Recipient of the National Piano Guild awards during two consecutive years as a gold medal finalist. He has been a student of the South Shore Conservatory, learning guitar and piano, and received theater training at Derby Summer Arts program in Hingham.



## **LAWRENCE STALLINGS** — *Tariq/8-Ball*

A.R.T. debut. BROADWAY: *Passing Strange* ("Youth" standby). OFF-BROADWAY: *Passing Strange*; *Shafrika*; *The White Girl*. REGIONAL: *Sizwe Bansi is Dead* (Sizwe); *Songs For A New World* (Man 1); *Sam Cooke: Forever Mr. Soul* (One Man Show), Milwaukee Rep and Delaware Theatre Company; *From My Hometown* (Detroit); *Death and the King's Horseman* (Olunde); *Life Is A Dream* (Segismundo); *Sparkle, The Musical*. TV/FILM: *The*

*Rebound*; TLC's *Diagnosis X* (recurring); *1000 Ways To Die*; *A Royal Birthday* (mini-series). MFA-Acting, Temple University. [www.lawrencestallings.com](http://www.lawrencestallings.com).



# Creative Staff

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## **DIANE PAULUS** — *Co-writer/Director*

Artistic Director of the A.R.T. RECENT WORK: *The Donkey Show* (American Repertory Theater, six years Off-Broadway, tours to London, Edinburgh, Madrid, Evian, France); *HAIR* (Al Hirschfeld 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, Vineyard Theater); *Brutal Imagination* (Vineyard Theater); *The Golden Mickeys* (Disney Creative Entertainment); *The Karaoke Show* (Jordan Roth Productions); *Running Man* (Pulitzer Prize Finalist, Music-Theatre Group.) She has also directed the operas *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*, all with the Chicago Opera Theater. Upcoming works include *Il mondo della luna* (Hayden Planetarium at the Museum of Natural History, Gotham Chamber Opera) and *Red Sox Nation* (American Repertory Theater.)

## **RANDY WEINER** — *Book and Lyrics*

Writing credits include: *Archbishop Supreme Tartuffe*, *Caligula*, both with Alfred Preisser, Classical Theatre of Harlem; *Swimming With Watermelons*, Music-Theatre Group and Vineyard Theatre; *Best Of Both Worlds*, Music Theatre Group and Women's Project; *Turandot: Rumble For The Ring*, Bay Street Theatre; *Stairway To Hell*, BASE Entertainment; *The Donkey Show*, *The Karaoke Show*, *Frankenweiner*, and many others, Project 400 Theater Group; *Death And The Powers* to be presented in Fall 2010 in Monte Carlo. Recent projects include *The Most Interesting Show in the World*, sponsored by Heineken, currently touring 16 cities around the US, and *Purgatorio*, a Halloween extravaganza presented by CBS Radio in Times Square.

## **DIEDRE L. MURRAY** — *Composer*

Pulitzer Prize finalist, two-time Obie Winner, and master musician Diedre Murray is an innovative composer, cellist, producer and curator. In the 1970s and 1980s, she pioneered the use of the cello as a jazz and new world music instrument. Since the 1990s she has turned her attention to composing for extended musical works and the theater. Credits include *Unending Pain*, a choral/chamber work that was co-presented by the Performance Garage and the Whitney Museum of American Art, toured to the Studio Museum of Harlem and Productions Traquen'Arts Cello Festival in Montreal; *Let's Go Down to the River*, a score for octet for the Willasau Jazz Festival in Switzerland; *The Eves of Nhor*, a string trio for National Dutch Radio and De Effenaar Festival in Eindhoven Holland; *Kamerados*, for mixed ensemble at The Women's Improviser Festival in New York; *Five Minute Tango*, a score for the inaugural concert at the Danny Kaye/Sylvia Fine Playhouse, performed by the Manhattan Brass Quintet; *The Conversation* for the Seattle-based New Performance Group at the Walker Arts Center in Minnesota; *You Don't Miss the Water*, a music-theater piece, in collaboration with noted poet Cornelius Eady, produced by the Music-Theatre Group (MTG); *FANGS*; *Women In The Dunes*, a dance piece created

# Creative Staff

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by Blondel Cummings for the Japan Society; the jazz-opera *Running Man*, for which she wrote the original story and score, and book with Cornelius Eady, Here Theatre in New York City (two Obie Awards, finalist for the 1999 Pulitzer Prize for Drama); music arrangements for *Eli's Coming*, Vineyard Theatre (Obie Award); *The Blackamour Angel*, written by Carl Hancock Rux, Bard College; an adaptation by Diane Paulus of James Baldwin's *Another Country*, Columbia University; an adaptation of *The Voice Within* with Marcus Gardley, Harlem Stage and the Apollo Theatre. Current projects include a new musical, *Sweet Billy and the Zooloo's*, with writer Lynn Nottage, for Colored Girl's Productions; and *Spoletto*, a series of rags for solo piano in 2009. She received a B.S. degree from Hunter College in ethnomusicology, and appeared on over 100 recordings.

## **RICCARDO HERNANDEZ** — *Set Designer*

A.R.T.: *The Seagull, Julius Caesar, Britannicus, Romeo and Juliet, Desire Under the Elms, The Miser, Uncle Vanya, Marat/Sade, Full Circle* (all directed by Robert Woodruff), *Enrico IV, Phaedra, Othello, The Doctor's Dilemma, Three Farces and a Funeral, Dream of the Red Spider*. BROADWAY: Tony Kushner's *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) directed by Hal Prince; *Bells Are Ringing* (directed by Tina Landau); *Noise/Funk* (also national tours and Japan); *The Tempest*. New York: Over a dozen productions at New York Shakespeare Festival/Public Theater where he has collaborated with George C. Wolfe, Brian Kulick, Mary Zimmerman, Ron Daniels, Liz Diamond, Graciela Daniele, Peter du Bois, among others; Santa Fe Opera, Lincoln Center, Second Stage, New York Theater Workshop, MTC, MCC, Playwrights Horizons, Cherry Lane, BAM, etc. Regional: ACT, Alliance, Arena Stage, Center Stage, Geffen Playhouse, Goodman, Hartford Stage, Kennedy Center, La Jolla, Long Wharf, McCarter, Mark Taper Forum, Old Globe, Seattle Rep, South Coast Rep, The Shakespeare Theater, DC, Yale Rep, etc. Opera: Lyric Opera of Chicago, Houston Grand Opera, New York City Opera, Los Angeles Opera, Pittsburgh Opera, Michigan Opera, Opera Pacific, Berkshire Opera, and Hong Kong. Cuban born, raised and educated in Buenos Aires, Argentina. Ed.: Yale School of Drama.

## **EMILIO SOSA** — *Costume Designer*

BROADWAY: *Topdog/Underdog* (also London and various regional theaters). NEW YORK: *Father Comes Home From the Wars*, Public LAB; *Ain't Misbehavin'*, Bay Street; *Oroonoko; Ohio State Murders*, TFANA; *Romeo and Juliet*, Public Theatre and Shakespeare in the Park; *The Misanthrope; All That I Will Ever Be; The Seven* (also the La Jolla Playhouse); *Eyewitness Blues*, New York Theatre Workshop; *Crowns* (Audelco Award '03), *Birdie Blue, Living Out*, Second Stage Theater; *Caligula*, Classical Theater of Harlem; *The Story, Radiant Baby*, Public Theater; *Turandot: the Rumble for the Ring*, Bay Street Theater. REGIONAL: *Fences*, Geva Theatre; *The Blue Door*, Berkeley Repertory Theatre; *Once On This Island*, Center Stage; *Cuttin' Up, Senior Discretion Himself*, Arena Stage; *Ain't Misbehavin'*, Pittsburgh Public Theater; *Pippin, Once On This Island*, Bay Street Theater; *Adoration of the Old Woman*, La Jolla Playhouse; *The Piano Lesson*,

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Madison Repertory Theatre. DANCE: Alvin Ailey; New York City Ballet (Artist-in-Residence); Ballet Hispanico; Complexions. TOURS: Celine Dion World Tour. Mr. Sosa was the recipient of the 2006 TDF/Irene Sharaff Young Master Award.

## **AARON BLACK** — *Lighting Designer*

NEW YORK: *Black Nativity, King Lear, Waiting for Godot, Funnyhouse of a Negro, Trojan Women, Mother Courage and her Children, Dream on Monkey Mountain, Hecuba, Almost Blue* (world premiere), *No Common Thread and Open Field, Pink* (US premiere), *Crooked* (US premiere), *Soar Like an Eagle, Asko Paradiso* (US premiere), *Alarm Will Sound*. Resident Lighting Designer for the Classical Theatre of Harlem. Helen Hayes Design Excellence Nomination, two Drama Desk nominations, five Lucille Lortell Awards, five Drama Desk Awards, and thirteen Audelco Awards for Excellence in Black Theatre. National: Repertory Theatre of St. Louis, Chicago Opera Theatre, Spoleto Festival USA, Opera Omaha, Lyric Opera of Kansas City, Opera Boston, Pittsburg Opera, Bard Music Festival. International: Royal Opera House, Opera Montreal, Opera Bilbao. TV: MTV Video Music Awards, Country Music Awards, NYC 9/11 Commemorations, From The Top, etc. Architecture: Busch Gardens, Sea World, Water Country USA, FAO Schwartz.

## **BRETT JARVIS** — *Sound Designer*

Recent projects: *Burnt Part Boys*, New York Shakespeare Festival; *The Glass Menagerie*, Guild Hall; *The Slug Bearers of Kayroll Island*, Vineyard Theatre; *Speech and Debate*, Roundabout Theatre Company; *Revolution*, Joyce Theatre; *Kiki and Herb—Alive on Broadway!*; *Two Trains Running* (2007 Audelco Award Nomination), *Landscape of the Body, The Trip to Bountiful*, Signature Theatre; and *Best of Both Worlds*, Women's Project Theatre. Other: *People Be Heard*, Playwrights Horizons; Bill Irwin's *Mr. Fox: A Ruminant*, *The Regard Evening*, and *Harlequin Studies*, Signature Theatre; *Avenue Q* (Lucille Lortel Award 2003), *The Karaoke Show, Lypsinka! As I Lay Lip-Synching*; Eli's Comin', Vineyard Theatre; *Swimming with Watermelons* and *Brutal Imagination* (Lucille Lortel Nomination 2002, co-design); *Running Man*, Music-Theatre Group; Mark Dendy's *Dream Analysis*; and the long running hit *The Donkey Show*.

## **MICHAEL MITCHELL**— *Musical Director*

Michael has performed with Bob Mintzer and Marcus Baylor, Corey Glover, Jim Widner, Leonard Hokinson, Randy Salman, Marc Fields, The American Musical Ambassador Concert Band (European tour), the John Philip Sousa Concert Band, and many others. He recently performed at China's national Music and Arts Festival. TOURS: *Jesus Christ Superstar* starring Ted Neeley (Conductor/Music Director). REGIONAL: *Jesus Christ Superstar Gospel* (Music Director; Suzi Bass Award Nominee for Best Musical Director), Alliance Theater; *Crowns* (Pianist; directed by Regina Taylor). CONCERTS: *3 Mo' Divas* (Assistant Music Director); Composed/Arranged/Produced both *Hot, Live & More* with David A. Tobin's Ministry of Song and *Melodies of the Heart* with Arlene Frink. RECORDINGS: *Evolution* with Yewende (Lotus Records) and *Smashing Musical Barriers* with 3 Mo' Divas. Michael has a Music Business degree from DePaul University, and has

# Creative Staff

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received many regional and national awards in both piano and percussions, including honorable mention from the Stravinsky International Piano Competition.

## **DAVID FREEMAN COLEMAN** — *Associate Music Director/Choir Coordinator*

Holds a Bachelor of Music in both piano performance and composition from Boston University and an M.A. in composition from Tufts University. Currently the Director of Choral Music at the Dana Hall School in Wellesley, David has been choral directing for 20 years, and is also actively involved in gospel music throughout New England. He is the director of the gospel ensemble Confirmation, and has performed for the New England Patriots, the Democratic National Committee, and Pope John Paul II. David is also currently the director of the 225-voice Tufts University Third Day Gospel Choir, and has also directed several area choirs with performances at the House of Blues, the Wang Center, and Symphony Hall with the Boston Pops. He has worked with choirs for many popular artists like Bobby McFerrin, Patti Labelle, Phish, and most recently Academy Award Nominee Ryan Gosling. He leads workshops in gospel music for the American Choral Directors Association and for the NAIS People of Color Conference, and he is the 2007 recipient of the Thomas A. Dorsey Award from the New England Conservatory.

## **TRACY JACK** — *Movement*

Actor, dancer, director and choreographer currently residing in NYC; a company member and the resident choreographer for the Classical Theatre of Harlem; founding director of Triple Threat Performing Arts Academy, an intensive training program designed for teenagers who have a strong desire to work in the entertainment industry. Choreography Credits: *Archbishop Supreme Tartuffe*, Classical Theatre of Harlem; *The Black Nativity* (Mary), Duke Theatre; *Hip Hop Monologues: Inside The Life and Mind of Jim Jones*, J Kyles Korner Entertainment; *Sweet Sweetbacks Baad Aaaaasssss Song The Musical* (principal dancer/Assistant Director), Melvin Van Peebles; *Romeo and Juliet* (Benvolio); *Aint Supposed to Die A Natural Death* (The Dyke/Assistant Director), Classical Theatre of Harlem National Tour; *Macbeth* (First Witch), Bonn Biennale (Germany).

## **STEPHEN KOPEL** — *Casting*

**BROADWAY:** *Hedda Gabler*. **OFF-BROADWAY:** *Tin Pan Alley Rag*. **REGIONAL:** *Shenandoah, The Heavens are Hung in Black, Civil War*, Ford's Theatre; *The 3 Musketeers, Passion, Private Lives*, Chicago Shakespeare; *Ace*, Old Globe; *Hairspray, Les Miserables, Bowery Boys*, Marriott Lincolnshire; *Tommy, Turandot, The Lady in Question*, Bay Street Theatre; *At Least It's Pink*, Ars Nova. Stephen also serves as Casting Associate for Roundabout Theatre Company and Jim Carnahan Casting, where his credits include the Broadway productions of: *After Miss Julie, The Seagull, Sunday in the Park with George, Pygmalion, Little Dog Laughed, The Apple Tree, The Pajama Game, The 3Penny Opera, Heartbreak House*, and *Prelude to a Kiss*. **FILM/TV:** *Glee* (Fox-pilot), *Filthy Gorgeous* (Showtime-pilot), Michael Mayer's *Flicka* (20th Century Fox).

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## **KATHERINE SHEA** — *Stage Manager*

A.R.T.: Stage Manager: *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*.

## **AMANDA ROBBINS-BUTCHER** — *Assistant Stage Manager*

A.R.T: Assistant Stage Manager: *Romance, Endgame*, Production Associate: *The Communist Dracula Pageant, No Man's Land, Wings of Desire*. ART Institute: Stage Manager: *Pinter One Acts (The Room & Celebration), Lacy Project, The Discreet Charm of Monsieur Jourdain, Expats, Gray City, Betty's Summer Vacation, Phoenician Women, Kate Crackernuts, The Island of Anyplace, Melancholy Play*. B.A. from St. Olaf College, Northfield MN.

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# About the A.R.T.

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## A HISTORY OF THE AMERICAN REPERTORY THEATER

Diane Paulus *Artistic Director/CEO*

The AMERICAN REPERTORY THEATER (A.R.T.) is one of the country's most celebrated resident theaters and the winner of numerous awards — including the Tony Award, the Pulitzer Prize, and numerous local Elliot Norton and I.R.N.E. Awards. 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 theaters in the country by *Time* magazine.

Founded by Robert Brustein in 1980, during its twenty-nine-year history the A.R.T. has welcomed 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 twenty-one cities in sixteen countries on four continents. It has presented over two hundred 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.

Last fall the A.R.T. welcomed its new Artistic Director, Diane Paulus. Under her leadership, the Theater has developed a new initiative, EXPERIENCE THE A.R.T., which seeks to revolutionize the theater experience through a sustained commitment to empowering the audience. This initiative recognizes that theater is not just a play on the stage, but also a social occasion for people to come together and experience community. This audience-driven vision speaks directly to the A.R.T.'s core mission — “to expand the boundaries of theater.” By expanding its focus to include the audience's total theater experience, the A.R.T. seeks to give audiences a voice, a sense of ownership, and a feeling of importance in the theatrical event.

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**Director of Development** Erica DeRosa  
**Assistant Director of Development** Sue Beebee  
**Director of Institutional Giving and Strategic Partnerships** Joan Moynagh  
**Development Officer** Julia Propp  
**Development Intern** Jessica Klement

### MARKETING

**Director of Press and Public Relations**  
Katalin Mitchell  
**Audience Development Manager** Kerry Israel  
**Communications Manager** Amanda Gutowski  
**Marketing Associate** Jared Fine  
**Design Associate** LeeAnn Suen  
**Advertising Consultant** Blitz Media  
**Social Media Consultant** David Ginsburg  
**Creative Consultant** Minelli, Inc.  
**Marketing Intern** Emily Hecht  
**Public Relations Intern** Christine Miller

### BOX OFFICE

**Box Office Managers** Derek Mueller, Ryan Walsh  
**Box Office Representative** Karen Snyder  
**Box Office Management Associate** Alicia Curtis

### FINANCE AND ADMINISTRATION

**Comptroller** Nancy M. Simons  
**Assistant General Manager** Steven Leon  
**Assistant Comptroller** Angela Paquin  
**Financial Administrator** Stacie Hurst  
**Company/Front of House Manager** Tracy Keene  
**Receptionists** Sarah Leon, Maria Medeiros  
**House Managers** Gretjen Hargesheimer, Michael Haviland, Heather Quick, Matthew Spano, Cheryl Turski, Matt Wood  
**Volunteer Usher Coordinator** Barbara Lindstrom

### PRODUCTION

**Production Manager** Patricia Quinlan  
**Associate Production Managers**  
Christopher Viklund, Skip Curtiss  
**Loeb Technical Director** J. Michael Griggs

### COSTUMES

**Master Costume Shop Manager** Jeannette Hawley  
**Assistant Costume Shop Manager** Hilary Gately  
**Draper** Carmel Dundon  
**Stitcher** Tova Moreno  
**Crafts Artisan** David Israel Reynoso  
**Wardrobe Supervisor** Stephen Drueke  
**Costume/Props Stock Manager** Suzanne Kadiff

### LIGHTS

**Master Electrician** Derek L. Wiles  
**Lighting Assistant** Kenneth Helvig  
**Light Board Operator** David Oppenheimer

### PROPERTIES

**Properties Manager** Cynthia Lee-Sullivan  
**Assistant Properties Manager** Tricia Green  
**Properties Carpenter** Stacey Horne

### SCENERY

**Technical Director** Stephen Setterlun  
**Assistant Technical Directors** Emily W. Leue, Nick Fouch  
**Scene Shop Supervisor** David Buckler  
**Scenic Charge Artist** Gerard P. Vogt  
**Master Carpenter** Peter Doucette,  
**Carpenters** York-Andreas Paris, Jason Bryant  
**Carpentry Interns** Ben Clark, Sarah Pierce  
**Paint Intern** Tacy Flaherty  
**Technical Intern** Rena Luczkiewicz  
**Technical Direction Intern** Katie Wilson

### SOUND

**Production Sound Engineer** Katrina McGuire

### STAGE

**Stage Supervisor** Jeremie Lozier  
**Assistant Stage Supervisor** Christopher Eschenbach  
**Production Assistants** Kevin Klein, Matthew Sebastian

### STAGE MANAGEMENT

**Resident Stage Manager** Chris De Camillis  
**Stage Manager** Katherine Shea  
**Assistant Stage Manager**  
Amanda Robbins-Butcher  
**Institute Stage Manager** Elizabeth Bouchard

### OBERON

**Producer** Randy Weiner  
**Venue Manager** Ariane Barbanell  
**Bar Director** Erin Wood  
**Program Associate** Daniel Pecci  
**Administrative Associate** James Wetzel  
**House Technician** Garrett Herzig



# Institute

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## A.R.T./MXAT INSTITUTE FOR ADVANCED THEATER TRAINING

Scott Zigler, Director    Julia Smeliansky, Administrative Director

Marcus Stern, Associate Director

Nancy Houfek, Head of Voice and Speech    Andrei Droznin, Head of Movement

Anatoly Smeliansky, Co-Head Dramaturgy    Ryan McKittrick, Co-Head Dramaturgy

## 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 American theatre. 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, and special studies, 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 Theatre 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.amrep.org](http://www.amrep.org).

### Faculty

Elizabeth Bergmann	Movement
Robert Brustein	Criticism and Dramaturgy
Erin Cooney	Yoga
Thomas Derrah	Acting
Holly Derr	Viewpoints
Elena Doujnikova	Movement
Andrei Droznin	Movement
Tatyana Gassel	Russian Language and Culture
Jeremy Geidt	Acting
Arthur Holmberg	Theater History, Dramaturgy
Nancy Houfek	Voice and Speech
Roman Kozak	Acting and Directing
Alla Kruglova	Movement
Will LeBow	Acting
Ryan McKittrick	Dramaturgy
Pamela Murray	Singing
Robert Narajan	Combat
Diane Paulus	Acting, Dramaturgy
Robert Scanlan	Dramatic Literature
Andrei Shchukin	Movement
Anatoly Smeliansky	Theater History, Dramaturgy
Julia Smeliansky	History of Set Design
Marcus Stern	Acting
Jim True-Frost	Acting for the Cinema
Cheryl Turski	Dance
Tommy Thompson	Alexander Technique
Catherine Ulissey	Ballet
Robert Walsh	Stage Combat
Scott Zigler	Acting, Dramaturgy

### Staff

Christopher Viklund	Production Manager
Angela Paquin	Financial Aid

### Acting

Jason Beaubien
Renee-Marie Brewster
Megan Brotherton
Zach Bubolo
Nick Crandall
Jared Eaton
Tim Eliot
Annika Franklin
Steven Good
Heather Gordon
Kelly Green
Christian Grunnah
Angela Gulner
Michala Hansen
Susannah Hoffman
Faith Imfadian
Sarah Jadin
Ian Kerch
Derek Lettman
Jordan Lievers
Scott Lyman
Jacob Martin
Cameron Oro
Laura Elizabeth Parker
Therese Plaehn
Richard Scott
Charles Settles Jr.
Vincent Selhorst-Jones
Jennifer Soo
Christopher Staley
Ed Walsh
Erikka Walsh
Rebecca Whitehurst

### Dramaturgy

Sara Bookin-Weiner
Whitney Eggers
Laura Henry
Beck Holden
Rachael Hutt
Joe Pindelski
Brendan Shea
Paul Stacey

### Voice

Jane Guyer
May Nazarino

# ARTifacts

617.547.8300

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

## NOW PLAYING AT OBERON

**THE DONKEY SHOW** through Jan. 2  
Party to the 70s hits you know by heart as this disco adaptation of *A Midsummer Night's Dream* unfolds around you as a nightclub fantasy. **SPECIAL NEW YEAR'S EVE SHOW!**

## NOW PLAYING AT THE OLD LINCOLN SCHOOL, BROOKLINE

**SLEEP NO MORE** through Jan. 3  
Award-winning British theater company Punchdrunk makes its U.S. debut with this immersive production inspired by Shakespeare's *Macbeth* told through the lens of a Hitchcock thriller.

## UPCOMING AT THE LOEB

**GATZ** starts Jan. 7  
An audacious theatrical tour de force performed in two parts, *Gatz* brings every word of Fitzgerald's novel to life on the stage. Brilliantly performed by one of New York's most exciting and acclaimed theater companies, Elevator Repair Service.

**PARADISE LOST** starts Feb. 27  
This powerful American drama by Clifford Odets voices the shattered dreams and hopes of an American family who loses everything in the throes of economic crisis.

**RED SOX NATION** starts May 8  
**WORLD PREMIERE**  
An exhilarating new musical that explores the source of the infamous Curse and the secret to its end by blending fiction, fact, and the mystical power of the game.

## PRE- AND POST-PERFORMANCE DISCUSSIONS (LOEB STAGE ONLY)

Post-performance discussions follow all Saturday matinees (except for *Gatz*.)

Pre-performance discussions are held 90 minutes before curtain for these 7:30PM performances:  
*Best of Both Worlds*: Dec. 3, 13, 16  
*Paradise Lost*: Mar. 4, 10, 14  
*Red Sox Nation*: May 13, 19, 23

## DISCOUNT PARKING

- **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 go to [www.amrep.org/venues/oberon/](http://www.amrep.org/venues/oberon/)

## CURTAIN TIMES

@ **LOEB DRAMA CENTER**  
Tue/Wed/Thu/Sun evenings 7:30 pm  
Friday/Saturday evenings 8:00 pm  
Saturday/Sunday matinees 2:00 pm  
(**Gatz** times differ - see website for details)

@ **OBERON**  
Generally, performances are at 8:00 pm. Saturday evenings are at 8:00 pm and 10:30 pm

@ **OLD LINCOLN SCHOOL.**  
Entrance times at 7:00, 7:20, & 7:40 pm.

## BOX OFFICE HOURS

- **LOEB DRAMA CENTER**  
Tuesday-Sunday Noon-5 pm  
Monday Closed  
Performance days Open until curtain
- **OBERON**  
Box office opens one hour before curtain
- **OLD LINCOLN SCHOOL**  
Box office opens 45 mins before curtain

## EXCHANGES

- Season ticket holders can change to any other performance free of charge.
- Single ticket buyers may exchange for a transaction fee of \$10.

## LEARN MORE

Visit [americanrepertorytheater.org](http://americanrepertorytheater.org) for background information, including in-depth interviews, program notes, and more.

## Sign up for our e-newsletter

Receive discounts and event information, as well as interviews, commentary, and more. Visit [www.americanrepertorytheater.org](http://www.americanrepertorytheater.org).



