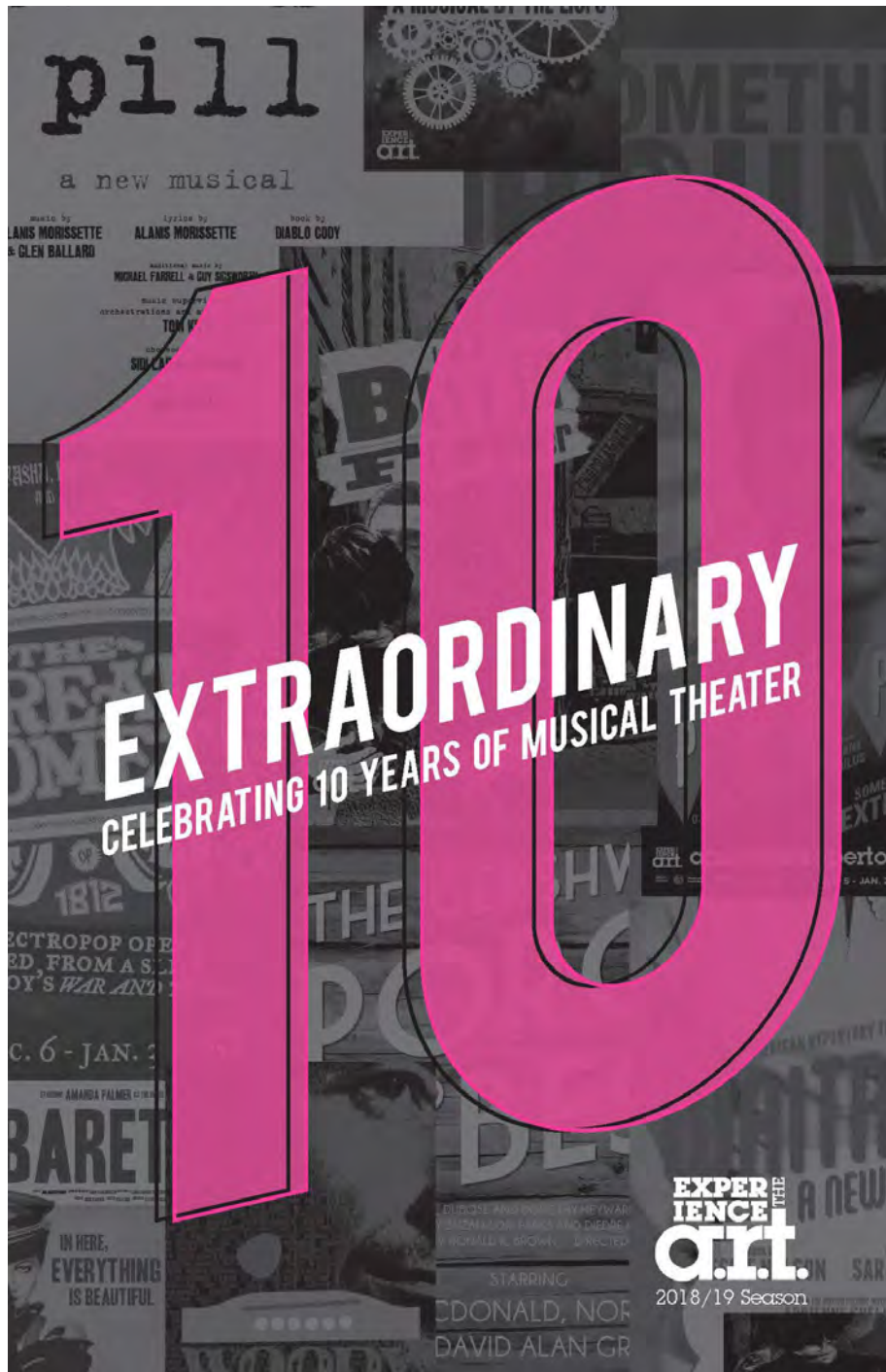


Electronic Press Kit



Contact:

Rebecca Curtiss, A.R.T.: 617.496.2000 x8841 | 617.872.8254 | rebecca_curtiss@harvard.edu



American Repertory Theater

LOEB DRAMA CENTER
64 brattle street,
cambridge, ma 02138

OBERON
2 arrow street
cambridge, ma 02138

americanrepertorytheater.org

617•495•2668 TEL
617•495•1705 FAX
617•547•8300 TICKETS

FOR IMMEDIATE RELEASE: October 9, 2018

Contact: Rebecca Curtiss 617.496.2000 x8841 | 617.872.8254

rebecca_curtiss@harvard.edu

American Repertory Theater Announces The Cast and Creative Team for *ExtraOrdinary*

Celebrating a Decade of Musical Theater at the A.R.T.

Under the Leadership of Terrie and Bradley Bloom Artistic Director Diane Paulus

[Images available for download here.](#)

Cambridge, MA—American Repertory Theater at Harvard University (A.R.T.), under the leadership of Terrie and Bradley Bloom Artistic Director Diane Paulus and Executive Producer Diane Borger, announces the casting and creative team for *ExtraOrdinary*, a cabaret retrospective celebrating ten years of musical theater at the A.R.T. The limited run begins on Friday, November 16 at the Loeb Drama Center in Cambridge, Massachusetts, and ends on Friday, November 30, 2018.

Audiences are invited to join returning A.R.T. artists for songs and stories from the past decade of boundary-breaking musicals, including *The Gershwins' Porgy and Bess*, *Pippin*, *Prometheus Bound*, *Waitress*, and *Natasha, Pierre & The Great Comet of 1812*.

This season marks **Diane Paulus'** tenth as the A.R.T.'s Terrie and Bradley Bloom Artistic Director. "Over the last decade, we've staged more than thirty musicals and music-theater pieces at the A.R.T." said Paulus. "The musical is one of the great American art forms. As total theater experiences that combine song, story, spectacle, and dance, musicals have the power to engage our hearts and minds; and when musicals grapple with the urgent questions of our day, they can move us like nothing else. The musicals we've developed and premiered, the collaborations we've formed with writers and composers who created work for the theater for the very first time, and the conversations we've had with audiences and scholars around our productions have been central to our mission at the A.R.T. to expand the boundaries of theater. I'm thrilled by the opportunity to revisit many of these musicals with *ExtraOrdinary*."

ExtraOrdinary features a company of artists from past A.R.T. productions:

- **Melody Betts** from A.R.T.'s 2014 production of ***Witness Uganda*** (also *Jesus Christ Superstar Live in Concert* on NBC)
- **Kathryn Gallagher** from A.R.T.'s 2018 production of ***Jagged Little Pill*** (also *Spring Awakening* on Broadway)
- **Terrence Mann** from A.R.T.'s 2012 production of ***Pippin*** and the 2013 Tony Award-winning Broadway revival, for which he received his third Tony Award nomination (also the original Broadway casts of *Les Miserables* and *Disney's Beauty and the Beast*)
- **Brandon Michael Nase** from A.R.T.'s 2018 production of ***The Black Clown*** (also *Ragtime* at Tulane Summer Lyric Theatre)
- **Bryonha Marie Parham** from A.R.T.'s 2011 production of ***The Gershwins' Porgy and Bess*** and the 2012 Tony Award-winning Broadway revival (also *Prince of Broadway* on Broadway)
- **MJ Rodriguez** from A.R.T.'s 2017 productions of ***Burn All Night*** and ***Trans Scripts, Part I: The Women*** (also "Pose" on FX)
- **Matthew James Thomas** from A.R.T.'s 2012 production of ***Pippin*** and the Tony Award-winning Broadway revival (also *Spider-Man: Turn Off the Dark* on Broadway)

A five-piece band led by Music Director **Lance Horne** will perform onstage.

The **ExtraOrdinary** cast will be joined nightly by a special guest from past A.R.T. musicals. Appearances will not be announced in advance; instead guests will surprise the audience each night.

Throughout the **ExtraOrdinary** run, the Loeb Drama Center will host a display featuring photographs, costumes, props, and other memorabilia from the more than thirty musicals, music- and dance-theater pieces, and plays with music staged at the A.R.T. over the last decade.

EXTRAORDINARY CREATIVE TEAM

- **Diane Paulus**, Director (fourteen productions at A.R.T. including ***Jagged Little Pill***, ***The White Card***, ***In the Body of the World***, ***Waitress***, and ***Pippin***)
- **Nancy Harrington**, Associate Director (six productions at A.R.T. including ***Waitress*** and ***Pippin***)
- **Lance Horne**, Music Director (***Cabaret*** and ***Prometheus Bound*** at A.R.T., Music Director for Alan Cumming)
- **Abbey O'Brien**, Choreographer (***Jagged Little Pill*** at A.R.T. and ***Waitress*** on Broadway)
- **Jason Sherwood**, Scenic Designer (A.R.T. debut; Sam Smith's world tour and *The Who's Tommy* at Denver Center Theatre Company)
- **Emilio Sosa**, Costume Designer (six productions at A.R.T. including ***The White Card*** and ***The Gershwins' Porgy and Bess***)
- **Jeanette Oi-Suk Yew**, Lighting and Projection Designer (A.R.T. debut; *Gloria: A Life* at Daryl Roth Theatre and *Relevance* at Lucille Lortel Theatre)
- **Jonathan Deans**, Sound Designer (five productions at A.R.T. including ***Jagged Little Pill*** and ***Waitress***)
- **Julie Baldauff**, Production Stage Manager (four productions at A.R.T. including ***Pippin*** and ***The Gershwins' Porgy and Bess***)

- **Taylor Brennan**, Assistant Stage Manager (twenty-nine productions at **A.R.T.** including ***The Black Clown*** and ***Jagged Little Pill***)

Production support of ***ExtraOrdinary*** is provided by **The Linda Hammett Ory & Andrew Ory Charitable Trust** and **The Johnson Family**.

TICKETING INFORMATION

Tickets start at \$25 and are available now online at americanrepertorytheater.org, by phone at 617.547.8300, and in person at the Loeb Drama Center Ticket Services Offices (64 Brattle Street, Cambridge). Discounts are available to Subscribers, Members, groups, students, seniors, Blue Star families, EBT card holders, and others.

PERFORMANCE DATES

Note: some dates are sold out.

7:30PM

November 16, 17, 18, 19, 20, 23, 24, 25, 27, 28, 29, 30

2PM

November 21, 24, 25, 28

Press performance: Sunday, November 18 at 7:30PM

Open Captioned performance: Thursday, November 29 at 7:30PM

ABOUT AMERICAN REPERTORY THEATER

American Repertory Theater at Harvard University (A.R.T.) is a leading force in the American theater, producing groundbreaking work in Cambridge and beyond. 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 Terrie and Bradley Bloom Artistic Director in 2008. Under the leadership of Paulus and Executive Producer Diane Borger, A.R.T. seeks to expand the boundaries of theater by producing transformative theatrical experiences, always including the audience as a central partner.

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.

A.R.T. collaborates with artists around the world to develop and create work in new ways. It is currently engaged in a number of multi-year projects, including a collaboration with Harvard's Center for the

Environment that will result in the development of new work over several years. Under Paulus' leadership, the A.R.T.'s club theater, OBERON, has been an incubator for local and emerging artists and has attracted national attention for its innovative programming and business models.

As the professional theater on the campus of Harvard University, the A.R.T. catalyzes discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members, acting as a conduit between its community of artists and the university. The A.R.T. has trained generations of theater artists through its Institute for Advanced Theater Training, and also plays a central role in Harvard's undergraduate concentration in Theater, Dance & Media.

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.

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

@americanrep #ExtraOrdinaryART

#

***ExtraOrdinary* Production Photos | Credit: Gretjen Helene Photography**

Available for download from

<https://americanrepertorytheater.org/shows-events/extraordinary/#photos-videos>



Kathryn Gallagher and Brandon Michael Nase | Photo: Gretjen Helene Photography



Melody A. Betts | Photo: Gretjen Helene Photography.



Bryonha Marie Parham, Mj Rodriguez, Melody A. Betts, and Kathryn Gallagher | Photo Gretjen Helene Photography.



Patina Miller (guest performer) | Photo: Gretjen Helene Photography



The company with guest performer Patina Miller | Photo: Gretjen Helene Photography



Kathryn Gallagher | Photo: Gretjen Helene Photography



Terrence Mann | Photo: Gretjen Helene Photography



Bryonha Marie Parham | Photo: Gretjen Helene Photography



Matthew James Thomas | Photo: Gretjen Helene Photography



The company | Photo: Gretjen Helen Photography

American Repertory Theater
presents

EXTRAORDINARY

Scenic Design
**JASON
SHERWOOD**

Costume Design
**EMILIO
SOSA**

Lighting &
Projection Design
**JEANETTE
OI-SUK YEW**

Sound Design
**JONATHAN
DEANS**

Associate Director
**NANCY
HARRINGTON**

Production Stage Manager
**JULIE
BALDAUFF***

Written by
DICK SCANLAN

Based on interviews with the Company

Choreography
ABBEY O'BRIEN

Music Director,
Special Orchestrations & Arrangements
LANCE HORNE

Directed by
DIANE PAULUS

First performance at the Loeb Drama Center on November 16, 2018.

PRODUCTION SPONSORS

The Linda Hammett Ory & Andrew Ory Charitable Trust
The Johnson Family

A.R.T. SEASON SUPPORT



HARVARD
UNIVERSITY

**THE SHUBERT
FOUNDATION** INC.



National
Endowment
for the Arts
arts.gov



jetBlue



The A.R.T. 2018/19 Season is supported in part by the Massachusetts Cultural Council, which receives support from the Commonwealth of Massachusetts and the National Endowment for the Arts.

***ExtraOrdinary* features songs from
the following musicals:**

The Blue Flower

Burn All Night

Cabaret

Finding Neverland

The Gershwins' Porgy and Bess

Jagged Little Pill

Natasha, Pierre & The Great Comet of 1812

Once

Pippin

Prometheus Bound

Waitress

Witness Uganda

Woody Sez: The Life and Music of Woody Guthrie

The making of a musical is one of the most collaborative creative processes. As we mark a decade of boundary-breaking work at the A.R.T., we celebrate the extraordinary community of artists who have created this work on our stages.

CAST

The Company

MELODY A. BETTS*

KATHRYN GALLAGHER*

TERRENCE MANN*

BRANDON MICHAEL NASE*

BRYONHA MARIE PARHAM*

MJ RODRIGUEZ*

MATTHEW JAMES THOMAS*

Swing

ASHLEY LALONDE

BAND

Music Director/Piano: **LANCE HORNE**

Guitar/Cello: **YAIR EVNINE**

Bass: **KATE FOSS**

Percussion: **JANNA GRAHAM**

Brass: **RILEY MULHERKAR**

ADDITIONAL STAFF

Assistant Stage Manager.....	TAYLOR BRENNAN*
Rehearsal Assistant Stage Manager.....	ALEX EBERLE*
Assistant Director.....	MARY McGOWAN
Music Assistant.....	MATTHEW AUMENT
Associate Scenic Designer.....	CONNOR MUNION
Associate Costume Designer.....	DARYL STONE
Associate Sound Designer.....	SAM LERNER
Assistant Lighting Designer.....	JESSICA ELLIOTT
Assistant Projection Designer.....	CHELSIE McPHILIMY
Voice and Text Coach.....	ERIKA BAILEY
Front of House Mixer.....	JACK O'BRIEN

Additional sound equipment provided by Sound Associates.

Additional lighting equipment provided by 4Wall Boston.

ExtraOrdinary rehearsed at Manhattan Theatre Club's Creative Center.

SPECIAL THANKS

Shure Microphones

Tristan Rocher, Janis Sacco, Sylvie Laborde, Harvard Museums of Science & Culture

Sammi Cannold, Riccardo Hernandez, Scott Pask, Emilio Sosa

Clementine Bordeaux (Sicangu Oglala Lakota)

(*) Member of Actors' Equity Association

November 16 - 30, 2018
LOEB DRAMA CENTER

EXTRAORDINARY

Music Directed by
LANCE HORNE

Choreography by
ABBEY O'BRIEN

Directed by
DIANE PAULUS

In celebration of the past ten years of musical theater at the A.R.T., audiences are invited to join returning artists for a cabaret featuring songs and stories from boundary-breaking musicals, including *The Gershwins' Porgy and Bess*, *Pippin*, *Prometheus Bound*, *Waitress*, and *Natasha, Pierre & The Great Comet of 1812*.

Production Sponsors
The Linda Hammett Ory
& Andrew Ory Charitable Trust

The Johnson Family

During the run of *ExtraOrdinary*, don't miss an installation in the lobby of the Loeb Drama Center chronicling the A.R.T.'s growing legacy of musicals and music theater.

EXTRAORDINARY THINGS

A.R.T. Director of Artistic Programs & Dramaturg
Ryan McKittrick reflects on the legacy,
and the power, of musical theater

Over the past ten seasons, the American Repertory Theater has produced more than thirty musicals and music theater pieces. *ExtraOrdinary* marks not only the range of this work, but also the A.R.T.'s ongoing commitment to staging boundary-breaking, total theater experiences that combine story, song, spectacle, and dance. A.R.T. musicals have pushed the form in new directions, from fostering collaborations with leading artists in the pop and rock music worlds to creating immersive experiences in our club-theater environment at OBERON and at the Loeb Drama Center, which underwent a radical transformation into a Russian supper club for *Natasha, Pierre & The Great Comet of 1812*.

Music has played an integral role in Western theater for millennia. From the choruses of ancient Greek amphitheaters, to religious drama in medieval churches and town squares, to Italian Renaissance opera, to Broadway in the twentieth and twenty-first centuries, music has enhanced audiences' experiences of stories, settings, characters, and conflicts. Song can take us places where words alone cannot. When Jessie Mueller sang Sara Bareilles' "She Used to Be Mine" in *Waitress* and when Lauren Patten performed Alanis Morissette's "You Oughta Know" in *Jagged Little Pill*, the soaring emotion of the songs gave audiences access to the thoughts and complex inner lives of the characters. Patten's expression of her character's feelings was so intense that—from the first preview through the entire rest of the run—it literally stopped the show. Performance after performance, the audience's applause at the end of this scene grew into a standing ovation—a communal act of appreciation, validation, and compassion.

When musicals explore challenging subjects, they have the potential to reach and move audiences in profound ways. Productions at the A.R.T. have grappled with some of the most pressing questions of our times, inviting audiences and the theater's community of scholars at Harvard University to participate in discussions on topics ranging from dictatorship and the brute forces of tyranny, to the history of race and Major League Baseball, to the complexities of volunteer aid work in Africa, to the

opioid epidemic in our country today. During the run of *Prometheus Bound*, an alternative rock musical that imagined Prometheus as one of the Western world's first prisoners of conscience, the A.R.T. partnered with Amnesty International to dedicate every performance to a person who had been unjustly imprisoned. Inviting the audience to write letters that urged governments around the world to free these prisoners, *Prometheus Bound* launched the A.R.T.'s "Act II" series—an initiative that extends the theatrical experience to include dialogue with the audience as an integral part of the show.

Directed by Diane Paulus and Music Directed by Lance Horne (*Prometheus Bound*, *Cabaret*), *ExtraOrdinary* brings together an outstanding company that includes Melody Betts (*Witness Uganda/Invisible Thread*), Kathryn Gallagher (*Jagged Little Pill*), Terrence Mann (*Pippin*), Brandon Michael Nase (*The Black Clown*), Bryonha Marie Parham (*The Gershwins' Porgy and Bess*), Mj Rodriguez (*Burn All Night* and *Trans Scripts, Part I: The Women*) and Matthew James Thomas (*Pippin*), who will be joined by special guests from past A.R.T. musicals and a five-person onstage band.

As the company members reflect on their own experiences and on the transcendent and transformative power of music in the theater, *ExtraOrdinary* will take audiences on a sweeping journey from classics including *The Gershwins' Porgy and Bess* and *Pippin* to new musicals that premiered at the A.R.T. including *The Blue Flower*, *Witness Uganda*, *Waitress*, and *Jagged Little Pill*.

Ryan McKittrick is A.R.T. Director of Artistic Programs & Dramaturg

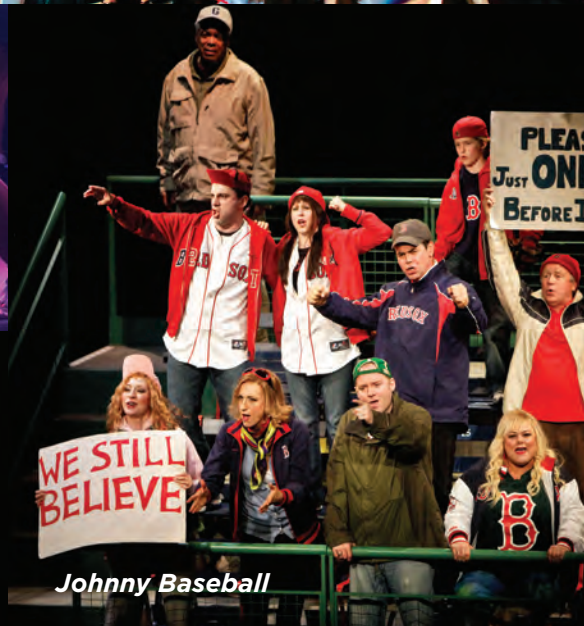
Burn All Night



Cabaret



Prometheus Bound



Johnny Baseball

TEN YEARS OF MUSICAL THEATER

ExtraOrdinary celebrates the American Repertory Theater's growing legacy of boundary-breaking musical theater. In addition to presenting an extensive array of work by artists and other companies, the A.R.T. has produced the following musicals and music-theater pieces over the past ten seasons.

2009/10 Season

The Donkey Show
Best of Both Worlds
Johnny Baseball

2010/11 Season

Cabaret
The Blue Flower
Prometheus Bound
Once
Death and the Powers:
The Robots' Opera

2011/2012 Season

The Gershwins'
Porgy and Bess
Three Pianos
Futurity:
A Musical by The Lisps
Woody Sez:
The Life & Music of
Woody Guthrie

Finding Neverland



Witness Uganda



**Natasha,
Pierre & The
Great Comet
of 1812**



Once



**The Last Two People on Earth:
An Apocalyptic Vaudeville**



2012/13 Season

The Lily's Revenge
Pippin
Beowulf -
A Thousand Years of
Baggage
The Hypocrites' Pirates
of Penzance

2013/14 Season

The Heart of Robin Hood
The Light Princess
Witness Uganda
The Tempest

2014/15 Season

Finding Neverland
Father Comes Home
From The Wars
(Parts 1, 2 & 3)
The Last Two People
on Earth: An
Apocalyptic Vaudeville
Crossing

2015/16 Season

Waitress
Kansas City Choir Boy
Natasha, Pierre &
The Great Comet of 1812
The Pirate Princess

2016/17 Season

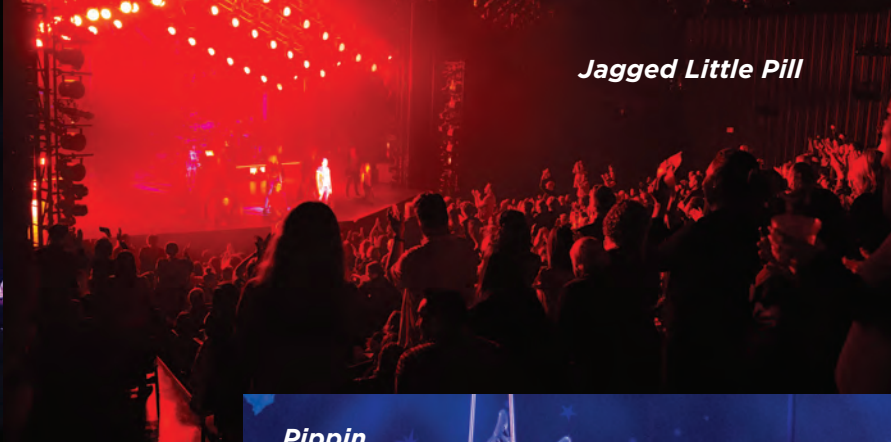
Arrabal

2017/18 Season

Burn All Night
Jagged Little Pill



The Donkey Show



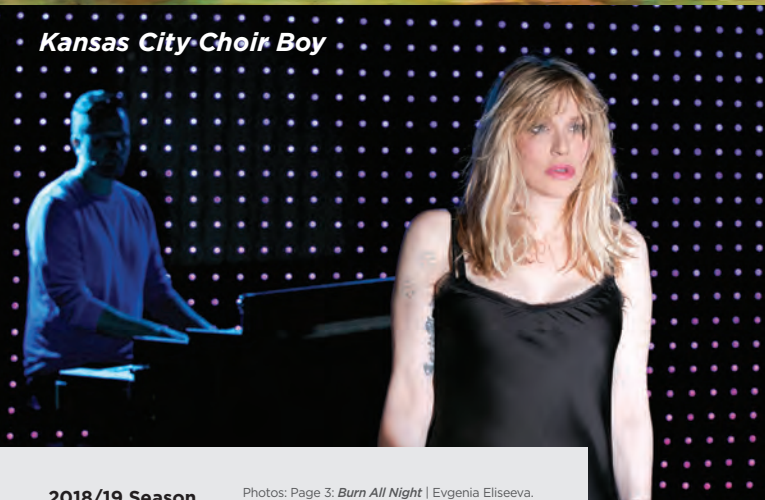
Jagged Little Pill



The Gershwins' Porgy and Bess



Pippin



Kansas City Choir Boy



Waitress

2018/19 Season
The Black Clown
Dragon Lady
We Live in Cairo

Photos: Page 3: *Burn All Night* | Evgenia Eliseeva. *Cabaret*, *Johnny Baseball*, Ashley Pérez Flanagan, Lena Hall, Uzo Aduba, and Jo Lampert in *Prometheus Bound* | Marcus Stern. Page 4: Laura Michelle Kelly and Melanie Moore in *Finding Neverland*; Denée Benton in *Natasha, Pierre & The Great Comet of 1812* | Evgenia Eliseeva. Taylor Mac and Mandy Patinkin in *The Last Two People on Earth: An Apocalyptic Vaudeville*; *Witness Uganda* | Gretjen Helene. Photography: Steve Kazee and Cristin Milloti in *Once* | Evan Bradford. Page 5: *The Donkey Show*, Gavin Creel in *Prometheus Bound*; Teal Wicks and Daniel Jenkins in *The Blue Flower* | Marcus Stern. *Jagged Little Pill*, Todd Almond and Courtney Love in *Kansas City Choir Boy* | Evgenia Eliseeva. *Pippin*, *The Gershwins' Porgy and Bess* | Michael J. Lutch, Keala Settle, Jessie Mueller, and Kimiko Glenn in *Waitress* | Joan Marcus.



The Blue Flower



Prometheus Bound