



American Repertory Theater

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Afterglow @ OBERON Series Continues November 15 with Taja Lindley's *The Bag Lady Manifesta*

Co-Presented by American Repertory Theater and Afterglow

[Image 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 Berger**, and the **Afterglow Festival**, under the artistic direction of **Quinn Cox**, are pleased to announce that **Tory Scott is #Thirsty** will begin the **Afterglow @ OBERON** series at American Repertory Theater's OBERON (2 Arrow Street, Cambridge) on Friday, October 11 at 8PM.

In a world that treats Black Life as if it's disposable, **Taja Lindley** is **The Bag Lady**, urgently grappling with the current and historical socio-political climate that makes anti-Black policies, practices, and culture possible. **The Bag Lady Manifesta** is an immersive installation of memory and a participatory performance ritual where audiences are invited to (re)consider what to let go of, and what to remember—individually and collectively. Through dynamic movement, burlesque, text, soundscapes, ritual, and projection, Lindley adorns and activates her Black, queer, female body with trash bags to traverse the dumping grounds and shadow side(s) of herself, the audience, and the United States.

The Bag Lady is the accumulation of discarded lives and abandoned histories reeking havoc on the amnesia, the forgetting, the erasure, and the silencing. Remembering is the responsibility of the living. Are you doing your work? Because an unacknowledged history produces ghosts.

Directed by **Tanisha Christie**, **The Bag Lady Manifesta** is inspired by previous iterations of Lindley's Bag Lady work, including *This Ain't A Eulogy: A Ritual for Re-Membering*, and was presented as the culmination of her residency at Dixon Place.

ABOUT TAJA LINDLEY

An 80's baby born in New York and raised in the South, **Taja Lindley** currently lives in Brooklyn, New York where she works as the Managing Member of Colored Girls Hustle. In 2007 she received her B.A. from New York University's Gallatin School of Individualized Study where she designed her own major, concentrating in public policy and knowledge production with a focus on health and women of color. Lindley considers herself a healer and an activist, creating socially engaged artwork that reflects and transforms audiences, shifts culture, and moves people to action. She uses movement, text, installation, ritual, burlesque, and multi-media to create immersive works that are concerned with freedom, healing, and pleasure. She is currently developing a body of work recycling and repurposing discarded materials.

Lindley's artwork has been featured at Spring/Break Art Show, Brooklyn Museum, Hammer Museum, New York Live Arts, the Movement Research at Judson Church series, Brooklyn Arts Exchange (BAX), the Gallatin Arts Festival at New York University, WOW Café Theater, La Mama Theater, in living rooms, classrooms, conferences, and public spaces. She has received coverage in *VICE*, *ELLE*, *Blouin Art Info*, *Afropunk*, and *Colorlines*. In 2014 she was a Create Change Fellow with the Laundromat Project and selected to participate in EMERGENYC, an artist activist program of New York University's Hemispheric Institute of Performance and Politics. In 2015 she was a fall space grantee at BAX. Her 2017 residency at Dixon Place Theater culminated in the world premiere of her one-woman show ***The Bag Lady Manifesta*** in September 2017.

In addition to being an artist, Lindley is actively engaged in social movements as a writer, consultant, and facilitator. For over a decade she has worked with non-profits, research institutes, and government on policies and programming that impact women and girls, communities of color, low/no/fixed-income families, queer people, youth, and immigrants. Her writing has appeared in *Rewire*, *YES! Magazine*, *Feministe*, *Salon*, and *EBONY*. She is a member of Harriet's Apothecary and Echoing Ida. Her artworks for sale are available to view on [Curatious](#). Learn more at [TajaLindley.com](#).

TICKETING INFORMATION

Tickets are \$25 and currently available by phone at 617.547.8300, online at americanrepertorytheater.org/AfterglowAtOBERON, and in person at the Loeb Drama Center Ticket Services Office (64 Brattle Street, Cambridge) and night-of at 7PM at OBERON. Discounts are available to A.R.T. Members and Subscribers, as well as students.

OBERON is located at 2 Arrow Street at the corner of Massachusetts Avenue in Harvard Square, Cambridge, MA.

UPCOMING AFTERGLOW @ OBERON EVENTS

Featuring playwrights, cabaret performers, and solo artists, **Afterglow @ OBERON** is curated by **Quinn Cox**, founder of Provincetown's annual Afterglow Festival. Past performers in the series, formerly known as Glowberon, include **Joey Arias**, **Erin Markey**, **Johnny Blazes**, and **Lady Bunny**.

January 17, 2019 at 8PM: **DAN FISHBACK: DAN FISHBACK ALONE!**
February 21, 2019 at 8PM: **DESIREE BURCH: UNF*CKABLE**

March 14, 2019 at 8PM: **THE BEARDED LADIES CABARET: JOHN JARBOE AS MX. ROGERS
IN A MUSICAL HEALING RITUAL FOR ADULTS: YOU CAN NEVER
GO DOWN THE DRAIN**

April 18, 2019 at 8PM: **SVEN RATZKE: AMSTERDAM TO MARS**

AFTERGLOW @ OBERON PROGRAMMING INFORMATION

• **TORI SCOTT: TORI SCOTT IS #THIRSTY**
October 11, 2018 at 8PM

Tori Scott is #Thirsty is a shameless musical journey of slurred autobiographical stories (and songs written by other people). Join this “soul-baring singer and sharp comedian” (*Huffington Post*) direct from sold-out performances at The Public Theater in New York and London’s Live at Zedel as she celebrates poor life choices and an unconditional love of vodka to the music of Aretha Franklin, Judy Garland, Miley Cyrus, and more. Hailed as “the Bette Midler of the New Millennium” by *Provincetown Magazine*, *Broadway World* describes Scott as “the sound of someone who’s not afraid to show you just how human she is, while her super-human pipes blow you away.” The vocals are legit, the thirst is real, and the stories are, tragically, all true. “★★★★★ Utterly shameless...you’ll be thirsty for more,” says *West End Wilma*.

Tori Scott is a singer, actress, and comedian who has been named a Top 10 Cabaret Performer by *Time Out New York*. She has graced the stage of Joe’s Pub at The Public Theater for the past five years and has toured her solo shows to London, Los Angeles, San Diego, Dallas, Provincetown, and several cruise liners entertaining thousands of shirtless gay men out at sea. On television, she’s counted to 20 as a singing garbage woman on *Sesame Street* and dubbed the vocals of a singing hooker on HBO’s *Cathouse: The Musical*. Her debut album *Plan B!* was recorded live at Joe’s Pub and was released on Chicken Ranch Records in December of 2017.

• **DAN FISHBACK: DAN FISHBACK ALONE!**
January 17, 2019 at 8PM

When **Dan Fishback** was a neurotic Jewish child wondering what his life would be like if the Nazis returned, he missed one bizarre detail: *that he would still have personal problems*. In ***Dan Fishback Alone!***, the controversial playwright debuts at OBERON to process what it means to be bad at relationships during the rise of American fascism. Without a band or a cast of Broadway actors, Fishback returns to his scrappy singer-songwriter roots for an evening of songs about tender feelings and global intentions. With a mousy voice and ramshackle anti-folk sensibility, he’ll play songs from his musicals (*The Material World*, *Rubble Rubble*), his band Cheese On Bread, and his archive of tiny, anxious anthems. In a world of systemic injustice and boys who don’t text back, ***Dan Fishback Alone!*** can help you bandage your broken heart for battle.

Dan Fishback is a playwright, performer, musician, and director of the Helix Queer Performance Network. His musical *The Material World* was called one of the Top Ten Plays of 2012 by *Time Out New York*. His play *You Will Experience Silence* was called “sassier and more fun than *Angels in America*” by *The Village Voice*. In 2017, a reading of his play *Rubble Rubble* at the American Jewish Historical Society was canceled over his advocacy for Palestinian human rights. The backlash in

support of Fishback was covered by *The New York Times*, and the reading was rescheduled at New World Stages on the heels of a successful crowdfunding campaign. Also a performing songwriter, Fishback has released several albums and toured Europe and North America, both solo and with his band Cheese On Bread, which just released *The One Who Wanted More*, their first album in a decade. Cheese On Bread's music video "Bad Friend" was directed by filmmaker Stephen Winter and features Justin Vivian Bond. Fishback is a proud member of the Jewish Voice for Peace Artist Council.

• **DESIREE BURCH: *UNF*CKABLE***

February 21, 2019 at 8PM

Virtuoso story teller Desiree Burch lays out a roadmap for escaping the cycle of silence and self-loathing that comes from always being taken for a ride. From dealing with sex in the workplace, to adventures in sex work, Desiree investigates the drives women have to stop sex from becoming work.

• **THE BEARDED LADIES CABARET: *JOHN JARBOE AS MR. ROGERS IN A MUSICAL HEALING RITUAL FOR ADULTS: YOU CAN NEVER GO DOWN THE DRAIN***

March 14, 2019 at 8PM

Mr. Rogers always said: no matter how bad things are "you can never go down the drain." Using and abusing iconic songs from the program, Philadelphia's **Bearded Ladies Cabaret** put this idea to the test. In this performance, expect a goldfish funeral, gay romps into the land of make-believe, and some earnest questions about irony.

Directed by **Sui Holum**, musical arrangements by **Heath Allen**, costumes and set by **Rebecca Kanach**, lighting by **Oona Curley**, and dramaturgy by **Sally Ollove**.

• **SVEN RATZKE: AMSTERDAM TO MARS**

April 18, 2019 at 8PM

The supernova of European cabaret, **Sven Ratzke** is back to allure you deep into the night with his signature show, **Amsterdam to Mars**. Prepare to meet pimps, lovers, angels, and devils as Ratzke takes you back to his cabaret roots in this intimate performance. Armed only with his sharp wit, killer arrangements and masterful storytelling, **Amsterdam to Mars** lets Ratzke unleash on songs from the likes of Brecht, Bowie, Weill, and Wainwright in a dynamic and impromptu evening by this acclaimed artist described aptly as being “unique, bizarre, ultra-extravagant in style and flavor, supremely talented and bitingly hilarious” by *The Advertiser*.

Following the success of his international hit *STARMAN*, this Dutch/German transgressive sensation and Helpmann Award nominee comes to OBERON after continued sold out shows in some of the world’s finest festivals and theaters including Lincoln Center in New York, the Royal Concertgebouw in Amsterdam, and the Berliner Ensemble in Berlin.

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.

ABOUT AFTERGLOW FESTIVAL

AFTERGLOW is an annual live performance arts festival in Provincetown, MA. Founded in 2011 by Quinn Cox and John Cameron Mitchell, Afterglow has earned Provincetown a star on the international festival map, reclaiming its heritage as the birthplace of the modern American stage. Afterglow has premiered and developed award-winning solo plays that have moved Off-Broadway and beyond. Honoring Provincetown's artistic bond with New York's Greenwich Village and Cambridge, Massachusetts' progressive performance scenes, Afterglow has featured artists from all over the United States and Europe. Each September, Afterglow invites artists and audience alike to bask in the glittering light of pure, live artistic expression, after the full glare of summer.

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