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For Immediate Release: November 7, 2013
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POOR OLD SHINE
joins the American Repertory Theater production of
THE HEART OF ROBIN HOOD
Written by David Farr and Directed by Gisli Örn Gardarsson

Cambridge, MA — The American Repertory Theater (A.R.T.) at Harvard University, under the Artistic Direction of Diane Paulus, is happy to announce that the folk band **Poor Old Shine** has joined the company of **The Heart of Robin Hood** to create and perform live original music. The production is written by **David Farr** and directed by **Gisli Örn Gardarsson** and begins performances Wednesday, December 11, 2013 at the Loeb Drama Center, Cambridge and runs through Sunday, January 19, 2014. It will be available for press viewing from Wednesday, December 18 at 7:30pm.

Poor Old Shine is a roots band with a grassroots ethos. The Connecticut band prizes the human element that underpins their music, from songwriting to recording to album design. Formed at the University of Connecticut, where singer and banjo player **Chris Freeman** met banjo and mandolin player **Antonio Alcorn** in a folk music club on campus, an early version of Poor Old Shine landed its first gig — opening for a friend's band at the legendary New Haven club Toad's Place — before the musicians had even decided what to call themselves. With the addition of **Max Shakun** on guitar and pump organ, **Harrison Goodale** on bass, and **Erik Hischmann** on drums, Poor Old Shine's music is influenced by Pete Seeger, vintage bluegrass and contemporary bands like the Avett Brothers.

Poor Old Shine has played live shows before increasingly appreciative audiences in renowned venues, including the Kennedy Center for the Arts in Washington D.C., Music City Roots in Nashville where they shared the evening with the Wood Brothers, Infinity Music Hall in Norfolk, CT, Club Passim in Cambridge, the Mercury Lounge in NYC and World Café Live in Philadelphia among others. Poor Old Shine has just released its self-titled debut studio LP on Signature Sounds, which *FolkAlley.com* calls, "some of the most jubilant and danceable indie roots music this side of the Carolinas."

The complete cast of **The Heart of Robin Hood** includes **Jordan Dean** (*Mamma Mia* on Broadway, *As You Like It* at NY Shakespeare Festival, and Kenneth Branagh's *Macbeth* at the Manchester International Festival) as Robin and **Christina Bennett Lind** (*Ride the Tiger*, Long Wharf Theatre; Bianca Montgomery in ABC's "All My Children") as Marion. The are joined by **Moe Alfrangy** as Gisborne's Henchman, **Claire Candela** (*Once* at New York Theater Workshop) and **Andrew Cekala** (*Pippin* at A.R.T. and on Broadway and *Marie Antoinette* at A.R.T.) as the children Sarah and Jethro Summers, **Jeremy Crawford** (*Disney's Aladdin* and *Godspell* at West Virginia Public Theatre) as Little John, **Zachary Eisenstat** (*Superior Donuts* at Lyric Stage, *The Donkey Show* at A.R.T.) as Will Scarlett, **David Michael Garry** (*Sweeney Todd* and *Company* on Broadway) as Guy of Gisborne/Duke of York, **Andy Grotelueschen** (*Into the Woods* at McCarter Theatre, "Elementary") as Much, **Laura Sheehy** (*Cabaret* on Broadway and *Balm in Gilead* at Atlantic Theatre) as Plug, **Christopher Sieber** (*Shrek* on Broadway, *Spamalot* on Broadway and West End, Tony nomination) as Pierre, **Louis Tucci** (*If You Could See: The Alice Austen Story* at Sundog Theatre, "War of the Worlds") as Makepeace, **Damian Young** (*All My Sons* on Broadway, "The Comeback") as Prince

John, and **Katrina Yaukey** (*War Horse* and *Cabaret* on Broadway and tour) as Alice. Set design is by **Borkur Jonsson**, costume design by **Emma Ryott**, lighting design by **Bjorn Helgason**, and sound design by **Jonathan Deans**. **Selma Björnsdóttir** is the Associate Director. **Chris Kukul** is music director.

In this spectacular rendition of the English legend, the notorious Robin Hood and his band of merry men steal from the rich, but refuse to share with the oppressed peasantry. As the wicked Prince John threatens all of England, it is down to Marion to boldly protect the poor and convert Robin Hood from outlaw to hero. First seen at the Royal Shakespeare Company in 2011, this new production is filled with high adventure, epic romance, amazing fight choreography, and original music.

ABOUT THE A.R.T.:

The **American Repertory Theater** (A.R.T.) at Harvard University is dedicated to expanding the boundaries of theater. Winner of the 2012 and 2013 Tony Awards for Best Musical Revival for its productions of **The Gershwins' Porgy and Bess** and **Pippin**, the A.R.T. is a leading force in the American theater, producing groundbreaking work in Cambridge and beyond. The A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. In 2008, Diane Paulus became the A.R.T.'s Artistic Director. The A.R.T. is the recipient of numerous other awards including the Tony Award for Outstanding Regional Theater, the Pulitzer Prize, and many Elliot Norton and I.R.N.E. Awards. Its recent premiere production of **Death and The Powers: The Robots' Opera** was a 2012 Pulitzer Prize finalist.

During its 33-year history, the A.R.T. has welcomed many major American and international theater artists, presenting a diverse repertoire that includes premieres of American plays, bold reinterpretations of classical texts and provocative new music theater productions. The A.R.T. has performed throughout the U.S. and worldwide in 21 cities in 16 countries on four continents. 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, voice, and design at Harvard University. In 1987, the A.R.T. founded the Institute for Advanced Theater Training at Harvard University. A two-year, five-semester M.F.A. graduate program that operates in conjunction with the Moscow Art Theater School, the Institute provides world-class professional training in acting, dramaturgy and voice.

Since becoming Artistic Director, Tony Award-winning director **Diane Paulus** has enhanced the A.R.T.'s core mission to expand the boundaries of theater by continuing to transform the ways in which work is developed, programmed, produced and contextualized, always including the audience as a partner. Productions such as **Pippin**, **The Gershwins' Porgy and Bess**, **Sleep No More**, **The Donkey Show**, **Gatz**, **The Blue Flower**, and **Prometheus Bound** have engaged audiences in unique theatrical experiences. The A.R.T.'s club theater, OBERON, which Paulus calls a second stage for the 21st century, has become an incubator for local and emerging artists, and has also attracted national attention for its innovative programming model.

The Loeb Drama Center, located at 64 Brattle Street, Harvard Square, Cambridge, is fully accessible. ASL interpreted and audio described performances are available at select productions. Visit americanrepertorytheater.org/access for more information.

ASL interpreted performances of **The Heart of Robin Hood** are scheduled for Tuesday, January 7 at 7:30 PM and Sunday, January 12 at 2:00 PM. Audio described performances for blind and low vision patrons are scheduled for Wednesday, January 8 at 7:30 PM and Saturday, January 11 at 2:00 PM.

For tickets to **The Heart of Robin Hood** and further information visit us at americanrepertorytheater.org.