



# THE ROSENBERGS (an opera)

Music by Joachim Holbek | Libretto by Rhea Leman  
Directed by Dmitry Troyanovsky | Musical Direction by Cristi Catt

Tickets: (866) 811-4111 or [BostonPlaywrights.org](http://BostonPlaywrights.org)

April 12-22

Boston University Graduate School of Arts & Sciences  
Playwriting



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# A WELCOME FROM OUR ARTISTIC DIRECTOR

Dear Friends:

Welcome to BPT's first foray into the world of opera and to the North American premiere of *The Rosenbergs*. The Howard Gotlieb Archives at Boston University owns the Rosenbergs' papers, so through the enormous kindnesses of Boston University's Elie Wiesel Center for Judaic Studies, the Jewish Cultural Endowment, the Center for the Humanities, the BU Arts Initiative, and the Brandeis University Arts Council, we are able to bring you this award-winning piece of theatre.

As the libretto tells us, the opera is a "fact of fiction." Inspired by the Rosenbergs' letters from jail, it is also a tragic love story imagined in the midst of the Cold War and the 1950s' HUAC Senate Hearings. The opera won the 2015 Best Opera Award in Denmark, and we are honored to bring it home to the United States for the first time.

On a personal note, I have been inspired by our gifted Boston artists themselves—not only by the composer and librettist, but by our directors Dmitry Troyanovsky and Cristi Catt, our designers, and these gifted singers who are bringing the world of the Rosenbergs alive. And how alive it is! These characters are living in a political climate not unlike our own, and it has reminded me once again how deeply our past decisions can affect our future. We must never forget.

With warmest regards,



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# THE ROSENBERGS (an opera)

Music by Joachim Holbek

Libretto by Rhea Leman

Directed by Dmitry Troyanovsky\*\*\*

Musical Direction by Cristi Catt

A North American premiere co-produced by Boston University  
and Brandeis University, presented by Boston Playwrights' Theatre.

Scenic Design	Cameron Anderson**
Lighting Design	Christopher Ostrom**
Costume Design	Rachel Padula Shufelt
Movement and Fight Choreographer	Susan Dibble
Stage Manager	Sarah Schneider
Production Assistant	Marzie Ghasempour
Assistant Director	Sarah Salinger-Mullen
Dramaturg	Magda Romanska
Technical Director	Jeffrey Petersen
Production Manager, Brandeis	J. B. Barricklo
Technical Director, Brandeis	Chris Tedford
Carpenters	Jacob Desousa, Jacob Mellon
Master Electrician	Keithlyn Parkman
Electricians	Swati Agrawal, Shannon Clark, Amanda Holt, David Orlando, Zach Sanger
Paint Charge	Joe Keener
Painter	Joe Burt
Costume Master	Beirut Balutis
Properties Master	Marzie Ghasempour
House Managers	Anna Oehlberg, Kira Rockwell
Front of House Staff	Beirut Balutis, Madison Frilot, Matt Manarchy, Laura Neill, Kira Rockwell

## CAST & MUSICIANS

Julius	Brian Church
Ethel	Christie Lee Gibson
Piano	Nathan Urdangen
Cello	Miriam Eckelhoefner
Violin	Abigale Reisman
Substitute Pianist	Daniel Padgett

\*\*Member, United Scenic Artists Local USA 829

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*The Rosenbergs* runs 115 minutes, including a 15 minute intermission.

***The video and/or audio recording of this performance  
by any means whatsoever is strictly prohibited.***

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## A NOTE FROM THE LIBRETTIST

Being the child of Jewish left wing activists in the late 1950's in NYC, it's no surprise that the names of Julius and Ethel Rosenberg were mentioned often around my dinner table. It was post McCarthy but my parents were still feeling the impact of events, and, looking back on it, I think they were still in shock.

Given the opportunity of writing an interpretation of this tragic story, I found myself searching for a meaning and reason behind the Rosenbergs' decisions and actions. I knew about their political motives but what I discovered was their tremendous love and commitment to each other. Their love became my key to the writing.

I dedicate my writing to my parents who taught me the beauty of music and song and the importance of involvement in the political events that come to determine the future of our lives.

—Rhea Leman

*This opera is based on the lives of Ethel and Julius Rosenberg, but does not claim to be authentic.*

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## A NOTE FROM THE DIRECTOR

Russian conspiracies, once again, keep us awake at night as they did during the Cold War era. Sharp political divisions, media hysteria, fears about national security, paranoid theories, and a climate of free-floating anxiety all make for a perfect moment to revisit the story of Ethel and Julius Rosenberg. How does the story of the Rosenbergs resonate with the current moment?

Early in the opera, defending social justice, equality, and a society without bigotry, Julius and Ethel sound like today's progressive Millennials. The youthful left-wing couple bonds over their shared dream of escaping the poverty of the Lower East Side tenements and of building "a world that doesn't thrive on hate." Friendship, transparency, and cooperation between nations seem like an achievable goal. While sympathizing with the values of international Communism, Julius and Ethel, espouse an all American creed of optimism, hope, and the pursuit of self-fulfillment. "We'll change the world... find something of our own," sings Julius. Apparently Marxism and the American dream are not dissimilar in their utopian implications.

The Cold War, however, imposes a new set of rules. What looks like idealism to some, stinks of treason to others. A likeable young person, driven by virtuous motives, enters a grand geopolitical game and gives away secrets to the enemy. Is this individual a traitor or hero? Such ambivalence seems all too familiar in the digital age. Julius Rosenberg and Edward Snowden provoke similar passions. Is Snowden a patriotic whistleblower or a subversive? Interestingly, Julius, the opera character, strives for "a world without secrets" too.

No side of the political spectrum resists the pull of collusion in the name of the greater good. In a twist of historical irony, we are now witnessing a spectacle of extreme right-wing ideologues in the United States and Europe, who may sincerely view Vladimir Putin as the savior of the Western world and Russia as the last bastion of traditional Christian values; for them collusion with Russia is a moral imperative rather than a crime. Even more paradoxically, today, the right talks darkly about witch hunts and being framed by the "deep state."

The connection between the iconic case and our news cycle raises a series of questions in my mind: How far are we prepared to go when our principles clash with what we perceive as social and economic injustice, governmental overreach or political malfeasance? What are we prepared to sacrifice for political beliefs? Can we ever be certain that our actions, no matter how pure in intent, do not end up serving suspect entities? The story of the Rosenbergs, sadly, offers no comfort as it highlights the drama of sympathetic individuals trapped in the chasm between ideals and vicious geopolitical realities.

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Ultimately, *The Rosenbergs (An Opera)*, stays away from litigating the guilt or innocence of the tragic couple, but rather attempts to resurrect Julius and Ethel as two regular people crushed by the juggernaut of history. The metaphoric space of our production evokes a burial ground and a chilling institutional purgatory. It is also a place of private and historical memory, framing the operatic ritual that finally releases the ghosts of Ethel and Julius to tell the story in their own words. By the end of the opera, we are left with an indelible image of the husband and wife, isolated and scared, facing the unthinkable.

—Dmitry Troyanovsky

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## A NOTE FROM THE DRAMATURG

Why did the Rosenbergs do what they did? Why did they persist in their convictions? Their story is a quintessential American drama, riddled with internal conflicts and family betrayal, and wrapped in the historical rivalry of empires that framed much of twentieth-century geopolitics. Like many other polarizing figures before and after them, the Rosenbergs dwell in a space of ambiguity where linguistic distinctions between good and evil, noble and foolish, loyal and traitorous, dissolve in the fog of war rhetoric. Their trial and verdict reestablished the lines of collapsed ethical order clouded by the ideological battle of the Cold War. Which of the two ideologies—Communism or Capitalism—was the savior of post-fascist humanity? The idealistic utopias they both offered appealed to a wide spectrum of young activists on both sides, but the struggle was as much about ideology as it was about sheer power and survival. The young are but props in the battles of their elders.

*The Rosenbergs (An Opera)* doesn't interrogate the politics of the era, nor does it dwell on the guilt of the Rosenbergs. The dramaturgy of the opera focuses instead on their personal relationships, with each other, their families, and their children. World affairs, the stakes and pressures of the nuclear arms race, seem to be a distant echo that neither of the Rosenbergs appears to understand. Ethel is more bothered by the betrayal of her brother, who is willing to send her to death to save his wife, than she is by her own impending verdict. Julius is willing to die for his idealistic convictions, and to take Ethel with him. Perhaps he doesn't truly believe he will have to? Ethel struggles to figure out the best path for their children. Eventually, she decides that they're better off without a mother than they are with a mother in prison. To many at that time, her actions appeared selfish and cruel: what mother would abandon her children for ideological conviction? "Your love for your cause has dominated your lives. It was even greater than your love for your own children. This has been your real crime," we hear from Judge Kauffman as he sentences the couple to death. From Ethel's point of view, her decision—sacrificing herself at Julius' side—is noble and selfless. The state demands sacrifice of one's children but only for its own sake. In its structure, complexity, and the weight of historical and personal forces, the story of the Rosenbergs stands equal to that of Greek and Shakespearean tragedies: lonesome human beings are caught in forces beyond their capacity to control and even to understand, hastening their own demise in an attempt to stop it.

—Magda Romanska

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## CAST & CREW

**CAMERON ANDERSON\*\* (Scenic Design)** is an internationally acclaimed scenic and projection designer, and has designed extensively at the world's leading theater and opera companies. She recently designed *West Side Story* for Norway's Kilden Performing Arts Center and for The Vancouver Opera, and *Simon Boccanegra* for Argentina's Teatro Colon. Selected Off-Broadway credits include: The Roundabout Theatre Company, Playwrights Horizons, New Georges, LAByrinth Theater Company, Naked Angels, Brooklyn Academy of Music, and Les Freres Corbusier. Regional Theater credits include: Huntington Theatre Company, Trinity Rep, Two River Theater Company, South Coast Repertory, and Shakespeare & Company. Selected opera credits include: The Glimmerglass Opera, Central City Opera, Minnesota Opera, Opera Theater of St. Louis, Wolf Trap Opera, USC Thornton School of Music, Seattle Opera, Manhattan School of Music, Gotham Chamber Opera, Opera Boston, Pittsburgh Opera, The San Francisco Opera, and The New England Conservatory. Upcoming projects include designing the entire three-production season for Opera Saratoga in 2018; *The Noces* and *Yerma* at Huntington Theater Company; *Madame Butterfly* at The Pacific Symphony; and *Clorilli*, a world premiere, at NYU's Florence, Italy campus. Cameron is an Assistant Professor of Theater Arts at Brandeis University. [www.cameronanderson.net](http://www.cameronanderson.net)

**CRISTI CATT (Music Director)** has served as music director and/or vocal coach for numerous productions of musicals, operas, new works, and Shakespearian plays in Chicago, New York, and the greater Boston area as well as in Latvia and Sweden. She is a co-founder of the acclaimed vocal ensemble Tapestry, known for their recordings with Telarc International and German Label MDG. An active performer, she has toured extensively throughout the United States, Europe, Russia, and South America. Cristi teaches at New England Conservatory, Berklee College of Music, and Merrimack College. She is the author of *The Kinesthetic Singer: Lessons on Singing from Yoga and Basketball*. For more information please visit: [www.cristicatt.com](http://www.cristicatt.com)

**BRIAN CHURCH (Julius)** enjoys a busy performance schedule around Boston with a wide variety of groups. He is a longtime member of the Choir at King's Chapel as well as the Cantata Singers. With Guerilla Opera (GO), Brian has taken part in 12 productions, including 10 premieres. He is featured on GO's recording of Nicholas Vines' *Loose Wet Perforated* which was released on Navona Records. Brian recently returned from Alaska where he performed with Callithumpian Consort at the University of Alaska at Anchorage. He also sings and plays guitar with Renaissance Men. In the past, Brian has performed with Boston Opera Collaborative, Roomful of Teeth, BMOP and many others. For 11 years, Brian played bass, sang, and toured with the avant-noise punk group Tristan Da Cunha. He teaches beginning piano, guitar, bass, and voice at Music 101 Studios in Melrose. He is the father of two boys, Elias and Quentin. His second album *Then That Soon I See* is available on Bandcamp: <https://brianchurch.bandcamp.com>.

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**SUSAN DIBBLE (Choreographer/Movement Coach)** is the Louis, Frances and Jeffrey Sachar Professor of the Brandeis Theater Arts Department. Her areas of expertise, among many, include movement for the actor, historical dance, movement styles, modern dance, composition/choreography, clown, mask, Rudolf Laban Movement Theory, and history of dance and movement training. She is a Choreographer and Master Teacher for Shakespeare & Co. in Lenox, Massachusetts, and is the Director of the Susan Dibble Dance Theater and has been performing for more than 30 years in New York, Boston, and Vermont. She has worked as a movement director and choreographer for Actors' Shakespeare Project, Underground Railroad Theater, and other theaters in Boston. Susan received the 2006 Leonard Bernstein Festival of Creative Arts Award for Distinguished Contribution to the Arts at Brandeis. In addition to her work as a choreographer and teacher, Susan is a painter.

**MIRIAM ECKELHOEFER (Cello)** has a multifaceted career as a performer, teacher and administrator. An active freelance musician, Ms. Eckelhoefler is a member of the Hartford Symphony Orchestra and has held positions with Michigan Opera Theater, Ann Arbor Symphony Orchestra, and New Haven Symphony Orchestra, and has performed with ensembles throughout Michigan, Ohio, Indiana, Connecticut, and New York. Ms. Eckelhoefler served as Director of Preparatory and Continuing Studies at the Longy School of Music from 2008 until 2013. An avid educator, she taught cello, coached chamber music, and served as Assistant Director of Ensembles at the Neighborhood Music School in New Haven, CT, from 1999 to 2008. In 2005 she co-founded Elm City ChamberFest, a summer chamber music program in New Haven, and quadrupled the festival's enrollment by the time of her departure in 2008. Ms. Eckelhoefler holds a DMA from SUNY at Stony Brook, an MM from Yale University, and a BS in Mathematics and BA in Music from the University of Notre Dame. Her principal instructors include Colin Carr, Aldo Parisot, Karen Buranskas, Irene Sharp, and members of the Tokyo and Emerson String Quartets. She has performed at festivals throughout the United States, Canada, England, France, Italy, and Holland. Ms. Eckelhoefler is currently on the faculty at Tufts University Community Music Program and Boston Youth Symphony Orchestras, and she maintains a private cello studio.

**MARZIE GHASEMPOUR (Production Assistant, Properties Master)** is a playwright, fiction writer, essayist, translator and educator from Tehran, Iran, living in Boston. Currently, she is an MFA candidate at Boston Playwrights Theater. Marzie holds an MFA in Fiction Writing from New Mexico State University and an MA in English Literature from Tehran Azad University. Her plays have been performed in Tehran, Boston, Chicago, and Las Cruces, NM. Marzie is a proud member of The Dramatists Guild of America.

**CHRISTIE LEE GIBSON (Ethel)** is a multidimensional performing artist, stage director and General Director of OperaHub. Previous credits include Sister Ignatia in *Sister Anonymous* (Second Act Productions); Margaret in *The Edge of Peace* (Central Square Theater); Mother/Cat in *Brundibar & But the Giraffe!* (Underground Railway Theater); Jeanne in *Jeanne's Fantasy*, Sue in *Sunday with*

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Joy, Narrator in *La Grenouille à grande bouche* (Fort Point Theatre Channel); Hamlet/Gertrude in *Rosencrantz and Guildenstern Are Dead*, Actress 2 in *Enjoy* (Apollinaire Theatre Company); *Socrate*, *The Four-Note Opera*, *The Choose-Your-Own Opera*, *Der Zwerg*, *L'Incoronazione di Poppea* (OperaHub); *The Magic Mirror* and *Light and Power* (Juventas New Music). Directing credits include *Der Vampyr* and *La Hija de Rappaccini* with OperaHub and *The Good Person of Setzuan* with Fort Point Theatre Channel. She regularly performs *Venez dans mon royaume*, a concert of French music, and is producing and performing in Laura Neill's *DIVAS* with OperaHub in June. [www.ChristieLeeGibson.com](http://www.ChristieLeeGibson.com)

**JOACHIM HOLBECK (Composer)** was born 1957 in Lyngby, Denmark, but moved with his mother to Norway and spent his early childhood close to Oslo. He moved back to Copenhagen with his family in 1968 and started playing drums in rock and jazz bands in 1972. Holbek worked as a musician, drum teacher, and musician for dance classes through the 70's and 80's. He began writing music for dance and performances in the 80's and had his first theatre production at the Jytte Abildstrøm Teater in 1984. Holbek composed his first dramatic film score for *Medea* by Lars von Trier in 1988, and his first grand scale opera commission by the Royal Theatre (*Løvehjerte*) in 2005. Both have been followed by numerous successful productions both nationally and abroad. Throughout the years he has made music for more than 50 film and theater productions working alongside directors such as Lars von Trier, Lone Scherfig, Ole Bornedal, Henrik Sartou, and Simon Staho to name but a few.

**RHEA LEMAN (Librettist)** was born and raised in New York City where she studied dance and theater before moving to Denmark in 1981. Since then, she has been working as playwright, screenwriter as well as theater, radio and TV director. Her plays have been performed throughout Europe and the U.S.A. Her most recent awards include Best Opera 2015 by *CphCulture* for *The Rosenbergs*; an award from the Danish Committee for the Performing Arts (2014) for her direction of the play *The Story Behind the Wall*; and, in 2013, the Allen Prize from the Danish Screen and Stage Writers Guild for "excellent dramatic writing." The Reumert Committee nominated Lemman for Best Playwright of 2013 for her play about the global financial crisis, *Gorilla*. In 2003, for a four-year period, Lemman was appointed by the Danish Cultural Minister as the chairwoman of The Danish Theater Council and as a member of The Danish Arts Council. *The Rosenbergs* is her first opera. Lemman and Holbek have been working together and producing numerous theater and TV projects for the past 35 years.

**CHRISTOPHER OSTRUM's\*\* (Lighting Design)** credits include productions for Opera San Jose, Tulsa Opera, Chautauqua Opera, Mobile Opera, Kentucky Opera, Opera Boston, Odyssey Opera, New England Conservatory, Boston Conservatory, The Toronto Symphony, Macau International Music Festival, Boston Early Music Festival, Curtis Institute of Music, Asolo Rep, New Repertory Theatre, Stoneham Theatre, Boston Ballet, Snappy Dance Theatre, Boston's Christmas Revels, Brandeis University, and Bard College. In addition, Christopher is the Executive Director at Wellfleet Harbor Actors Theater on Cape Cod. [www.christopherostrom.com](http://www.christopherostrom.com)

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**DANIEL PADGETT (Substitute Pianist)** works professionally as a pianist, accompanist, music director, educator, and arranger. Daniel is highly regarded in both classical and musical theatre circles throughout the Boston area. Additionally, he also enjoys improvising in a variety of musical styles, with colleagues or as a soloist. Recent and upcoming engagements include performances with renowned opera baritone Keith Phares, violinist Sebastian Silen, progressive instrumental ensemble Cordis, as well as a state-sponsored concert tour of the Dominican Republic with soprano Fanny Lora. Daniel's original compositions and recordings spanning several genres can be found on various podcasts, SoundCloud, iTunes and all streaming platforms. He is currently active on the Brandeis, MIT, Harvard, Merrimack and Emerson College campuses in a music-related capacity. Daniel holds degrees from Florida State University and the Longy School of Music at Bard College.

**ABIGALE REISMAN (Violin)** is a violinist, composer, improviser, and educator. She is a co-founder of Thread Ensemble, an experimental trio that creates music out of interactions with their audiences. She is a member of Tredici Bacci, which was featured in *Rolling Stone's* "10 Artists You Need to Know: November 2016." She is also a composer, arranger, and performer in the International Jewish Music Festival award winning band, Ezekiel's Wheels Klezmer Band. Abigale earned her bachelor's degree at The Manhattan School of Music in Classical Violin Performance and went on to receive her master's degree at The New England Conservatory in Contemporary Improvisation. She has toured the world performing klezmer, classical, pop, and experimental music. Abigale has had the privilege to share the stage with great musicians such as Father John Misty, David Krakauer, Amanda Palmer, Jeffery Zeigler, Sarah Jarosz, Hankus Netsky, and Anthony Coleman. [www.abigalereisman.com](http://www.abigalereisman.com)

**MAGDA ROMANSKA (Dramaturg)** is an award-winning writer, dramaturg and theatre and performance theorist, with more than 15 years of publishing, production, and teaching experience in the dramatic arts. She has taught at Harvard University, Yale School of Drama, Cornell University, and Emerson College. She has worked on more than 30 theatre and opera productions and served as the resident dramaturg for the Boston Lyric Opera. She is an Associate Professor of Theatre Studies and Dramaturgy at Emerson College in Boston, MA, and the Executive Director and Editor-in-Chief of TheTheatreTimes.com, the largest global digital theatre portal. She graduated from Stanford University and earned her Ph.D. from Cornell University's Department of Theatre.

**SARAH SALINGER-MULLEN (Assistant Director)** is a student at Brandeis University where she is pursuing a Bachelor's Degree in Theater Arts. At Brandeis she has directed a variety of shows, her favorite being *Once Upon a Mattress* through Brandeis's Undergraduate Theater Collective. Sarah is also a member of Brandeis University's Chamber Singers, and has experience acting in productions in her time at Brandeis.

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**SARAH SCHNEIDER (Stage Manager)** is a Boston-based stage manager and theatre artist. Area credits include *Hype Man: a break beat play* (Company One); *Romeo & Juliet* (Commonwealth Shakespeare Company); *A Doll's House* (Huntington Theatre Company); *Emmeline* and *Cendrillon* (BU Opera Institute); *Elf the Musical Jr.* (Next Generation Theatre Company); *Days of Atonement* (Israeli Stage); *The Libertine* and *Not Jenny* (Bridge Repertory Theater); and *Imagining Madoff* (New Repertory Theatre/BCAP). Sarah is a recent graduate of Boston University where she earned her BFA in Stage Management.

**RACHEL PADULA SHUFELT (Costume Design)** is a graduate of Emerson College. Recent costume design credits include *The Owl Answers* (Harvard TDM); *Men on Boats* (SpeakEasy Stage); *Alice in War*, *Little Murders* (The Boston Conservatory); *The River Was Whiskey*, *Mortal Terror*, *A Child's Christmas in Wales*, *Legally Dead*, *Absence*, *Windowmen* (nominated Elliot Norton Award for Outstanding Design), *Chosen Child*, and *Reconsidering Hanna(h)* (Boston Playwrights' Theatre); *Ezio* (Odyssey Opera); *Dr. Jeckyll and Mr. Hyde*, *Doubt*, *Uncanny Valley* (Stoneham Theatre); *Trad*, *Crimes of the Heart* (Gloucester Stage Company); and *Edward II* (winner of Elliot Norton Award for Outstanding Design, Actors' Shakespeare Project).

**DMITRY TROYANOVSKY\*\*\* (Director)** stages productions, teaches workshops, and develops new theatrical material at national and international institutions. Recently Dmitry directed Marius von Mayenburg's *The Ugly One* at the Shanghai Drama Arts Center in China, *Charlotte's Web* at the American Repertory Theater, and *Exit the King* at Actors' Shakespeare Project in Boston. Dmitry's opera credits include Tchaikovsky's *Evgeny Onegin* at Opera Idaho (conducted by Grammy nominee Sara Jobin) and a semi-staged version of a rarely performed Schubert opera, *Fierrabras*, for Bard Music Festival. Dmitry's work has been seen at Asolo Rep Theater, Baryshnikov Arts Center, American Repertory Theatre Institute, Shanghai Theatre Academy, Moscow Art Theatre School, 92 Street Y in New York, New York University, Pushkin Theater (Moscow), and Miami-Dade Cultural Arts Center. Prominent international productions include a Chinese language version of Sara Kane's play *4:48 Psychosis* at the Shanghai Drama Arts Center. Dmitry has an MFA from the A.R.T./MXAT Institute for the Advanced Theatre Training at Harvard University. Dmitry is on the faculty at Brandeis University. Online portfolio: [www.dmitryt.com](http://www.dmitryt.com)

**NATHAN URDANGEN (Pianist)** is a local music director and accompanist for theatre around the Boston area. He has worked on productions at Priscilla Beach Theatre, Fiddlehead Theatre Co., Wheelock Family Theatre, among others—and has done accompanist work at schools such as The Boston Conservatory, Berkeley College of Music, Northeastern University and Emerson College. Notable credits include *Into the Woods*, *Rent*, *The 25th Annual... Spelling Bee*, *West Side Story*, and *Cabaret*. Nathan is honored to be here at the Boston Playwrights' Theatre, helping to bring to life this beautiful score and powerful story.

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## SPECIAL THANKS

Matthew Goode, OperaHub, Faculty and Staff of the Brandeis University Department of Theater Arts, David Kravitz, Daniela Tomic, Daniel Padgett, New Repertory Theatre, Boston University Theatre, Emerson College Department of Performing Arts, Mindy Cimini, The Consulate General of Denmark, New York, Ingrid Schorr and Brandeis Office of the Arts

\*\*United Scenic Artists, Local USA 829, is a labor union and professional association of Designers, Artists and Craftspeople, many who are world famous, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries.

\*\*\*Stage Directors and Choreographers Society's mission is to foster a national community of professional stage Directors and Choreographers by protecting the rights, health and livelihoods of all our Members. To facilitate the exchange of ideas, information and opportunities, while educating the current and future generations about the role of Directors and Choreographers and providing effective administration, negotiations and contractual support.



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*Moby Dick thought  
he met his match with  
Captain Ahab,  
then Ahab's wife arrived.*

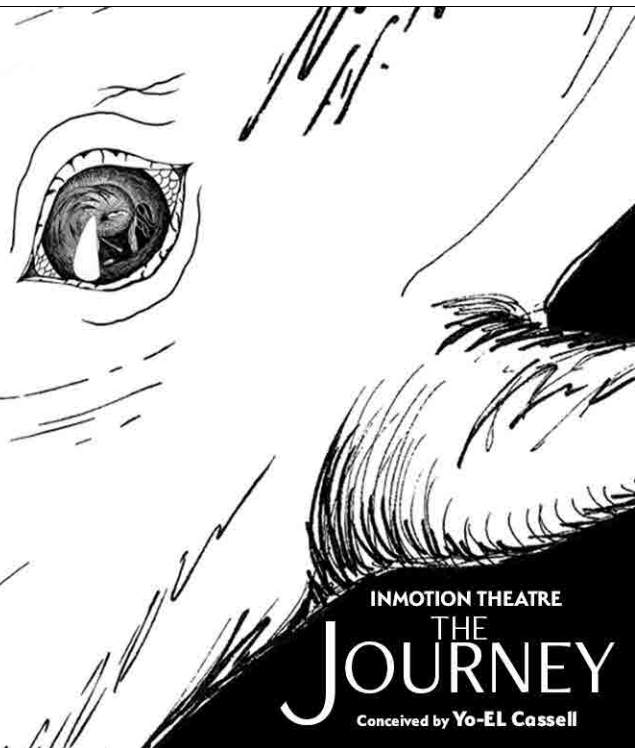
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 **Boston PLAYWRIGHTS' Theatre**

Founded in 1981 at Boston University by Nobel Laureate Derek Walcott, Boston Playwrights' Theatre is an award-winning professional theatre dedicated to new works. At the core of our programs is the Playwriting MFA offered in the celebrated English Department in the College of Arts & Sciences and in collaboration with the award-winning School of Theatre in the College of Fine Arts. Alumni of our program have been produced in regional and New York houses as well as in London's West End; our own productions of alumni work have garnered regional and Boston awards, including numerous Best New Script Awards from the Elliot Norton committee and the Independent Reviewers of New England.

From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring we produce New Noises: Massachusetts Young Playwrights' Project. Area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

Fifty local theatre companies join us annually for the Boston Theater Marathon, a showcase of new ten-minute plays by New England playwrights chosen each year from hundreds of entrants. Each play is produced by a different New England theatre company in a single ten-hour event with all proceeds going to charity.

When we are not producing plays, we continue our mission to support new works by renting theatre space to other New England theatre companies at below-market rates. Our Black Box Fellowships provide support for the development and production of new plays.

*Derek Walcott, Founder*

*Kate Snodgrass, Artistic Director*

*Jacob Strautmann, Managing Director*

*Jeffrey Petersen, Technical Director/Production Manager*

*K. Alexa Mavromatis, Marketing Coordinator*

*Melinda Lopez, Adjunct Assistant Professor*

*Ronan Noone, Adjunct Assistant Professor*

**We are proud of our mission.  
To get involved, visit [BostonPlaywrights.org](http://BostonPlaywrights.org).**

**With your support, we support new plays!**