Study Guide: Students & Educators

ATLANTIC THEATER COMPANY

World Premiere Musical

THE BAND'S VISIT

Music and Lyrics by David Yazbek
Book by Itamar Moses
Based on the screenplay
by Eran Kolirin
Directed by David Cromer

Heather Baird
Director of Education

Tyler Easter
Education Associate

Fran Tarr
Education Coordinator

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Section I:
The Play

Synopsis
Characters
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SYNOPSIS

An Egyptian Police Band arrives in Israel to play a concert. After a mix-up at the border, they are sent to a remote village in the middle of the desert. With no bus until morning and no hotel in sight, these unlikely travelers are taken in by the locals. Under the spell of the desert sky, their lives become intertwined in the most unexpected ways.

THEMES

1. Where do I belong? (Acceptance of one's circumstances)
3. Mistrust
4. Vulnerability
5. Lost
6. Acceptance

SETTING

Bet Hatikva, a fictional town in the middle of Negev Desert in Israel. Once upon a time, not long ago.

Teacher Objective

To introduce students to the characters, setting, and story of *The Band's Visit*.

Student Goal

To understand that actors, working together, will simply and truthfully create the story of the play.

CHARACTERS

TEWFIQ: Male, 50-59, Egyptian; leader of the Egyptian Ceremonial Police Orchestra, a widower; shy.

HALED: Male, 20-29, Egyptian; handsome womanizer, smooth; loves jazz, member of the orchestra.

CAMAL: 20-39, musician in the band; wants to go home.

DINA: Female, 25-39, owner of a café, very attractive.

ITZIK: Male, 25-39, married to Iris; once a guitarist.

IRIS: Female, 20-39, Itzik's wife, headstrong, unsympathetic.

AVRUM: Male, 18+, Iris's father.

PAPI: 20-29, disheveled, works at café, nervous around girls.

ZELGER: 20-29, brash, charismatic, friend of Pai's, sets Papi up with his cousin.

JULIA: 20-29, Papi's blind date, gloomy and shy.

ANNA: 20-29, Julia's cousin; sexy and extroverted.

TELEPHONE GUY: 20-29, street musician, very romantic.

SAMMY: Male, 30-39, married man and ex-lover of Dina.

Section II:
Cast & Creative

Director And
Cast Bios

DAVID YAZBEK
Music & Lyrics

DAVID YAZBEK (Music & Lyrics). A varied career as a recording artist, Emmy Award®-winning TV and screenwriter, music producer, and pianist has somehow led Yazbek to become one of Broadway's preeminent composer/lyricists. His three shows, *The Full Monty*, *Dirty Rotten Scoundrels* and *Women on the Verge of a Nervous Breakdown* have received a combined 24 Tony Award® nominations, including three for Best Score. As a recording artist, Yazbek is responsible for five albums: *The Laughing Man*, *Tock*, *Damascus*, *Tape Recorder* and *Evil Monkey Man*. He has written and/or produced for such acts as XTC, Ruben Blades, The Persuasions, Joe Jackson, Tito Puente and many others. He also produced the original cast albums of his Broadway shows. He has three Grammy Award® nominations. In the past couple of years, he has scored the final season of HBO's "Boardwalk Empire," composed music for Larry David's *Fish in the Dark* and written songs and music for *Much Ado About Nothing* at Central Park's Delacorte Theater, all while opening productions of *Scoundrels* and *Women on the Verge* in London's West End. In past lives, he has written dozens of scripts and many songs for television and film, won an Emmy Award® for his stint on "Late Night with David Letterman" and wrote the unrelenting theme song for "Where in the World is Carmen Sandiego?" David is seven.

ITAMAR MOSES
Book

ITAMAR MOSES (Book) is the author of the full-length plays *Outrage*, *Bach at Leipzig*, *Celebrity Row*, *The Four of Us*, *Yellowjackets*, *Back Back Back*, *Completeness* and *The Whistleblower*; the musicals *Nobody Loves You* (with Gaby Alter) and *Fortress of Solitude* (with Michael Friedman); and the evening of short plays *Love/Stories (or But You Will Get Used to It)*. His work has appeared Off-Broadway, at regional theaters across the country and in Canada, Hong Kong, Israel, and Venezuela, and is published by Faber & Faber and Samuel French. He has received new play commissions from The McCarter Theater, Playwrights Horizons, Berkeley Repertory Theatre, The Wilma Theater, South Coast Rep, Manhattan Theatre Club, Lincoln Center and The Goodman Theatre. On television, Itamar has written for both TNT's "Men of a Certain Age" and HBO's "Boardwalk Empire." Itamar holds an MFA in Dramatic Writing from NYU and has taught playwriting at Yale and NYU.

DAVID CROMER
Director

DAVID CROMER (Director). Recent credits include: *The Effect* (Barrow Street Theatre), *Come Back, Little Sheba* (Huntington Theatre), *Angels in America* (Kansas City Rep) and *Our Town* at the Almeida Theatre in London. NY Credits include: *Women or Nothing* at Atlantic Theater Company, *Really Really* at MCC, *The House of Blue Leaves* and *Brighton Beach Memoirs* on Broadway, *When the Rain Stops Falling* and *Nikolai and the Others* at Lincoln Center Theater. Also at the Barrow Street Theatre he has directed *Tribes*, *Our Town* and Orson's *Shadow* as well as *Adding Machine*, which was a BST production at the Minetta Lane. Originally from Chicago, his credits there include *Sweet Bird of Youth* (The Goodman); *A Streetcar Named Desire, Picnic* and *The Price* (Writers Theatre); *Cherrywood*, *Mojo*, and *The Hot I Baltimore* (Mary-Arrchie); *The Cider House Rules* (co-directed with Marc Grapey at Famous Door); and *Angels in America* (The Journeymen); among others. For Michael Ira Cromer (1966-2015).

ANDREA GRODY
Music Director

ANDREA GRODY (Music Director). Recent projects include the world premieres of *Cake Off* at the Signature Theatre in Arlington, VA and the Bucks County Playhouse; *The Fortress of Solitude* at Dallas Theater Center and the Public Theater; *Unknown Soldier* at the WIlliamstown Theatre Festival; and *Love's Labour's Lost* at the Delacorte Theater in Central Park; and the regional premieres of *The Great Immensity* and *Venice* at the Public Theater. Other favorites include *Robin Hood* at Williamstown (as Composer/Music Director) and Tectonic Theater Project's *Carmen*: An Afro-Cuban Jazz Musical with Moisés Kaufman and Arturo O'Farrill. Upcoming: *Assassins* at Yale Rep. Andrea's writing credits include the full-length musical *Strange Faces* and several songs for The Civilians' *Let Me Ascertain You* series. She is an Associate Voice Teacher at New York Vocal Coaching. B.A. Princeton University, M.A. Royal Conservatoire of Scotland.

GEORGE ABUD
(Camal)

Proud Lebanese-American actor. Broadway: Karl Schell in *The Visit* starring Chita Rivera and Roger Rees (Tony-nom. Best Musical; OBC Recording). Upcoming International: World Premiere of Mohammed Fairouz and David Ignatius's *The New Prince* with Kelsey Grammer (Dutch National Opera, Amsterdam). Off-Broadway: *Peer Gynt* opposite Gabriel Ebert, *Nathan The Wise* opposite F. Murray Abraham, and *Allegro* directed by John Doyle (Classic Stage Company). Regional/NY: *A Midsummer Night's Dream* (Puck, Geva Theatre Center), *Fiddler on the Roof* (Human Race Theatre), *Man of La Mancha* and *Oliver Twist* (Shakespeare Theatre of NJ), *The Other Shore* (Sonnet Repertory Theatre). Solo-Cabaret: *Change Partners: A Broadway Love Affair* at Birdland, *Never Been Young* at 54 Below. This performance is for my mother Paulette, with great love to my father, my Sitto and my Erica. "Music is the language of the spirit. It opens the secret of life, bringing peace, abolishing strife."

BILL ARMY
(Zelger)

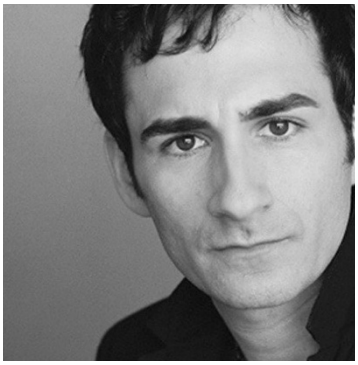
is so excited to be making his Atlantic Theater Company debut! Broadway: *Act One* (Lincoln Center Theater, directed by James Lapine); *Relatively Speaking*, an evening of three one-act plays by Ethan Coen, Elaine May, and Woody Allen, directed by John Turturro. Off-Broadway: *The Changeling* (Red Bull Theater); *Old Jews Telling Jokes*; *All's Well That Ends Well* and *Measure for Measure* (The Public Theater). Company Member of the Potomac Theater Project since 2007: *Scenes from an Execution* (opposite Jan Maxwell), *Vinegar Tom*, *Gertrude – The Cry*, *The Europeans*, and *No End of Blame*. TV: "Deadbeat" (Hulu), "Cohab" (Webseries). MFA: NYU. Bill dedicates his work to his new son or daughter who is due to arrive possibly before the end of the run of this show, and his wife, Jessica!

JOHN CARIANI
(Itzik)

Broadway: *Something Rotten!* (OCC nom.); *Fiddler on the Roof* (Tony nom.; OCC Award). Off-Broadway: *Almost, Maine* (Transport Group); *Two Gentlemen of Verona* (The Public/NYSF); *Modern Orthodox; It's My Party*. Regional: Williamstown, The Old Globe, Center Theatre Group, Barrington Stage, Hudson Valley Shakespeare Festival. Television: Recent guest stars on "Blacklist", "The Good Wife", and "Homeland". Recurring roles on "Law & Order" (CSU Tech Beck), "Numb3rs", and "The Onion News Network". Several films. Playwright: *Almost, Maine*; *Last Gas*; *LOVE/SICK*, all available through DPS. Proud AEA member.

KATRINA LENK
(Dina)

Broadway: *Once, Spider-Man: Turn Off the Dark, The Miracle Worker.* Off-Broadway: *Indecent* (Vineyard Theatre), *Touch* (59E59), *Last Dance* (York Theatre). Regional includes: *Indecent* (Yale and LaJolla Rep), *iWitness* (Mark Taper Forum), *Elemeno Pea, Cloudlands, Caucasian Chalk Circle* (South Coast Rep), *Camille* (Bard Summerscape), *Lost Land* (Steppenwolf Theater), and Lovelace: A Rock Opera (LA Weekly, LADCC and Garland Award winner). Film/TV: *Look Away, Evol: The Theory of Love, FracKtured,* "Elementary," "The Get Down," and "The Blacklist." Co-creator of the comedy web series "Miss Teri" and a member of several bands including her own, moxy phinx. www.katrinalenk.com



ERIK LIBERMAN
(Telephone Guy)

Broadway: *LoveMusik* (dir. Harold Prince, OCR). North American Tour: *Fiddler on the Roof* with Topol and Harvey Fierstein. Off-Broadway: *Dani Girl, For Elise, Minnie's Boys*, Mabou Mines *Dollhouse*, T*he Calamity of Kat Kat and Willie*. Regional: *War Paint* with Patti LuPone (Original Cast, Goodman), *The Hunchback of Notre Dame* (OCR, La Jolla and Paper Mill), *Somewhere in Time* (Original Cast, Portland Center Stage), *Reefer Madness!* (Original Cast, Ovation and Garland Awards), *Into the Woods* (Dir. Mark Lamos, CT Critics Circle Award), *Merrily We Roll Along* (Dir. Eric Schaeffer, Helen Hayes Award). Concert: Carol Burnett's Hollywood Arms, Raising the Roof at Town Hall. TV: "Vinyl," "The Knick," "Unforgettable." Honors: Lotte Lenya Competition for Singers, YoungArts, The Moth. @ erikliberman, www.erikliberman.org

ANDREW POLK
(Avrum)

New York: *Burning, Mouth To Mouth and The Accomplices* (Drama Desk Nomination, The New Group), *Diner The Musical* (workshop), *Walmartopia* (Minetta Lane), *The Green Zone* (Lincoln Center), *Flight (Lortel), Vick's Boy* (Rattlestick), among others. Regional: T*he Homecoming, Speed-The-Plow* (A.C.T.), *At Home At The Zoo* (Philadelphia Theatre Co.), *A New War* (Long Wharf), *Dinner with Friends* (Alley Theatre), *Angels in America* (Alliance), Arena Stage, Actors Theatre of Louisville, among many others. Film: *The Humbling*, *Rebel In The Rye* (2017 release), *About Ray* (2017 release), *Norman*, *The Moderate Rise...* (2017 release), *Jamie Marks Is Dead, Love Is Strange, Shelter* among others. TV: "House of Cards" (Harry Marshall – Season 4&5), "Madame Secretary," "Hell On Wheels," "The Good Wife," "Blue Bloods," "Person of Interest," "The Blacklist," "The Closer," "30 Rock," all "Law & Order" shows, among others. Training: London's Webber-Douglas Academy (Fulbright Scholar). Associate Artist at A.C.T. Founder of The Cape Cod Theatre Project.

RACHEL PRATHER
(Julia)

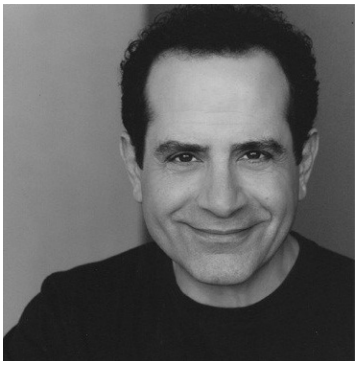
National tours: *Once* (Girl standby); *Peter and the Starcatcher* (u/s Molly/ Ted/Prentiss/Bumbrake). Regional: *Fiddler on the Roof*; *Nine*. Graduate of the Boston Conservatory. Thanks to God, my family, Jeremy, and CGF. Proud member of AEA.

JONATHAN RAVIV
(Sammy)

New York work includes: *Martyrs Street* at Theater for the New City, *The Ragged Claws* at Cherry Lane, *Lies My Father Told Me* with the National Yiddish Theatre and *My Name Is Asher Lev* at the Westside Theatre (Outer Critics Circle award for Best Play). Other regional credits include: *The Boy Who Danced On Air* at Diversionary Theatre (World Premiere), *Love's Labour's Lost* at Shakespeare Theatre of New Jersey, *Fiddler on the Roof* with the Pennsylvania Shakespeare Festival, *Oklahoma!* at Portland Center Stage, *Homebody/Kabul* with Curious Theatre Company, *Arabian Nights* at Berkeley Rep., *The Chosen* at Chicago's Writers' Theatre, *Lady Madeline* at Steppenwolf Theatre and *The Light In The Piazza* at both Arena Stage & Goodman Theatre. Television credits include: "The Blacklist," "Zero Hour," and "Pan Am."

SHARONE SAYEGH
(Anna)

is honored to be making her Atlantic debut in *The Band's Visit*. As an actor of Isreali/Iraqi descent, it's incredibly exciting to bring this new Middle Eastern musical to life. Broadway: *Mamma Mia!*. Off Broadway: Title role in *Scheherazade* (Prospect Theater Co) and the world premiere of *The Wildness* (Ars Nova). Regional: *Maria Elena* in Buddy (The Muny), *Aouda in 80 Days* (Florida Rep), Vidya in *Disconnect* (San Jose Rep, BACC Nom.). Workshops: *Margaritaville* (Dir. Charles Ashley), *Hazel* (Dir. Lucie Arnaz), *Sheila Levine* (Dir. Susan Stroman), *Hooray For Iceboy* (Dir. John Rando), *War is F*cking Awesome* (Dir. Leisl Tommy), *Bengal Tiger...* (Lark). BFA: Syracuse University. This one's for Eema, Abba, ha mishpacha, and her Yossi. sharonesayegh.com @ sharonesayegh

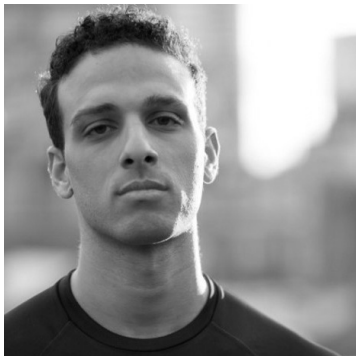


TONY SHALHOUB
(Tewfiq)

recently appeared Off Broadway at Lincoln Center in *The Mystery of Love & Sex* opposite Diane Lane and starred on Broadway in *Act One* and *Golden Boy*, receiving Tony Award nominations for both performances. He is a Golden Globe Award-winning actor with a diverse resumé of engaging roles and perhaps best known for his starring role as the obsessive-compulsive detective Adrian Monk in the hit television series "Monk," for which he won a Golden Globe Award and three Primetime Emmy Awards. Additional television credits include "Nurse Jackie," "Too Big to Fail," "Wings" and "BrainDead," a CBS summer series created by Michelle and Robert King. Feature film credits include *Big Night*, T*he Siege, Galaxy Quest, Men in Black, Men in Black II* and *Pain & Gain*. Shalhoub voiced the character of Luigi in the popular animated movies *Cars* and *Cars II*, and he will reprise his role in the upcoming *Cars III*. He voiced the role of Splinter in the T*eenage Mutant Ninja Turtle* movie franchise. Recently, he completed filming *Tomboy*, starring Michelle Rodriguez and Sigourney Weaver and *Final Portrait* with Geoffrey Rush and Armie Hammer, directed by Stanley Tucci.

KRISTEN SIEH
(Iris)

is a founding member of The TEAM, with whom she has written and performed numerous new works, including *RoosevElvis* (The Royal Court, Walker Arts Center, The A.R.T., The Vineyard, etc.). Other credits include: The Public Theater (*Fortress of Solitude, February House*), Classic Stage Company (Iphigenia in Anne Washburn's *Iphigenia in Aulis*), The Foundry (*O, Earth*), Half Straddle (*Ghost Rings*), Pig Iron (Viola in T*welfth Night*), Ripe Time (*The World is Round* at BAM), Elevator Repair Service (*Gatz, The Sound and the Fury,* etc.), Playwrights Horizons/Clubbed Thumb (*Men on Boats*), Banana, Bag & Bodice (*Beowulf: A Thousand Years of Baggage*), The Builders Association, The New Group, The O'Neill Center, The 52nd St. Project, and others. Regional credits include Syracuse Stage, Denver Center Theater, Long Wharf, and Baltimore CenterStage. Television: "House of Cards," "Orange is the New Black," "The Blacklist," "Boardwalk Empire" and "Law & Order."

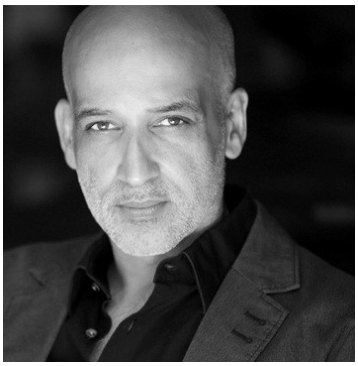


ARI'EL STACHEL
(Haled)

Atlantic Debut! Stage work includes the workshop of The Visitor (Public Theater), We Live in Cairo (Eugene O'Neill Theatre Center), and The Golem of Havana (Barrington Stage Company). TV/Film work include a guest starring role on "Blue Bloods" (CBS), "Jessica Jones" (Netflix), and most recently an appearance in the upcoming feature film "Can Hitler Happen Here?" Huge thanks to Tara Rubin and Nicolosi & Co. Proud New Studio graduate at NYU. arielstachel.com and @arielstachel

DANIEL DAVID STEWART
(Papi)

is thrilled to be making his Atlantic Theater Company debut with this incredible cast and crew. He recently finished making his Broadway debut in Deaf West's *Spring Awakening*, voicing the role of Ernst. Theater credits include: Hally in "*Master Harold*"... and the Boys, Wally Webb in *Our Town* also directed by David Cromer, Finn Frey in *Intelligence-Slave*, John Taplow in *The Browning Version*, and most recently Peotr in *Fathers and Sons* w/ Alfred Molina, all with LA Theatre Works. *Belfry* (Dominic), *The Burnt Part Boys* (Pete), *Sixty Miles To Silverlake* (Denny), *Little Miss Scrooge* (Smike), *Metamorphisis* (Phaeton) and *The Lion in Winter* (Prince John). Film/TV credits include: "Kids Vs. Monsters," "The Sound of Magic," "K.C. Undercover," "Incident(s) at Paradise Bay," "The Middle," "Goodwin Games," "Man Up!" and "Cougar Town." Along with his acting, Daniel is an avid Screenwriter and aspiring filmmaker. As always, love to his family. Daniel is a proud member of AEA and SAG/AFTRA. www.danielstewart.me @daniestew



ALOK TEWARI
(Simon)

Theatre includes *Awake and Sing!* (Public / NAATCO); *The Queen, Martyrs Street, Blind Angels* (Theater for the New City); *A Fable, Through the Yellow Hour, War* (Rattlestick); *Bunty Berman Presents, Rafta, Rafta..., Marie and Bruce* (The New Group); *Night Over Erzinga, Bengal Tiger at the Baghdad Zoo* (Lark); Masked (Buenos Aires); *Inana* (Denver Center); *Betrothed* (Ripe Time) and *Marco Polo* (The Group, Argentina). Television: "Royal Pains," "House of Cards," "The Blacklist," "Deadbeat," "Blue Bloods," "30 Rock," "Homeland," "Fringe," "Law & Order," "L&O: CI," "L&O: SVU," "Guiding Light." Film: Shelter, Brooklyn's Finest, Emily & Tim.

SCOTT PASK
(Scenic Designer)

Atlantic Theater Company: *The Lieutenant of Inishmore, The Beginning of August, The Cherry Orchard.* Additional Credits: *The Book of Mormon* (Tony Award), *Something Rotten!* (Outer Critics nomination), *Waitress, Oh Hello!, Blackbird, The Father, An Act of God, It's Only a Play, The Visit* (Drama Desk nom.), *Airline Highway, Finding Neverland, Pippin* (Tony Award Nom.), *Nine, The Pillowman* (Tony Award), *Casa Valentina, I'll Eat You Last with Bette Midler, A Steady Rain with Hugh Jackman and Daniel Craig, A Behanding in Spokane, The Coast of Utopia* (Tony, Drama Desk, Outer Critics Circle and Hewes Awards), *Promises Promises, Hair, Pal Joey* (Tony Nom), Les *Liaisons Dangereuses* (Tony Nom., Drama Desk Award), *Speed-the-Plow, Take Me Out,* and *Urinetown*. London/UK: West End, National Theatre, Donmar Warehouse, Old Vic, Almeida Theatre, Opera North, Chichester Festival Theatre. Also: Peter Grimes (Metropolitan Opera), Cirque du Soleil's *Amaluna*. With David Cromer: *The House of Blue Leaves, Tribes*.

SARAH LAUX
(Costume Designer)

Broadway: *The Humans, Fully Committed.* Off Broadway/regional: *The Effect* (Barrow Street Theatre); *Empathitrax* (Colt Coer); *Thresh/Hold* (Pilobolus Dance Theater); *Come Back, Little Sheba* (Huntington Theatre Company); *Women or Nothing* (Atlantic Theater Company); *Really Really* (MCC); *Baby Screams Miracle* (Clubbed Thumb). Broadway Associate design credits include *An Act of God, The Last Ship, If/Then, War Horse* (U.S.), *The Performers*. Feature Film: *Freak Show*, directed by Trudie Stylers.

TYLER MICOLEAU
(Lighting Designer)

Atlantic Theater: *Dreams of Flying Dreams of Falling, Oohrah!, Anon, The Intelligent Design of Jenny Chow, The Night Heron, Dublin Carol, Mojo.* Recent Off- Broadway: *The Effect* (Barrow Street), I*owa, Familiar, Antlia Pneumatica* (Playwrights Horizons, Drama Desk nom.), *First Daughter Suite* (Public), *Pike St.* (Epic Theatre Ensemble), *King Liz* (Second Stage), *The World of Extreme Happiness* (MTC). Other notable Off-Broadway: *When The Rain Stops Falling* (Lincoln Center Theater, Lucille Lortel Award), *Blasted* (Soho Rep., American Theatre Wing Hewes Award), *Bug* (Lucille Lortel and OBIE Awards). Regional: La Jolla, Arena, Huntington, Alley, Goodman, ART, Trinity Rep, Old Globe, Dallas Theater Center, Long Wharf, among many others. 2010 OBIE Award for Sustained Excellence.

CLIVE GOODWIN
(Sound Designer)

is a multi-award winning Sound Designer and consultant working across many disciplines including theater, film, TV and music.

DEAN SHARENOW
(Music Contractor)

works as both a music contractor and record producer/engineer. His Broadway credits include Sting's *The Last Ship* and David Yazbek's *Women on the Verge of a Nervous Breakdown*, as well as *Twelfth Night*, *The Total Bent, Fortress of Solitude, Much Ado About Nothing* (all The Public Theater), and *Burleigh Grimes* (New World Stages). He also serves as contractor-in-residence at the Public. Dean's recording engineer and producer credits include *The Great Comet, Old Hats, Preludes, Fortress of Solitude, Women On The Verge..., and Bloody Bloody Andrew Jackson*, as well as solo albums for Shaina Taub, David Sanborn, Stephen Lynch, David Yazbek, Joan Baez, and Jonatha Brooke. He is a Grammy Award nominee for Best Album Engineering.

MOUNA R'MIKI
(Dialect Coach)

is very happy to collaborate with Atlantic Theater for the first time and honored to be part of *The Band's Visit* adventure. She is an actor as well as a dialect coach for Arabic, Spanish and French. She has been working on various multicultural and multilingual projects. Recent credits as an actress include Othello in *A Study in Othello* (Central Park), *Marina in Usual Girls* (Signature, Ensemble Theater), Micheline/Josephine in *Rest Upon The Wind* (Skirball Center of Perf. Arts). She co-wrote, co-produced and acted in *Nowhere/Now* Here directed by John Gould Rubin & Kat Yen (Theaterlab). Film: *Sara in The Guest* (Festival circuit: "Special Mention Award of Merit" at the LA Best Shorts Competition / Castell Award at the Barcelona Film Festival), SAGA (Tangier Film Festival official selection). TV: "La Recette de l'Amour" (2M TV Morocco). Stella Adler Studio of Acting Conservatory program.

RICHARD A. HODGE
(Stage Manager)

Off-Broadway: *Women or Nothing* (Atlantic Theater); *The Effect, Every Brilliant Thing, Tribes, Our Town, Adding Machine: A Musical, BUG, Mistakes Were Made, Orson's Shadow, Red Light Winter* (Barrow Street Theatre); *Iow@, Kindness* (Playwrights Horizons); *Nikolia and the Others, When The Rain Stops Falling* (Lincoln Center Mitzi Newhouse); *The Valley of The Astonishment* (Theatre for a New Audience); *The Heir Apparent* (Classic Stage Company); *Killer Joe, Underneath The Lintel* (Soho Playhouse). Other New York: *Stop The Virgens* (St. Ann's Warehouse). Los Angeles: *Tribes* (Mark Taper), *Our Town* (The Broad). International: *Stop The Virgens* (Sydney Opera House); *Girl Blog From Iraq: Baghdad Burning* (Pleasance Courtyard: Edinburgh). TYKAC.

ASHLEY-ROSE GALLIGAN
(Assistant Stage Manager)

Off-Broadway: *The Flick, The Effect* (Barrow Street Theatre); *The Nether* (MCC); *Scene From A Marriage* (NYTW); *Your Mother's Copy of the Kama Sutra, Far From Heaven, The Flick, The Whale* (Playwrights Horizons); *Cheri, Kung Fu* (Signature); *The Muscles in Our Toes* (Labyrinth); *Preludes* (Workshop, LCT3); Alec *Baldwin: A Musical Tribute* Gala (Roundabout). Regional: Huntington Theatre Company, ArtsEmerson, Contemporary American Theatre Festival. Other: NBC's Peter Pan Live!. B.F.A. Stage Management, Emerson College.

Section III: Your Students As Audience

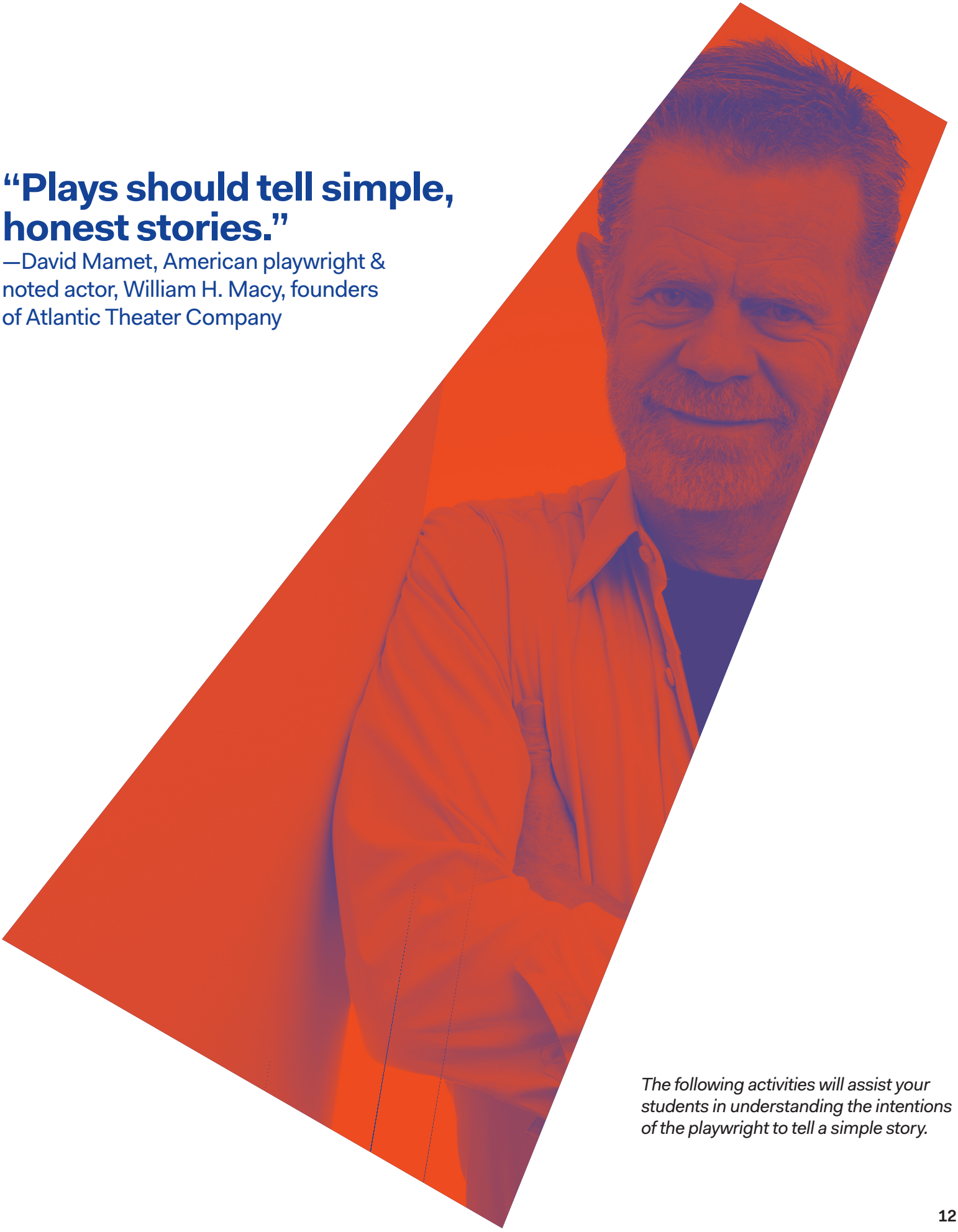
Theater Vocabulary

Relating Themes to Our Own Lives

Webbing & Discussion Triggers

“Plays should tell simple, honest stories.”

—David Mamet, American playwright & noted actor, William H. Macy, founders of Atlantic Theater Company



The following activities will assist your students in understanding the intentions of the playwright to tell a simple story.

THEATER VOCABULARY

Teacher Objective
To be able to discuss theater through a common, shared vocabulary.

Student Goal
To understand that the most effective way to discuss theater and new ideas is through a shared vocabulary.

Action: The events that move along the story of the play and which influence the characters within the play.

Characters: Individuals the audience learns about from their actions and reactions.

Ensemble: A group of performers working together to create a complete production.

Dialogue: The exchange of speech between two characters which reveals the feelings of the character as well as the story of the play.

Monologue: A speech by one actor on stage which is intended to reveal the inner thoughts of the character the actor plays.

Character Arc: The change produced in a character by the events and other characters in the play.

Musical Theater: A twentieth century creation where writers and musicians collaborate to create a play which features song, dance and drama.

Mood: The overall feeling the play evokes.

Costume: The clothes, boots, etc., worn by the actors based on their character.

Prop: Objects used by an actor to enhance their character. For example, wine glasses at a bar for drinks.

Set: The constructed environment of a play within which the action takes place.

Sound: Noises and music used in the play.

RELATING THEMES TO OUR OWN LIVES

ISRAELI – ARAB CONFLICT TIMELINE

The Band's Visit characters' understanding of themselves is as important as their understanding of each other. But it would be neglectful not to recognize the social and political undertones that frame this chance encounter between people from different sides of a political and cultural struggle; the Arab-Israeli conflict. This rendezvous in the fictional town of Bet Hatikva materializes soon after the signing of the Camp David Accord, a pivotal moment in the timeline of that conflict.

CHET BAKER'S BRIEF BIOGRAPHY

Chet Baker is mentioned in *The Band's Visit*. How might a musican from across the globe and decades in the past have influences the characters in *The Band's Visit*?

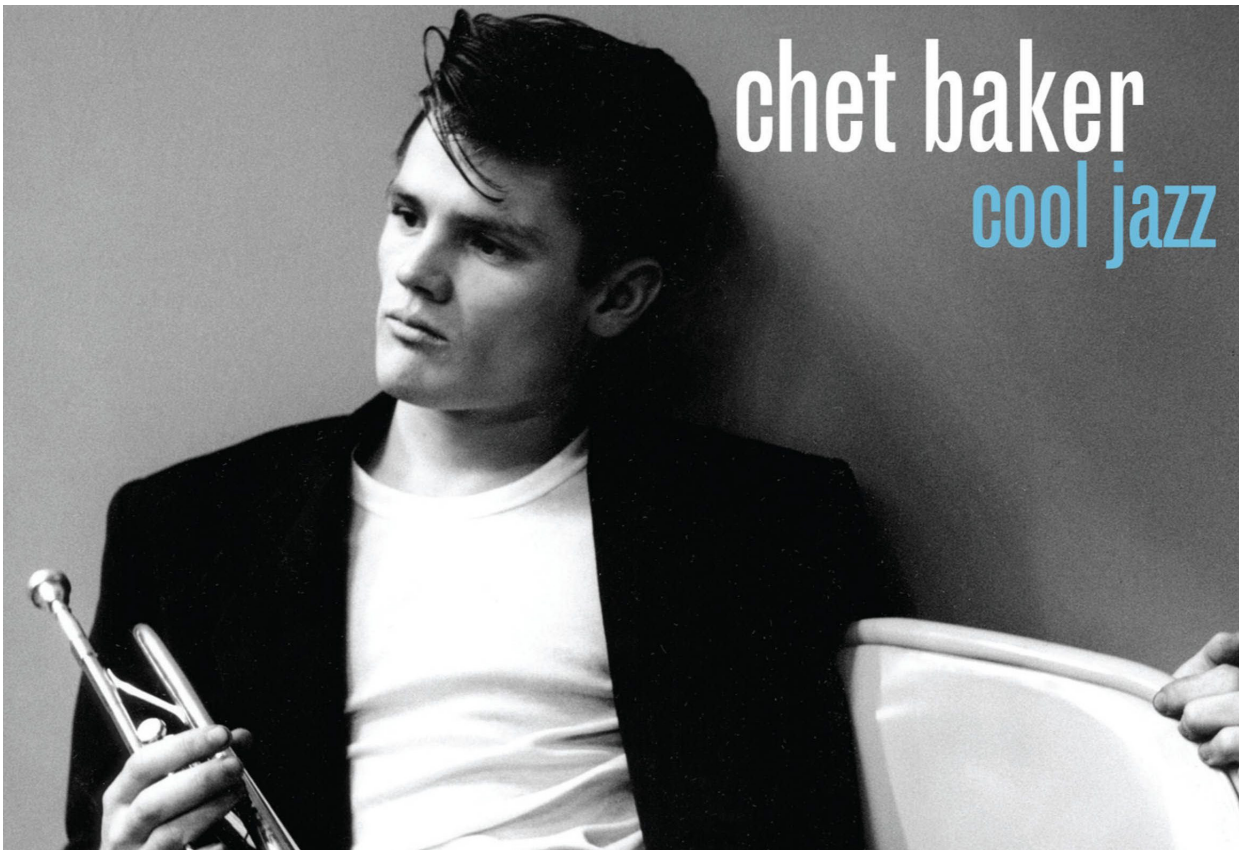
ISRAELI – ARAB CONFLICT TIMELINE

May 14, 1948	THE STATE OF ISRAEL DECLARED ESTABLISHMENT.
July 1956 – Early 1957	SUEZ CRISIS BETWEEN ISRAELI AND EGYPT OUTBURST. Israeli army forces attacked Egypt, triggered by Egypt nationalizing Suez Canal, initiating the Suez Crisis. In early 1957, Israel withdrew.
June 5, 1967	SIX-DAY WAR OUTBURST. Israeli eventually occupied east Jerusalem, all of West Bank, Gaza, Golan Heights and Sinai.
October 6, 1973	YOM KIPPUR WAR OUTBURST. Egyptian and Syrian forces attacked against Israeli army, aiming to win back the lost war in 1967.
September 17, 1978	CAMP DAVID ACCORD SIGNED BETWEEN ISRAEL AND EGYPT. Egyptian president Anwar el-Sadat and Israeli Prime Minister Menachem Begin signed the Camp David Accords at White House in the United States, which is the first peace agreement between the two countries.

Haganah fighters expel Palestinians from Haifa. May 12, 1948.

REFERENCE LINKS:
history.com
bbc.com

CHET BAKER'S BRIEF BIOGRAPHY



Sometimes known as the Prince of Cool and the James Dean of jazz, Chet Baker was one of the most popular and controversial jazz musicians of the 20th Century. Chet Baker was born in Yale, Oklahoma, on December 23, 1929. Chet dropped out of high school at the age of 16 and joined the Army. In the year 1952, Baker moved to LA, where he started working with Charlie Parker. He then joined Gerry Mulliganand rose to stardom with Mr. Mulligan's quartet. The quartet released many fan favorites including "My Funny Valentine", "Walkin' Shoes", and "Bernie's Tune". In 1953, Chet went solo and formed his very own quartet. He made his 1st recording as the bandleader for the Pacific Jazz, on July 24 of the year 1953. With a large fan base drawn by his movie star looks, and his Miles Davis style of music, Baker won many jazz polls in Down Beat where he ranked #4 male vocalist and was named Metronome top trumpeter in the year 1953. In the late 50's, heroin addiction started taking its' toll on Baker's music career. Baker was arrested several times between 50's and 60's on drug-related charges. Baker gradually recovered and started performing again in 1970's with the help of Dizzy Gillespe, who helped him arrange concerts in New York. In 1973, he had a reunion show with Gerry Mulligan. Critics greatly praised his aggressive, intense solos and firmer tone, and many considered his recording between this period to be among the best in his music career. Baker was found dead on May 13th, 1988, outside his Hotel Prins Hendrik, in Amsterdam, Netherlands. He had severe head wounds which were apparently sustained from having fallen from the 2nd-floor window. Cocaine and heroin were found in his room, and later on, an autopsy revealed the drugs were present in his body. The death was ruled as an accident.

WEBBING & DISCUSSION TRIGGERS

Teacher Objective
To develop critical thinking skills through examining the themes in *The Band's Visit.*

Student Goal
To understand that the story of the play relates to their own lives.

Materials
Chalkboard, chalk, paper, pens, the webbing ideas, and discussion triggers.

Webbing Ideas
1. Where do I belong? (Acceptance of one's circumstance).
3. Mistrust
4. Vulnerability
5. Lost
6. Acceptance

Discussion Questions
A Conversation from *The Band's Visit*

HALED (*Sighs. Then:*) We would like tickets to Betah Tikvah.

TICKET GIRL Petah Tikvah or Bet Hatikvah?

HALED Yes. Betah Tikva.

Positive communication builds trust. Do you believe that trust is made more difficult when two individuals speak different languages?

In your life, has there been a time when you found difficult to communicate with someone who speaks a different language?

Step One
Write the Webbing Ideas on the chalkboard.

Step Two
Have each student add their impressions of the meaning of one of these concepts on the board, and how it relates to their own experiences.

Step Three
Use the students' responses to focus on how unique each student's perception is of these concepts. Why is this true?

Step Four
Ask the students to discuss how their sense of personal self-esteem and/or vulnerability plays a role in their own lives.

Step Five
Share the discussion trigger and questions with the class:

What are the obstacles we create for ourselves and others in our society, and what do we do when circumstances reveal the vulnerability behind those obstacles?

What is reality, and can artists ever truly capture it?

Section IV: Your Students As Actors

Reading a Scene for Understanding

Practical Aesthetics Exercise

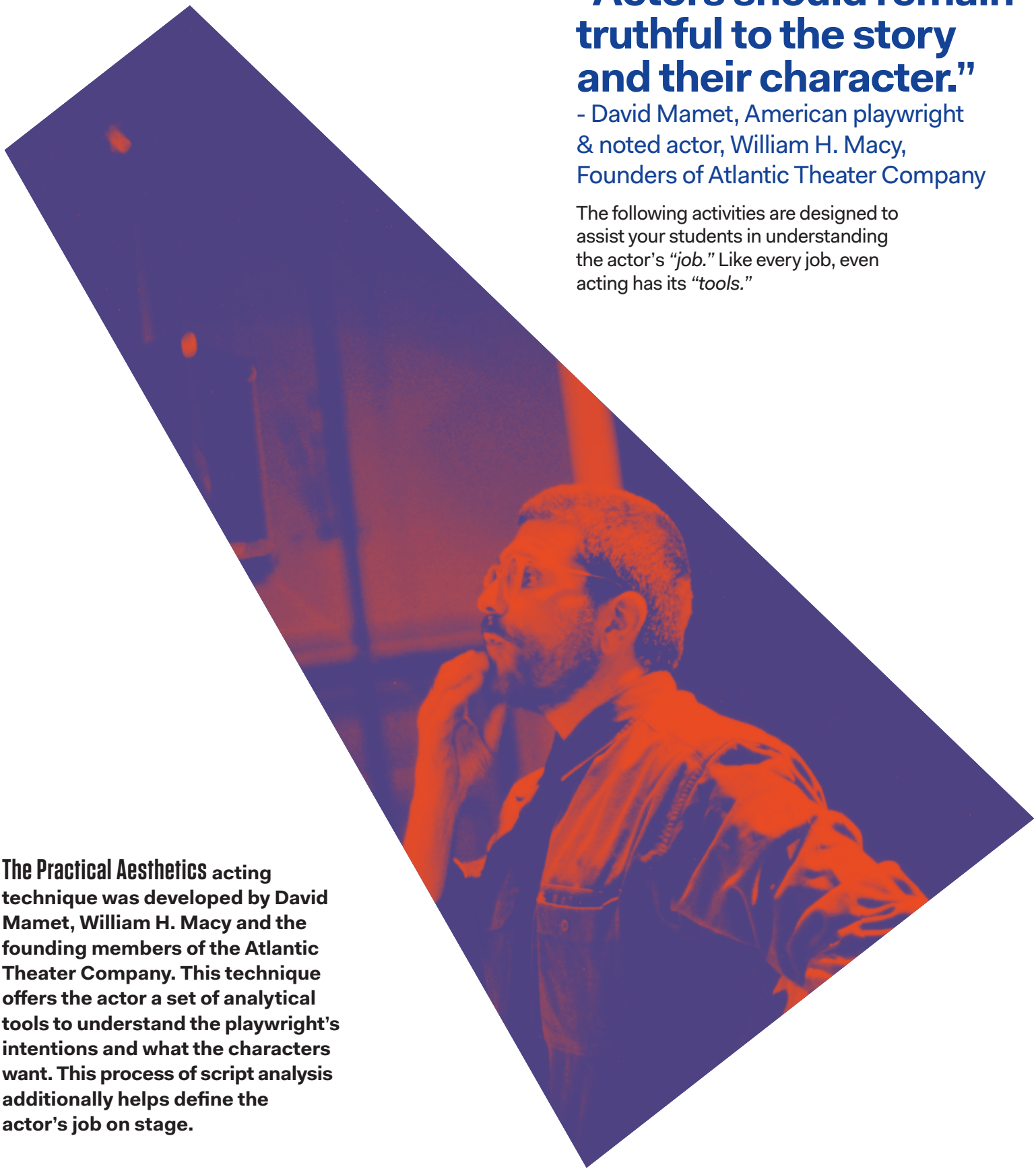
Mini-Lesson Vocabulary

Scene Analysis Worksheet

"Actors should remain truthful to the story and their character."

- David Mamet, American playwright & noted actor, William H. Macy, Founders of Atlantic Theater Company

The following activities are designed to assist your students in understanding the actor's *"job."* Like every job, even acting has its *"tools."*



The Practical Aesthetics acting technique was developed by David Mamet, William H. Macy and the founding members of the Atlantic Theater Company. This technique offers the actor a set of analytical tools to understand the playwright's intentions and what the characters want. This process of script analysis additionally helps define the actor's job on stage.

READING A SCENE FOR UNDERSTANDING

Teacher Objective
To introduce the Practical Aesthetics "tools" for breaking down a scene. To understand the character and the story of the scene by relating the character's actions to the student's own life.

Student Goal
To understand that an important part of creating a simple, honest character involves knowing what that character "wants."

Materials
Pens, pencils, copies of the following scene from *The Band's Visit*, and copies of the Literal, Want, Action, As-If worksheet and/or Mini-Lesson.

PRACTICAL AESTHETICS

Practical Aesthetics Exercise

Step One
Divide the students in pairs. Ask the students to select which character they want to portray.

Step Two
Allow the students time to read the scene silently to themselves.

Step Three
Ask the students to read the Introduction to the Practical Aesthetics Acting Technique sheet on page 23 and answer the four questions on the Scene Analysis Worksheet.

Note: The four questions and the students' answers to them form the basis for the Practical Aesthetics scene analysis; and enables the actor to create a simple, honest character—they're simply being honest to their own experiences!

Step Four
After the students have completed the question worksheet, ask each pair of actors to read the scene in the front of the class room for an "Audience." The students should incorporate the ideas from the worksheet as they read the scene.

A SCENE FROM *THE BAND'S VISIT*

DINA What does it mean?

TEWFIQ In wintertime, take an umbrella. In summertime, put a hat on your head. In autumntime, stay at home.
(A moment.)

DINA So...what do you play in the orchestra? You play, like, army music?
(DINA makes the sounds of rapid snare drumming.)

TEWFIQ No, no. We are traditional orchestra. We play classical Arab music.

DINA What, like, Oum Kalthum? Farid?

TEWFIQ You think it's silly.

DINA No.

TEWFIQ No? You like Oum Kalthum?

DINA Yes!

TEWFIQ No.

DINA Yes! Don't tell me what I like! She is one of my favorite singer. *(Beat.)* When I was little girl we used to have here, Arab music, Egyptian music. I didn't what it was, just that it was from these... mysterious people, that I would never meet, but who came to me, through the radio. And on TV, Egyptian movies! Every Friday afternoon all the street in Israel is empty because Arab movie every Friday afternoon.

DINA OUM KALTHOUM AND OMAR SHARIF
CAME FLOATING ON A JASMINE WIND FROM THE WEST,
FROM THE SOUTH HONEY IN MY EARS
SPICE IN MY MOUTH

DARK AND THRILLING, STRANGE AND SWEET.
CLEOPATRA AND A HANDSOME THIEF
AND THEY FLOATED IN
ON A JASMINE WIND

OUM KALTHOUM AND OMAR SHARIF AND THEY FLOATED IN
ON A JASMINE WIND
OUM KALTHOUM AND OMAR SHARIF

DINA The best movie was, em, "River of Love"? Where they meet on the train, she is reading, and he says—

TEWFIQ "A book is a loyal companion always."

DINA You know it!

TEWFIQ Oh. Yes.

PRACTICAL AESTHETICS INTRODUCTION

ANALYSIS

Script analysis is the process of breaking down a beat within a scene. We ask four questions in order to do this.

1. What is the character literally doing?
2. What does the character want?
3. What is the essential Action?
4. What is that action like to me? It is AS-IF...

Literal

In this step, the actor determines what the character he or she is playing is literally doing according to the text.

Purpose: An actor has to travel far—think of this preparation as the road map.

Want

In this step, the actor identifies the goal of the character in the scene, specifically what the character wants from the other character/s in the scene. The given circumstances of the story inform the WANT.

Purpose: To focus the actor on the characters' interaction.

Action

Playing an ACTION is the physical pursuit of a goal. Defining the ACTION of the scene allows the actor to determine what result or CAP he or she is looking for from the other actor/s in the scene.

Examples:
Put someone in their place.
Beg someone for forgiveness.
Get a favor.
Get someone to let me off the hook.
Force someone to face the facts.
Inspire someone to greatness.
Get someone to see the light.

Purpose: Using an action gives the actor a task and a specific point of view. The Atlantic Theater Company teaches that the Action creates character.

As-If

In this step, the actor personalizes the action by finding a real-life situation in which they would behave according to the action they have chosen for the scene.

Example: Get a favor.

It's AS-IF I forgot to do my science homework and I'm asking my teacher for an extra day to hand it in.

Purpose: To gain personal insight and urgency to the scene or beat.

Tactics & Tools

Different ways an actor goes about getting his action.

Example: Plead, flirt, demand, inspire, challenge, level, threaten.

Living in the Moment

Reacting impulsively to what the other actor in the scene is doing, from the point of view of the chosen action.

Mini-Lesson Vocabulary

KEY VOCABULARY

Literal: The process of accessing the basic story-line of the characters in a particular scene or beat.

Want: The process of identifying the goal of the character in a scene or beat.

Action: The actor's physical pursuit of a specific goal.

As-If: A way to determine what this action means to me.

Acting Tactics & Tools to Use in The As-If Step

HANDY TOOL KIT FOR THE ACTOR

Laughing to get what you want

Teasing to get what you want

Testing to get what you want

Threatening to get what you want

Pleading to get what you want

Flirting to get what you want

Bartering to get what you want

Bribing to get what you want

Begging to get what you want

Crying to get what you want

Demanding to get what you want

Leveling to get what you want

Inspiring to get what you want

Challenging to get what you want

SCENE ANALYSIS WORKSHEET

Here are your "tools" for understanding your character:

	IF YOU'RE PLAYING DINA...	IF YOU'RE PLAYING TEWFIQ...
What is my character literally doing?	Dina is literally talking to Tewfiq about her connection to Arab music.	Tewfiq is literally talking to Dana about her interest in his music.
What does my character want?	Dana wants Tewfig to understand how passionately she relates to his culture.	Tewfiq wants Dana to see that his culture is more complex than people think.
What is the action I'm going to play?	To get someone to put their faith in me.	To get someone to see a simple truth.
The As-If...		

Section V: Your Students As Artists

Post Theater Creative Response Activity

Post Theater Creative Writing Activity

Common Core & DOE Theater Blueprint

“Create your own work.”

- David Mamet, American playwright
& noted actor, William H. Macy,
Founders of Atlantic Theater Company

Photo from THE BAND'S VISIT. Credit: unknown

The following activities will assist your students in understanding themselves as artists creating original work that connects with their own experiences and world.

Photos on the next page were taken during the first rehearsal of THE BAND's VISIT by Ahron R. Foster. Photo 1: Full Cast of THE BAND'S VISIT. Photo 2: David Yazbeck, Music & Lyrics; Eran Kolin, Screenplay; David Cromer, Director; Actors Katrina Lenk and Tony Shaloub. Photo 4: Full cast and crew sitting down to do the first read-thru of the script.

POST-THEATER CRITICAL THINKING EXPLORATION

"WHAT IS ART?... WHAT IS HISTORY?... WHAT IS THE ROLE OF AN ARTIST IN SOCIETY?..."

Teacher Objective
To develop critical thinking skills through examining the language and themes of *The Band's Visit*.

Student Goal
To understand that their opinions and observations of an artistic experience are valuable in finding connections between their own lives and the world surrounding them.

Materials
Chalk/Smart Board, paper, pens, the attached graphic organizer.

Step One
Reflecting on *The Band's Visit*, ask each student to reflect and respond to the three questions/concepts on the graphic organizer: What is Art? What is History? What is the Role of an Artist in Society? Allow 7 minutes for this activity.

Step Two
Projecting the graphic organizer on the Smart Board or overhead projector, gather the students' reflections and responses so that everyone can share ideas.

Step Three
Discuss the ideas shared looking for connections between the three concepts.

Step Four
As a class arrives at one cumulative, community statement for each concept.

WHAT IS ART?	WHAT IS HISTORY?	WHAT IS THE ROLE OF AN ARTIST IN SOCIETY?

INDIVIDUAL AND PEER-TO-PEER CRITICAL ASSESSMENT

"I LIKE... I DISCOVER... I WISH..."

Teacher Objective
To develop critical thinking skills through examining the aesthetics of *The Band's Visit*.

Student Goal
To understand that their opinions and observations of an artistic experience are valuable in building an appreciation for their own lives and the world surrounding them.

Materials
Chalk/Smart Board, paper, pens, and the "I LIKE... I DISCOVER... I WISH...." graphic organizer (on the next page).

Step One
Divide the students into three groups, ask each group to select a scribe and a reporter.

Step Two
Assign each group a section of the graphic organizer, allow them seven minutes to discuss their ideas around their section – What they liked, what they discovered, or what they wish in relation to the production of The Band's Visit.

Step Three
Using the smart/chalk board as a recording space, ask the three reporters to share what their group thinks about the three points of view they were assigned.

Step Four
Discuss each group's choices with the entire class to engage the students in deciding if they agree or disagree with the choices/opinions of each group.

Step Five
Lead the class to arrive at a community consensus for each section.

I LIKE...	I DISCOVER...	I WISH...

CREATE THE SONG OF YOUR LIFE

Teacher Objective
To develop critical thinking skills through examining the language and themes of *The Band's Visit.*

Student Goal
To understand that their opinions and observations of an artistic experience are valuable in finding a creative outlet for their own lives and the world surrounding them.

Materials
Chalk/Smart Board, paper, pens, iPhone or android device.

Step One
Review the definition of a song: A short poem or other set of words set to music or meant to be sung.

Step Two
Select an individual, situation, or iconic moment from your own life. Use this selection as the writing trigger for your poem/song.

Step Three
Figure out what kind of poem/song you want to write. For example, do you want something intense? Do you want a subtle song or do you want to push the limits of your imagination? You're the creative artist here, make up your mind - go for it!

Step Four
Spend several minutes free writing your poem/song about the individual, situation, or iconic moment.

Step Five
Reflect on your poem/song and then rewrite the lyrics using more than one literary element (alliteration, analogy, metaphor, archetype, etc.) to add depth and color to your poem/song.

Step Six
Using your iPhone or android device add a beat or rhythm under your words.

Step Seven
Share!

COMMON CORE & DOE THEATER BLUEPRINT

Enduring Understanding

Theater conveys the significance individuals place on their life choices. For example: Jobs, relationships, hopes for the future.

Theater conveys the meaning behind an individual's struggle to have his or her life choices validated by family, friends and society/community.

Essential Questions

Do the direction and staging reinforce the theme of "where do I belong" which is prevalent in *The Band's Visit.*

Do you accept the concept put forward in *The Band's Visit* that connecting with someone on a human level can be personally transformitive?

Strand Benchmarks

THEATER MAKING: ACTING

Benchmark: Students increase their ability as imaginative actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their own work.

THEATER MAKING: PLAYWRITING/PLAY MAKING

Benchmark: Students refine their ability as playwrights to express point of view and personal vision.

DEVELOPING THEATER LITERACY

Benchmark: Students develop skills as critics by analyzing the critical writings of others.

MAKING CONNECTIONS THROUGH THEATER

Benchmark: Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages of theater.

WORKING WITH COMMUNITY AND CULTURAL RESOURCES

Benchmark: Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.

Section 6:
The Atlantic Legacy

Atlantic Theater Company &
Atlantic Acting School

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company with a select group of New York University Undergraduate drama students. Since its inception in 1985, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 15 Lucille Lortel Awards, 16 OBIE Awards, six Outer Critics Circle Awards, seven Drama Desk Awards, three Drama League Awards, three New York Drama Critics Circle Awards and the Pulitzer Prize for Drama. Noted productions include: *Spring Awakening, Port Authority, The Lieutenant of Inishmore, The Beauty Queen of Leenane, Boy's Life,* and *American Buffalo.* The Atlantic Theater Company's mission is to produce plays simply and truthfully, utilizing an artistic ensemble. Atlantic believes that the story of the play and the intent of its playwright are at the core of a successful theatrical production.

The Atlantic Acting School fosters new generations of actors by passing on the tools learned from Mamet and Macy and by preparing students for all aspects of a career in film, television and theater. The Atlantic offers studies through New York University, a full-time conservatory program, part-time programs and summer workshops. Atlantic for Kids offers acting classes in an after school setting as well as summer programs for children ages 4 to 18.

Linda Gross Theater
336 West 20th Street
New York, NY, 10011

Atlantic Stage 2
330 West 16th Street
New York, NY, 10011

ATLANTIC ACTING SCHOOL