



**American Repertory Theater**

LOEB DRAMA CENTER  
64 brattle street,  
cambridge, ma 02138

OBERON  
2 arrow street  
cambridge, ma 02138

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

[americanrepertorytheater.org](http://americanrepertorytheater.org)

**For Immediate Release:** March 6, 2019

**Contact:** Rebecca Curtiss 617.496.2000 x8841 | 617.872.8254

[rebecca\\_curtiss@harvard.edu](mailto:rebecca_curtiss@harvard.edu)

**“Irresistible” Writer/Performer Sara Porkalob Returns to A.R.T. March 20 – April 6  
With Reprise of Hit *Dragon Lady* and World Premiere of *Dragon Mama***

**A.R.T. Commissions *Dragon Baby* to Complete *Dragon Cycle* Trilogy of Generational Stories**

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**Cambridge, MA**—American Repertory Theater (A.R.T.) at Harvard University, under the leadership of Terrie and Bradley Bloom Artistic Director Diane Paulus and Executive Producer Diane Borger, is pleased to announce that award-winning storyteller, playwright, and activist **Sara Porkalob** will return to OBERON (2 Arrow Street, Cambridge) this month. After an acclaimed run at OBERON in spring 2018, the virtuosic performer named “Theatremaker to Watch” by *American Theatre* magazine and called “commanding and irresistible” by *The Seattle Times* returns to perform the first two chapters of her ***Dragon Cycle*** honoring Porkalob’s family: three generations of Filipino Americans descended from gangsters and karaoke singers fighting to survive, thrive, and love.

Porkalob will perform her musical ***Dragon Lady*** (featuring new songs by Peter Irving) in repertory with the world premiere of ***Dragon Mama*** as part of the **A.R.T. Breakout** series from March 20 through April 6, 2019. **A.R.T. Breakout** presents cutting-edge performances that push theatrical boundaries at OBERON and beyond.

Discounted package tickets for ***Dragon Cycle*** are currently available, as are single tickets from \$25 for ***Dragon Lady*** and ***Dragon Mama***. Tickets are available online at [americanrepertorytheater.org](http://americanrepertorytheater.org), by phone at 617.547.8300, in person at the Loeb Drama Center Ticket Services Office (64 Brattle Street, Cambridge), and 30 minutes before doors open at OBERON. Discounts are available to Subscribers, Members, groups, students, seniors, Blue Star families, EBT card holders, and others

The A.R.T. recently commissioned Porkalob to write ***Dragon Baby***, a new musical about Sara herself that will complete the ***Dragon Cycle***.

## **ABOUT DRAGON CYCLE**

### ***Dragon Cycle***

Created and Performed by **Sara Porkalob**

Directed by **Andrew Russell**

### ***Dragon Lady – Return Engagement***

It is the year of the Water Dragon and the eve of Sara's Grandma Maria's 60th birthday. By the light of the karaoke machine, fueled by pork dumplings and Diet Pepsi, she shares a dark secret from her Filipino gangster past with one lucky grandchild. Traversing 50 years of faulty family memories and dark secrets from a fantastical life, this timely new musical is about discovering the possibility of healing and what it means to come to America. *Winner of the 2018 Gregory Awards for Outstanding Musical and Outstanding Actress in a Musical.*

### ***Dragon Mama – World Premiere***

How does a Dragon earn her wings? Maria Porkalob, Jr., yearns for a gayer, more POC-filled life than Bremerton, WA, can offer. When presented with an opportunity to make a quick fortune, Maria must make an important decision: leave her debt-ridden mother, four young siblings, and newborn daughter Sara for the wild unknown of Alaska, or stay close to home, family, and intergenerational trauma. Traversing 25 years filled with queer love in a barren land, ***Dragon Mama*** features ghosts, Filipino gangsters, and a dope 90s R&B soundtrack.

“My family wouldn’t be the same without music—it’s in our bloodstream,” says Porkalob. “In ***Dragon Lady***, we see music as a place where my grandmother could be her full self when she couldn’t be in other ways, even with her family. ***Dragon Mama*** builds on that legacy, and in that piece, music is a vehicle for the love story between my two moms, and the vehicle for how these two women express love for each other. The first time I performed ***Dragon Lady*** outside of Seattle was last spring at OBERON, and I could not have asked for a better experience—it changed me. Magic exists in certain places, and I really feel it at the A.R.T. I am so thankful for the A.R.T.’s investment in me and my work, and I look forward to returning with ***Dragon Lady*** and ***Dragon Mama*** to make more magic.”

The creative team for ***Dragon Cycle*** also includes **Amith Chandrashaker** (Lighting design) and **Erin Bednarz** (Sound Design). **Kate Hausler** is the production stage manager.

## **PRESS TICKETS**

A limited number are available to the 7:30PM performances of ***Dragon Lady*** on Thursday, March 21 and ***Dragon Mama*** on Thursday, March 28. Contact ([rebecca\\_curtiss@harvard.edu](mailto:rebecca_curtiss@harvard.edu)) with requests.

## PERFORMANCE DATES

A.R.T. BREAKOUT – DRAGON CYCLE						
OBERON - Starts March 20, 2019						
SUN	MON	TUE	WED	THU	FRI	SAT
			3/20 7:30PM	3/21 7:30PM	3/22 7:30PM	3/23 7PM
				3/28 7:30PM	3/29 7:30PM	3/30 7PM
		4/2 7:30PM	4/3 7:30PM	4/4 7:30PM	4/5 7:30PM	4/6 2PM 7PM

### ***Dragon Lady***

Wednesday, March 20 at 7:30PM  
Thursday, March 21 at 7:30PM  
Friday, March 22 at 7:30PM  
Saturday, March 23 at 7PM  
Tuesday, April 2 at 7:30PM  
Thursday, April 4 at 7:30PM  
Saturday, April 6 at 7PM

### ***Dragon Mama***

Thursday, March 28 at 7:30PM  
Friday, March 29 at 7:30PM  
Saturday, March 30 at 7PM  
Wednesday, April 3 at 7:30PM  
Friday, April 5 at 7:30PM  
Saturday, April 6 at 2PM

## ABOUT SARA PORKALOB

**Sara Porkalob** is an award-winning storyteller and activist based in Seattle. She has been featured in *Seattle Magazine's* Most Influential People of 2018, *City Art's* 2017 Futures List, and served as Intiman Theatre's 2017 Co-Curator. She is a co-founder of *DeConstruct*, an online journal of intersectional performance critique. In 2019, Nordo's Culinarium will produce her new play, *7th and Jackson*, a historical fiction with music and immersive dining, inspired by the rich history of Seattle's International District. She is also collaborating with the City of Seattle and their new Creative Strategies Initiative (CSI), a new City effort that uses arts- and culture-based approaches to build racial equity in non-arts policy areas like the environment, housing, workforce, and community development. More information: [www.saraporkalob.com](http://www.saraporkalob.com), @sporkalob.

## ABOUT AMERICAN REPERTORY THEATER

**American Repertory Theater (A.R.T.)** at Harvard University 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 Artistic Director in 2008. Under the leadership of Paulus as the Terrie and Bradley Bloom Artistic Director 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, 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. A.R.T. mentors students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center and OBERON, and plays a central role in Harvard's undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic literature, acting, voice, design, and dramaturgy.

Dedicated to making theater accessible, the A.R.T. actively engages more than 5,000 local students and a network of community members in project-based partnerships, workshops, conversations with artists, and other enrichment activities, both at the theater and across Greater Boston.

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.

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