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La MaMa and Monk Parrots to present
World Premiere of *Bum Phillips All-American Opera* in NYC

Previews begin March 12, Opens March 15

PRESS INVITATION/COVERAGE REQUEST:

Wed 3/12 at 7:30pm, Thu 3/13 at 7:30pm, Sat 3/15 at 7:30pm, Sun 3/16 at 2:30pm

(Press are welcome to attend shows beyond official press dates.)

New York, NY – La MaMa, in association with Monk Parrots, proudly presents the World Premiere of *Bum Phillips All-American Opera*, a new contemporary opera conceptualized and directed by Luke Leonard, composed and conducted by Peter Stopschinski, with a libretto by Kirk Lynn. *Bum Phillips All-American Opera* runs from March 12 – 30, 2014 in a limited engagement at La MaMa’s Ellen Stewart Theatre, located at 66 East 4th Street between 2nd Avenue & the Bowery in New York City. Previews begin March 12 for a March 15 opening.

Performances are Thursdays – Saturdays at 7:30pm and Sundays at 2:30pm with an added performance on Wednesday, March 12 at 7:30pm. Tickets are \$25 for adults and \$20 for students/seniors and can be purchased online at www.LaMaMa.org/Ellen-Stewart-Theatre/Bum-Phillips-All-American-Opera, in person at the box office or by calling 212-475-7710. A special benefit performance (\$50 ticket) will take place on March 20 that will include NFL Films, Phillips’ son and NFL coach Wade Phillips, and former Houston Oilers players Dan Pastorini and Lawrence Harris, along with other special guests TBA. La MaMa is accessible from the F train to 2nd Ave. or the #6 train to Bleecker St.

For more info visit www.BumPhillipsOpera.com, join the conversation at #BumPhillipsOpera, Like the show on Facebook at www.Facebook.com/pages/Bum-Phillips-All-American-Opera/153015334894928, Like Monk Parrots at www.Facebook.com/MonkParrots.org, and follow on Twitter at @MonkParrots.

Bum Phillips All-American Opera, commissioned and produced by Monk Parrots, celebrates the inspiring life of National Football League icon and American hero: O.A. “Bum” Phillips, head coach of the Houston Oilers from 1975-1980. This epic portrait of Phillips’ life explores how a man found resilience and faith in failure, and how a single passion fueled an entire city’s hope. Encouraged by Phillips’ motivational skills and homespun principles, the dynamic Texan team of Luke Leonard, Kirk Lynn and Peter Stopschinski aim to push the boundaries of where and for whom opera is staged.

The cast includes Gary Ramsey as Bum Phillips, Alison Bolshoi, Anlami Shaw, John Smiley, Jessie Dean, Julie-Anne Hamula, Briana Hunter, Victor Khodadad, Megan Lalley, Gates Leonard, Patrick Mulryan, Anna Noggle, Chelsea Burris, Sophie Delphis, Amanda Dupuy, Hunter Frederick, Mariah Ilardi-Lowy, Emmanuel Elpenord, John Harlacher, John Harmon, Morgan Hooper, Joey LePage and Faith Redding, along with members of American Modern Ensemble.

The creative team includes Luke Leonard and Marie Yokoyama (Production Design), Marie Yokoyama (Lighting Design), Alison Heryer (Costume Design), Trey Gilmore (Video Design), Charlotte Griffin (Choreography), Joey LePage (Assistant Director), and Sheree V. Campbell (Production Stage Manager).

Luke Leonard (Director/Production Designer) is the Founder and Producing Artistic Director of Monk Parrots, a New York-based experimental theatre company. His work has been described as “taking creditable gambles...outstanding” by *The New York Times*, “bold and experimental” by *NYTheatre.com*, and “visually arresting” by *Austin American-Statesman*. Leonard’s credits include Monk Parrots’ *After an Earlier Incident* (La MaMa), Monk Parrots’ *Here I Go* (59E59 & La MaMa Spoleto Open), Benjamin Britten’s opera *The Turn of the Screw* (Symphony Space), and David Lang and Mac Wellman’s opera *The Difficulty of Crossing a Field* (nominated for eight Austin Critics’ Table Awards including “Best Opera” and part of *Austin Chronicle*’s “Top Ten Theatrical Wonders of 2010”). Upcoming work includes the World Premiere of *Welcome to the Kingdom of Saudi Arabia* with lyrics by Katie Pearl and music by Peter Stopschinski.

Kirk Lynn (Librettist) is a Founder and Co-Producing Artistic Director for Rude Mechs. He has served as playwright on most Rude Mechs performances including: *curst & Shrewd: The Taming of the Shrew Unhinged*, *Requiem for Tesla*, *Lipstick Traces: a secret history of the 20th century*, *The Method Gun*, book and lyrics for *I’ve Never Been So Happy* (music and lyrics by Peter Stopschinski), and *Stop Hitting Yourself* (commissioned by LCT3). When not working with the Rude Mechs Lynn writes novels and is head of the Playwriting and Directing program at the University of Texas at Austin. His solo playwriting includes *How Much is Enough*, created with Melanie Joseph of the Foundry Theatre (St. Ann’s Warehouse), and *Your Mother’s Copy of the Kama Sutra*, premiering at Playwrights Horizons in spring 2014.

Peter Stopschinski (Composer) composed and recorded string arrangements and organ on Grupo Fantasma’s Grammy Award winning album *La Existential*, as well as composing for and/or performing with DJ Spooky, PBS, Rude Mechs, Golden Arm Trio and Texas Choral Consort. He worked on the film *A Scanner Darkly* assisting composer Graham Reynolds. Peter is the composer for Rude Mechs’ western musical *I’ve Never Been So Happy*. Since 1999 he has been co-artistic director of Golden Hornet Project, a nationally acclaimed “indie classical” ensemble, which has presented hundreds of new compositions by over 50 new composers. His *Concerto for Harp and String Orchestra* will be featured at Orchestra Gala Night at this year’s meeting of the American Harp Society in New Orleans.

Monk Parrots nonprofit experimental theatre company produces and tours concept-driven live performances that cross artistic boundaries, cultivates new audiences for new forms, provides opportunities for artists, and invites multidisciplinary collaboration and international exchange. Awards include a 2014 Manhattan Community Arts Fund Grant from the Lower Manhattan Community Council, 2013 and 2011 Lower Manhattan Cultural Council Swing Space Artist Residencies, a 2012 Foundation for Contemporary Arts Emergency Grant, and 2013 and 2012 USA Projects Grants.

Dedicated to the artist and all aspects of the theatre, La MaMa provides a supportive home for artists and takes risks on unknown work. An integral part of New York City's cultural landscape, La MaMa has a worldwide reputation for producing daring work in theatre, dance, performance art, and music that defies form and transcends boundaries of language, race, and culture. Founded in 1961 by theatre pioneer and legend Ellen Stewart, La MaMa is a global organization with creative partners and dedicated audiences around the world.

La MaMa presents an average of 60-70 productions annually, most of which are world premieres. To date, over 3,500 productions have been presented at La MaMa with artists from more than 70 nations. Honored with more than 30 OBIE Awards, dozens of Drama Desk and Bessie Awards, La MaMa's programming is culturally diverse, cross-disciplinary and draws audiences from all walks of life.

The show is supported by Bum Phillips Charities (www.BumPhillipsCharities.com), Drift Studio NYC, Hatchfund, La MaMa, Opera Moderne, and the School of Visual and Performing Arts at Long Island University.

Bum Phillips All-American Opera is made possible in part with public funds from the Manhattan Community Arts Fund, supported by the New York City Department of Cultural Affairs in partnership with the City Council and administered by Lower Manhattan Cultural Council.

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