



ISCARIOT

THE MUSICAL

AGASSIZ THEATER
\$15 GENERAL ADMISSION
\$10 WITH STUDENT ID
FREE WITH HUID ON 12/1

THURSDAY 12/1 @ 7:30 PM
FRIDAY 12/2 @ 7:30 PM
SATURDAY 12/3 @ 2:00 PM & 7:30 PM
SUNDAY 12/4 @ 2:00 PM

BOOK & LYRICS BY: SOPHIE KIM

MUSIC BY: LUCAS PAO, JUDE TORRES, & DEVIN WONG

DIRECTED BY: CAS LI & CAREN KOH MUSIC DIRECTED BY: VINCENT PAN & JENNI ARAKAKI

STAGE MANAGED BY: EM BARNES CHOREOGRAPHED BY: ADRIENNE CHAN

PRODUCED BY: EVAN HOWARD, LUCAS WALSH, EMILY QIU, CLAIRE LIU, THUAN TRAN, ISABELLA MEYER & SOPHIE KIM

LATECOMERS

Latecomers will be seated at the discretion of the management.

PHOTOGRAPHY AND RECORDING

Use of cameras and audio and video recording equipment is prohibited.

RESTROOMS

Restrooms are located in the basement. An additional wheelchair accessible restroom is located on the first floor.

ACCESS FOR PATRONS WITH DISABILITIES

Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617.496.2222, TTY 617.495.1642, or in person. Agassiz Theatre is equipped with Assistive Listening Devices, which are available at the Box Office, one-half hour before performance time.

HARVARD BOX OFFICE

Phone: 617.496.2222; TTY: 617.495.1642 www.boxoffice.harvard.edu

ON-SITE DAY OF PERFORMANCE SALES

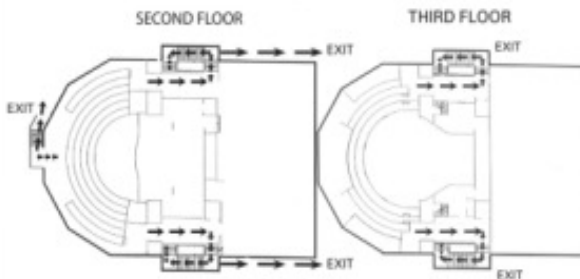
Typically open an hour prior to and fifteen minutes following start time.

LOST AND FOUND

Call 617.495.8727 or visit the first floor Box Office.
Harvard University is not responsible for lost or stolen property.

OFFICE FOR THE ARTS THEATRE STAFF

Dana Knox, Manager of College Theater
Tom Morgan, Technical Director for College Theatre Programs
Jon King, Theater Production Technician
Jason Govostes, Harvard Box Office Manager of Operations and Student Ticketing Services



**AGASSIZ THEATRE
EXIT PLAN**

A NOTE FROM THE WRITER

How did I get the idea for ISCARLOT? A meme on Tumblr. That's the easy answer. The truth is more complicated. I wanted to write about sidekicks. Underdogs. We all want to be the hero of the story. But becoming that hero? That's the hard part.

What is this musical? ISCARLOT is talking to your crush about your other crush and being jaded, but not too jaded, to believe in love. It's standing up for what you believe in, even if that means becoming the pariah of the story. ISCARLOT is about rewriting the story (personally, I never knew that Peter owned a yacht). It's about believing in yourself, when everyone else is telling you otherwise.

But ISCARLOT is more than that. ISCARLOT is a Google Doc and a Finale file and a single violin note. ISCARLOT is so many cups of coffee and long summer nights writing and someone breaking character because they're laughing too hard. ISCARLOT is a partner dance and a flesh window and a daily rehearsal call and a "thank you, five!" and a death drop that foreshadows actual death—wow, spoilers??! ISCARLOT is falling in love with everybody I've worked with, just a bit. Surprise. This isn't for anyone in the audience, reading this program. This part is for you. (Breaking the fourth wall? Damn.)

My favorite memories will always be seeing the kinds of magic that my team can create. A melody that makes me tear up. The ad-libs that are better than anything I could write. A set that makes L.A. look a lot cooler than it actually is. The iconic choreography that I would love to just replay over and over on a huge giant projector on my wall but like not in a creepy way? It has been such an honor and a privilege to work with the kind, talented, funny artists that I call friends. If you're in the audience—you're going to love their work. I know I do.

And lastly, if you're reading this, ISCARLOT is for you. For anyone who's ever cried in L.A.X. Anyone who's come out, or is still coming out, or might never come out. Anyone who's leaving someplace, and going somewhere new. Anyone who's ever bought flowers for someone. And anyone who hasn't. Pro tip: Do it. What's the worst that can happen? This musical is for anyone who's still learning how to stop being the sidekick, and start being the main character. Who's still figuring out what stories they want to tell.

And lastly, ISCARLOT is about belief. I hope this musical helps you believe in something. Love, hope, tomorrow. Maybe even yourself.

Love,

Sophie

A NOTE FROM THE STAGE DIRECTORS

We first met each other while acting and singing in *The Milk Made*, another brilliantly fun musical on the Agassiz Stage, and we can confidently say we never imagined we'd be on the other side of the rehearsal process together.

Working on an original show poses endless challenges, but we are grateful for all the experiences we've collected over the course of this journey. Not only have we discovered and improved skills we underestimated about ourselves, but we've also made unforgettable memories and new bonds, and we can confidently say that it's been a joy and an honor to work with such amazing people, both in the cast and on our staff.

To our staff members, we know things haven't always turned out how we expected. In fact, after this show, we could say almost *everything* didn't turn out the way we expected. But even so, you all adapted so well to your roles and took on responsibilities outside your comfort zone, and we are so thankful for that: this show truly would not be possible without you all. We'd like to give a special shoutout to Em Barnes and Evan Howard, who always went above and beyond at every moment we needed them most, who always lent us their ears not only as co-workers but as friends, and who desperately need a long, well-deserved hibernation after this show.

To our cast, you all are everything we wanted and more. No matter how busy either of us are, we are always grateful to laugh and cry (and laugh until we cry) at out-of-pocket ad-libs and death drops and mismatched socks and beautifully delivered lines and sweet moments. It's been so fun working with so many Berklee students as well! We hope this is a chance for our Harvard audience to get to know all you talented people and your wonderful personalities (even if that personality is just taking pictures of high schoolers or asking to have Jesus's babies). We are so proud of every one of you and we hope that you can claim this as your show as well as ours.

And to our audience, thank you for being here. Just by reading our notes to our staff and cast you should know how much work went into this show and how much love we have for each other. So share in our love. Share our hilarious moments and heartwarming scenes, and cringe as we cringe at the silly things high schoolers do and laugh as we laugh because we can all see ourselves in some aspect of the show. Have a good time, break into a dance, and put those hands together—whether it's for an applause or a prayer.

Enjoy the show,
Cas Li & Caren Koh

A NOTE FROM THE MUSIC DIRECTOR

ISCARIOT is a story of representation and self-discovery, a story that I hope resonated with our team and you. I felt a push to help tell this story because of how rarely it is seen otherwise. This musical was a chance for a lot of new things, ranging from the roles we as individuals played to the telling of a story I have never seen on a stage or screen until now. It is indescribably exciting to pass this production on from us to you.

Before this semester, I thought my only chance to create music was through my own instrument. I considered my part of the storytelling to be through the notes I produced on my instrument and the sounds that I contributed to. It wasn't until I was given the incredible chance to conduct this musical that I discovered the excitement and passion that goes into every part of the music-making process. I am truly humbled to be working alongside such incredible composers, orchestrators, directors, actors, and of course, my wonderful instrumentalists. Thank you to everyone who helped put this together and thank you to you for coming to see what we've created.

Sincerely yours,

Jenni Arakaki

A NOTE FROM THE CHOREOGRAPHER

As an Asian-American choreographer, ISCARIOT's larger question of what it means to take up space and to live loudly adds stakes to my work in this production. Amid stereotypes of submissiveness and a "perpetual foreigner" status, our stories often share a common struggle with feeling small and a desire to reclaim belonging against all odds. Throughout the rehearsal process, my primary goal has been to create choreography that originates solely from the actors' audacity – audacity to opine, to question, to confront. Now, I am happy to say that the movement is theirs to give you.

The setting of Hollywood and its rich history of dance would already be artistically enticing to any choreographer, and it has been an inspiring challenge to balance the glamorous, and often over-the-top, aspect of commercial jazz with my desire to create thoughtful movement that contends with symbolic boundaries delineating classes, races, and sexualities. The dances of Iscariot are infused with influences from my background in classical ballet, jazz, and contemporary and the pedestrian gestures that one could observe in an urban landscape.

What I am most proud of in our work is that every single actor has something personal that they have added, graciously, to the choreography. There is nothing more rewarding than to be a facilitator, not a dictator, of movement and to foster a co-creative environment for everyone involved. You will soon see the love and care that our artists have put into making this show their own, and we are all lucky for it.

Adrienne Chan

A NOTE FROM THE PRODUCERS

ISCARIOT has been a passion project in all senses of the word (get it, like passion of the Christ??). In all seriousness though, there has been an amazing team of people covering an incredible range of disciplines working so hard for the last eight months in order to transform Sophie's and our composers' work into a fully-fledged musical. While a lot of the laurels will go to the absolutely amazing cast that you see on stage, the producers would like to take this moment to recognize the amazing people that have worked on this show behind the scenes, some of them long before we knew who might be portraying the characters of Iscariot.

Many members of our team, including most of our producers, have never undertaken the role that they are fulfilling for this show. Together, we have learned, made mistakes, and ultimately gotten stuff done in order to bring together what feels like a million moving parts to put together the show that you will see tonight. A show that we can all be proud of.

From a workshop reading last semester to the larger-than-life production on the Agassiz Theater stage, this has been an incredible adventure and the producers can not thank every member of our staff enough. The multitude of orchestrators who sacrificed time and sanity to make sure we could actually have music in a musical, the designers who worked together to form a coherent vision of what ISCARIOT means, and everyone else in between: this has truly been a triumph. We sincerely hope you enjoy this show as much as we have enjoyed putting this show on for you.

The Producers

Evan Howard, Emily Qiu, Claire Liu, Thuan Tran, Isabella Mayer

ACT I

“Immortalized” *Judas, Isaiah, Ensemble*

“Underdog” *Judas*

“Heaven Here” *Judas, Jesus, Ensemble*

“It’s a Miracle” *Judas, Jesus*

“There’s Still One” *Jesus*

“My Only Vice” *Judas, Ensemble*

“Silver” *Judas, Isaiah*

“Flowers” *Judas, Jesus*

ACT II

“Prom Dance Number”

“Breaking Up With You” *Judas, Ensemble*

“The Betrayal” *Judas, Jesus*

“This City” *Jesus*

“Try Again/Immortalized (Reprise)” *Judas, Jesus, Ensemble*

“Green Room” *Judas, Isaiah*

“Press Conference” *Judas, Isaiah, Ensemble*

“Finale” *Judas, Isaiah, Ensemble*

CAST

Hailey Madison Sebastian **Judas Iscariot**

Hailey Hurd **Jesus Christ**

Saswato Ray **Isaiah**

JohnMark Ofrasio **Peter**

Saint Browder **Magdalena**

David Peters **John**

Camtastic Parsons Muniz **Principal / Various Roles**

Abby Yoon **Journalist / Holy High'er**

Lappakorn "Thankyou" Jangwanich **Journalist / Holy High'er**

Olafade Omole **Journalist / Holy High'er**

Nami Enkhat **Holy High'er**

Nan Zhou **Holy High'er**

Chenyang Hu **Holy High'er**

STAFF

| | |
|----------------|-------------------------------------|
| Sophie Kim | Book Writer / Lyricist |
| Lucas Pao | Composer / Orchestrator |
| Jude Torres | Composer / Orchestrator |
| Devin Wong | Composer / Orchestrator |
| Cas Li | Stage Director |
| Caren Koh | Stage Director |
| Vincent Pan | Vocal Music Director |
| Jenni Arakaki | Pit Music Director |
| Adrienne Chan | Choreographer |
| Sophie Kim | Executive Producer |
| Evan Howard | Technical Producer |
| Thuan Tran | Publicity Producer |
| Isabella Meyer | Managerial Producer |
| Emily Qiu | Finance Producer |
| Claire Liu | Finance Producer |
| Lucas Walsh | Assistant Technical Producer |
| Em Barnes | Stage Manager |
| Maranatha Paul | Assistant Stage Manager |
| Cas Li | Assistant Music Director |
| Evan Howard | Technical Director |
| Margo Silliman | Assistant Technical Director |

STAFF

| | |
|------------------------------------|-------------------------------------|
| Aurora Yin | Set Designer / Paint Charge |
| Katie Runions | Lighting Designer |
| Devin Wong | Sound Designer |
| PK / Lauren Byunn-Rieder | Props Designer |
| Emi Cummings | Costume Designer |
| Isabella Lu | Assistant Costume Designer |
| Bettie Closs | Hair & Makeup Designer |
| Caren Koh | Graphic Designer / Dramaturg |
| Lauren Perl | Band Manager |
| Julia Kim | Rehearsal Pianist |
| Lucy Vuong | Rehearsal Pianist |
| JohnMark Ofrasio | Dance Captain |
| Lappakorn “Thankyou” Jangwanich | Dance Captain |
| Angela Kim | Photographer |

PIT / BAND

| | |
|---------------------|----------------------|
| Julia Kim | Piano |
| Deano Izaguirre | Keyboard |
| Saiajay Chigurupati | Drums |
| Arnaud Hoennige | Guitar |
| Henry Fisher | Electric Bass |
| Noah Kassis | Violin |
| Carter Nakamoto | Viola |
| Daniel Villani | Trumpet |
| Esther Kim | Oboe |
| Laine Roper | Cello |
| Julia Kim | Piano |
| Deano Izaguirre | Keyboard |
| Saiajay Chigurupati | Drums |

BIOS

Hailey Madison Sebastian (Judas Iscariot) – Hailey Madison Sebastian (she/they) is a second-year student at Berklee and is so honored to lead this production's premiere! This performance is dedicated to her Dadlo, her newest guardian angel.

Hailey Hurd (Jesus Christ) – Hailey is a sophomore in Eliot studying Chemistry and Physics. She's overjoyed to play Jesus, and her favorite kind of ball is a spherical Gaussian surface *cough* I mean baseball.

Saswato Ray (Isaiah) – Hi! I'm Saswato and I'm from India. I'm a sophomore in Kirkland studying Social Studies, Economics! When I'm not grinding in the Kirk-JCR, you can find me out and about in the yard!

JohnMark Ofrasio (Peter) – JohnMark Ofrasio is a senior at Berklee College of Music studying songwriting and music production and is ecstatic to be playing Regina George in HRDC's production of Mean- oh wait

Saint Browder (Magdalena) – Saint is excited to be playing a mean lesbian because they just can't seem to be as mean as Mag in real life.

David Peters (John) – David is a sophomore chemistry concentrator in Mather house, and a native Californian: West coast is best coast!

Camtastic Parsons Muniz (Principal / Various Roles) – The in-universe explanation for Big G's hickeys is that his partner is hot.

Abby Yoon (Journalist / Holy High'er) – Abby is a sophomore on leave studying [TBD!]. Her primary area of expertise is grubbing.

Lappakorn “Thankyou” Jangwanich (Journalist / Holy High'er) – Thankyou is a freshman at Berklee. He enjoys singing and dancing, and he's interested in acting! Iscariot is his first musical. He love thai tea, and rice

Olafade Omole (Journalist / Holy High'er) – Olafade Omole is a sophomore in Leverett House! This is her first time back on the stage in 3 years, so you are legally required to be nice to them!

Nami Enkhbat (Holy High'er) – Nami is a sophomore concentrating in Psychology and AFVS. She loves breezy weather, bittersweet films and new experiences!

Nan Zhou (Holy High'er) – Senior at Berklee. Vocal performance major and musical theater performance minor. Owns the cutest cat ever.

Chenyang Hu (Holy High'er) – Berklee College of Music - Performance/Musical Theatre Performance. I'm a good cook.

BIOS

Sophie Kim (Book Writer / Lyricist / Executive Producer) – Sophie has read the Bible (children's edition). Any inaccuracies are intentional.

Lucas Pao (Composer / Orchestrator) – composer, producer, singer/songwriter, and pianist in pop, rock, electronic, and musical genres on a journey to create inspiring and emotive music that slaps

Devin Wong (Composer / Orchestrator / Sound Designer) – Devin (they/he) is a composer, orchestrator, and sound engineer currently in their last semester at the Berklee College of Music.

Cas Li (Director) – Cas likes to direct things! That said, they do aspire to one day be a rehearsal pianist.

Caren Koh (Director) – After playing a gay, Asian boat worker on the Agassiz stage last semester, Caren decided she needed more — this is her directing debut!

Vincent Pan (Vocal Music Director) – He was Class of '22 but can't give up his theater family. Maybe you'll see him around, or maybe you won't. Go up, talk to him, and keep slaying! :)

Jenni Arakaki (Pit Music Director) – Jenni, a first-year studying biology, enjoys waving her arms at the pit when she isn't psetting. Trade Spotify's with her, it's her entire personality.

Adrienne Chan (Choreographer) – Adrienne is a sophomore studying Sociology and Theater, Dance & Media. She loved working with ISCARIOT cast and staff to make the mooovvsss of the show!

Evan Howard (Tech Producer & Tech Director) – Evan is a junior in Dunster studying Computer Science. If you look closely, you can see him hiding between the W and the O of the Hollywood sign.

Claire Liu (Finance Producer) – This is Claire's second show at Harvard. K-pop is still 50% of her personality. She's still figuring out the other 50%.

Em Barnes (Stage Manager) – Before Em wrote fanfiction in middle school, she liked to create full class schedules for all of her original (read: self-insert) characters. That probably explains a lot.

Maranatha Paul (Assistant Stage Manager) – Maranatha is a first-year planning to study English. He loves art and theater and is doing too much of both. If you see him, tell him to calm down.

BIOS

Cas Li (Assistant Music Director) – Cas likes directing so much that they showed up to music rehearsals and the rest is history!

Aurora Yin (Set Designer / Paint Charge) – Aurora's only vice would be sleep deprivation.

PK/Lauren Byunn-Rieder (Props Designer) – PK is a sophomore in Winthrop studying CS. Their name stands for Props Kdesigner.

Isabelle Lu (Assistant Costume Designer) – Isabelle is a freshman living in Holworthy. Her obsessions with spreadsheets and overdressing inspired her to take on this job.

Bettie Closs (Hair & Makeup Designer) – Bettie is a sophomore in Leverett studying Theater, Dance, and Media, who made her best bro J-Christ a “custom, prickly, über-wicked, extra-glam” crown of thorns for this production.

Caren Koh (Graphic Designer / Dramaturg) – Caren is an English major and an artist. And easily persuaded.

Lauren Abigail Perl (Band Manager) – Lauren (She/her) is a sophomore in Dunster House studying History and Literature. She is a Sondheim aficionado, Joke Teller, and C-Span lover

Julia Kim (Piano) – Julia (she/her) is a freshman from the hallowed brick of Canaday. When she's not tinkling the ivories, she's sneaking food into libraries or hugging her suitemate's stuffed twin dinosaurs (@olivernbabish)

Deano Izaguirre (Keyboard) – Deano is a first year on the pre-med track who likes tickling the ivories in his free time.

Saiajay Chigurupati (Drummer) – After being rejected for every other possible role, Saiajay was delegated to drumming.

Arnaud Hoennige (Guitar) – Arnaud Hoennige is a French guitarist. He studies at Berklee College of Music. He works as a recording and performing musician and composes for his heavy metal band.

Henry Fisher (Electric Bass) – Henry is a bassist, among other things. You can find him at the Leverett Common room piano, in Mariachi band, or in the Songwriters Collective.

Carter Nakamoto (Viola) – Carter is a recent graduate and fan of queer Asian America.

BIOS

Noah Kassis (Violin) – Noah is a sophomore studying History & Comparative Literature. He is wonderful at using Google Maps, terrible at time management, and somewhere in between at everything else.

Daniel Villani (Trumpet) – Daniel is a sophomore studying History and Science. He has had a wonderful time working on this amazing production and hopes everyone enjoys the show!!

Esther Kim (Oboe) – Esther is a first-year from Maryland. She came in as a hopeful English concentrator but now sadly isn't too sure. She enjoys reading, going on long walks, and visiting museums.

ACKNOWLEDGEMENTS

Special Thanks To: Tom Morgan, Jon King, Dana Knox, the Office For the Arts, the A.R.T. interns, our roommates and families, and our orchestrators from Berklee and beyond (Evan Ackland, Jackson Alfrey, Amanda Fandos, Zoe Fischthal, Sabrina Gamboa, Joey Joseph-Jubayr, Christian Liu, Katie Nieto, Devin Wong)

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|-----------------------------------|----------------------------|--------------------------------|
| the #out-of-context slack channel | Dunkin' Decaf, cold brew | Thank you to cows |
| Maddie's stanky leg | gay people | (mooooooooo) and sheep |
| Em's cereal | Mark Zuckerberg | (baaaaa) |
| Stairs (my god, why are there | the AATAB Facebook group | the best part of Iscariot was |
| so many stairs) | Jenni's flawless MainStage | when Judas said "IT'S |
| bisexual lighting | programming skills | ISCARIN' TIME" and iscariot'd |
| archie uwu | gender is what's in your | all over those guys |
| vincent's costco membership | pockets | pneumonia |
| jefe's burrito bowl with white | julia kim is amazing | sophie kim not actually |
| rice, plantains, steak, black | Sit down | reading the bible |
| beans, corn, cheese, lettuce, | JOHNNNNNNNNNNNNNN | thank you to rice for keeping |
| red cabbage, pico, sour | Balls! | me Asian |
| cream, and chipotle mayo | No bitches--he's basically | Girl, we should thank the |
| jenni's violin | white! | makers of Slack for being able |
| Tatte | Lowell Lecture Hall | to create an app that could |
| the nice baristas at flour | The hollywood sign | hold everything that we spew |
| bakery | cs121 late days | in there lmaooo. |

