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October 15, 2007

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**VIRGINIA PREMIERE THEATRE RESIDENT DESIGNER NOMINATED FOR AMERICAN THEATRE WING'S OUTSTANDING DESIGN AWARD**

Bart Fasbender, resident sound designer for Virginia Premiere Theatre (the professional company in residence at The Kimball Theatre in Williamsburg and at the Dr. Mary T. Christian auditorium on the campus of Thomas Nelson Community College in Hampton), is among the nominees for the American Theatre Wing's 2007 Henry Hewes Design Awards (<http://www.americantheatrewing.org/hewes/>). These annual awards honor designers for work in venues on Broadway, Off Broadway and Off Off Broadway, recognizing not only the traditional categories of scenic design, costume design and lighting design, but also "Notable Effects," which encompass sound, music, video, puppetry and other creative elements. Mr. Fasbender was nominated for his sound design for a 2006 production of "Hell House" ([http://www.lesfreres.org/archives/06\\_hell.html](http://www.lesfreres.org/archives/06_hell.html)) by the innovative, new-play company Les Freres Corbusier (<http://www.lesfreres.org>)

Mr. Fasbender has designed the sound for numerous Virginia Premiere Theatre world premieres including the recently completed productions of *Smith! Being the Life and Death of Cap'n John* by Ivor Noel Hume and *The K of D* by Laura Schellhardt. Mr. Fasbender will also be designing sound for VPT's upcoming world premiere production of *The Gift of the Magi* by Robert Ruffin scheduled to open in November.

Mr. Fasbender has been the sound designer for over 100 productions in New York. He's designed at the Brooklyn Academy of Music, St. Ann's Warehouse, The Ohio, HERE, The Culture Project, Cherry Lane Theatre, Second Stage, Symphony Space, Fordham University, Juilliard, Baruch PAC, Tribeca PAC, and regionally at Williamstown Theatre Festival, Barrington Stage, New York Stage and Film, Virginia Premiere Theatre, The

Northeast Theatre, The American Dance Festival, and many more over the past 13 years. His early experiences in theatre as an actor, set and lighting designer, and carpenter come with him to create a balanced approach to his designs as a collaborative process. With his understanding and love of sound as music and language, his designs work within the context of the piece to underscore, support, punctuate and interact with the characters as would another actor on stage. And his experience in audio for television and film gave him the technical skills to create completely realistic soundscapes or bizarre bombastic moments when called for. Mr. Fasbender currently has a sound design in production at the Public Theatre and is working on *The Screwtape Letters* by C.S. Lewis and *Bad Jazz* by Robert Farquhar.

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