



American Repertory Theater

LOEB DRAMA CENTER
64 brattle street,
cambridge, ma 02138

OBERON
2 arrow street
cambridge, ma 02138

americanrepertorytheater.org

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

AMERICAN REPERTORY THEATER ANNOUNCES NEW TRUSTEES AND ADVISORS

Thought Partners Elected During the 2020/21 Season Include
Artists, Educators, and Business Leaders

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Cambridge, MA—American Repertory Theater (A.R.T.) at Harvard University announced today six new Trustees and five new Advisors who joined the theater's respective boards during the 2020/21 Season.



New Trustees include writer/educator/facilitator **Bethany M. Allen**, attorney **Dale Cendali**, executive coach/author/speaker **Priscilla H. Douglas**, musician/performance poet **Tim Hall**, educator/executive/consultant **Myran Parker-Brass**, and award-winning writer/actress **Anna Deavere Smith**.

New Advisors include former A.R.T. Executive Producer **Diane Berger**, nonprofit professional **Christopher Conway**, software artist/interactive media developer **Rey Jarrell**, marketing leader **Matthew Martin**, and

investment management professional **Steve Weiss**. Additionally, financial services strategist **Jon Glazer**, strategic marketer **Jane Wolfson**, and **Douglas** were elected co-chairs of the Board of Advisors. The Board of Advisors is now co-led by strategic marketer Jane Wolfson (governance), Jon Glazer (engagement), and Douglas (Trustee liaison).

"I'm thrilled to welcome these A.R.T. champions to our Boards of Trustees and Advisors and grateful for the wisdom, diverse expertise, and commitment they bring to the institution in this pivotal moment of transformation and visioning," said Board of Trustees Chair Andrew Ory.

ABOUT THE NEW TRUSTEES

BETHANY M. ALLEN (she/her) is a writer, educator, and racial and gender equity facilitator living in Roxbury, MA, whose work aims to create radical, deep connections within and across communities to promote healing and transformational social change. She currently works in the Office of Strategy and Innovation for Boston Public Schools. She previously served as Boston Program Director at Peer Health Exchange, and as the first Statewide Initiatives Director for the Boston Alliance of GLBT Youth (BAGLY), one of the nation's oldest and largest LGBTQ youth organizations. Allen is currently a Vice Chair of the Massachusetts Commission on LGBTQ Youth and independently organizing a steering committee for a new organization, the Queer and Trans Coalition for Racial and Gender Equity, which seeks to disrupt systems of oppression through a novel approach to coalition building rooted in Black feminist theory. She grew up in Maine and later raised three children (who are now young adults) while attending Harvard, experiences she often wrote about in a biweekly column for Africana.com from 2000-2005, *Brown Eyed Girl*.

DALE CENDALI (she/her) is a partner in Kirkland & Ellis's New York office and is the firmwide head of Kirkland's Copyright, Trademark, and Internet Practice Group. Deeply committed to the arts, she has extensive experience in film, television, publishing, theatrical, and technology issues and is a nationally recognized leader in the field of intellectual property litigation. She has been named one of the 25 "Icons of IP" who have "made an indelible mark in the IP area" by *Law360* and by *The National Law Journal* as one of the "100 Most Influential Lawyers in America." Cendali has repeatedly been ranked as a "top tier" lawyer by *Chambers Global* and *Chambers USA*. She has argued before the Supreme Court, recently winning a 9-0 decision. Cendali writes prolifically, holds many senior positions in the bar, and is co-editor of the ABA's *Copyright Litigation Strategies Handbook*. She is a summa cum laude, Phi Beta Kappa graduate of Yale College, where she was President of the Yale Dramatic Association. Cendali is a graduate of Harvard Law School, where she is also a longtime Distinguished Lecturer, teaching a popular annual course on copyright and trademark litigation.

PRISCILLA H. DOUGLAS (she/her) is an executive coach, author, and speaker. Thousands of leaders of Fortune 500 companies have profited from her insights, empathy, and catalyzing energy to adapt to and transform the business landscape. In her previous executive roles at General Motors, Xerox and Vertex Pharmaceuticals, Douglas was known for her innovative practices and programs. She has also worked extensively in state and federal government on both sides of the aisle. During her prestigious White House Fellowship, she served as special assistant to William H. Webster, Director of the FBI. She subsequently served as a senior advisor to the Barbara Bush Literacy Project and as a presidential appointee to the National Institute of Justice. In her role as Assistant Secretary for Public Safety, Douglas launched Massachusetts' Domestic Violence Commission and Hate Crimes Task Force, publishing the state's first hate crimes report in 1991. When Governor Weld appointed her Secretary of Consumer Affairs, Douglas made state history as the first Black woman to hold a cabinet position. During her tenure, she put an end to predatory payday loan-making and usurious check cashing fees. Recognized as a "Most Impactful Black Woman," Douglas is the Chair of the Boston Public Library's Board of Trustees, a trustee of the Boston Museum of Fine Arts, Boston and on the boards of the Boston Museum of Science, Leader Bank, and the Massachusetts Women's Forum, in addition to the A.R.T. She speaks on innovation, leadership and organizational behavior at institutions and conferences around the world. An Instructor at Radcliffe Seminars, Douglas taught masters of management students leadership, supervision and total quality management. She is the recipient of the Wellesley's Center for Research on Women's Distinguished Service Award and the Abigail Adams Award given by the Massachusetts Women's Political Caucus in recognition of outstanding women leaders who have worked to achieve gender parity. She is the author of *Woke Leadership: Profits, Prophets & Purpose* and *Getting There & Staying There*.

Douglas serves as an ex officio Trustee in her capacity as Co-Chair of the Board of Advisors.

TIM HALL (he/him) is an award-winning musician and performance poet from Detroit, MI, who honors Boston as home. His poetry draws inspiration from his lived experiences, charting the nuances of blackness, masculinity, and the beauties of life. Hall's music is used to underscore his vivid storytelling with warm neo soul, jazz, and hip-hop influences. He is an Assistant Professor in the Professional Music Department; the co-owner of HipStory, a digital media production company dedicated to creating and showcasing the work of marginalized identities within media; and Artist Relations Manager for BAMS Fest. Additionally, Hall is a member of the band STL GLD and a principal collaborator with Cliff Notez, Oompa, and Will Dailey. He was honored as "Session Musician of the Year" by the Boston Music Awards in 2020 and recognized by WBUR's Artery 25 as one of twenty-five millennials of color impacting Arts and Culture in Boston.

MYRAN PARKER-BRASS (she/her) is an educator, executive, and consultant with over thirty years of experience in the nonprofit sector providing access to quality education, arts, and culture. A key focus of her career has been working with organizations on strategic and transition planning, program development and implementation, collective impact model development, and public-private partnerships. She has held senior leadership positions with the Boston Public Schools, the Boston Symphony Orchestra, and Longy School of Music at Bard College. Parker-Brass has received local and national recognition for her work in arts education and arts policy reform. She received the "Excellence in Arts

Education” award from Massachusetts College of Arts and Design in 2014, was selected as a member of Education Week’s class of “Leaders to Learn From” in 2016, and was recognized as a “Change Maker” by Urbanity Dance in 2021. Parker-Brass serves on the boards of several prominent nonprofits, including the National Guild for Community Arts Education; Museum of Fine Arts, Boston; Community Music Center of Boston; EdVestors; Boston Arts Academy; and Boston Landmarks Orchestra. She continues her career as a musician and has appeared as a soloist with the Boston Pops Orchestra and the Boston Landmarks Orchestra. She is co-founder of the New England Spiritual Ensemble.

ANNA DEAVERE SMITH (she/her) is a writer and actress who has been credited with creating a new form of theater, dramatizing current events from multiple points of view by combining journalistic, dramaturgical, and performance techniques. After interviewing hundreds of individuals on a given topic, she constructs plays using verbatim excerpts of the materials collected. She has performed as 20 to 50 people within a single play. Several of her projects have been developed at the A.R.T. Works include ***Fires in the Mirror: Crown Heights Brooklyn*** (at A.R.T. in 1992), *Twilight Los Angeles* about the 1992 uprisings in Los Angeles, ***Let Me Down Easy*** (at A.R.T. in 2008) about health care, and *House Arrest* about presidential politics. Her most recent play, ***Notes From the Field: Doing Time in Education*** (at A.R.T. in 2016) looks at the school to prison pipeline as well as recent racial tensions in the United States. It was presented in the US and London, and was adapted into an HBO film in 2018. She received the National Medal of the Humanities from President Barack Obama, and is also the recipient of the MacArthur Fellowship, the Dorothy and Lillian Gish Prize, the George Polk Career Award in Journalism and over 15 honorary degrees, including those from Harvard University, Yale University, Juilliard, Dartmouth College, University of Pennsylvania, and Spelman College. Smith is also a television and film actress, appearing in the Emmy-winning shows *Black-ish*, *Nurse Jackie*, *The West Wing*, and an upcoming Shonda Rhimes project. She is a professor at New York University. She founded the Institute on the Arts and Civic Dialogue in the 1990s in partnership with the A.R.T. and the DuBois Institute. It convened for three summers.

ABOUT THE NEW ADVISORS

DIANE BORGER (she/her) is a Founder & Managing Partner of Kindred Partners, a theatrical production and creative development company. The former Executive Producer of A.R.T., she concluded her twelve-year tenure at the theater in July 2021. Prior to A.R.T., Borger spent over a decade as General Manager at the Royal Court Theatre in London, where she produced more than one hundred and fifty productions, including *The Seagull*, *Rock 'n' Roll*, *The Weir*, *Jerusalem*, *A Number*, and *My Name is Rachel Corrie* which transferred to New York. Previously Borger spent thirteen years as Deputy Head of the National Theatre Studio of Great Britain, where she oversaw the readings, workshops and classes for some of the most prominent playwrights, actors and directors in the United Kingdom. Borger has a Master of Arts in Theater from Ohio State University.

CHRISTOPHER CONWAY (he/him) previously worked at the A.R.T. as an intern for the Properties Department in 2014 and 2015 and for the Dramaturgy department in 2016. Since 2018, he has been a junior associate at MASS Design Group, a nonprofit design collective that seeks to research, build, and advocate for architecture that promotes justice and human dignity, after serving as an intern in 2017. Working closely with the Business Development and Communications team, Conway works with MASS on projects related to research, writing, and content development. He currently helps to lead MASS's internal archives of project information and content. Conway received his BA in English from Amherst College in 2018, where his studies focused on language and narrative across a variety of media formats, including literature, film, theater, contemporary art, and video games.

JOHN GLAZER (he/him) attended his first A.R.T. show, *Cabaret*, at OBERON in 2010 and was immediately hooked. A lifelong fan of the arts and Boston native, Glazer is a Principal at EY where he serves as the US Partnership Operations Leader and Tax Matters Partner. He received his undergraduate degree from Brandeis University and his JD from Boston University. In his free time, he enjoys travel, photography, and skiing, and is an avid reader of non-fiction with an enhanced focus on genealogy. He and his partner Hadley split their time between Utah and New York City, taking full advantage of both ski season and access to the world-class arts of city life. Glazer has two sons, Matthew

and Sam. Matthew is an engineering student at Rose-Hulman Institute of Technology in Indiana and Sam is currently living in Boulder, Colorado focusing on film-making. In his role as Co-Chair for engagement, he looks forward to contributing to a diverse Board of Advisors, drawing upon each Advisors' unique skill set and experience to serve the theater and the broader A.R.T community.

REY JARRELL (they/them) is a self-taught software artist and interactive media developer. In 2019 they received a BA in theater from University of California, Los Angeles, where they also worked as a Staff Researcher and Lead Developer at the UCLA Center for Research in Engineering, Media, and Performance (REMAP). With training in martial arts, aerial acrobatics, and equestrian ongoing, Jarrell's work tends to focus on human/computer interaction as it manifests in physical manipulation and psychological change. They use tools like TouchDesigner and the Unreal Engine to create interactive art with code. Over the years this has manifested in such projects as an interactive LED wall installation at LA pride, AR-based and augmented-human-based theater performances, and a generative music video for their original song. Jarrell is currently living in Los Angeles, California as the Virtual Production Technician at Reel FX Animation Studios. They also host an educational page on TikTok and YouTube to discuss coding, cybersecurity, and art, with a following of over 1.1 million. An individual driven principally by the heady pursuit of the future, Jarrell is profoundly honored to be joining the Board of Advisors at the A.R.T., whose innovative performances have inspired them from the age of nine when they were first taken to a show. reyjarrell.com/installations.

MATTHEW MARTIN (he/him) is a senior marketing leader in oncology for Cambridge-based molecular insights company, Foundation Medicine. Over eleven years, Martin has led efforts bringing new to market genomic testing options to health care providers and patients; supported a health systems strategy focused on improving accessibility to treatments and medicines within developing countries and addressing disparities of at-risk communities; and served in higher education roles as a student life and orientation leader at Salve Regina University and Assumption University where he earned an MBA. Martin earned a BA in corporate communications from Framingham State University, where he remains active in their alumni network. Martin also serves as a Founders Circle steward for land conservation and historic preservation organization The Trustees of Reservations, as well as supporting LGBTQ+ workplace empowerment in biotech with the Boston-based organization OUTBio. Born in Holden, Massachusetts, Martin's passion for the arts began at an early age through music as a self-taught pianist and his involvement in a music curriculum as a lead orchestral and jazz trombonist, having performed at venues including Ozawa Hall at Tanglewood and Boston Symphony Hall. He became familiar with the A.R.T. through frequent attendance to Shakespearean performances as part of his curriculum, eventually becoming a subscriber and supporter. While on the Board of Advisors, Martin looks forward to driving initiatives that promote equality and accessibility to the arts for Greater Boston's underrepresented communities. Martin and his husband, Michael Rodriguez reside in Boston.

STEVE WEISS (he/him) has been in the investment management business for more than thirty years. His career began as an investor—first as a fixed income trader, then credit analyst, and later a portfolio manager. Fifteen years ago, he switched to the client and business development side of the industry where he successfully built client service and sales teams and grew assets under management at multiple firms. As Head of US Business Development for SLC Management, Weiss continues to build strong client relationships and grow revenue across the firm's broad investment platform. He is a member of the Institutional Business Leaders Team and the Allies Acting for Change Committee. Most recently, Weiss served as a Senior Client Portfolio Manager and Principal at Income Research + Management (IR+M). He served on multiple committees there, including the Editorial Board, the Product Development team, and the Workforce, Integration, Retention and Engagement committee (IR+M's Diversity, Equity & Inclusion committee). Weiss previously worked at Legal & General Investment Management America, GW&K Inc, Bear Stearns, and Fidelity Investments. He is a CFA Charterholder and is currently a member of the CFA Society Boston and OF the Fixed Income Analysts Society, Inc. in New York City.

JANE WOLFSON (she/her) has been building and refining brands for global companies for over twenty-five years. Working in diverse industries from automotive advertising to financial services to ocean conservation, she has created and executed strategic marketing and communications solutions that effectively define an organization's message and deliver impactful results. Her experience extends across

corporate and non-profit organizations with consistent themes of leadership, creating and executing strategic solutions, developing brands, building and mentoring teams, and a history of fostering successful programs and partnerships. In her current role as Senior Director, Institutional Marketing, Media Relations and Communications for SLC Management, Wolfson is responsible for the strategic positioning and development of communications for the SLC brand. Previously, Wolfson served as Vice President of Marketing and Communications for the New England Aquarium. At the Aquarium she led an extensive brand repositioning to highlight the organization's role as a preeminent cultural institution in Boston and a global leader in ocean conservation. Prior to joining the Aquarium, Wolfson worked at Putnam Investments as a Senior Vice President, overseeing strategic communications efforts for the institutional and international money management businesses. Wolfson began her career in New York City, working in advertising for global clients Mercedes-Benz, Peugeot, and Chrysler.

— ABOUT THE AMERICAN REPERTORY THEATER —

The American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work that is driven by risk-taking and passionate inquiry. 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 and has worked in partnership with Executive Producer Diane Borger since 2009.

A.R.T. acknowledges that its theaters are situated on the traditional and ancestral homelands of the [Massachusetts Tribe](#).

MISSION

The American Repertory Theater is dedicated to expanding the boundaries of theater, always including the audience as a partner.

VISION

We focus on the research and development of groundbreaking theatrical experiences that catalyze dialogue and transformation. We believe that by engaging our hearts, minds and bodies, theater has the power to heal and imagine collective pathways forward.

We commit to advancing public health in our practice and our programming, recognizing that racism in America is a national public health crisis. Our new home in Allston will be a breathable and healthy building envisioned as a town hall for the twenty-first century. Inspired by the model of a teaching hospital, the building will be a vibrant center for research, experiential pedagogy, and performance.

We build community with our audiences, artists, students, staff, and neighbors across Greater Boston, embracing theater's power to cultivate the full breadth and beauty of our shared humanity. We affirm and celebrate a multitude of perspectives and experiences that reflect the diversity of our country and world. We are dedicated to making a welcoming and accessible space for people of any identity, background, or ability.

VALUES

We hold the institution and each other responsible and accountable for living our shared values. There is no hierarchy to these values; they are all equally important and interrelated. We acknowledge that as an institution we must devote time to implementing and sustaining these values:

We center anti-racism

Habituate anti-racist practices in our policies, structure and culture.

We lead with inquiry

Ask questions in a spirit of brave curiosity in our never-ending journey of learning and growth

We believe in collaboration

Work together with trust and respect to unlock collective creativity

We practice adaptability

Challenge assumptions and create capacity to support “next” practices

We embrace regenerative practice

Promote the health and vitality of our planet, our organization, and each other

HONORS & AWARDS

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. Additional Broadway productions include ***SIX***; ***Jagged Little Pill***; ***Waitress***; ***Natasha, Pierre & The Great Comet of 1812***; and ***Finding Neverland***. Since their premieres in Cambridge, A.R.T. productions have also [gone on](#) to reach audiences Off-Broadway, on US National Tour, and at partner theaters across the country, as well as in London’s West End, Tokyo, and Sydney. Under Paulus’s leadership, A.R.T.’s club theater, OBERON, has been recognized annually as a top performance venue in the Boston area, and has attracted national attention for its innovative programming and business models.

HARVARD UNIVERSITY

As the professional theater on the campus of Harvard University, A.R.T. is committed to playing a central role in the cognitive life of the University, catalyzing discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members. A.R.T. plays a central role in Harvard’s undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic literature, acting, voice, design, and dramaturgy. A.R.T. staff also mentor students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center and OBERON.

A.R.T. is also engaged in a number of multi-year initiatives with partners at Harvard that explore some of the most pressing issues of our day. Current work includes collaborations with the Harvard University Center for the Environment (to commission and develop a series of new works that address climate change and the environment), the Healthy Buildings Program at the Harvard T.H. Chan School of Public Health (to develop a [Roadmap for Recovery and Resilience for Theater](#)), and the Initiative for Racial Equity at Harvard Business School (to pilot the Program in Arts and Culture Organization Management).

ENGAGEMENT

Dedicated to making great theater accessible, A.R.T. actively engages community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.

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