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AMERICAN REPERTORY THEATER ANNOUNCES
CAST AND CREATIVE TEAM OF SOLD-OUT LONDON HIT,
BEAUTIFUL AND BAWDY COMEDY
“THE WIFE OF WILLESSEN”

ADAPTED BY ZADIE SMITH
FROM CHAUCER’S *THE WIFE OF BATH*,
NORTH AMERICAN PREMIERE PERFORMANCES BEGIN FEBRUARY 25

TICKETS ON SALE NOW

“★★★★★ A stunning piece of freewheeling stagecraft. Clare Perkins is magnificent.”
- *The Times of London*

[CAST AND PRODUCTION IMAGES FOR DOWNLOAD](#)

Cambridge, MA—American Repertory Theater (A.R.T.) at Harvard University, led by Terrie and Bradley Bloom Artistic Director Diane Paulus and Executive Director Kelvin Dinkins, Jr., announced today the cast and creative team of *The Wife of Willesden*. Adapted by **Zadie Smith** from Chaucer’s *The Wife of Bath* from *The Canterbury Tales* and directed by Kiln Theatre Artistic Director **Indhu Rubasingham**, *The Wife of Willesden* begins performances at the Loeb Drama Center in Harvard Square on Saturday, February 25; opens officially on Thursday, March 2; and completes its limited run Saturday, March 18, 2023. *The Wife of Willesden* is a Kiln Theatre Production and is presented in association with BAM, where it will open April 1.

Clare Perkins leads the cast as Alvita, the Wife of Willesden. She is joined by **Marcus Adolphy** as Winston/Mandela/Black Jesus, **George Eggay** as Pastor/Eldridge, **Andrew Frame** as Ian/Socrates/Bartosz, **Troy Glasgow** as Darren/Young Maroon, **Claudia Grant** as Polly/Sophie, **Nikita Johal** as Asma/Kelly, **Scott Miller** as Ryan/Colin, **Jessica Murrain** as Author/Zaire/Queen Nanny, and **Ellen Thomas** as Aunt P/Old Wife. **Sophie Cartman** is the understudy for Alvita and Aunt P/Old Wife.

The Wife of Willesden introduces Alvita, a proper local legend who will tell her life story to anyone in the local West London pub—there’s no shame in her game. The question is: are you ready to hear it? Because this woman’s got the gift of the gab: she can rewrite mistakes into triumphs, turn pain into parables. And her love life? It’s an epic poem. They call her the Wife of Willesden. Join her at the pub for an exuberant evening that celebrates the human knack for telling elaborate tales, especially about our own lives.

Winner of the 2022 Critics' Circle Theatre Award for Most Promising Playwright, critically acclaimed and multi-award-winning best-selling author **Zadie Smith** transforms an excerpt from Chaucer's *The Canterbury Tales* into an unbelievable—and unforgettable—beautiful and bawdy new comedy.

"Chaucer could not have imagined the way we have re-embodied his lines," said **Smith**. "Yet I felt the presence in the rehearsal room, of Chaucer's humor and bawdiness, his philosophical depth and intellectual perversity. All transformed by the process of passing through these various flesh-and-blood actors, with their human voices and human gestures, with which they are able to perform the miracle of turning text into experience, words into action, ideas into something like 'life.'"

The Wife of Willesden is currently playing a return engagement including a two-week extension due to popular demand at Kiln Theatre in London following its critically acclaimed, sold-out premiere in 2021. Following its North American premiere at the A.R.T.'s Loeb Drama Center, ***The Wife of Willesden*** will receive its New York premiere at the Brooklyn Academy of Music (BAM) April 1 - 16, 2023.

"It is a great pleasure to bring ***The Wife of Willesden*** to the A.R.T. and an international audience," said **Rubasingham**. "So much has happened since we first produced this play at Kiln in 2021, and it feels even more imperative to celebrate diverse communities and to bring people together to laugh and to share after the experience of recent years. To be given the opportunity to reach American audiences is truly exciting, and we cannot wait for you to meet Alvita and this brilliant cast."

"A celebration of community and local legends, of telling a good story and living a life worth telling."
- *The Guardian*

"★★★★★ A stunning piece of freewheeling stagecraft. Clare Perkins is magnificent." - *The Times of London*

Adapted by **Zadie Smith** from Chaucer's *The Wife of Bath*, ***The Wife of Willesden*** is directed by **Indhu Rubasingham**, with design by four-time Olivier Award nominee **Robert Jones**, lighting design by **Guy Hoare**, and composition and sound design by Drama Desk Award Winners **Ben and Max Ringham**. Associate direction is by **Hannah Hauer-King**, associate costume design is by **Kinnetia Isidore**, casting is by **Julia Horan CDG**, movement direction is by **Imogen Knight**, fight direction is by **Kev McCurdy**, voice and dialect coaching is by **Hazel Holder**, and wigs, hair & make-up is by **Campbell Young Associates**.

Alex Constantin and **EJ Saunders** are the Company Stage Managers, **Anna Townley** is the Deputy Stage Manager, **Michael Medina** is the Assistant Stage Manager.

The A.R.T. production is sponsored by **The Linda Hammett Ory & Andrew Ory Charitable Trust**. Additional Production Support is provided by **Brenda and Kevin Jarrell**.

A.R.T.'s 2022/23 programming is supported by **Harvard University**, **The Barr Foundation**, **The Bob and Alison Murchison New Work Development Fund**, **The Shubert Foundation**, **National Endowment for the Arts**, **Massachusetts Cultural Council**, **Bank of America**, **Barton & Guestier**, **Meyer Sound**, and **JetBlue**.

TICKETING INFORMATION

Tickets from \$30 are available at AmericanRepertoryTheater.org/The-Wife-of-Willesden. Discounts are available to students and ticket-buyers under age 25, Blue Star families, EBT cardholders, seniors, Harvard faculty and staff, and others. More information at AmericanRepertoryTheater.org/PlanYourVisit.

A limited number of seats located onstage “in the pub” will be available for \$45.

Audience, artist, and staff safety is A.R.T.’s top priority. The theater is taking many steps to protect against COVID-19. Enhanced ventilation, universal masking, vaccination, and testing are critical cornerstones of our multi-layered mitigation efforts that prioritize the safety of our community. Visit A.R.T.’s website for a full list of current ticketing and attendance protocols and procedures: AmericanRepertoryTheater.org/Covid19Protocols.

PERFORMANCE DATES

THE WIFE OF WILLESSEN						
IN PERSON: FEB 25 - MAR 18, 2023						
SUN	MON	TUE	WED	THU	FRI	SAT
						25 FEB 7:30PM
26 7:30PM	27	28 7:30PM	1 MAR 7:30PM	2 7:30PM	3 7:30PM	4 2PM 7:30PM
5 2PM	6	7 7:30PM	8 7:30PM	9 7:30PM	10 7:30PM	11 2PM 7:30PM
12 2PM	13	14	15 10AM 7:30PM	16 7:30PM	17 7:30PM	18 2PM 7:30PM

NOTABLE DATES

Teacher Tuesday

Tuesday, February 28 at 5PM | Loeb Drama Center

A.R.T. **Teacher Tuesdays** are fun-filled theater experiences just for educators. Join us for an educators-only evening of conversation and theater-going connected to the Essential Question. Teachers planning to bring a student group are particularly encouraged to attend.

Register at AmericanRepertoryTheater.org/TeacherTuesday.

Open Captioned Performances

Saturday, March 11, 2023 at 2PM & Thursday, March 16, 2023 at 7:30PM

Book seats online, by contacting Access@amrep.org, or calling 617.547.8300

Audio Described Performances

Saturday, March 11, 2023 at 2PM & Thursday, March 16, 2023 at 7:30PM

Book seats online, by contacting Access@amrep.org, or calling 617.547.8300

Morning Matinee Performance

Wednesday, March 15 at 10AM

For booking availability for student or other group tickets contact Groups@amrep.org or call 617.547.8300.

ASL Interpreted Performances

Saturday, March 18, 2023 at 2PM & Wednesday, March 15, 2023 at 7:30PM

Book seats online, by contacting Access@amrep.org, or calling 617.547.8300

Relaxed Performance

Saturday, March 18, 2023 at 2PM

Open to all audience members who could benefit from a more relaxed atmosphere at the theater, book online at AmericanRepertoryTheater.org/WifeofWillesden.

ABOUT THE ARTISTS

ZADIE SMITH (*Writer*) is the author of the novels *White Teeth*, *The Autograph Man*, *On Beauty*, *NW*, and *Swing Time*, as well as essay collections *Changing My Mind*, *Feel Free* and *Intimations*, and the collection of short stories, *Grand Union*. She lives at the crossroads of Kilburn, Willesden, and Queen's Park in London, UK.

INDHU RUBASINGHAM (*Director*) is Artistic Director of Kiln Theatre. Her work for the company includes *Handbagged* (winner of the Olivier Award for Outstanding Achievement in an Affiliate Theatre – also West End, UK tour, Washington, New York), ***The Wife of Willesden***, *The Invisible Hand*, *Pass Over*, *When the Crows Visit*, *Wife*, *White Teeth*, *Holy Sh!t*, *Red Velvet* (which transferred to New York and later to the Garrick Theatre as part of the Kenneth Branagh Season), *A Wolf in Snakeskin*, *Shoes*, *Multitudes*, *The House That Will Not Stand*, *Paper Dolls*, *Women, Power and Politics*, *Stones in His Pockets*, *Detaining Justice*, *The Great Game: Afghanistan*, *Fabulation*, *Starstruck*. Other theater credits include: *Kerry Jackson*, *The Father and the Assassin*, *The Great Wave*, *Ugly Lies the Bone*, *The Motherf**cker with the Hat* (Evening Standard Award for Best Play), *The Waiting Room* (National Theatre); *The Ramayana* (National Theatre / Birmingham Rep); *Belong*, *Disconnect*, *Free Outgoing*, *Lift Off*, *Clubland*, *The Crutch*, *Sugar Mummies* (Royal Court Theatre); *Ruined* (Almeida Theatre); *Yellowman*, *Anna in the Tropics* (Hampstead Theatre); *Secret Rapture*, *The Misanthrope*, *Romeo and Juliet* (Chichester Festival Theatre); *Pure Gold* (Soho Theatre); *The No Boys Cricket Club*, *Party Girls* (Theatre Royal Stratford East); *Wuthering Heights* (Birmingham REP); *Heartbreak House* (Watford Palace Theatre); *Sugar Dollies*, *Shakuntala* (Gate Theatre); *A River Sutra* (Three Mill Island Studios); *Rhinoceros* (UC Davis, California); *A Doll's House* (Young Vic Theatre).

CLARE PERKINS (*Alvita, The Wife Of Willesden*)

Theater: *The House That Will Not Stand*, *Fabulation*, Kiln/Tricycle; *Sweat*, Donmar Warehouse/West End; *Emilia*, Shakespeare's Globe/West End; *Welcome to Thebes*, National Theatre; *The Convert*, Gate Theatre; *Mules*, Royal Court Theatre; *Little Revolution*, Almeida Theatre; *Mrs. Dalloway*, Arcola Theatre; *Removal Men*, The Yard; *Genesis Inc*, Hampstead Theatre; *Generations of the Dead*, Young Vic Theatre. TV/Film: "Professor T," ITV; "I Hate You," "Damned," Channel 4; "The Wheel of Time," "The Outlaws," Amazon Prime; "Suspicion," Apple TV; "Young Wallander," "The Crown," "Flack," "Been So Long," Netflix; "Pigheart Boy" (BAFTA, Best Children's Drama), BBC; *Ladybird Ladybird*, *Secrets and Lies*, *Bullet Boy* (Best Actress, Screen Nation), *Censor*, *Medusa Deluxe* (Cinema release 2023). Radio: "The Lamplighter," "Eight Point Nine Nine" (Gold Winner, ARIA Awards), "Comment is Free," "Paid Servant," "Lifelines," Best Original Series Audio Drama Awards, "A Little Princess," "Weak at the Top," "Westway," "Landfall," "No. 10," "Best Interests," "The Archers" (Denise).

MARCUS ADOLPHY (*Winston/Mandela/Black Jesus*)

Theater: *Signal Fires*, Eastern Angles-Hightide; *One Man, Two Guvnors*, Wolsey Theatre; *The Convert*, Gate Theatre; *The Suicide*, *The Comedy of Errors*, *War Horse*, National Theatre; *Backseat Drivers*, The London Theatre; *Keeler*, The Charing Cross Theatre; *Macbeth*, The Last Refuge Theatre; *The Chicago Cowboy*, Rosemary Branch Theatre; *Twelfth Night*, The Nursery Theatre; *Keeping Mum*, 1867, *A Christmas Carol*, Brockley Jack Theatre; *The Children of Salt*, Alma Theatre Bristol. Television credits include: "The Sandman," "Scott and Bailey," "Father Figure," "Doctors." Training: London Centre for Theatre Studies.

GEORGE EGGAY (*Pastor/Eldridge*)

Theater: *Archbishop*, *The Last King of Scotland*, Crucible Theatre; *The Firm*, Hampstead Theatre; *Ear for Eye*, Royal Court Theatre; *King Lear*, The Old Vic; *The Tiger's Bones*, New Perspectives Theatre; *Arabian Nights*, New Vic Theatre; *Dishoodbe on TV*, Hackney Empire; *Passage to Freedom*, *This Accursed Thing*, Andrew Ashmore Associates; *A Streetcar Named Desire*, *Frozen*, *The Power Book*, *The Wind in the Willows*, National Theatre; *The Evocation of Papa Mas*, Told by an Idiot; *The Ramayana*, Birmingham Rep/National Theatre; *Servant of Two Masters*, Nottingham Playhouse; *Crossfire*, Paines Plough; *Bretevski Street*, Theatre Centre; *The Robbers*, Gate Theatre; *The Meeting*, Riverside Studios; *Love of the Nightingale*, Theatre Melange. TV/Film: "Casualty," "Finding Alice," Red Productions; "Black Earth Rising," Drama Republic/BBC/Netflix; "Hugo Blick," "The Love of Books," Sam Hobkinson at Oxford Film & Television; "Doctors," "Shoot the Messenger," "Spooks," *Between the Lines*, BBC; *All You Need is Kill*, Warner Bros.; *Final Passage*, Passage Productions. Radio: "A Noise in the Night," BBC Radio. Training: Drama Centre.

ANDREW FRAME (*Ian/Socrates/Bartosz*)

Theater: *Small Island*, *Macbeth*, *Market Boy*, *Royal Hunt of the Sun*, *This House*, National Theatre; *Mumburger*, Old Red Lion; *12 Angry Men*, West End; *Responsible Other*, Hampstead Theatre; *66 Books*, Bush Theatre; *Wittenberg*, Gate Theatre; *The English Game*, *Rough Crossings*, Headlong Theatre; *Festen*, Lyric Hammersmith Theatre. TV/Film: "Jewels," "White House Farm," "Save Me," "Class," "DCI Banks," "Inspector George Gently," "Silk," "Holby City," "Trial & Retribution," "EastEnders," "Doctors," "The Bill," "Wire in The Blood," "Touching Evil," *London Road*, *Broken*. Radio: "The Archers," "Is He Still Breathing," "Festen," "Life Together."

TROY GLASGOW (*Darren/Young Maroon*)

Theater: *DNA/Babygirl/The Miracle*, *Harper Regan*, National Theatre; *There's Only One Wayne Matthews*, Crucible Theatre; *A Streetcar Named Desire*, Young Vic Theatre/St Ann's Warehouse; *Fatal Attraction*, UK Tour. TV/Film: "The Bill," "Holby City," "Casualty," "Skins," Film credits include: *The Day of the Triffids*, *Adulthood*, *London's Burning*, *MI High*, *Mr. Harvey Lights a Candle*, *Shoot the Messenger*, *Piggy*, *World War Z*.

CLAUDIA GRANT (Polly/Sophie)

Theater: *Harry Potter and the Cursed Child* (Original West End cast), West End; *The Noble Nine*, Tewl Theatre; *The Tempest*, *Much Ado About Nothing*, Grosvenor Park Open Air Theatre; *Swallows and Amazons*, Storyhouse Chester; *Juicy and Delicious*, Nuffield Theatre; *Spring Awakening*, Headlong Theatre/West Yorkshire Playhouse/Nuffield Theatre; *Scarborough*, White Bear Theatre; *A Beautiful Recitation of Pi*, Whitechapel Theatre; *Knives in Hens*, Camden People's Theatre; *The Lover*, Finborough Theatre. TV/Film: "An Adventure in Space and Time," "Doctors," "The Bill," "Being Me," *Invisible*, *Seeing Things*. Training: LAMDA.

NIKITA JOHAL (Asma/Kelly)

Theater: *The World Goes 'Round'*, Yvonne Arnaud Theatre; *Aladdin*, The Harlington Centre; *Princess Caraboo*, Finborough Theatre; *Children Of Eden*, Union Theatre; *Spring Awakening*, Hope Mill Theatre; *The Snow Queen*, Liverpool Everyman Theatre; *Broken Wings*, The Other Palace/West End/Lebanon; *Sleeping Beauty*, Watford Palace Theatre; *Aladdin*, Newbury Corn Exchange; *What the Ladybird Heard*, West End/UK Tour; *Migrations*, Welsh National Opera UK Tour. Training: PPA, Guildford in Musical Theatre.

SCOTT MILLER (Ryan/Colin)

Theater: *War Horse*, National Theatre; *Dragon*, National Theatre of Scotland/Vox Motus; *Don Quixote*, Oran Mor; *Hamlet*, *Three Sisters*, LAMDA. Film: *The Outrun*, Brock Media/Arcade Pictures; *The Road Dance*, Wind Chill Media Group; *Balance Not Symmetry*, Dignity Films/Sparky Pictures; *The Strange Case of Dr. Jekyll and Mr. Hyde*, Sky Arts/Cosmic Cat. Training: LAMDA.

JESSICA MURRAIN (Author / Zaire / Queen Nanny)

Theater: *The Last Dinosaur*, The Herd Theatre; *When the Daffodils*, Orange Tree Theatre; *Macbeth*, Shakespeare's Globe; *A Christmas Carol*, Royal Shakespeare Company; *Peter Pan*, Troubadour White City Theatre/National Theatre; *King Lear*, West End; *DIGS*, Theatre with Legs; *Skate Hard*, *Turn Left*, Battersea Arts Centre; *The Long Trick*, Wardrobe Theatre/Southwest Tour; *Messiah*, Bristol Old Vic. TV/Film: "The Baby," Sky/HBO; "Soulmates," Amazon Prime; "I Used to Be Famous," "The Sandman," Netflix; *Blonde*, *Purple*, Amazon Prime. Training: Royal Central School of Speech and Drama.

ELLEN THOMAS (Aunty P / Old Wife)

Theater: *Amen Corner*, Kiln/Tricycle. Theater: *Egusi Soup*, *Moon on a Rainbow Shawl*, Almeida Theatre; *Statement of Regret*, *The American Clock*, *Fuente Ovejuna*, National Theatre; *The Estate*, Soho Theatre; *Vagina Monologues on Tour*, *Blest Be the Tie*, Royal Court Theatre; *Twelfth Night*, Royal Exchange Manchester; *A Bitter Herb*, Bristol Old Vic; *Criminals in Love*, Contact Theatre Manchester; *Echo in the Bone*, Lyric Hammersmith Theatre; *Twelfth Night*, Birmingham Rep. TV/Film: "EastEnders," "Mount Pleasant," "Rev," "Teachers," "Lenny Henry in Pieces," "Cardiac Arrest," "London Bridge," "Holding On," "The Jury," "Buried Treasure," "Death in Paradise," "Max," "In the Long Run," "The Queen and I," "Dark Money," "Mount Pleasant," "Critical," "Humans," "Come Fly with Me," "Coming of Age," "Casualty," "Moses Jones," "Outnumbered," "Bremner and Fortune," "Little Miss Jocelyn," "Trial and Retribution," "The Marshioness Disaster," "Never Never Active Defence," "Ultraviolet," "Ruth Rendell's Simisola," "French & Saunders," "Hallelujah Anyway," *Mrs. Harris Goes to Paris*, *Golden Years*, *Love Punch*, *It's a Lot*, *Ashes*, *Ryan and Ronnie*, *Clubbed*, *Breaking and Entering*, *Risk Addiction*, *South West Nine*, *Michael Winterbottom's Wonderland*, *Some Voices*, *Secret Laughter of Women*. Radio: "The Republicans," "I Know Why the Caged Bird Sings," "Singin' and Swingin'," "What Does the K Stand For?," "Say Goodbye Twice," "Why is the Sky So Blue?," "Writing the Century," "Statement of Regret," "The Community," "Silver Street," "Face," "Unspoken."

ABOUT KILN THEATRE

Kiln Theatre sits in the heart of Kilburn in Brent, a unique and culturally diverse area of London where over 140 languages are spoken. It is a newly refurbished, welcoming and proudly local venue with an internationally acclaimed program of world and UK premieres. Kiln's work presents the world through a variety of lenses, amplifying unheard / ignored voices into the mainstream, exploring and examining the threads of human connection that cross race, culture and identity. Kiln believes that theater is for all and wants everyone to feel welcome and entitled to call the Kiln their own. It is committed to nurturing the talent of young people and its local communities to provide a platform for their voices to be heard. For more information visit KilnTheatre.com.

ABOUT BAM

A world-class home for adventurous artists, audiences, and ideas, BAM (Brooklyn Academy of Music) is North America's oldest performing arts center, showcasing the work of emerging artists and modern icons.

For more than 160 years, BAM has built a thriving, urban multi-arts complex renowned for presenting an unparalleled roster of visionary and cutting-edge dance, theater, music, opera, visual arts, literature, and film engagements. Attracting more than 750,000 people annually to its home in Brooklyn, BAM provides a welcoming cultural stage and meeting place for global and local communities of all backgrounds. BAM's distinctive multi-theater campus is alive year-round with inspired new engagements and acclaimed signature programs including the renowned Next Wave Festival, the iconic DanceAfrica, the stunning Word.Sound.Power poetry event, the ebullient Everybooty celebration, the acclaimed repertory film program, literary and visual art events, and the extraordinary educational and humanities programs. For more information visit BAM.org.

ABOUT 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 Terrie and Bradley Bloom Artistic Director in 2008 and co-leads the theater in partnership with Executive Director Kelvin Dinkins, Jr., who began his tenure in 2022.

The Loeb Drama Center where the A.R.T. performs is located on the traditional and ancestral land of the Massachusetts, the original inhabitants of what is now known as Boston and Cambridge. We pay respect to the people of the [Massachusetts Tribe](#), past and present, and honor the land itself which remains sacred to the Massachusetts People.

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 eighteen 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 ***Life of Pi***; ***1776***; ***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, was recognized annually as a top performance venue in the Boston area, and 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.

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. Recent 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.