



American Repertory Theater

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AMERICAN REPERTORY THEATER ANNOUNCES 2023/24 PROGRAMMING—SUBSCRIPTION SEASON TO INCLUDE

TWO WORLD-PREMIERE MUSICALS
ADAPTED FROM BELOVED STORIES—
REAL WOMEN HAVE CURVES AND *GATSBY*

PLUS PREMIERES OF NEW PLAYS
THE HALF-GOD OF RAINFALL AND *BECOMING A MAN*

ARTISTS P. CARL, RACHEL CHAVKIN, INUA ELLAMS, TAIBI MAGAR,
AND SERGIO TRUJILLO

RETURN TO A.R.T. AND WILL BE JOINED BY
THOMAS BARTLETT, JOY HUERTA, LISA LOOMER, MARTYNA MAJOK,
SONYA TAYEH, BENJAMIN VELEZ, AND FLORENCE WELCH

FOUR-SHOW SUBSCRIPTION PACKAGES NOW AVAILABLE

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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 four anchor productions of its 2023/24 Season, all to be performed at the Loeb Drama Center in Harvard Square, Cambridge, MA.

The season will begin in September with A.R.T.'s North American premiere production of *The Half-God of Rainfall*, a new epic by poet and playwright Inua Ellams (*Barber Shop Chronicles*) that fuses Greek mythology and Yoruba spirituality to tell a story that unfolds on basketball courts across the globe. Taibi Magar (*Help*; *Twilight: Los Angeles, 1992*; *Macbeth In Stride*) directs this co-production with New York Theatre Workshop.

In December and January, A.R.T. will produce the world premiere of *Real Women Have Curves*, a new musical based on the play and hit film of the same name about a first-generation child of Mexican immigrants torn between her parents' vision for her life and her dreams. This story for anyone who has experienced the curves of life is directed by Tony Award winner Sergio Trujillo (*Arrabal*, *Ain't Too Proud*, *Jersey Boys*) and features a book

by award-winning playwright **Lisa Loomer** (*Roe*; *The Waiting Room*; *Girl, Interrupted*) with an original score by Grammy-winning recording artist **Joy Huerta** (from world-renowned Mexican pop duo Jesse and Joy) and Fred Ebb Award winner **Benjamin Velez** (*Kiss My Aztec*).

In February 2024, A.R.T. will produce ***Becoming a Man***, a world-premiere stage adaptation by **P. Carl** (dramaturg of ***The White Card***) of his acclaimed memoir that chronicles his journey of gender affirmation. P. Carl and **Diane Paulus** (*1776*, *Gloria: A Life*, ***The White Card***) will co-direct the story about the courage and the community we need to become ourselves.

To conclude, A.R.T. will produce the previously announced world-premiere musical ***Gatsby***, an adaptation of F. Scott Fitzgerald's classic American novel *The Great Gatsby*, with a score by international rock star **Florence Welch** (Florence + The Machine) and Oscar and Grammy Award nominee **Thomas Bartlett** (Doveman) and book by Pulitzer Prize winner **Martyna Majok** (*Cost of Living*). Tony Award-winning director **Rachel Chavkin** (*Hadestown*; ***Natasha, Pierre & The Great Comet of 1812***; ***Moby-Dick***) directs with choreography by Tony Award winner **Sonya Tayeh** (*Moulin Rouge!*). ***Gatsby*** will be produced by special arrangement with Amanda Ghost and Len Blavatnik for Unigram/Access Entertainment, and Jordan Roth, in association with Robert Fox. Hannah Giannoulis serves as co-producer.

"Next season is filled with must-see theatrical events—two world-premiere musicals and two vitally important plays which explore themes of immigration, the American dream, and what it means to feel welcome in our country," said Paulus. "We've been thrilled to see packed houses as audiences returned to the A.R.T. this past year, and I can't wait for our community to experience this next boundary-breaking season and line-up of extraordinary artists."

Four-play subscriptions are now on sale to A.R.T. supporters and will be available to renewing subscribers and the general public in June. Visit AmericanRepertoryTheater.org/Subscribe for more information.

Discounted tickets to A.R.T.'s production of ***Evita*** at the Loeb Drama Center May 17 - July 16, 2023 are available as add-ons to 2023/24 subscription packages.

Throughout 2023/24, A.R.T. will:

- Partner with the **Harvard Office for Gender Equity** to be in dialogue around the themes of A.R.T.'S programming and evolve A.R.T.'s organizational culture;
- Continue to develop **Essential Questions** that will drive artistic exploration and audience engagement opportunities around each production;
- Continue to collaborate with **Artists for Humanity**, a Boston-based non-profit that provides teens the keys to self-sufficiency through paid employment in art and design, engaging AFH teens to create art inspired by the Essential Questions
- Offer the public opportunities to engage with new works in development, including an October reading of ***The Odyssey*** by Kate Hamill (***Sense & Sensibility***). Additional details will be announced in the coming weeks.

Additional programming and initiatives will be announced at a later date.

Season support is provided 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**, **Barton & Guestier**, and **Meyer Sound**.

– 2023/24 SEASON PROGRAMMING –

• THE HALF-GOD OF RAINFALL - North American-Premiere Play

By Inua Ellams

Directed by Taibi Magar

Produced in partnership with New York Theatre Workshop

Friday, September 8 - Sunday, September 24, 2023 | Loeb Drama Center

★★★★ “Striking.” — *The Guardian*

When Demi—half Greek god, half Nigerian mortal—takes his first shot on a basketball court, the deities of the land wake up. But as Demi’s skills propel him from his village in South West Nigeria to the NBA playoffs and the London Olympics, Zeus gets jealous of his game. From award-winning playwright and poet Inua Ellams (*Barber Shop Chronicles*) comes a new epic fusing Greek mythology and Yoruba spirituality, in which mothers, daughters, and goddesses rise up against the entitled lord of Mount Olympus.

Produced in partnership with New York Theatre Workshop, *The Half-God of Rainfall* is directed by Taibi Magar (*Twilight: Los Angeles, 1992; Macbeth In Stride; We Live in Cairo*).

• REAL WOMEN HAVE CURVES - World-Premiere Musical

Music and Lyrics by Joy Huerta and Benjamin Velez

Book by Lisa Loomer

Choreography and Direction by Sergio Trujillo

Based on the play by Josefina López, which inspired the award-winning film

Friday, December 8, 2023 - Sunday, January 14, 2024 | Loeb Drama Center

“Big-hearted and empowering.” — *Variety*

It’s the summer of 1987 in Los Angeles’ Boyle Heights, and Ana wants to blaze her own path. The first-generation child of Mexican immigrants, Ana is torn between a future at her family’s garment business and her dreams of college in New York. If she breaks from her parents’ vision for her life, can she still honor the sacrifices that have allowed her to dream? Based on the play by Josefina López that inspired the hit film by Josefina López and George LaVoo, this new musical tells an uplifting story for anyone who has experienced the unexpected curves of life.

Directed and choreographed by Tony Award winner Sergio Trujillo (*Arrabal, Ain’t Too Proud, Jersey Boys*), *Real Women Have Curves* features a book by award-winning playwright Lisa Loomer (*Roe; The Waiting Room; Girl, Interrupted*) with an original score by Grammy-winning recording artist Joy Huerta (from world-renowned Mexican pop duo Jesse and Joy) and Fred Ebb Award winner Benjamin Velez (*Kiss My Aztec*).

• BECOMING A MAN - World-Premiere Play

By P. Carl

Directed by Diane Paulus and P. Carl

Friday, February 16 - Sunday, March 10, 2024 | Loeb Drama Center

“Jolting, honest, passionate, and beautifully written.” — Claudia Rankine on P. Carl’s memoir, *Becoming a Man*

When we change, can the people we love come with us? For fifty years, P. Carl lived as a girl and then a queer woman, building a career and a loving marriage while waiting to realize himself in full. When he decides to affirm his gender at a pivotal political moment in America, his transition puts everything—family, career, friendships—at stake.

Adapted from P. Carl's acclaimed memoir and co-directed by P. Carl and Diane Paulus, ***Becoming a Man*** is a story about the courage—and the community—we need to become ourselves.

• **GATSBY - World-Premiere Musical**

Based on the novel by **F. Scott Fitzgerald**
Music by **Florence Welch** and **Thomas Bartlett**
Lyrics by **Florence Welch**
Book by **Martyna Majok**
Choreographed by **Sonya Tayeh**
Directed by **Rachel Chavkin**
Dates To Be Announced | Loeb Drama Center

F. Scott Fitzgerald's legendary novel *The Great Gatsby* comes to new life in this world-premiere musical with a score by international rock star Florence Welch (Florence + The Machine) and Oscar and Grammy Award nominee Thomas Bartlett (Doveman), and a book by Pulitzer Prize winner Martyna Majok (*Cost of Living*).

Gatsby is staged by Tony Award-winning director Rachel Chavkin (*Hadestown*; ***Natasha, Pierre & The Great Comet of 1812***; ***Moby-Dick***) with choreography by Tony Award winner Sonya Tayeh (*Moulin Rouge!*).

Gatsby will be produced at American Repertory Theater by special arrangement with Amanda Ghost and Len Blavatnik for Unigram/Access Entertainment, and Jordan Roth, in association with Robert Fox. Hannah Giannoulis serves as co-producer.

Additional production support of ***Gatsby*** is provided by **Janet and Irv Plotkin**.

— **A.R.T. IN THE WORLD** —

- ***Life of Pi*** (A.R.T. North American premiere December 2022) opened on Broadway March 30, 2023 at the Gerald Schoenfeld Theatre. ***Life of Pi*** begins a UK/Ireland tour in fall 2023.

- ***1776*** (A.R.T. revival premiere May 2022) continues a US National Tour following its winter 2022/23 Broadway run.

- ***Jagged Little Pill*** (A.R.T. world premiere May 2018) continues a 30-city North American Tour, returning to Boston in June 2023.

- ***Ocean Filibuster*** (A.R.T. world premiere February 2022) continues a national tour in spring 2023.

- ***Waitress*** (A.R.T. world premiere August 2015) will be screened at the Tribeca Film Festival in June 2023.

- ***Evita*** (A.R.T. revival premiering May 2023) transfers to Shakespeare Theatre Company in Washington, DC, in fall 2023.

- **Macbeth In Stride** (A.R.T. world premiere October 2021) will be produced at Shakespeare Theater Company in Washington, DC, and Philadelphia Theatre Company in fall 2023.
- The immersive phenomenon **Sleep No More** (A.R.T. production October 2009) continues at The McKinnon Hotel in Shanghai and at The McKittrick Hotel in New York City.
- **Notes from the Field** (A.R.T. production August 2016) is currently available on HBO.
- **All the Way** (A.R.T. production September 2013) is currently available on HBO.

— ABOUT THE ARTISTS —

THOMAS BARTLETT (*Gatsby* Music), also known as Doveman, is an American pianist, producer, and singer. He has released four solo albums as Doveman, four albums as a member of The Gloaming, duo albums with the composer Nico Muhly and the hardanger d'amore player Caoimhín Ó Raghallaigh, and "Shelter," an album of solo piano compositions. As a producer, Bartlett has worked with a range of notable artists, including Yoko Ono, St. Vincent, Norah Jones, and many others. "Mystery of Love," a collaboration with Sufjan Stevens for the soundtrack to *Call Me by Your Name*, was nominated for an Academy Award for Best Original Song, and a Grammy Award for Best Song Written for Visual Media. Bebel Gilberto's "Agora," produced, engineered and mixed by Bartlett, was nominated for Best Global Music Album at the 2021 Grammys, and he also contributed to Taylor Swift's "evermore," and Rufus Wainwright's "Unfollow the Rules," both nominated that year. Since 2018, Bartlett has worked closely with Florence and the Machine.

P. CARL (*Becoming a Man* Playwright/Co-Director) is the author of the memoir *Becoming a Man: The Story of a Transition* (Simon & Schuster, 2020), which Publishers Weekly described as "moving and captivating." A section of the book was excerpted and featured in *The New York Times Magazine*. He is the Distinguished Artist in Residence, Department of Performing Arts, at Emerson College in Boston and was the Anschutz Fellow at Princeton University in Spring 2020. He was awarded a 2017 Art of Change Fellowship from the Ford Foundation, the Berlin Prize fellowship from the American Academy for the Fall of 2018, and the Andrew W. Mellon Creative Research Residency at the University of Washington. His work has been published in *The New York Times Magazine*, *The Boston Globe Magazine*, and *Lit Hub*. Recent work as a dramaturg includes Claudia Rankine's *The White Card* (A.R.T./ArtsEmerson premiere 2018). He is the founder of the online journal *Howlround*. Operating from the core belief that theater is for everyone, Carl seeks to use the power of live performance in concert with opportunities for international dialogue and activism to foster personal and political transformation through the shared experience of art. Carl received a Bachelor's degree in English Literature and a Masters in Peace Studies from Notre Dame and holds a PhD in Comparative Studies in Discourse and Society from the University of Minnesota. He was born in Elkhart, Indiana, and now lives in Boston with his spouse, the writer Lynette D'Amico, and their dogs Lenny Obama and Sonny.

RACHEL CHAVKIN (*Gatsby* Director) is a director, writer and artistic director of Brooklyn-based experimental collective, the TEAM (www.theteamplays.org) whose work has been seen all over New York, the U.S., and internationally (including festivals across Europe, Australia and the Hong Kong Arts Festival), and whose consensus-driven writing process was the subject of a feature length documentary by Emmy Winner Paulette Douglas. She won the Tony Award for her work on *Hadestown* (NYTW, National Theatre, London) which has been one of her greatest joys. She is a three-time Obie Winner, and received Tony and Lortel nominations, and a Drama Desk Award for Dave Malloy's *Natasha, Pierre & The Great Comet of 1812* (Broadway, Ars Nova, A.R.T.). London: *Mission Drift* (National Theatre), *American Clock* (Old Vic). Select New York and regional: Marco Ramirez's *The Royale* (LCT; Obie Award, Drama Desk and Lortel noms.), Malloy's *Preludes* (LCT3), Bess Wohl's *Small Mouth Sounds* (Ars Nova and national tour), Carson Kreitzer's and Matt Gould's *Lempicka* (Williamstown Theatre Festival, La Jolla Playhouse), *The Royal Family* (Guthrie Theatre) and multiple collaborations with Taylor

Mac. This spring Chavkin is co-directing *How To Defend Yourself* with playwright Liliana Padilla and Steph Paul at NYTW, and Larissa FastHorse's *The Thanksgiving Play* on Broadway with 2ST. Her first short film, *Remind Me*, was an official selection of the Venice and Beverly Hills Film Festivals. 2017 Smithsonian Award for Ingenuity. Proud NYTW Usual Suspect and Member SDC.

INUA ELLAMS (*The Half-God of Rainfall* Playwright) is a Nigerian-born poet, playwright & performer, graphic artist & designer. A.R.T. presented his play *Barber Shop Chronicles* in 2018. He is a Complete Works poet alumni and facilitates workshops in creative writing where he explores reoccurring themes in his work—Identity, Displacement and Destiny—in accessible, enjoyable ways for participants of all ages and backgrounds. His awards include: Edinburgh Fringe First Award 2009, The Liberty Human Rights Award, The Live Canon International Poetry Prize, The Kent & Sussex Poetry Competition, Magma Poetry Competition, Winchester Poetry Prize, A Black British Theatre Award and The Hay Festival Medal for Poetry. He has been commissioned by the Royal Shakespeare Company, National Theatre, Tate Modern, Louis Vuitton, BBC Radio & Television. His poetry books include *Candy Coated Unicorns and Converse All Stars* published by Flipped Eye, *The Wire-Headed Heathen* by Akashic Books, *The Half-God of Rainfall* by 4th Estate and *The Actual* by Penned in The Margins. His plays include *Black T-shirt Collection*, *The 14th Tale*, *Barber Shop Chronicles*, and *Three Sisters* published by Oberon. He founded The Midnight Run, an arts-filled, night-time, urban walking experience; The Rhythm and Poetry Party (The R.A.P Party) which celebrates poetry & hip hop; and Poetry + Film / Hack (P+F/H) which celebrates Poetry & Film. @inuaellams

JOY HUERTA (*Real Women Have Curves* Music and Lyrics) was born in Mexico City to a Mexican father and an American mother, surrounded by music. She was always aware of the privileges and responsibilities growing up in a bilingual and bicultural household afforded her. Joy and her brother, Jesse, began to compose songs at a very young age, and in 2005, at the ages of 19 and 21, they released their first single, "Espacio Sideral." They have since become an award-winning band. In 2007, Jesse & Joy were awarded the Latin Grammy Award for Best New Artist. In 2012, they won Record of the Year and Song of the Year at the Latin Grammy Awards for "¡Corre!," as well as the Latin Grammy Award for Best Short Film for *Me Voy* and Best Pop Album for *Con Quien se Queda el Perro*. In 2016, their fourth studio album, *Un Besito Más*, won them their sixth Latin Grammy Award and a Grammy Award for Best Latin Pop Album. In 2018 They traveled to Washington, DC, to be recognized by the Hispanic Heritage Foundation, which awarded them the "Vision Award" for their social and humanitarian efforts. In 2021 they received the GLAAD Media Award Special Recognition for their video *Love*, which spoke out against violence towards the LGBTQI+ community. Joy has been recognized by the Latin Recording Academy of Recording Arts & Science as a Leading Lady of Entertainment. She continuously works with organizations such as PETA, Animal Heroes, Rock The Vote, Voto Latino, Grammys on the Hill, and Unidos US. In April, Jesse & Joy were awarded best pop duo/group in the 2023 edition of Latin American Music Awards. Their current *Cliches* tour is playing more than 30 cities across the US and Canada this summer.

LISA LOOMER (*Real Women Have Curves* Book) was born in New York, her family settled in Mexico when she was in her teens, and she has lived between two cultures since. In 1987, the year in which *Real Women Have Curves* is set, she moved to Los Angeles, not far from Boyle Heights. She is twice the winner of the Jane Chambers Award, the Susan Smith Blackburn Prize, the Kennedy Center Fund for New American Plays Award, a Garland Award, two American Theatre Critics Association Awards, an Ovation Award, The Pen Award, and an Imagen Award for positive portrayals of Latinos in all media. Her plays, including *The Waiting Room*, *Distracted*, and *Living Out*, have been produced in New York City at Roundabout, Second Stage, Vineyard Theatre, and Public Theater. Other works, including *Bocòn; Maria, Maria, Maria!*, *Café Vida*, *Expecting Isabel*, and *Roe* have been produced at regional theaters across the country including Arena Stage, Goodman Theatre, The Mark Taper Forum, Seattle Rep, OSF, Berkeley Rep, and La Jolla Playhouse. Her plays have also been produced in Mexico, the Middle East, and Europe. Screenwriting credits include *Girl, Interrupted*, and she has also written for television. Loomer's plays are taught in universities, both in Latino Studies and Women's Studies programs. Many of her plays deal with the experiences of Latine and immigrant characters. Others deal with social and

political issues through the lens of contemporary family life. Her newest play, *Side Effects May Include...* deals with Pharma.

TAIBI MAGAR (*The Half-God of Rainfall* Director) was recently named the Co-Artistic Director of Philadelphia Theatre Company. At A.R.T., she previously directed *Twilight: Los Angeles, 1992*, *Macbeth In Stride*, and *We Live in Cairo*. As a freelance director, her most recent credits are *Help* (The Shed) and *Twilight: Los Angeles, 1992* (Signature Theatre, Lortel Award). Other credits include *Capsule* by Whitney White and Peter Mark Kendall (Under the Radar Festival/The Public Theater, co-directed with Tyler Dobrowsky); *Blue Ridge* starring Marin Ireland and *The Great Leap* starring BD Wong (Atlantic Theater Company); *Is God Is* (Soho Rep, 2018 Obie Award); *Master* (The Foundry, NYT Critics Pick); and *Underground Railroad Game* (Ars Nova, NYT Critics Pick). Regional credits include CTG, Woolly Mammoth Theatre, Alley Theatre, The Guthrie Theater, and Seattle Repertory Theatre. International credits include Hamburg Festival, Edinburgh Festival, Malthouse Theatre (Melbourne), and Soho Theatre (London). She is the recipient of a Stephen Sondheim Fellowship, Oregon Shakespeare Festival Fellowship, Public Theater Shakespeare Fellowship, and TFANA Actors and Director Project Fellowship. Taibi is an alumnus of the Lincoln Center Directors Lab and a NYTW Usual Suspect. She received an Obie Award in 2018 and the SDC Breakout Award in 2019.

MARTYNA MAJOK (*Gatsby* Book) was born in Bytom, Poland and raised in Jersey and Chicago. She was awarded the 2018 Pulitzer Prize for Drama for her play, *Cost of Living*, which debuted this fall on Broadway. Other plays include *Sanctuary City*, *Queens*, and *Ironbound*, which have been produced across American and international stages. Other awards include The Hull-Warriner Award, The Academy of Arts and Letters' Benjamin Hadley Danks Award for Exceptional Playwriting, Off Broadway Alliance Best New Play Award, The Lucille Lortel Award for Outstanding New Play, The Hermitage Greenfield Prize, as the first female recipient in drama, The Champions of Change Award from the NYC Mayor's Office, The Francesca Primus Prize, two Jane Chambers Playwriting Awards, The Lanford Wilson Prize, The Lilly Award's Stacey Mindich Prize, Helen Merrill Emerging Playwright Award, Charles MacArthur Award for Outstanding Original New Play from The Helen Hayes Awards, Jean Kennedy Smith Playwriting Award, ANPF Women's Invitational Prize, David Calicchio Prize, Global Age Project Prize, NYTW 2050 Fellowship, NNPN Smith Prize for Political Playwriting, and Merage Foundation Fellowship for The American Dream. Martyna studied at Yale School of Drama, Juilliard, University of Chicago, and Jersey public schools. She was a 2012-2013 NNPN playwright-in-residence, the 2015-2016 PoNY Fellow at the Lark Play Development Center, and a 2018-2019 Hodder Fellow at Princeton University. Martyna is currently developing TV and film for Plan B, Pastel, and MRC.

DIANE PAULUS (*Becoming a Man* Co-director) is the Terrie and Bradley Bloom Artistic Director of American Repertory Theater at Harvard University. At A.R.T. she has directed productions of *1776* (currently on US National Tour), *WILD: A Musical Becoming*, *Gloria: A Life*, *Jagged Little Pill* (currently on US National Tour), *ExtraOrdinary*, *The White Card*, *In the Body of the World*, *Waitress*, *Crossing*, *Finding Neverland*, *Witness Uganda*, *Pippin* (Tony Award, Best Revival and Best Director), *The Gershwins' Porgy and Bess* (Tony Award, Best Revival; NAACP Award, Best Direction), *Prometheus Bound*, *Death and the Powers: The Robots' Opera*, *Best of Both Worlds*, *The Donkey Show*. Broadway credits include *Jagged Little Pill*, *Waitress*, *Pippin* (Tony Awards for Best Revival and Best Director); *Finding Neverland*, *The Gershwins' Porgy and Bess* (Tony Award for Best Revival, NAACP Award for Best Direction); and *HAIR* (Tony Award for Best Revival). Her West End credits include *Waitress* and *HAIR*. Her off-Broadway credits include *Gloria: A Life* at the Daryl Roth Theatre; *In the Body of the World* (Drama League nomination) at Manhattan Theatre Club; and *Invisible Thread* at Second Stage. Other work includes Cirque du Soleil's *Amaluna*, *Invisible Thread* at Second Stage, and The Public Theater's Tony Award-winning revival of *HAIR* on Broadway and London's West End. As an opera director, her credits include *The Magic Flute*, the complete Monteverdi cycle, and the trio of Mozart-Da Ponte operas. She is Professor of the Practice of Theater in Harvard University's English Department and Department of Theater, Dance & Media. She was selected for *Boston Magazine's* 2022, 2020, and 2018 lists of Boston's 100 most influential people, the 2014 *Time* 100, *Time* magazine's annual list of the 100 most influential people in the world, and as one of *Variety's* "Trailblazing Women in Entertainment for 2014."

SONYA TAYEH (*Gatsby* Choreography) is a Tony Award-winning choreographer and director. Selected credits include: *Moulin Rouge!* (Broadway, Australia, UK, Tour, Korea, Germany); "UPHERE" (Hulu musical television series); *Sing Street* (Huntington Theatre); *The Sign In Sydney Bursteins Window* (BAM Harvey Theatre); Martha Graham Dance Company (Joyce Theatre/ World Tour); American Ballet Theatre (*What Becomes of Love* Dance Film); Unveiling with Moses Sumney and dancers (Fall For Dance); "Rent Live!" (FOX); *Hundred Days* (New York Theatre Workshop); *The Lucky Ones* (ArsNova); *The Skin Of Our Teeth* (Theatre for a New Audience); *Kung Fu* (Signature Theatre). Tayeh has directed and choreographed for world renowned music artists including Miley Cyrus (The Gypsy Heart Tour); Florence and the Machine ("The Brit Awards," "The Voice" and "American Idol"); Kyle Minogue (Aphrodite World Tour). Visit- www.sonyatayeh.com

SERGIO TRUJILLO (*Real Women Have Curves* Director/Choreographer) is an internationally renowned theater choreographer and director. At A.R.T., he directed and co-choreographed *Arrabal* in 2017, for which he received the Elliot Norton Award for Best Direction). He was the first Latinx recipient of the Tony Award for Best Choreography for *Ain't Too Proud: The Life and Times of the Temptations* in 2019 and received the 2015 Olivier Award Best Theatre Choreographer for *Memphis*. He was nominated for a Tony Award for *On Your Feet!*; Drama Desk Awards for *Hands on a Hardbody*, *Leap of Faith*, *Memphis*, and *Jersey Boys*; and a Lucille Lortel Award for *Saved*; and received an Ovation Award for *Empire*. In 2011, four of his productions ran simultaneously on Broadway: *Next to Normal* (2010 Pulitzer Prize), *The Addams Family*, *Memphis* (Olivier Award, Outer Critics Circle Award, NAACP Award, Drama Desk Award nomination, Astaire Award nomination), and *Jersey Boys* (Greenroom Award, Olivier Award nomination, Drama Desk Award nomination, Dora Award nomination, Outer Critics Circle Award nomination). Additional Broadway choreography credits include *Summer: The Donna Summer Musical* (Chita Rivera Award, NAACP Award nomination), *A Bronx Tale* (Chita Rivera Award nomination), and *Guys and Dolls* (Astaire Award nomination). He has performed on Broadway in *Jerome Robbins' Broadway*, *Guys and Dolls*, *Victor/Victoria*, *Kiss of the Spider Woman*, and *Fosse*. Additional directing credits include regional theater productions, North American tours, concerts, operas, Cirque Du Soleil. He is a two time Emmy Award nominee for *Christmas in Rockefeller Center* and *Annie Live!* for NBC. Additional choreography credits include the 2021 Tony Awards, The Kennedy Center Honors, and numerous appearances of his acclaimed Broadway productions on the Tony Awards. Off-Broadway credits include *Invisible Thread* (Second Stage), *Romeo & Juliet* (The Public Theater's Shakespeare in the Park) *A Tree Grows in Brooklyn* and *Kismet* (New York City Center Encores!), *The Great American Trailer Park* (Dodger Stages), and *Bare: A Pop Opera* (American Theatre for Actors). Sergio works and resides in New York City. He is proud to be the first choreographer ever invited to serve as a voting member of the American Theatre Wing's Advisory Committee for the Tony Awards, and serves on the advisory boards of Ballet Hispanico, R.Evolución Latina and New York Theatre Barn. He is an active member of the Stage Directors and Choreographers Society. He is Colombian born, and was raised in Toronto. He studied science at the University of Toronto. Later on he pursued further education by attending chiropractic school. Notably, he was distinguished as one of the Top 100 Colombians in the world by President Juan Manuel Santos and was voted twice as one of the top 50 Creative Colombian Artists in the world by Forbes Magazine. Since 1990, he has been in a loving and inspiring relationship with actor Jack Noseworthy. They married in 2011 and were ecstatic to welcome their baby boy, Lucas Alejandro Truworthy, in March 2018.

BENJAMIN VELEZ (*Real Women Have Curves* Music and Lyrics) is a composer/lyricist and Columbia graduate (114th Varsity Show) born and raised in Miami, FL. Proud member of the Advanced BMI workshop (2012 Harrington Award), he has developed original musicals, including *Afterland* and *Boomerangs*, at Ars Nova, the Yale Institute for Music Theater, Dixon Place, the York Theater, and Sundance at UCROSS, and Berkeley Rep's Ground Floor. His musical *Borderline*, written with Aryanna Garber, won the 2018 Weston Playhouse New Musical Award and opened the 2019 O'Neill Musical Theater Conference. He was a 2018-2019 Dramatist Guild Foundation Fellow, the 2019 Fred Ebb Award Winner, a 2020 Thom Thomas Award winner, and a 2020 Jonathan Larson Grant recipient. His musical *Kiss My Aztec*, written with John Leguizamo, Tony Taccone, and David Kamp, was developed at the Public Theater (2018), premiered at Berkeley Rep (2019) and has played at the La Jolla Playhouse (2019) and Hartford Stage (2022). Upcoming projects include a Public Works commission

premiering this summer at the Delacorte Theater and a commission with Harrison Davis Rivers by La Jolla Playhouse for an original musical.

FLORENCE WELCH (*Gatsby* Music & Lyrics) is a vocalist, songwriter and producer best known as the frontwoman of Florence + the Machine. With her band, Florence has released five critically acclaimed albums: 2009's *Lungs*, 2011's *Ceremonials*, 2015's *How Big, How Blue, How Beautiful*, 2018's *High As Hope* and 2022's *Dance Fever*. With millions of album sales to her name, Florence has achieved countless Platinum certifications and several #1 albums in the U.S., U.K. and dozens of other territories worldwide. She is a multiple Brit Award-winner and Grammy and Mercury Prize nominee. *Useless Magic*, Florence's first book of poetry and drawings, was published with Penguin Random House in 2018 to widespread praise. She continues to tour the world over, headlining festivals and selling out arenas globally.

— 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 Massachusett, 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 Massachusett 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.

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