



American Repertory Theater

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**AMERICAN REPERTORY THEATER
ANNOUNCES FULL CAST AND CREATIVE TEAM FOR
*REAL WOMEN HAVE CURVES: THE MUSICAL***

**MUSIC AND LYRICS BY
JOY HUERTA and BENJAMIN VELEZ**

**BOOK BY MULTIPLE-AWARD WINNER
LISA LOOMER**

**BASED ON THE PLAY BY
JOSEFINA LÓPEZ
AND HBO'S *REAL WOMEN HAVE CURVES*,
SCREENPLAY BY JOSEFINA LÓPEZ & GEORGE LAVOO**

**MUSIC SUPERVISION BY
NADIA DIGIALLONARDO**

**DIRECTED AND CHOREOGRAPHED BY TONY AWARD WINNER
SERGIO TRUJILLO**

**WORLD PREMIERE MUSICAL BEGINS PERFORMANCES AT A.R.T.
DECEMBER 6 – TICKETS ON SALE NOW**

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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 cast and creative team of *Real Women Have Curves: The Musical*, a new musical about life's unexpected curves.

Featuring an original score by Grammy Award-winning recording artist **Joy Huerta** (from internationally-renowned Mexican pop duo Jesse&Joy) and Fred Ebb Award winner **Benjamin Velez** (*Kiss My Aztec*, *The Tempest*) and a

book by American Theatre Critics Award-winning and Pulitzer Prize-nominated playwright **Lisa Loomer** (*Roe; The Waiting Room; Girl, Interrupted*), ***Real Women Have Curves: The Musical*** is based on the play by Josefina López and HBO's *Real Women Have Curves*, screenplay by Josefina López & George LaVoo. Music supervision is by **Nadia DiGiallonardo** (*Waitress, Pippin*). Direction and choreography are by Tony Award winner **Sergio Trujillo** (*Arrabal, Ain't Too Proud, Jersey Boys*). ***Real Women Have Curves: The Musical*** begins performances at the Loeb Drama Center in Harvard Square, Cambridge on Wednesday, December 6, opens officially on Thursday, December 14, 2023, and runs through Sunday, January 21, 2024.

Lucy Godínez (she/her) leads the A.R.T. production as Ana, with **Shelby Acosta** (she/her) as Prima Flaca, **Satya Chávez** (they/she/he) as Izel, **Florencia Cuenca** (she/ella) as Estela, **Janet Dacal** (she/her) as Mrs. Spitz, **Sandra Valls** (she/her) as Prima Fulvia, **Carla Jimenez** as Pancha, **Justina Machado** (she/her) as Carmen, **Edward Padilla** (he/him) as Raúl, **Sage** (they/them) as Henry, and **Jennifer Sánchez** (she/her) as Rosalí. The ensemble^[OO] **Shadia Fairuz** (she/her), **Elisa Galindez** (she/ella), **Michael Keyloun** (he/him), **Christopher M. Ramirez** (he/him), and **Arusi Santi** (he/him). **Amy Lizardo** (she/her), **Kayla Quiroz** (she/her), and **Gus Stuckey** (he/they) are offstage^[OO].

It's the summer of 1987 in Boyle Heights, Los Angeles, and after eighteen years under the roof of her immigrant parents, Ana is ready to spread her wings. Her dreams of college and a career in New York City are bursting at the seams, but her family's expectations would keep her home working at their garment factory. Is it worth sacrificing the dreams of her family, who have sacrificed everything for her? Based on the play by Josefina López that inspired the iconic hit film, ***Real Women Have Curves: The Musical*** is an empowering world-premiere musical that explores life's unexpected curves.

Trujillo and DiGiallonardo are joined on the ***Real Women Have Curves: The Musical*** creative team by scenic designer **Arnulfo Maldonado**, costume designers **Wilberth Gonzalez** and **Paloma Young**, lighting designer **Natasha Katz**, sound designer **Walter Trarbach**, and projection designer **Hana S. Kim**. **Roberto Sinha** is the music director. **Emi Lirman** is associate director, **Liz Ramos** is associate choreographer, and **Alex Crosby** is associate music director.

Molly Meg Legal is the production stage manager and is joined by assistant stage managers **Alfredo Macias** and **Cate Agis**. Casting is by co-casting directors **Victor Vazquez** and **Duncan Stewart**. Casting associate **Patrick Maravilla**.

"The night Kamala Harris was named candidate for Vice President I understood why this story should be revisited today," said book writer Loomer. "We are living in a moment of BIPOC women truly coming into power, and in each of their acceptance speeches, they thank their immigrant mothers. This musical is about that relationship, the complications of being the daughter of an immigrant mother. In a sense, it is about how a young woman becomes a Kamala Harris or an AOC. And it's full of the passion, pain, desires, conflicts—and humor—that beg to be musicalized."

"Part of my affinity for *Real Women Have Curves* is a desire to pay homage to the women—to our mothers, our aunts, our cousins, our friends—who have given us so much," said director and choreographer Trujillo. "I want the Latino community, the brown community to see themselves in these stories. My experience as the son of undocumented immigrants inspires me to do justice to our community."

A.R.T.'s 2023/24 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.**

TICKETING INFORMATION

Tickets from \$35 are available at AmericanRepertoryTheater.org/RealWomenHaveCurves

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.

REAL WOMEN HAVE CURVES						
DEC 6, 2023 - JAN 21, 2024						
SUN	MON	TUE	WED	THU	FRI	SAT
			6 DEC	7	8	9
			7:30 PM	7:30 PM	7:30 PM	7:30 PM
10	11	12	13	14	15	16
7:30 PM		7:30 PM	7:30 PM	7:30 PM	7:30 PM	2 PM
17	18	19	20	21	22	23
2 PM			2 PM			2 PM
7:30 PM		7:30 PM	7:30 PM	7:30 PM	7:30 PM	7:30 PM
24	25	26	27	28	29	30
			2 PM			2 PM
			7:30 PM	7:30 PM	7:30 PM	7:30 PM
31	1 JAN	2	3	4	5	6
2 PM			2 PM			2 PM
7:30 PM		7:30 PM	7:30 PM	7:30 PM	7:30 PM	7:30 PM
7	8	9	10	11	12	13
2 PM			2 PM			2 PM
		7:30 PM	7:30 PM	7:30 PM	7:30 PM	7:30 PM
14	15	16	17	18	19	20
2 PM			2 PM			2 PM
		7:30 PM	7:30 PM	7:30 PM	7:30 PM	7:30 PM
21						
2 PM						

NOTABLE DATES

- **Press Night**
Wednesday, December 13, 2023 at 7:30PM
- **Opening Night**
Thursday, December 14, 2023 at 7:30PM
- **Open Captioned Access Performances**
Thursday, January 4, 2024 at 7:30PM & Saturday, January 6, 2024 at 2PM
- **Audio Described Access Performances**
Thursday, January 4, 2024 at 7:30PM & Saturday, January 6, 2024 at 2PM
- **Relaxed Access Performance**
Sunday, January 7, 2024 at 2PM
Open to all audience members who could benefit from a more relaxed atmosphere at the theater
- **ASL Interpreted Access Performances**
Wednesday, January 3, 2024 at 7:30PM & Sunday, January 7, 2024 at 2PM

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

CREATIVE TEAM BIOS

JOY HUERTA (Music and Lyrics) was born to a Mexican father and an American mother in Mexico City, and always surrounded by music. She began composing songs with her brother Jesse at a very young age. They released their first single, "Espacio Sideral," in 1995. Since then, Jessie&Joy has become an international award-winning band, receiving the Latin Grammy Awards for Best New Artist in 2007; Record of the Year and Song of the Year for "¡Corre!," Best

Short Film Award for *Me Voy*, and Best Pop Album for *Con Quien se Queda el Perro* in 2012. In 2016, their fourth studio album, *Un Besito Más*, earned them their sixth Latin Grammy Award, as well as a Grammy Award for Best Latin Pop Album. In 2018, Jesse&Joy were awarded the “Vision Award” by the Hispanic Heritage Foundation 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. In April 2023, Jesse&Joy won best pop duo/group at the Latin American Music Awards. Huerta has been recognized by the Latin Recording Academy of Recording Arts & Science as a Leading Lady of Entertainment. As a global citizen and passionate advocate for her community, she works closely with organizations including the Red Cross, PETA, Animal Heroes, Rock the Vote, Voto Latino, Grammys on the Hill, and Unidos U.S.

NADIA DIGIALONARDO (Music Supervisor) returns to the A.R.T. for a third time, after being part of the creative teams for Diane Paulus’ revival of *Pippin*, with music by Stephen Schwartz, and the original musical *Waitress*, with music by Sara Bareilles. She first collaborated with Diane Paulus on the Broadway revival of *Hair* at the Al Hirschfeld Theatre. Most recently, Nadia was the vocal arranger for the Broadway production of *Once Upon A One More Time* at the Marriott Marquis Theatre. Other theater projects include *The Devil Wears Prada* with music by Elton John, *Norma Rae* (Rosanne Cash & John Leventhal), *Wonder* (Great Big World), and *The Forgotten Arm* (Aimee Mann). Nadia and *Waitress* drummer Rich Mercurio were the music producers for the latest season of *Central Park*, an animated musical series on Apple TV+. Nadia graduated Phi Beta Kappa from Vassar College with a degree in Urban Planning.

LISA LOOMER (Book) Lisa Loomer’s plays include *The Waiting Room*, *The Vineyard*; *Living Out*, Second Stage; and *Distracted*, Roundabout Theatre Company. Other plays, including *Roe*, *Homefree*, *Expecting Isabel*, *Bocón!*, and *Two Things You Don’t Talk About*, have been at Arena Stage, The Taper, Seattle Repertory, Denver Center, Berkeley Repertory, Williamstown, The Kennedy Center, The Oregon Shakespeare Festival, and in Mexico and Europe. Awards include the American Theatre Critics Award, Pen Award, Jane Chambers Award, Imagen Award, and Susan Smith Blackburn prize. Film and TV credits include *Girl, Interrupted* and *Love Is...*

SERGIO TRUJILLO (Direction and Choreography) A.R.T. credits include *Arrabal*. Broadway credits include *A Bronx Tale*, *On Your Feet!* (Tony Award Nominee, Outer Critics Circle/Astaire Awards), *Memphis* (Tony Award Best Musical, Olivier/OCC Award, Drama Desk/Astaire Award nominations), *Jersey Boys* (Best Musical Tony Award, OCC/Greenroom/Dora/Drama Desk nominations), *The Addams Family*, *Next to Normal*, *Hands on a Hardbody* (Drama Desk nomination), *Leap of Faith* (Drama Desk nomination), *Guys and Dolls* (Astaire Awards nomination), *All Shook Up*. Other theater credits include *Invisible Thread*, Second Stage; *Carmen: An Afro-Cuban Musical* (Helen Hayes Award nomination), Olney Theatre; *Freaky Friday*, Signature; *Flashdance*, National Tour; *The Wiz*, La Jolla Playhouse. International work includes *Tarzan*, Disney; *Peggy Sue Got Married*, West End; *The Sound of Music* and *West Side Story*, Stratford Festival.

BENJAMIN VELEZ (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, Sundance at UCROSS, Berkeley Rep’s Ground Floor, and NYSAF. 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) before premiering at Berkeley Rep (2019) and runs at the La Jolla Playhouse (2019) and Hartford Stage (2022). His Public Works musical of *The Tempest*, directed by Laurie Woolery, premiered at the Delacorte Theater in August 2023. Other upcoming projects include a commission by La Jolla Playhouse with Harrison David Rivers, *Lost City Radio* with Joel Perez, and *Waiting for Snow in Havana* with Karen Zacarias and Richard Blanco.

CAST BIOS

SHELBY ACOSTA (she/her) (Prima Flaca) A.R.T. debut. Broadway credits include *1776* revival (Standby), American Airlines Theatre. Off-Broadway credits include *Emojiland* (Offstage Principal Understudy), The Duke on 42nd. Touring credits include *1776* revival (Sec. Charles Thomson). *Into The Woods* (Cinderella), Zach Scott Theatre. *In The Heights* (Nina), UTEP Dinner Theatre. Concert credits include *35mm In Concert*, 54 Below. Education/Training: B.F.A Musical Theatre, Texas State University.

SATYA CHÁVEZ (they/she/he) (Izel) A.R.T. debut. Regional credits include *Romance Depot*, Goodman Theatre; *Where Did We Sit On The Bus?*, Marin Theatre Company, Cleveland Playhouse, Colorado Springs Fine Arts Center, Actors Theatre of Louisville; *American Mariachi*, Alabama Shakespeare Festival, Dallas Theater Center, South Coast Repertory, Arizona Theatre Company; *Refuge*, *The Happiest Song Plays Last*, Curious Theatre; *Othello*, *Twelfth Night*, Colorado Shakespeare Fest; *Jesus Christ Superstar*, Arvada Center; Workshops include *Ghost Of Lote Bravo*, *Undesirables*, John F. Kennedy Center; Education: Acting B.F.A., University of Colorado.

FLORENCIA CUENCA (she/ella) (Estela) A.R.T. debut. Florencia is a Mexican immigrant storyteller based in NYC. Off Broadway credits include *A Never Ending Line*, *Children of Salt* (NYMF 2016 Best of Fest). Off-Off Broadway credits include *Desaparecidas* (HOLA Awards Nominee). International credits include *Shrek: The Musical*. Concerts include *Broadway en Spanglish* (Lincoln Center, Joe's Pub, Little Island, MASS MoCA), *Jaime Lozano & The Familia* (Lincoln Center, Joe's Pub). Albums include *Aquí - The New Standards* (Hot House Jazz Award 2016 for Best New Jazz Artist). Gracias a IKIGAI Management, X casting & casting by arc. Familia, los amo, todo, siempre. @flowcuenca

JANET DACAL (she/her) (Mrs. Spitz) A.R.T. debut. Broadway credits include *New York, New York* (Sofia Diaz), St. James Theater; *Prince of Broadway* (Multiple roles including Eva Peron, *Evita* and Aurora, *Kiss of the Spiderwoman*) MTC, Samuel J. Friedman Theater; *Wonderland* (Alice Stetson), Marquis Theater; *In the Heights* (Nina Rosario and Original Carla) Richard Rodgers Theater; *Good Vibrations* (Surfer Girl), Eugene O'Neill Theatre. Off Broadway credits include *In the Heights* (Carla), 37 Arts Theater. First National Tour of *The Band's Visit* (Dina).

SHADIA FAIRUZ (she/her) (Ensemble) A.R.T. debut. Broadway credits include *Sing Street* (u/s Penny, Sandra). 1st Nat. Broadway Tour, *On Your Feet!* (u/s Gloria Fajardo, Consuelo); *On Your Feet!* (Gloria Fajardo), North Carolina Theater (Broadway World Best Supporting Nominee); *In the Heights* (Daniela, Camila): La Mirada Theatre CA, Saugatuck PAC, MI (Broadway World Best Actor Nominee), Engeman Theater, NY; Gala Theatre, DC (Helen Hayes, Best Supporting Actor Nominee); Axelrod PAC, NJ; *I Like It Like That*, Off-Broadway. TV/Film credits include Hallmark, *Sugar Plum Twist* (Supporting); CBS, *The Late Show*. Education: Master In Music, Mannes College, The New School.

ELISA GALINDEZ (she/ella) (Ensemble, Dance Captain) A.R.T. debut. Off-Broadway credits include *Powerline Road* (Dir. Michael Bello), A.R.T./New York Theatres. Regional credits include *Head Over Heels* (Pamela), Dirty Minds Theatre Co.; *West Side Story* (Rosalia), Maltz Jupiter Theatre; *Evita* (Ensemble), Bay Street Theater; and *Hair* (Dionne understudy), Pentangle Arts) Readings include *Tears of La Llorona* (Llorona), Theater Latté Da; *Tap In: A New Musical* (Ensemble), 29 hour; and *Queen Anne: A New Musical* (Bloody Mary), 29 hour.

LUCY GODÍNEZ (she/her) (Ana) A.R.T. debut. Regional credits include *Something Rotten* (Bea), Fulton Theater and MSMT; *Man Of La Mancha* (Aldonza), Fulton Theater; *American Mariachi*, Goodman Theater, Dallas Theatre Center, Cleveland Playhouse, Alabama Shakes; *School of Rock* and *Legally Blonde*, Paramount Theater; *Big Fish* (The Witch), *Oliver!* (Nancy, Jeff Award Nomination) and *Footloose* (Ariel), Marriott Theater; *Into the Woods* (Little Red), Writers Theatre. A Chicago native, she is a graduate of Northwestern University.

CARLA JIMENEZ (Pancha) A.R.T. debut. Regional credits include *Black Butterfly* (Sylvia), Mark Taper Forum; *House of Bernarda Alba*, Mark Taper Forum; *La Posada Magica* (Caridad), South Coast Rep. National Tour

credits include *The Mikado* (Katisha). TV credits include *The Mick* (Alba); *Raising Hope* (Rosa); *Last Man Standing* (Blanca); *The Good Doctor*; *Freeridge*; *The Mindy Project*; *Desperate Housewives*; *Better Off Ted*. *Nacho Libre* (Candidia); *Friendsgiving* (Nurse Julie); *Spies in Disguise* (Geraldine); *Lady in the Water*. Album: *Mondo Christmas*.

MICHAEL KEYLOUN (he/him) (Ensemble) A.R.T. debut. Off-Broadway credits include *Rocket to the Moon*, Peccadillo Theater Co.; *Drop Dead Perfect*, Theater at St. Clements. Regional credits include St. Louis Rep, Syracuse Stage, Pioneer Theater Co, Asolo Rep, Denver Center, Shakespeare Theatre of DC, Long Wharf, Hartford Stage, Goodspeed Musicals, Pioneer Theatre, Cincinnati Playhouse, Actors Theatre of Louisville, and La Jolla Playhouse. Film/TV credits include *FBI: Most Wanted*; *The Equalizer*; *The Marvelous Mrs. Maisel*; *The Blacklist*; *Alternatino*. Education/Training: M.F.A., UCSD.

AMY LIZARDO (she/her) (Swing) A.R.T. debut. Regional credits include *Twelfth Night*, *It's Christmas, Carol!*, *The Tempest*, *Mother Road*, *La Comedia of Errors*, Oregon Shakespeare Festival; *Heisenberg*, Rogue Theatre Company; *Mother Road*, Arena Stage; *Men on Boats*, *A Christmas Carol*, *The Unfortunates*, American Conservatory Theatre; *Party People*, Berkeley Repertory Theatre; *The Rules*, *Dogfight*, San Francisco Playhouse; Education Theatre MA San Jose State University

JUSTINA MACHADO (she/her) (Carmen) A.R.T. debut. Broadway credits include Tony Award-winning musical *In the Heights* starring Lin-Manuel Miranda and George C. Wolfe's *A Free Man of Color*. Recent TV/Film credits include the title character in *The Horror of Dolores Roach* (Blumhouse Productions, Amazon) and host of *The Culture is: Latina* (MSNBC). Machado starred in the Emmy award-winning comedy *One Day at a Time*, a reimagining of the Norman Lear classic, opposite Rita Moreno. Accolades also include a Critics' Choice Television award nomination, two Imagen foundation Awards for Best Actress and Best Voice-Over Actor, and a Broadcast Film Critics Association award nomination. Other notable roles include 'Vanessa Diaz' in HBO's *Six Feet Under*, 'Darci Fator' in CW's Emmy Award nominated comedy series *Jane the Virgin* alongside Gina Rodriguez, and 'Brenda Parra' in *Queen of the South*. Having worked extensively on the stage in Chicago where her thespian career began, her early theatrical credits include more than twenty productions. Film credits include Lifetime's *Switched Before Birth*, Netflix's *All Together Now*, *The Purge: Anarchy*, Bernard Tevenier's *In the Electric Mist* opposite Tommy Lee Jones, *The Accidental Husband* opposite Uma Thurman, and the independent film *Pedro*. Television credits include *Superstore*, *Grey's Anatomy*, *Ugly Betty*, *ER*, *Welcome to the Family*, *Private Practice*, *Desperate Housewives*, *Devious Maids*, *Switched at Birth*, *The Fosters*, and *Murder Police*. Voice actor credits include Disney+'s *The Ice Age Adventure of Buck Wild*, Adult Swim/HBO Max's *Tuca & Bertie*, DreamWorks's *Dragons: The Nine Realms* (Hulu and Peacock), *Scoob!*, *Harley Quinn*, and *Elena of Avalor*. Machado currently lives in Los Angeles, CA.

EDWARD PADILLA (he/him) (Raúl) A.R.T. debut. Opera credits include *Marriage of Figuerola*, LA Opera Connects. Regional credits include *Matthew Modine Saves the Alpacas* (Abraham), Geffen Playhouse. TV/Film credits include *Will & Grace* (Priest), *Suburgatory* (Javier, Recurring), *Los Beltran* (Teofilo, Recurring); Film credits include *Mr & Mrs Smith* (Colombian Police Officer), *Spider Man 3* (Scientist). Education/Training: BA Theater, USC School of Theater; British American Academy of Dramatic Arts; Master of Public Health, USC Keck School of Medicine.

KAYLA QUIROZ (she/her) (Swing) A.R.T. debut. Regional credits include *The Comedy of Errors* (Luciana) New Swan Shakespeare Festival; *Pericles*, *Prince of Tyre* (Thaliard/Lychorida/Bawd) New Swan Shakespeare Festival; *Tarzan* (Ensemble and Mother U/S) Moonlight Amphitheatre. Educational Performances include *RENT* (Mimi Marquez, Nominated for Best Young Actor in the Orange Curtain Review); *Next to Normal* (Natalie Goodman). Education: University of California, Irvine B.F.A. in Musical Theatre & Honors in Acting, Awarded Chancellor's Award of Distinction and Academic Honors. Special thanks to my loving family, UC Irvine Mentors, and Christopher Nathaniel for believing in me!

CHRISTOPHER M. RAMIREZ (he/him) (Ensemble) A.R.T. debut. Off-Broadway credits include *As You Like It* (Touchstone), *Shakespeare in the Park*, Delacorte Theater. Regional credits include *Living and Breathing*, Two River Theater; *HAIR*, *Heart of Rock & Roll*, *Twelfth Night*, The Old Globe Theatre; *Disney's Freaky Friday*, La Jolla Playhouse, Cleveland Play House, Alley Theatre; *Quixote Nuevo*, Denver Center; *Lookingglass Alice*, Baltimore Center Stage; *Man of La Mancha*, Barrington Stage; TV credits include *Instinct* (CBS); *FBI* (CBS); Education/Training: MFA, USD/Old Globe; BFA, Boston Conservatory.

SAGE (they/them) (Henry) A.R.T. debut. The Muny credits include *Chess* (ensemble), *Rent* (ensemble), *The Color Purple* (Swing), *Beautiful* (swing), *Camelot* (ensemble). Regional credits include *Spring Awakening* (Moritz, Short North Stage), *Little Shop of Horrors* (Audrey 2, Carnegie Theatre). National tour credits include *Hairspray* (Gilbert/U.S Seaweed). CCM credits include *Pippin* (Berthe/player). Education: University of Cincinnati-Conservatory of Music @theonesage

JENNIFER SÁNCHEZ (she/her) (Rosalí) A.R.T. debut. Broadway credits include *The Rose Tattoo*, *Pretty Woman* (Original Broadway Cast), *Sunday in the Park with George* (Nurse), *On Your Feet* (OBC), *Spider-Man: Turn off the Dark*, *Ghost* (Rosa Santiago, OBC), *Women on the Verge of a Nervous Breakdown* (Cristina, OBC), *West Side Story* (Rosalía, Chita Rivera Award). Off-Broadway credits include *The Alchemist* (Dol Common), *Little Miss Sunshine* (Miss California), *I'm Getting My Act Together* (Encores!). Regional credits include *Sweet Charity* (Charity, Carbonell Nomination) IG: @hennihennisanchez

ARUSI SANTI (he/him) (Ensemble) A.R.T. debut. Regional credits include *A Christmas Carol*, The Guthrie Theater; *Somewhere Over the Border*, City Theatre, Syracuse Stage, Geva Theatre; *Blood Knot*, Flat Rock Playhouse; *On Your Feet!* Aurora Theatre; *Ironbound*, B Street Theatre, Moxie Theatre; *Once* (San Diego Theatre Critics Circle Award), *Chaps*, Lamb's Players Theatre; *Moon Over Buffalo*, North Coast Rep; *Annie Get Your Gun*, *The Liar*, Creede Repertory Theatre; *Clandestino*, Mixed Blood Theatre. UK credits include *Much Ado About Nothing*, Edinburgh Fringe Festival. Mexico credits include *La Alondra*, Teatro UNAM. TV credits include *Naomi*, *El hotel de los secretos*, *A que no me dejas*, *Hasta que te conocí*. Training: University of Minnesota/Guthrie Theater BFA Actor Training Program.

GUS STUCKEY (he/they) (Swing) A.R.T. debut. Off-Off-Broadway credits include *To Let Go and Fall* (Arthur 25) Stay True Theatre. Educational credits include *Bandstand* (Donny Novitski), *Six Degrees of Separation* (Paul), and *Macbeth* (Duncan/Gentlewoman) at NYU/Tisch. Training: B.F.A., NYU/Tisch Drama.

SANDRA VALLS (she/her) (Prima Fulvia) A.R.T. debut. Off-Broadway credits include *Latina Christmas Special* (Lead/Writer), Soho Playhouse. Regional credits include *ROE* (Connie Gonzalez, B. Iden Payne Award nominee), Zach Scott Theatre, *Frida* (Chavela Vargas), Casa0101. Workshops include *Guys and Dolls*, Roundabout Theatre Company. TV credits include *Latin Divas of Comedy* (Showtime), *NickMom Night Out* (Nickelodeon). Hosting credits include Task Force-Creating Change Conference, Lesbian Political Action Committee. Accolades include 100 Most Influential Queer Women in the Country (*Curve Magazine*); 33 Bad Ass Latinx Comics (*Latina Magazine*); International Women's Day Award; Education: B.A. Theatre, University of Texas-Austin.

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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