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AMERICAN REPERTORY THEATER PREMIERES *REAL WOMEN HAVE CURVES: THE MUSICAL*

MUSIC AND LYRICS BY
JOY HUERTA and BENJAMIN VELEZ

BOOK BY
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

[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., produces the world premiere of *Real Women Have Curves: The Musical* now through January 21, 2024.

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*** plays at the Loeb Drama Center in Harvard Square, Cambridge.

Twenty years after the award-winning film “showed Latinas they can love themselves, no matter their size” (*Pop Sugar*), the theater that premiered ***Waitress*** and ***Jagged Little Pill*** brings to the stage an empowering story that explores the immigrant experience, friendship, and big dreams. Created by an award-winning team of Latine artists, ***Real Women Have Curves: The Musical*** celebrates living life out loud.

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?

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, **Yvette González-Nacer** (she/her) as Mrs. Wright, **Carla Jimenez** as Pancha, **Justina Machado** (she/her) as Carmen, **Edward Padilla** (he/him) as Raúl, **Mason Reeves** (he/him) as Henry Cole, **Jennifer Sánchez** (she/her) as Rosalí, and **Sandra Valls** (she/her) as Prima Fulvia.

The ensemble includes **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 swings. **Sage** (they/them) is Henry Cole standby.

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**, hair, wig & make-up designer **Krystal Balleza**, and projection designer **Hana S. Kim**. Orchestrations by **Bill Sherman** and **Cian Murphy**.

Roberto Sinha is the music director. **Emilia 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**.

Bios are available at AmericanRepertoryTheater.org/Real-Women-Have-Curves-Digital-Program.

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**.

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.

ACCESS PERFORMANCES

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

ASL Interpreted Performances

Wednesday, January 3, 2024 at 7:30PM & Sunday, January 7, 2024 at 2PM

Director of ASL: Erin Sanders-Sigmon

Open Captioned Performances

Thursday, January 4, 2024 at 7:30PM & Saturday, January 6, 2024 at 2PM

Captions provided by David Chu

Audio Described Performances

Thursday, January 4, 2024 at 7:30PM & Saturday, January 6, 2024 at 2PM

Audio Describers: Maria Hendricks, Teddy Hendricks

Spanish Language / Subtítulos Españoles Open Captioned Performance

Friday, January 5, 2024 at 7:30PM

Relaxed Performance

Sunday, January 7, 2024 at 2PM

Open to all audience members who could benefit from a more relaxed atmosphere at the theater, particularly audience members with sensory sensitivities. Offered in collaboration with Spectrum Theatre Ensemble's NICE program.

ONGOING ASSOCIATED PROGRAMMING

• ESSENTIAL QUESTION

Driven by A.R.T.'s value of inquiry and its commitment to asking questions with brave curiosity on a never-ending journey of learning and growth, each production's creative team, company, and A.R.T.'s Engagement team collaborate to develop **Essential Questions** to guide work in the rehearsal room, onstage, and for engaging with audiences. ***Real Women Have Curves: The Musical*** and many of its associated events are driven by this **Essential Question**:

How do the curves of life teach us about who we are?

The public is invited to consider this question and to offer their own responses by engaging in the events listed below as well as in-person at the Loeb Drama Center in conjunction with a performance.

• ARTISTS FOR HUMANITY COLLABORATION

A.R.T. continues its collaboration with **Artists For Humanity**, a Boston-based nonprofit that harnesses the power of mentorship and paid professional experience to build their future. AFH teens transcend economic, racial, and social divisions to transform communities through creative expression.

In response to ***Real Women Have Curves: The Musical***, AFH teen artists have captured portraits of Latine women from across Boston and engaged them in dialogue around the production's Essential Question: ***How do the curves of life teach us about who we are?***

The portraits feature: **Anabella Morabito**, Associate Director for EDIB Community Engagement in Harvard University's Office of Equity, Diversity, Inclusion, and Belonging; **Daniela Escobar**, Spanish high school educator in Dorchester at Boston International Newcomers' Academy; **Maribet Cataño**, "Maribet Accessories" entrepreneur; **Mónica Garza**, a weaver and creator of artisanal jewelry for women; **Charlotte Wagner**, Director of Education at the ICA Boston; **Sol Acevedo** and **Luna Acevedo**, mother/daughter and community members; **Jennyfer Andrea Fernandez**, community member; and **Veronica Robles**, Mariachi Singer and Executive Director of the Veronica Robles Cultural Center.

Portraits will be on view in the Loeb Drama Center Lobby during the run of ***Real Women Have Curves: The Musical***.

"CURVES OF LIFE" WORKSHOP

Saturday, January 13, 12PM – 2PM | Harvard Ed Portal (224 Western Avenue, Allston)

Open to ages nine and up, including families, this workshop will offer space to reflect, share in dialogue, and creatively respond to the curves of life.

Free, RSVP at <https://amrep.org/CURVESworkshop>.

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.

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