



## American Repertory Theater

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**OBIE AWARD-WINNING CREATOR / PERFORMER WHITNEY WHITE  
TAKES THE MIC AS LADY M IN WORLD PREMIERE OF  
“MACBETH IN STRIDE”  
AT AMERICAN REPERTORY THEATER  
OCTOBER 23 - NOVEMBER 14, 2021**

**CAST AND CREATIVE TEAM ANNOUNCED | TICKETS NOW ON SALE**

**“Macbeth In Stride” Is First in Series of Five by White and Commissioned by A.R.T.  
Exploring Female Characters from Shakespeare’s Canon**

[Image of the Company for Download](#)

**Cambridge, MA—American Repertory Theater (A.R.T.) at Harvard University** announced today the creative team and cast for *Macbeth In Stride*. Created by Obie Award winner Whitney White and directed by Tyler Dobrowsky and Taibi Magar, *Macbeth In Stride* begins performances at the Loeb Drama Center in Harvard Square on Saturday, October 23 and officially opens on Thursday, October 29, 2021.

Tickets from \$25 to the 90-minute *Macbeth In Stride* are currently on sale at [AmericanRepertoryTheater.org/MacbethInStride](http://AmericanRepertoryTheater.org/MacbethInStride). See below for a full performance schedule and additional ticketing information.



A dazzling theatrical event created and performed by Obie Award-winning artist Whitney White with a live band, *Macbeth In Stride* examines what it means to be an ambitious Black woman through the lens of one of Shakespeare’s most iconic characters. The first of White’s five-part series commissioned by A.R.T. excavating the women from Shakespeare’s canon, the production uses pop, rock, gospel, and R&B to trace the fatalistic arc of Lady Macbeth while lifting up contemporary Black female power, femininity, and desire. Directors Tyler Dobrowsky and Taibi Magar co-stage this groundbreaking world premiere.

“Live music has always felt liberating to me,” says White, “and I am in love with the words of Shakespeare. I am a Black woman from Chicago, and I always saw my experience reflected in Shakespeare’s world. When I read Shakespeare, I totally hear my world. I hear my friends and

family, and I see the world that I live in. However, often live productions wouldn’t represent my experience or even a world I recognized. So I wondered how I could unite all these worlds that I love to make a production that any person could hear and understand. I’m working to construct the show so that every person in the audience can understand it and feel a part of it.”

**Whitney White** performs as Woman with a cast that includes:

- **Charlie Thurston** as Man (*The Prince of Providence* at Trinity Rep; productions at Goodspeed Musicals, The Williams Project, and others)
- **Phoenix Best** as Witch (*Dear Evan Hansen* and *The Color Purple* on Broadway)
- **Kira Helper** as Witch (*#MATTER* at Barrington Stage Company; *The Elm Tree* with Alight Theater Guild, Inc.)
- **Reggie D. White** as Witch (*The Inheritance* on Broadway; *Lessons in Survival* at Vineyard Theater)

Members of the live band will be announced at a later date.

The ***Macbeth In Stride*** creative team includes:

- **Taibi Magar**, Director (*We Live in Cairo* at A.R.T.; *Capsule* by Whitney White and Peter Mark Kendall at Under the Radar Festival/The Public Theater with Dobrowsky; *Help* by Claudia Rankine at The Shed)
- **Tyler Dobrowsky**, Director (*Capsule* by Whitney White and Peter Mark Kendall at Under the Radar Festival/The Public Theater with Magar; productions at Trinity Repertory Theater, Asolo Rep, the Gamm Theatre)
- **Steven Cuevas**, Music Director and Co-Orchestrator (*Once on this Island*, *Anastasia*, and *Kinky Boots* on Broadway)
- **Raja Feather Kelly**, Choreographer (*We're Gonna Die* at Second Stage Theater; productions at Signature Theatre, Soho Rep, NYTW, and Playwrights Horizons)
- **Dan Soule**, Scenic Design (*Drunk Shakespeare* Off-Broadway; *Othello* at Trinity Rep)
- **Qween Jean**, Costume Design (***What to Send Up When It Goes Down*** at A.R.T.; *one in two* at New Group; *Our Dear Dead Drug Lord* at WP Theater)
- **Jeanette Oi-Suk Yew**, Lighting Design (***Ayodele Casel: Chasing Magic*** and ***ExtraOrdinary*** at A.R.T.; *Gloria: A Life* Off-Broadway)
- **Alex Giorgetti**, Sound Design (***Ayodele Casel: Chasing Magic***, Sound Supervisor and Recording, Mixing, Mastering Engineer for ***Jack and the Beanstalk*** at A.R.T.)
- **Rachel Padula-Shufelt** (Wig Design) (***Moby-Dick*** and ***The Black Clown*** at A.R.T.; ***Waitress*** and ***Natasha, Pierre & The Great Comet of 1812*** at A.R.T. and on Broadway)

**Whitney White** is an Obie and Lilly Award-winning director, actor, and musician. She previously directed ***What to Send Up When It Goes Down*** at A.R.T., as well as recent productions at Playwrights Horizons, BAM, and The Movement (*New York Times* Critic's Pick). Other recent credits include *The Amen Corner* at Shakespeare Theatre Company, *Capsule* at Under the Radar Festival/The Public Theater, *Our Dear Dead Drug Lord* by Alexis Scheer, WP Theater/Second Stage; *for all the women who thought they were Mad* by Zawe Ashton, Soho Rep; *A Human Being, of a Sort* by Jonathan Payne (starring Andre Braugher and Frank Wood), Williamstown Theatre Festival; *Jump*, PlayMakers Rep, NNPN Rolling World Premiere; *Canyon* (*LA Times* Critics' Choice), IAMA; *An Iliad*, Long Wharf; *Rita Tambi n Rita*, Juilliard; *Othello*, Trinity Rep; *Br'er Cotton*, Endstation. Her original musical *Definition* was part of the 2019 Sundance Theatre Lab, and her musical look at *Macbeth*, ***Macbeth In Stride*** was part of the 2019 Under the Radar Festival (The Public Theater). Associate Directing: *Marvin's Room*, Broadway; *If I Forget*, Roundabout; *The Secret Life of Bees*, Atlantic Theater. Whitney is an Associate Artist at Roundabout, and current recipient of the Susan Stroman Directing Award. Past fellowships: 2050 NYTW Fellow, Ars Nova, Drama League, the Inaugural Roundabout Directing Fellowship, and Colt Coeur. Education/Training: BA, Northwestern; MFA, Brown University/Trinity Rep.

Production support of ***Macbeth In Stride*** is provided by **Janet and Irv Plotkin**. American Repertory Theater 2021/22 Programming support is provided by **Harvard University**, **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**. A.R.T. 2021/22 Programming is dedicated to the memory of Karen Mueller in recognition of her many contributions to the theater.

## **TICKETING INFORMATION**

**Tickets from \$25** are available at [AmericanRepertoryTheater.org/MacbethInStride](https://AmericanRepertoryTheater.org/MacbethInStride). Discounts are available to students and ticket-buyers under age 25, Blue Star families, EBT card holders, seniors, Harvard faculty and staff, and others. More information at [AmericanRepertoryTheater.org/PlanYourVisit](https://AmericanRepertoryTheater.org/PlanYourVisit).

**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](https://AmericanRepertoryTheater.org/Covid19Protocols).

## **PERFORMANCE DATES**

<b>MACBETH IN STRIDE</b>						
IN PERSON: OCT 23 - NOV 14, 2021						
SUN	MON	TUE	WED	THU	FRI	SAT
						23 OCT 7:30PM
24 7:30PM	25	26 7:30PM	27 7:30PM	28 7:30PM	29 7:30PM	30 2PM 7:30PM
31 7:30PM	1 NOV	2 7:30PM	3 11AM 7:30PM	4 7:30PM	5 7:30PM	6 2PM 7:30PM
7 2PM	8	9 7:30PM	10 2PM 7:30PM	11 7:30PM	12 7:30PM	13 2PM 7:30PM
14 2PM						

**Press Performance:** Thursday, October 28 at 7:30PM  
*Press tickets are available upon request. Contact [Rebecca\\_Curtiss@harvard.edu](mailto:Rebecca_Curtiss@harvard.edu) for more information.*

**Black Out Performance:** Friday, October 29 at 7:30PM  
*Tickets on sale September 16.*

**Morning Matinee Performance:** Wednesday, November 3 at 11AM  
*For booking availability for student or other group tickets contact [Groups@amrep.org](mailto:Groups@amrep.org) or call 617.547.8300.*

**Relaxed Performance:** Sunday, November 7 at 2PM  
*Open to all audience members who could benefit from a more relaxed atmosphere at the theater*

**ASL Interpreted Performances:** Wednesday, November 10 at 7:30PM and Sunday, November 14 at 2PM  
*Book seats online, by contacting [Access@amrep.org](mailto:Access@amrep.org), or calling 617.547.8300.*

**Open Captioned Performances:** Thursday, November 11 at 7:30PM and Saturday, November 13 at 2PM

*Book seats online, by contacting [Access@amrep.org](mailto:Access@amrep.org), or calling 617.547.8300.*

**Audio Described Performances:** Friday, November 12 at 7:30PM and Saturday, November 13 at 2PM

*Book seats online, by contacting [Access@amrep.org](mailto:Access@amrep.org), or calling 617.547.8300.*

## **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 Artistic Director in 2008.

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

### **MISSION**

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

### **VISION**

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

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

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

### **VALUES**

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

We center anti-racism

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

We lead with inquiry

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

We believe in collaboration

*Work together with trust and respect to unlock collective creativity*

We practice adaptability  
*Challenge assumptions and create capacity to support “next” practices*

We embrace regenerative practice  
*Promote the health and vitality of our planet, our organization, and each other*

## **HONORS & AWARDS**

Throughout its history, A.R.T. has been honored with many distinguished awards including the Tony Award for Best New Play for ***All the Way*** (2014); consecutive Tony Awards for Best Revival of a Musical for ***Pippin*** (2013) and ***The Gershwins’ Porgy and Bess*** (2012), both of which Paulus directed, and sixteen other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards. Additional Broadway productions include ***SIX***; ***Jagged Little Pill***; ***Waitress***; ***Natasha, Pierre & The Great Comet of 1812***; and ***Finding Neverland***. Since their premieres in Cambridge, A.R.T. productions have also [gone on](#) to reach audiences Off-Broadway, on US National Tour, and at partner theaters across the country, as well as in London’s West End, Tokyo, and Sydney. Under Paulus’s leadership, A.R.T.’s club theater, OBERON, has been recognized annually as a top performance venue in the Boston area, and has attracted national attention for its innovative programming and business models.

## **HARVARD UNIVERSITY**

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

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

## **ENGAGEMENT**

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

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