Welcome to Macbeth In Stride. I am thrilled to welcome you to the A.R.T.’s second in-person show at the Loeb Drama Center this fall. We have been eager to share this piece since before the pandemic. Originally scheduled to premiere in our 2019/20 Season, Macbeth In Stride marks the launch of Whitney White’s five-part series exploring women and ambition in Shakespeare’s plays. After Lady Macbeth, the series will continue with four more pieces (commissioned by A.R.T.) interrogating works including Othello, Antony and Cleopatra, and Romeo and Juliet.

Whitney was most recently at A.R.T. as the director of What to Send Up When It Goes Down in fall 2019. Now onstage as creator/performer, she has collaborated on Macbeth in Stride with co-directors Tyler Dobrowsky and Taibi Magar, along with choreographer Raja Feather Kelly. Taibi was last here as the director of We Live in Cairo, while Raja and Tyler are both making their A.R.T. debuts with this production. Read on in this digital program for an interview with Whitney about her work on this piece.

If you joined us for Ayodele Casel: Chasing Magic, take a close look at the stage: some of what you see may be familiar. As we embrace regenerative practice as one of our core values at A.R.T., our production team has collaborated with scenic designer Dan Soule to create a repertory set which will serve as a base for all of our fall programming. (After Macbeth in Stride, we welcome the Silkroad Ensemble in November for Phoenix Rising, followed by our concert production of WILD: A Musical Becoming in December.) In addition to supporting our COVID-19 safety procedures, this “rep set” helps reduce the energy and materials consumed to mount these productions.

After so much isolation and physical distancing, I am filled with awe and gratitude each time I step into a theater. Recent weeks have reminded me that nothing can truly replace the power of gathering together in person. I remain grateful to all the individuals helping us reopen safely, including Dr. Joseph Allen and his team at the Harvard T.H. Chan School of Public Health. I am also grateful to our audiences for embracing our health and safety guidelines. Thank you so much for helping to make live theater possible again.

Diane Paulus, A.R.T. Terrie and Bradley Bloom Artistic Director
American Repertory Theater presents

MACBETH IN STRIDE

Creative Team
Created and performed by WHITNEY WHITE*
Directed by TYLER DOBROWSKY, TAIBI MAGAR
Choreography by RAJA FEATHER KELLY
Orchestrations: STEVEN CUEVAS, WHITNEY WHITE
Music Director: STEVEN CUEVAS
Scenic Design: DAN SOULE
Costume Design: QWEEN JEAN
Lighting Design: JEANETTE OI-SUK YEW
Sound Design: ALEX GIORGETTI
Wig, Hair & Make-Up Design: RACHEL PADULA
Production Stage Manager: EMILY F. MCMULLEN*

Production support of Macbeth In Stride is provided by Janet and Irv Plotkin.
Additional production support is provided by Bank of America.
Media Support is provided by WBUR.
Media Support for the Black Out performance provided by Spark FM.

First performance at the Loeb Drama Center on October 23, 2021

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 supported in part by the Massachusetts Cultural Council, which receives support from the Commonwealth of Massachusetts and the National Endowment for the Arts.

A.R.T. 2021/22 Programming is dedicated to the memory of Karen Mueller in recognition of her many contributions to the theater.

Runtime: 80 minutes with no intermission
This production contains fog, haze, flashing/moving lights, and loud music.
CREDITS

Cast
in order of appearance
Witches: PHOENIX BEST*, KIRA SARAI HELPER, REGGIE D. WHITE*
Woman: WHITNEY WHITE*
Man: CHARLIE THURSTON*

Understudies
Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.
For Woman: PHOENIX BEST*
For Man: BILLY FINN*
For Witch: YEWANDE ODETOYINBO*

Band
Conductor/Piano/Synth: STEVEN CUEVAS
Music Contractor/Drums: JORDAN CARTER
Guitar: CHRIS HANFORD II
Bass: BOBHARTLEY “BOUSHE” ETIENNE

Additional Staff
Associate Choreographer: ASHLEY CHAVONNE
Assistant Stage Manager: ELIZABETH YVETTE RAMIREZ*
Dance Captain: REGGIE D. WHITE*
Production Stage Manager (August): KATE HAUSLER
Assistant Stage Manager (August): POLLY FELICIANO
Music Assistant: VERONICA LEAHY
Assistant Lighting Design: JESSICA ELLIOTT
Keyboard Programmer: ZACH TENORIO
Copyist: ANDREI STRIZEK
Fight Consultant: OMAR ROBINSON
Additional Casting: THE TELSEY OFFICE/DESTINY LILLY, CSA
Production Assistant: KAY COUGHLIN

Special Thanks
Stephen Greenblatt (Cogan University Professor of the Humanities at Harvard University),
Ramie Targoff (Professor of English at Brandeis University)
Additional Sound Equipment Provided by PRG

(*) Member of Actors’ Equity Association
SONGS

If Knowledge Is Power
Hallelujah! (Entrance)
Reach For It
Dark World
Doll House
In the Place of Love
If Knowledge Is Power/Reach For It (Reprises)
Double, Double Toil and Trouble
Hallelujah! (Coronation)
I For You
In the Place of Love (Reprise)
Ghosts of Yesterday
Hallelujah! (Finale)

BIOS

Creative Team

WHITNEY WHITE
Creator, Co-Orchestrator, Woman
A.R.T.: What to Send Up When It Goes Down (Director). Whitney White is an Obie Award- and Lilly Award-winning director, actor, and musician based in Brooklyn, New York. She is the current recipient of the Susan Stroman Directing award, an Artistic Associate at the Roundabout, and a part of the Rolex Mentor and Protégé Arts Initiative. Her original musical Definition was part of the 2019 Sundance Theatre Lab, 2016 ANT Fest, and her five-part musical exploration of Shakespeare’s Women and ambition, Reach For It, is currently under commission with the American Repertory Theater in Boston. She has developed work with The New York Times, Ars Nova, The Drama League, Roundabout, New York Theatre Workshop, 59E59, The Lark, The Movement, Jack, Bard College, NYU Tisch, Juilliard, Princeton, SUNY Purchase, South Oxford, Luna Stage, and more. Whitney is a believer in collaborative processes and new forms. Her musical discipline is rooted in indie-soul and rock. She is passionate about Black stories, reconstructing classics, stories for and about women, genre-defying multimedia work and film. Past fellowships include: New York Theatre Workshop 2050 Fellowship, Ars Nova’s Makers Lab, Colt Coeur and the Drama League. MFA, Acting, Brown University/Trinity Rep; BA, Political Science, Certificate in Musical Theatre, Northwestern University.
TYLER DOBROWSKY
Co-Director
A.R.T.: Debut. Tyler Dobrowsky is a theater director and producer based in Providence, RI. For many years he worked in the artistic, community engagement, and education departments at Trinity Rep as their Associate Artistic Director, and recently was the Practitioner in Residence at the Swearer Center for Public Service at Brown University. He has directed at Asolo Rep, the Gamm Theatre, PlayMakers Rep/UNC and the Public Theater, and taught at Brown, NYU and RIC.

TAIBI MAGAR
Co-Director
A.R.T.: We Live in Cairo. Taibi Magar is an Egyptian-American director based in New York, and a graduate of the Brown University MFA program. Most recently she co-directed with Tyler Dobrowsky, Capsule by Whitney White and Peter Mark Kendall (Under the Radar Festival/The Public Theater) and Help by Claudia Rankine (The Shed) which was paused due to the pandemic. Other NY credits: Blue Ridge starring Marin Ireland and The Great Leap starring BD Wong, Atlantic Theatre Company; Is God Is (2018 Obie Award), Soho Rep; Master (NYT Critic’s Pick), The Foundry; Underground Railroad Game (NYT Critic’s Pick), Ars Nova. Regional: Woolly Mammoth Theatre, Alley Theatre, The Guthrie Theater, and Seattle Repertory Theatre, among others. International: Hamburg Festival, Edinburgh Festival, Malthouse Theatre (Melbourne), and Soho Theatre (London). Honors: 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 alumna of the Lincoln Center Directors Lab and a NYTW Usual Suspect. Upcoming: Twilight: Los Angeles 1992 (Signature Theatre).

RAJA FEATHER KELLY
Choreographer
A.R.T.: Debut. Raja Feather Kelly is an Obie-winning choreographer, a director, the artistic director of the feath3r theory, and a Creative Associate at The Juilliard School. In 2020, Kelly made his directorial debut at New York City’s Second Stage Theatre with We’re Gonna Die. Since 2016, Raja has choreographed extensively for Off-Broadway theatre in New York City, most notably for Signature Theatre, Soho Rep, New York Theatre Workshop, and Playwrights Horizons. Frequent collaborators include: Lileana Blain-Cruz, Branden Jacobs-Jenkins, Sarah Benson, and Lila Neugebauer. Other theatre credits include choreography for Skittles Commercial: The Musical, Town Hall; The Chronicles of Cardigan and Khente, Soho Rep; Everyday Afroplay, JACK; GURLS, Princeton University, Yale Repertory Theatre; Electric Lucifer, The Kitchen; Lempicka, Williamstown Theatre Festival; The House That Will Not Stand, New York Theatre Workshop; Fireflies, Atlantic Theatre Company; If Pretty Hurts Ugly Must Be a Muhfucka (nominated for the 2019 Lucille Lortel Award and the 2019 Chita Rivera Award for Outstanding Choreography), Playwrights Horizons; The Good Swimmer, BAM; Faust, Opera Omaha. Most recent work: Fairview (SDCF Joe A. Callaway Award finalist for choreography, and winner of the 2019 Pulitzer Prize for Drama), Soho Rep, Berkeley Rep, TFANA; A Strange Loop (Obie Award winner and SDCF Callaway finalist for choreography, winner of the 2020 Pulitzer Prize for Drama), Playwrights Horizons.
STEVEN CUEVAS
Co-Orchestrator, Music Director, Conductor, Piano, Synth

 DANIEL SOULE
Scenic Design

QWEEN JEAN
Costume Design
A.R.T.: Debut. Qween Jean is a New York-based Stage and Film Costume Designer. They have worked at the Shakespeare Theatre Company, Signature Theatre, and Santa Fe Opera. She is a native of South Florida and began her theater career at Florida School of the Arts. Qween has earned a bachelor’s degree in Business Communications at the University of North Carolina and Costume Studies at Greensboro College. She has an MFA in Design from NYU Tisch School of the Arts. Qween has draped costumes for over 30 shows and works freelance throughout the year and is the Assistant Costume Shop Manager at the Chautauqua Theater Company. Her shows include: Our Dear Dead Drug Lord, One in Two, Siblings Play, Amen Corner, Rags Parkland, Good Grief, Othello, Wig Out!, Playboy of the West Indies, A Doll’s House and the highly acclaimed What to Send Up When it Goes Down by Aleshea Harris. Qween loves meeting new artists and collaborating with directors and choreographers.

JEANETTE OI-SUK YEW
Lighting Design
A.R.T.: Ayodele Casel: Chasing Magic, ExtraOrdinary. Off-Broadway: Gloria: A Life; Fruit Trilogy; Relevance (Projection Design); Poison; Informed Consent (Projection Design); Nutcracker Rouge (Drama Desk nominations), Company XIV. Regional: Vietgone, Smart People, Denver Center; Top Girls (Projection Design), Huntington Theatre Company; Pinkolandia, Two River Theater; OR, Shakespeare & Company. International: The Ugly One, From the Fire! (Projection Design). Other: KPOP! (Lortel and Drama Desk Nominations), Oneohtrix Point Never’s MYRIAD, Park Avenue Armory. Awards: 2018 Henry Hewes Lighting Design Award, 2017 LIT Design Award (Theater Performance), Bel Geddes Design Enhancement (2015 & 2017), NEA/TCG Career Development Program recipient.
ALEX GIORGETTI
Sound Design

RACHEL PADULA
Wig, Hair, & Make-Up Design
A.R.T.: Moby-Dick, Charlotte’s Web (Costume Design); Trans Scripts, Part I: The Women; Fingersmith; In the Body of the World; Natasha, Pierre & The Great Comet of 1812; Waitress; Crossing; The Heart of Robin Hood; All the Way; The Glass Menagerie; Pippin; Marie Antoinette; The Blue Flower; Cabaret; Death and the Powers; Best of Both Worlds; Donnie Darko; Julius Caesar; Copenhagen; The Communist Dracula Pageant. Broadway: Waitress, The Glass Menagerie. Regional: The Colored Museum, Huntington Theatre Company.

EMILY MCMULLEN
Production Stage Manager
A.R.T: Debut. Regional: Over 30 productions including Hurricane Diane, Sweat, Indecent, Man in the Ring, The Colored Museum, Sunday in the Park with George, Merrily We Roll Along, Huntington Theatre Company; Merrimack Repertory Theatre (nine seasons), Music Theatre of Wichita (15 summers), Center Theatre Group, Lexington Theatre Company, Cincinnati Playhouse in the Park, South Coast Repertory, North Shore Music Theatre, among others. Education: BA, Emory University. Other: Member of Actors’ Equity Association; emilyfmcmullen.com

ASHLEY CHAVONNE
Associate Choreographer

ELIZABETH YVETTE RAMIREZ
Assistant Stage Manager
A.R.T.: Debut. Regional: Julius Caesar, Hanover Theatre Repertory; Crossing Borders Festival, Two River Theater; Vanity Fair, A Christmas Carol, Journey to the West, Central Square Theater; Keyping, Lonely Planet, and Statements After an Arrest..., New Repertory Theatre; King Lear, Actors’ Shakespeare Project; Three Musketeers, The Salonnières, and Being Earnest, Greater Boston Stage Company; Caroline or Change, Moonbox Productions; The Music Man, Anything Goes, Reagle Music Theatre.
KATE HAUSLER
Production Stage Manager (August)

POLLY FELICIANO
Assistant Stage Manager (August)

Cast

PHOENIX BEST
Witch

KIRA SARAI HELPER
Witch, Woman (Understudy)
A.R.T.: Debut. Kira Sarai Helper is a board-certified music therapist and has an MFA in musical theater from The Boston Conservatory at Berklee. She is incredibly excited to be making her A.R.T. Debut! Special thanks to David Coleman, her mom Kim, and the entire cast and crew of MIS. Regional credits: #MATTER (Kim), Barrington Stage Company; The Elm Tree (Hades/Eurydice), Boston Center for the Arts Plaza Theatre; All Shook Up (Sylvia), Hackmatack Playhouse. Off-Off Broadway: Damn Yankees (Lola), AMAS. Commercials: Behave Bras Launch; The Power of Women, Healthworks Fitness; The Table is Set, Primark, and the Boston Globe.

CHARLIE THURSTON
Man
A.R.T.: Debut. Charlie is an actor and playwright who splits his time between NYC and Providence, RI, where he is a member of the resident acting company at Trinity Rep. There he recently appeared in The Prince of Providence directed by Obie winner and Macbeth in Stride co-director Taibi Magar. Charlie is also a founding company member of The Williams Project – a living wage theatre company based in Seattle, WA. Other Credits: Goodspeed Musicals, Fault Line Theatre, Cleveland Playhouse, The Arden, Baltimore Centerstage, and more. Film/TV: Life Itself, Money Monster, The Unholy, SVU, Dexter (2021), and he is a recurring character in the upcoming HBO series Julia (2022). MFA, Acting, Brown University/Trinity Rep.
REGGIE D. WHITE

Witch

A.R.T.: Debut. Broadway: The Inheritance (four Tony Awards, including Best Play; 11 Tony nominations). Off-Broadway: Lessons in Survival, Vineyard Theatre; Hundred Days, New York Theatre Workshop; I and You, 59E59; For The Last Time, Theatre Row. Regional: Beyond the Crossroads, Actors Theatre of Louisville; The Luckiest, The Last Tiger in Haiti, and Hundred Days, La Jolla Playhouse; Party People, Berkeley Repertory Theatre; The Bluest Eye, Arden Theatre Company. White an alum of the Atlantic Acting School, where he currently serves as School Artistic Director. He is a recipient of the TCG Fox Fellowship, the TBA Titan Award, the RHE Artistic Fellowship, and is a founding company member of The Williams Project - a living wage theatre company based in Seattle, WA. For more information, please visit reggiedwhite.com or @r2thaedgy on Instagram.

WHITNEY WHITE

See Creative Team

BILLY FINN

Man (Understudy)

A.R.T.: Debut. Off-Broadway: The Butcher Boy, Irish Rep; Lover I’ll Bring You Back to Life, Ars Nova; Macbeth in Stride, Judson Church. Regional: Midsummer Night’s Dream, Commonwealth Shakespeare Company; A Lie of the Mind, Trinity Rep; Romeo & Juliet, Twelfth Night, King Lear, Shakespeare Theatre Company; A Christmas Carol, McCarter Theatre Center; Million Dollar Quartet, PCLO. This spring, Billy will play Buddy Holly in the new musical The Wanderer at Paper Mill Playhouse.

YEWANDE ODETOYINBO

Witch (Understudy)

A.R.T.: Debut. New England credits: Caroline, or Change (Elliot Norton nomination), Parade, Moonbox Productions; The View Upstairs, Speakeasy Stage; Breath and Imagination (IRNE Award winner), Front Porch Arts Collective; The Wiz, Little Shop of Horrors, Lyric Stage Company; Hair, New Rep; Show Boat, Reagle Music Theatre and Fiddlehead Theatre; Finish Line, The Gay Agenda, Boston Theatre Company; In the Heights, Seussical, Ragtime, Wheelock Family Theatre; Fannie Lou Hamer: Speak On It!, Merrimack Repertory Theater. Choreography: Once on this Island Jr, Wheelock Family Theatre; Caroline, or Change, Moonbox Productions; Choir Boy (Eliot Norton nomination). Upcoming: Passing Strange, Moonbox Productions. Education: BFA, Musical Theater, Howard University; MFA, Musical Theater, Boston Conservatory at Berklee. Yewande is a native of Detroit, MI.
Band

STEVEN CUEVAS
See Creative Team

JORDAN CARTER
Music Contractor/Drums
A.R.T.: Debut. Jordan Carter developed an unshakable passion for percussion by the age of five and began playing for local churches in his hometown of Cleveland, Ohio before landing a recurring gig with the internationally acclaimed “Singing Angels”. Carter’s acute focus on music led to his enrollment at the prestigious Berklee College of Music in 2010. Since his stint at Berklee, Carter’s knack for playing various styles and genres has solidified him as one of Boston’s most sought-after session drummers. Most notably, he can be heard on Marilyn Wright’s *Give Me A Clean Heart*, which was nominated for multiple gospel awards upon its release. Although Jordan Carter has adopted Boston as his second home, he has toured more than eight countries and played drums for globally recognized cruise lines. When he’s back in the states, Carter can be seen recording with or playing for artists including: Mark Marren, Torrence Nelson and Bquiz. Most recently, Carter plays for Sing, Oompa and the Phase 2 in the midst of accepting the Musical Director position for one of Boston’s burgeoning stars, Marcela Cruz. Carter has committed himself to acquire the skills and network to make a sustainable living as a full-time musician, thus allowing him to present his own band, “The confirmation band” to the world. He’s stated that he owes his mother, Glennis Carter, countless praise for preserving his passion, which has evidently blossomed into a very promising career in music.

CHRIS HANFORD II
Guitar
Education: BM, Berklee College of Music.

BOBHARTLEY “BOUSHE” ETIENNE
Bass