



American Repertory Theater

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Audiences Make American Repertory Theater's World Premiere Musical *Jagged Little Pill* Record-Breaking

Cambridge, MA—Audiences fell “head over feet” for **American Repertory Theater’s** world premiere production of ***Jagged Little Pill***, which closed on Sunday, July 15 after 79 sold-out performances at the Loeb Drama Center in Cambridge. After months of widespread anticipation around how the iconic album would be transformed into a stage musical, the curtain rose on Saturday, May 5 for the production’s first preview. Ardent fans who traveled from around the world went wild for the performances—as the run continued, enthusiasm snowballed online, in print, and by word-of-mouth.

“[Seeing ***Jagged Little Pill***] was like looking in the mirror for the first time. Not only looking in the mirror, but looking and knowing, truly knowing, that what you are is okay. Magnificent. Alive, and beautiful...It’s an incredible feeling to be seen. [To the cast:] I appreciate everything you’ve done for me and all the other kids who have seen this show and felt the same things. You’re changing lives here,” wrote audience member **@mellerbees** on Instagram.

[***Jagged Little Pill*** is] a piece of art that has completely changed how I view myself and my impact on the world...Beside the fact that this play tells many, many important stories, ***Jagged Little Pill*** has brought me closer and reconnected me to powerful women in my life; it’s reminded me what it’s like to be passionate about something. And perhaps most importantly, its cast—particularly leading women—have inspired me to go after my dreams,” wrote **@GrayDorians** on Instagram.

“Developing ***Jagged Little Pill*** and sharing it with our audiences has been such an extraordinary experience for all of us at the American Repertory Theater. Our cast was profoundly changed by developing and performing this show in this town and for this community. At the A.R.T., we are continuously challenging ourselves to create theater that makes an impact, which is why the audience reaction to this show has been so meaningful,” said ***Jagged Little Pill*** director and A.R.T.’s Terrie and Bradley Bloom Artistic Director **Diane Paulus**.

BY THE NUMBERS:

- **More than 45,000 audience members**—attended **79 performances** during the **10-week run**, the longest of any A.R.T. production at the Loeb Drama Center.

- **More than 1,200 audience members** purchased tickets to see the show again—the most devoted #JaggedLittleFans attended more than **15 performances**.
- Audience members traveled to Cambridge from **26 countries** and all **50 states, Puerto Rico, the U.S. Virgin Islands** to see the production.
- As early as **4AM**, patrons lined up outside the Loeb Drama Center to purchase rush standing-room tickets to the final weeks of performances.
- More than **200 costume changes** of **625 costume pieces** occurred during each performance.
- **5 miles of lighting cable** ran to control **523 lighting instruments**.
- **79 standing ovations** for “You Oughta Know”—one at every performance from first preview through closing night—brought the second act to a halt.

During A.R.T.’s development and run, A.R.T. hosted a Sister Circle with women of color, as well as content-driven conversations with **Dr. Peter Grinspoon**, author of *Free Refills* (petergrinspoon.com); **Boston Area Rape Crisis Center** (barcc.org); **Boston Alliance of GLBTQ Youth** (BAGLY.org); **Cambridge Health Alliance** (challiance.org); and **Improbable Players** (improbableplayers.org), a Watertown-based group that uses theater to address addiction, alcoholism, and the opioid epidemic. More than 2,400 students and 700 members of community partner organizations attended.

ABOUT JAGGED LITTLE PILL

Jagged Little Pill was inspired by **Alanis Morissette’s** groundbreaking, Grammy Award-winning album and features a book by **Diablo Cody**; music by **Morissette** and **Glen Ballard**; lyrics by **Morissette**; additional music by **Michael Farrell** and **Guy Sigsworth**; music supervision, orchestrations and arrangements by **Tom Kitt**; choreography by **Sidi Larbi Cherkaoui**, and direction by **Diane Paulus**.

Jagged Little Pill tells an original story about pain, healing, and empowerment. The Healys appear to be a picture-perfect suburban family—but looks can be deceiving. When the Healys’ lives are disrupted by a series of disturbing events, they must choose between maintaining the status quo or facing harsh truths about themselves, their community, and the world around them. Including iconic songs “Ironic,” “You Oughta Know,” and “Hand In My Pocket,” *Jagged Little Pill* incorporates selections from Morissette’s catalogue and new material written for this world-premiere musical.

The cast featured **Elizabeth Stanley** as Mary Jane; **Sean Allan Krill** as Steve; **Celia Gooding** as Frankie; **Derek Klena** as Nick; and **Lauren Patten** as Jo. Ensemble members included **Jane Bruce**, **John Cardoza**, **Antonio Cipriano**, **Kathryn Gallagher**, **Laurel Harris**, **Logan Hart**, **Max Kumangai**, **Soph Menas**, **Sean Montgomery**, **Nora Schell**, **Whitney Sprayberry**, **Kei Tsuruharatani**, and **Ebony Williams**. **Yeman Josiah Brown** and **Kelsey Orem** performed as swings.

The creative team included scenic design by Tony Award nominee **Riccardo Hernandez**; costume design by **Emily Rebholz**; lighting design by Tony Award nominee **Justin Townsend**; sound design by Tony Award nominee **Jonathan Deans**; and video/projection design by **Finn Ross**. Music direction was by **Bryan Perri**. **Ira Mont** was the production stage manager. *Jagged Little Pill* was presented by special arrangement with **Vivek J. Tiwary**, **Arvind Ethan David**, and **Eva Price**.

ABOUT AMERICAN REPERTORY THEATER

American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work in Cambridge and beyond. 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. Under the leadership of Paulus as the Terrie and Bradley Bloom Artistic Director and Executive Producer Diane Borger, A.R.T. seeks to expand the boundaries of theater by programming events that immerse audiences in transformative theatrical experiences.

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 Tony Award for Best Regional Theater; and numerous Elliot Norton and IRNE Awards.

A.R.T. collaborates with artists around the world to develop and create work in new ways. It is currently engaged in a number of multi-year projects, including a collaboration with Harvard's Center for the Environment that will result in the development of new work over several years. Under Paulus' leadership, the A.R.T.'s club theater, OBERON, has been an incubator for local and emerging artists and has attracted national attention for its innovative programming and business models.

As the professional theater on the campus of Harvard University, A.R.T. catalyzes discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members, acting as a conduit between its community of artists and the university. A.R.T. mentors students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center and OBERON, and plays a central role in Harvard's undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic literature, acting, voice, design, and dramaturgy.

Dedicated to making great theater accessible, A.R.T. actively engages more than 5,000 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.

Through all of these initiatives, A.R.T. is dedicated to producing world-class performances in which the audience is central to the theatrical experience.

NEXT AT A.R.T.

The 2018/19 Season begins August 31 with *The Black Clown*, a world premiere adapted from Langston Hughes' poem by **Davóne Tines** and **Michael Schachter** with music by **Michael Schachter** and directed by **Zack Winokur**. Subscriptions, single tickets, and more information are available at americanrepertorytheater.org.

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