A MESSAGE FROM THE
artistic director

Thank you for joining us for Oliver!, with book music, and lyrics by Lionel Bart. We are excited to continue with our seasonal tradition of a large-scale, family-friendly musical. I am particularly thrilled with this production, as it’s my directing/choreographing debut at New Rep. We decided to lean fully into the show’s themes to give this classic production a fresh look (see more about my inspiration behind this on page 7). I truly hope you enjoy it.

We invite you to join us as our season continues in 2020 with Hair: The American Tribal Love-Rock Musical. When Hair first hit Broadway in 1968, its ground-breaking rock music changed the face of musical theatre and paved the way for a new brand of creativity to enter the art form. We can’t wait to shake away the winter blues with this colorful and exciting show.

Don’t forget, there’s still time to subscribe! Subscriptions start from 3 shows at just $168. Our A La Carte packages allow you to mix and match shows to your content, and come with full subscriber benefits. Consider giving the gift of live theatre, and sharing a New Rep subscription with a loved one this holiday season.

Thank you for visiting with us today. And please do share your experience with friends and family. As we enter the holiday season, and cheer and goodwill are in the air, remember that there is still time to donate and support live theatre in your community. Contribute to New Rep’s annual fund between now and the end of the year to be included in our 2019 year-end fundraising drive! We look forward to seeing you again soon as we continue embarking on this new chapter of TRANSITION.

Lastly, I want to hear from you! You are welcome to email me at any time at michaeljbobbitt@newrep.org.

Michael J. Bobbitt
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DIRECTED & CHOREOGRAPHED BY MICHAEL J. BOBBITT™
MUSIC DIRECTION BY SARIVA GOETZ

SCENIC DESIGNER
LUCIANA STECCONI*

LIGHTING DESIGNER
FRANK MEISSNER*

COSTUME DESIGNER
RACHEL PADULA-SHUFELT

PRODUCTION STAGE MANAGER
BRIAN M. ROBILLARD*

SOUND DESIGNER
KEVIN L. ALEXANDER

ASSISTANT STAGE MANAGER
CALEB SPIVEY*

There will be one 15-minute intermission.

LIONEL BART’S OLIVER! is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.

www.MTIShows.com

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The videotaping or other video or audio recording of this production is strictly prohibited.
cast
(IN ALPHABETICAL ORDER)

RASHED ALNUAIMI
JOHANNA CARLISLE-ZEPEDA*
BEN CHOI-HARRIS
NOURA DEANE
DANIELA DELAHERTA*
ROLLANZ “ROLLIE” EDWARDS, JR.
IAN FREEDSON FALCK
JANE JAKUBOWSKI
JACKSON JIRARD
MARK JOHNSON
SYDNEY JOHNSTON
SHANNON LEE JONES*
DAISY LAYMAN
H.C. LEE*
LUISE NEGROIN*
ANDY PAPAS*
AUSTIN PENDLETON*
MICHAEL RODRIGUEZ, JR.

Bill Sikes
Widow Corney
Oliver
Ensemble
Bet/Charlotte
Youth Ensemble
Youth Ensemble
Youth Ensemble
Youth Ensemble
Youth Ensemble
Youth Ensemble
Mrs. Sowerberry/Mrs. Bedwin
Nancy
Ensemble
Mr. Sowerberry/Mr. Brownlow
Mr. Bumble/Dr. Grimwig
Fagin
Youth Ensemble

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orchestra

SARIVA GOETZ
JOSH GOLDMAN
KENJI KIKUCHI
JEFF LEONARD
EMILY HALE
DANA IANCULOVICI
ROBB AISTRUP
MICHAEL SIMON

Piano/Conductor
Drums
Woodwinds
Woodwinds
Violin
Violin
Bass
Bass

additional production staff

VOICE & ACCENT COACH
Lee Nishri-Howitt
ASSISTANT VOICE & ACCENT COACH
Sarah Jessop
ASSISTANT CHOREOGRAPHER/DANCE CAPTAIN
Jackson Jirard
ASSISTANT DIRECTOR/DRAMATURG
Emma Cavage
ASSISTANT COSTUME DESIGNER
Zoë Sundra
WARDROBE SUPERVISOR
Meghan O’Beirne

PRODUCTION ASSISTANT
Lucas Bryce Dixon
FIGHT CONSULTANT
Jessica Malone
PROPERTIES
Sam Martin
MASTER ELECTRICIAN
Katie Hoolsema Lamm
SOUND BOARD OPERATOR
Renee Goudreau
CHILD WRANGLER
Jamie Semel
musical numbers

Act One

Food, Glorious Food
Oliver! Oliver and Workhouse Kids and Company
I Shall Scream! Mr. Bumble, Widow Corney, and Company
Boy for Sale Mr. Bumble, Widow Corney, and Company
That’s Your Funeral Mr. Sowerberry, Mrs. Sowerberry, Mr. Bumble
Where is Love? Oliver
Consider Yourself Dodger, Oliver, and Company
You’ve Got to Pick a Pocket or Two Fagin and Thieves
It’s a Fine Life Nancy, Bet, Thieves
I’d Do Anything Nancy, Dodger, Oliver, Bet, Fagin, Thieves
Be Back Soon Fagin, Thieves

Act Two

Oom-Pah-Pah Nancy and Company
My Name Bill Sikes
As Long As He Needs Me Nancy
Where Is Love? (Reprise) Mrs. Bedwin
Who Will Buy? Oliver and Company
It’s a Fine Life (Reprise) Nancy, Fagin, Sikes, Dodger
Reviewing the Situation Fagin
Oliver! (Reprise) Mr. Bumble, Widow Corney
As Long As He Needs Me (Reprise) Nancy
Reviewing the Situation (Reprise) Fagin

synopsis of scenes

Time: London, 1850

Act One

Scene 1 The Workhouse, Early Evening
Scene 2 The Workhouse Parlour (Later)
Scene 3 The Undertaker’s
Scene 4 The Undertaker’s (Next morning)
Scene 5 Paddington Green (Morning, A week later)
Scene 6 The Thieves’ Kitchen (Later)
Scene 7 The Street

Act Two

Scene 1 The “Three Cripples” (The following evening)
Scene 2 The Brownlows’ (Two weeks later)
Scene 3 The Thieves’ Kitchen (Later)
Scene 4 The Workhouse (A few days later)
Scene 5 The Brownlows’ (Later)
Scene 6 London Bridge (At midnight)
Finale London Bridge
GOD RESPECTS ME WHEN I WORK,
BUT HE LOVES ME WHEN I SING!
- RABINDRANATH TAGORE

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It was interesting to think about our season theme of TRANSITION as I approached Oliver!. Honestly, I didn’t know what it meant for Oliver! and where “transition” appeared in the musical. Certainly, themes like how society treats its poor and desolate are things we can dig into, especially given the classism clash currently happening in the US, but my question was: Why now? Why this musical? How do you deliver a dark Charles Dickens musical to audiences during the holidays? And where is transition? And then, it occurred to me to embrace what it is, a dark musical comedy that is meant to be entertaining. So, for inspiration, we turned to the masters of dark entertainment. I hope you’ll see inspirations from Tim Burton, Lemony Snicket, and Edward Gorey. These artists transitioned and transformed art. So, albeit a little superficial, I hope our interpretation of Oliver! delivers on what you know of the classic musical, but you’ll be intrigued by how we transitioned this iconic piece of theatre.

NOTES FROM THE DIRECTOR
Michael J. Bobbitt

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ALL THOSE KIDS AND A DOG
Lionel Bart (née Lionel Begleiter), Oliver's creator, was the son of Jewish immigrants who had escaped the pogroms of Eastern Europe. He grew up in London’s East End, where he fell in love with Yiddish theatre and Cockney music halls, both of which influenced his own musical theatre creations. Unable to read or write a note of music, Bart sang, whistled, or hummed his songs into a tape recorder. A trained professional then transcribed them. Bart never considered himself a composer: “I just make tunes and sing them.” His first major writing projects for professional theatre were lyrics for Lock Up Your Daughters (1959), an adaptation of Henry Fielding’s Rape Upon Rape, and songs for Fings Ain’t Wot They Used T’Be (1959), a Cockney comedy. Both shows achieved success, but still Bart had trouble finding a home for Oliver! (1960). “Originally everyone turned it down,” Bart said. “They thought it was too morbid or too risky with all those kids and a dog.”

THE OLIVER TWIST CHOCOLATE BAR
Contrary to what one might assume, Charles Dickens’ Oliver Twist was not the inspirational source for Oliver! Lionel Bart had not read the book, though he was familiar with David Lean’s film, Oliver Twist (1948), a dark tale of cruelty and neglect. According to Bart, the idea for the musical originated from a childhood memory of Terry’s Oliver Twist chocolate bars. Their brightly colored wrappers pictured a smiling, well-dressed boy holding out an empty bowl. The cheeriness of that scene belies the misery that permeates Dickens’ story, for in the novel the empty bowl signifies deprivation. Yet the candy bar image enabled Bart to envision a musical bursting with merriment even as it exposed the bleakness and brutality of Dickens’ world.

THE PROBLEM OF FAGIN
Anyone who attempts to adapt Oliver Twist for stage or screen confronts the problem of Charles Dickens’ portrayal of the villainous Fagin. Hundreds of times in the novel, Dickens refers to Fagin as “the Jew,” inexorably linking his criminality to his ethnicity. Lionel Bart circumvented the problem in Oliver! by not labeling Fagin a Jew or identifying him as Jewish in dialogue or lyric. For any actor playing Fagin, he insisted, the “dialect, accent and argot and language should be that of a London cockney.” The only allusion to Fagin’s religious identity was to be his music: “The melodies of his songs are quite sufficient to tell us the background of his heritage.”

THE PROBLEM OF RON MOODY
Ron Moody, the original Fagin, shared Bart’s determination to reimagine the character for the musical theatre stage: “Bart is as Jewish as I am and we both felt an obligation to get Fagin away from a viciously racial stereotype.” But their agreeableness on Fagin’s portrayal was short-lived. Bart vehemently objected to Moody’s (improvised) Yiddish inflection, likening his comic depiction of Fagin’s Jewishness to “cheap burlesque.” Adding salt to Bart’s wound, Moody’s performance garnered rave reviews.
“Bart accused me of ruining the show,” Moody recounted. “I had to throw him out of my dressing room.”

**MAY THE GOOD DICKENS FORGIVE US**

*Oliver!*’s two-week preview run at the Wimbledon Theatre received little notice, and advance ticket sales fell short of expectations. Even the premiere performance at the New Theatre failed to sell out. On opening night, Lionel Bart was so unsettled by a minor glitch in the revolving set that he left the theatre shortly after the curtain went up and sought solace from friends. “It ain’t gonna work,” he moaned. “It’s gonna flop.” Returning to the theatre later that evening, Bart discovered from the thunderous applause and exuberant shouts that *Oliver!* was a monumental hit. He would later learn from deputy stage manager Alastair Davidson that the audience had “politely received” the opening numbers and then “suddenly erupted” during the ‘Consider Yourself’ scene. After that, “they just went absolutely mad.” By the time Bart entered the wings, the standing ovation had already lasted over twenty-three curtain calls, with numerous reprisals. Raucously calling for “Author!” “Speech!” the audience compelled the reluctant Bart to speak. Pushed onto the stage, stunned, Bart thanked his mother and then said, half-jokingly, “May the good Dickens forgive us.”

**PRODUCTION HISTORY**

*Oliver!* premiered in 1960 at the New Theatre in London, England, where it ran for a record-breaking total of 2,618 performances. The show opened on Broadway in 1963 and received three Tony Awards, including Best Musical. The 1968 film version—also titled *Oliver!*—won six Oscars, including Best Picture and Best Musical Score.
RASHED ALNUAIMI
(Bill Sikes) makes his New Repertory Theatre debut with this production of *Oliver!* He is currently attaining his MFA in Musical Theatre from the Boston Conservatory at Berklee. Originally from Dubai, he currently resides in Brookline, MA.

JOHANNA CARLISLE-ZEPEDA*
(Widow Corney) makes her New Repertory Theatre debut with this production of *Oliver*. Recent credits include *Tintypes* (Emma) at Artistree Music Festival, *The View Upstairs* (Inez) at SpeakEasy Stage, *The Roommate* (Robyn) and *The Clean Room* (Anna) at Threshold Stage, *Miss You Like Hell* (Beatriz) at Company 1/A.R.T., *Kiss of the Spider Woman* (Molina’s Mother) at Lyric Stage Company of Boston, *Les Miserables* (Co-Madame Thernardier) at Wheelock Family Theatre and *In the Heights* (Abuela Claudia) at Wheelock Family Theatre and The Phoenix Theatre Company, *Gypsy* (Lyric Stage Company); *Ragtime, Billy Elliot, Beauty and the Beast* IRNE Award nominee (Wheelock Family Theatre); *A Christmas Carol* (Central Square Theater); *Mary Poppins* EMACT-DASH Award nominee (Marblehead Little Theater).

NOURA DEANE
(Ensemble) makes her New Repertory Theatre debut with this production of *Oliver*. Regional credits include *Anything Goes* and *Show Boat* (Reagle Music Theatre of Greater Boston), and Ilona Ritter in *She Loves Me*. She earned a B.F.A. in Musical Theatre from the Boston Conservatory and is from New York City.

DANIELA DELAHUERTA*
(Bet/Charlotte) makes her New Repertory Theatre debut with this production of *Oliver*. Recent credits include Diana Morales in *A Chorus Line* (Roxy Regional), Anita in *West Side Story* (Tibbits Opera House), Ensemble in *Evita* (Riverside Theatre), and Liz in *Chicago* (Phoenix Theatre). She teaches voice at Manhattan Studio of Music in New York City. Originally from Mexicali, Baja California, Mexico, she currently resides in New York City.

ROLLANZ “ROLLIE” EDWARDS, JR.
(Youth Ensemble) is currently a fourth grader at the Henry Grew School in Hyde Park, Massachusetts. He is pumped to join the cast and crew of *Oliver*. In his free time, Rollie enjoys watching movies with his family and playing video games. He also loves to eat. This is his first theatre production and he couldn’t be more excited about the opportunity to sing, dance and try something new!

IAN FREEDSON FALCK
(Youth Ensemble) makes his New Repertory Theatre debut with this production of *Oliver*. Recent credits include *The Musical Story, The Musical*. Regional: *South Pacific* (The Cape Playhouse); *Peter Pan, Beauty and the Beast, The Music Man* IRNE Award nominee (North Shore Music Theatre); *Mame* (Reagle Music Theatre); *Caroline, Or Change, Cabaret* (Moonbox Productions); *Gypsy* (Lyric Stage Company); *Ragtime, Billy Elliot, Beauty and the Beast* IRNE Award nominee (Wheelock Family Theatre); *A Christmas Carol* (Central Square Theater); *Mary Poppins* EMACT-DASH Award nominee (Marblehead Little Theater).
James and the Giant Peach (youth ensemble) at Wheelock Family Theatre, and he’s a guitarist in the Screaming Goats youth band at Jammin’ With You! He is a 4th grader at the Coolidge Corner School in Brookline and is originally from Brookline, MA.

JANE JAKUBOWSKI (Youth Ensemble) makes her New Repertory Theatre debut with this production of Oliver!. Recent credits include, Sound of Music (Louisa) at Reagle Music Theater; Matilda (Erica) at Weston Drama Workshop; Annie (Annie) and Miracle on 34th Street (Hendrika, the Dutch Girl/Ensemble) at Weston Friendly Society. Jane is from Auburndale, MA.

SYDNEY JOHNSTON (Artful Dodger) makes her New Repertory Theatre debut with this production of Oliver! Recent credits include Fun Home (Small Alison) at Vokes Players, Mary Poppins (Chorus/Ensemble), Peter Pan (Captain Hook), A Wrinkle in Time (Mrs. Whatsit), Charles and the Chocolate Factory (Oompa Loompa/Chorus/Ensemble) at Watertown Children’s Theater, and Charlie and the Chocolate Factory (Mr. Salt) at Arlington Children’s Theater. Sydney is from Belmont, MA.

JACKSON JIRARD (Noah Claypole) makes his New Repertory Theatre debut with this production of Oliver! He’s danced professionally with Ballet Austin in Texas, Sacramento Ballet in California, and Jose Mateo Ballet Theatre here in Massachusetts. He was also an Assistant Choreographer for Columbia Pictures’ Little Women (2019) and made his musical debut in the Umbrella Stage Company’s first professional show 42nd Street. He holds a BA in Psychology from Stanford University, and an M.Ed in Human Development and Psychology from Harvard Graduate School of Education. Jackson was born in New Orleans and raised in Pennsylvania.

MARK JOHNSON (Youth Ensemble) makes his New Repertory Theatre debut with this production of Oliver!. Recent credits include Caroline, or Change, Lion King, Charlotte’s Web, and The Prince and the Pauper. He is part of the Franklin D. Roosevelt Booster Club and from Hyde Park, MA.

SHANNON LEE JONES* (Mrs. Sowerberry/Mrs. Bedwin) returns to New Repertory Theatre after most recently being seen in 1776 (Edward Rutledge.) Other New Rep credits include World Goes Round and Cabaret. On Broadway she appeared as Angelique in La Cage Aux Folles (original). National tours include A Chorus Line, La Cage Aux Folles, Hello Dolly with Carol Channing and Funny Girl with Juliet Prowse. Regional credits: Oliver at Goodspeed Musicals; Mamma Mia, Gypsy, Anything Goes, Drowsy Chaperone, Hairspray, and Mame at Arts Center of Coastal Carolina; Road Show, Gypsy and Working at Lyric Stage Company of Boston; Billy Elliot at Ocean State Theater, RI; Mary Poppins at Wheelock Family Theater; Carnival at Gloucester Stage Company; Into The Woods at Reagle Music Theater; My Fair Lady and Gypsy at Greater Boston Stage Company; Guys and Dolls at Long Wharf Theater; Cabaret at Barrington Stage Company; A Chorus Line at North Shore Music Theater. She teaches the Alexander Technique at the Boston Conservatory at Berklee.

DAISY LAYMAN (Nancy) makes her New Repertory Theatre debut with this production of Oliver!. Recent credits include The Donkey
H.C. LEE* (Ensemble) makes their New Repertory Theatre debut with this production of *Oliver!*. Recent credits include *Paragon Park: The Musical* at the Company Theatre, *Sweet Charity* (Charity) and *The Pajama Game* (Gladys) at the Weston Friendly Society, *Company* (Amy) at the Cohasset Dramatic Club, 42nd Street, Joseph...Dreamcoat, *Thoroughly Modern Millie* and *Crazy for You* at Reagle Music Theatre. Other credits include *Mary Poppins* and *Seussical* at BSU’s Family Performing Arts Center. Originally from Cornwall-on-Hudson, NY, they currently reside in Norwell, MA.

LUIS NEGRÓN (Mr. Sowerberry/Mr. Brownlow) returns to New Repertory Theatre after performing in *1776* and *A Streetcar Named Desire*. Recent credits include *Kiss of the Spider Woman* (The Warden) at Lyric Stage Company of Boston, *In The Heights* (Kevin Rosario) at Seacoast Rep & Wheelock Family Theatre and *Sonia Flew* (Orfeo) at Wellesley Rep. Originally from New York City, he currently resides in Medford, MA.

ANDY PAPAS* (Mr. Bumble/Dr. Grimwig) makes his New Repertory Theatre debut with this production of *Oliver!*. Recent credits include *The Barber of Seville* (Dr. Bartolo) - Anchorage Opera (AK), Painted Sky Opera (OK); *Cendrillon* (Pandolfe) - Opera Co. of Middlebury (VT); *Der Ring des Nibelungen* (Alberich) - Pacific Northwest Opera (WA); *La Bohème* (Benoit/Al-cindoro) - Vashon Opera (WA), BYSO; *The Merry Widow* (Baron Zeta), Falstaff (Falstaff u/s) Opera Saratoga (NY); *The Threepenny Opera* (Walt Dreyar) - BLO; *La Cenerentola* (Magnifico) - Skylight Music Theater (WI); *The Pirates of Penzance* (Major General) - Union Avenue Opera (MO). Andy holds a Master of Music in Voice from The University of Houston, and a Bachelor of Music from The University of Michigan. Andy grew up in Winchester, and maintains a private voice studio in Billerica. Love to Mom, Dad and Chris. andypapas.com

AUSTIN PENDLETON* (Fagin) has worked five times at New Rep: *1776* (co-director), *Fiddler on the Roof* (director) and as an actor in *Quills*, *Waiting for Godot*, and *King Lear*. Some of his recent directing credits elsewhere include *A Thousand Pines* (Westport Playhouse), *The Saintliness of Marjery Kempe* (NY), and *Between Riverside and Crazy* (Original NY production, Pulitzer Prize for Drama in 2015). He is also an actor (Broadway, off-Broadway, off-off-Broadway, as well as extensive film and TV), a playwright (*Orson’s Shadow*, *Uncle Bob*, *Booth*), and a teacher of acting at HB Studio in NY.

MICHAEL RODRIGUEZ, JR. (Youth Ensemble) is currently a fourth grader at the Henry Grew School in Hyde Park, Massachusetts. Michael is very excited to join the *Oliver!* cast and crew. In his free time he enjoys spending time with his family and creating new TikTok videos. Last year he participated in a brief *Peter Pan* production at school, but this is his first time in a full fledged production on stage.

MICHAEL J. BOBBITT◊ (Director/Choreographer) makes his New Repertory Theatre debut with this production of *Oliver!*. He has directed, choreographed and performed at many theatres in the DC region, including

SARIVA GOETZ (Music Director) makes her New Repertory Theatre debut with this production of Oliver!. She is a music director, keyboardist, conductor, and orchestrator, and served as assistant conductor/keyboardist for the original Broadway production of Les Miserables. Other Broadway credits include Aladdin, Sister Act, Mamma Mia, Beauty and the Beast, Miss Saigon, City of Angels, Secret Garden, Once on This Island, and the first revival of Sweeney Todd. She recently served as music director for the pre-Broadway production of Empire, the Musical and has worked at major regional venues across the country. Sariva has coached hundreds of musical theatre performers for auditions, shows, and cabaret and is currently a member of the musical theatre faculty at Emerson College in Boston. She was a founding member of the Music Directors Committee of Local 802, American Federation of Musicians. She holds degrees from New York University’s Gallatin School of Individualized Study and the University of Arizona. SarivaGoetz.com

LUCIANA STECCONIº (Scenic Designer) makes her New Repertory Theatre debut with this production of Oliver!. Recent work includes designs for Marin Theatre Company, Contemporary American Theater Festival, Signature Theatre, Hangar Theatre, Studio Theatre, Roundhouse Theatre, Woolly Mammoth Theatre, Olney Theatre Center, Georgetown University, The Kennedy Center Theatre for Young Audiences, Everyman Theatre, Barrington Stage Company, and Northern Stage among others. Awards: 2010 Mayor’s Art Award for Outstanding Emerging Artist (Washington, DC). Luciana holds an MFA in Design from Brandeis University. She is currently an Assistant Professor at Emerson College and a member of USA Local 829.

RACHEL PADULA-SHUFELT (Costume Designer) returns to New Repertory Theatre after recently working on 1776. Recent costume design credits include Frankenstein at Central Square Theatre, Macbeth, Edward II (Elliot Norton Award for Outstanding Design) at Actor’s Shakespeare Project, The Thanksgiving Play at Lyric Stage Company, Charlotte’s Web at American Repertory Theatre, S.I.N.S.O.F.U.S., The Owl Answers at Harvard TDM, Choir Boy, Once, Shakespeare In Love, Men on Boats at SpeakEasy Stage, Rosencrantz and Guildenstern Are Dead, Absence, Window Men (nominated Elliot Norton Award for Outstanding Design), Chosen Child, and Reconsidering Hannah(h) at Boston Playwrights Theatre, Dr. Jekyll and Mr. Hyde, Doubt, Uncanny Valley at Stoneham Theatre, and Trad and Crimes of the Heart at Gloucester Stage Company.

FRANKLIN MEISSNER, JR.º (Lighting Designer) has designed extensively for New Repertory Theatre, including The Snow Queen (IRNE award), Little Shop of Horrors, The Wild Party, Cabaret, Dessa Rose, Sweeney Todd (IRNE award), Into The Woods, Ragtime, Moby Dick (IRNE award) and many others. Recently, he designed the lighting for Little Shop of Horrors.
at The Lyric Stage Company, where he also has designed *Kiss of the Spider Woman*, *Avenue Q*, and *Sweeney Todd* (IRNE award) among many others. He also recently designed The World Premiere of *Albatross* (Elliot Norton Award – Outstanding Production) for the Poets’ Theatre. His work has also been seen Off and Off-Off Broadway in NYC, at the Boston Playwrights’ Theatre (IRNE award), Wheelock Family Theatre (Elliot Norton Award), The Boston Conservatory, Greater Boston Stage Company, SpeakEasy Stage, Northeastern University, Central Square Theatre, the North Shore Music Theatre, the South Shore Music Circus, Sanders Theatre, various corporate events and colleges around the state, and at 40 Carnegie Hall performances. For more information: www.FranklinMeissner.com. For Abby.

**KEVIN L. ALEXANDER** (Sound Designer) makes his New Repertory Theatre debut with this production of *Oliver!*. Recent credits include *Day of Absence* and *The Raid* at Theatre Alliance; *Pride & Prejudice, Beehive: The 60's Musical*, and *Singin' in the Rain* at Next Stop Theatre; *Elephant and Piggie: We Are In a Play*, *Seussical the Musical*, and *Huckleberry Finn's Big River* at Adventure Theatre MTC; *A Misanthrope* at Avant Bard; *The Submission* at Atlas Theatre; *#PoolParty* at Joe's Movement Emporium; *Peter Pan: Wendy, Peter, Peter, Wendy* at Single Carrot Theatre; *Safe as Houses* at Logan Fringe Arts Space; *The Raid*; and *Step Afrika's The Migration: Reflections of Jacob Lawrence* (National Tour). Kevin holds a Master of Science in Entertainment Business from Full Sail University, and Bachelor of Arts in Theatre from University of Maryland.

**BRIAN M. ROBILLARD** (Stage Manager) returns to New Rep after working on *1776*, *We Will Not Be Silent*, *The Bakelite Masterpiece*, *Lonely Planet*, *Statements After an Arrest Under the Immorality Act*, *Ideation*, *The Gift Horse*, and *Brecht on Brecht*. Other credits include *Jersey Boys* (Ogunquit Playhouse) *The Crucible*, *Bedlam's Pygmalion*, *A Christmas Carol* (Central Square Theatre); *Cymbeline, Romeo & Juliet* (Commonwealth Shakespeare Company); and *Calendar Girls* (Greater Boston Stage Company). He holds a BFA in Stage Management from Boston University and is from Newton, MA.

**CALEB SPIVEY** (Assistant Stage Manager) makes his New Repertory Theatre debut with this production of *Oliver!*. Recent credits include *American Moor* (Off-Broadway); *Finding Neverland*, *Cabaret*, and *Pippin* (national tours); and *God of Carnage*, *Oklahoma!* and *Mame* (regional). Originally from Georgia, he now resides in Dorchester, MA.

**LEE NISHRI-HOWITT** (Dialect/Vocal Coach) returns to New Rep after working on *Tixyfy*and Classic Repertory Company’s *Romeo and Juliet*. Other credits include serving as Text Coach for *Romeo and Juliet* (Huntington Theatre) and, Accent Coach for *Once* (SpeakEasy Stage Company). Lee is a graduate of the masters program for Voice and Speech of the American Repertory Theater at Harvard University. He is a Teaching Fellow of Voice and Speech at Harvard University. Originally from Israel, he currently resides in Somerville, MA.

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MISSION

New Repertory Theatre produces plays that speak powerfully to the vital ideas of our time.

WHAT WE DO:

– Through the passion and electricity of live theater performed to the highest standards of excellence, New Rep seeks to spark community conversations on crucial contemporary issues.

– Our work expands and challenges the human spirit of both artists and audiences. We present world premieres, contemporary plays and classic works in several intimate settings. Our productions are designed to be accessible to all. We are committed to education and enrichment for learners of all ages, with a special dedication to the creation of innovative in-school programming and outreach to underserved audiences. We embrace theater as the basis for enduring connections with our community and as a springboard for meaningful civic engagement.

– New Rep is an active advocate for the arts and a major voice in the national dialogue defining the role of theater in our culture.

New Repertory Theatre is the award-winning, professional theatre company in residence at the Mosesian Center for the Arts in Watertown, MA. For over 30 years, New Rep has been a leader of self-produced theatre in greater Boston, producing contemporary and classic dramas, comedies, and musicals in both the 340-seat mainstage theater and the 90-seat BlackBox Theater. Annually, New Rep has served over 40,000 patrons, including 2,000 season subscribers. In addition to its season of productions, New Rep produces Next Voices, a program dedicated to developing new plays by our Next Voices Playwriting Fellows. Under its Lifelong Enrichment Arts Programs (LEAP), New Rep also produces its Classic Repertory Company, Page to Stage, Insider Experiences, and Spotlight Symposium Series.

New Repertory Theatre, Inc. is a not-for-profit theatre company operating under a New England Area Theatres (NEAT) contract with Actors’ Equity Association and Stage Directors and Choreographers Society. New Repertory Theatre is a member of Theatre Communications Group, a national service organization for non-profit professional theaters; StageSource, the Alliance of Theatre Artists and Producers; ArtsBoston; the Producer’s Association of New England Area Theatres (NEAT); New England Theatre Conference; VSA Arts-Massachusetts, a service and support organization promoting accessibility; Theatre Arts Marketing Alliance (TAMA); Boston Arts Marketing Alliance (BAMA); National New Play Network (NNPN); and Massachusetts Advocates for the Arts, Sciences and Humanities.
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IT SUPPORT Mark W. Soucy, Northlight IT

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GRANT WRITER Mark W. Soucy

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PHOTOGRAPHERS
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FIGHT DIRECTOR Jess Malone
VOCAL COACH Lee Nishri-Howitt
WORKSHOP COORDINATOR Jane Reagan
New Repertory Theatre would like to thank all of our generous donors.

The philanthropic contributions of the following individuals, foundations, corporations, and government agencies make possible all the art we produce. For more information, or to become a New Rep donor, please contact Ari Herbstman at 617-923-7060, x.8210, or ari@newrep.org.

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R. Lynn Rardin and Lynne O’Connell  
Chris Meyer & Mary Rivet  
Chuck Schwager  
Stephen & Peg Senturia  
Phyllis Strimling  
Stacie Simon & Hal Tepfer  
& the puppies  
Jean Walsh & Graham Davies  
Barnet & Sandra Weinstein  
Denise Wernikoff  

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Nancy Beckman & Theodore Postol  
Stuart Bernstein  
Paul & Linda Bicknell  
Francine Brasseur  
Cameron Burnham  
Ronald & Elizabeth Campbell  
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Lisa Danielsen  
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2019-2020 season
BOX OFFICE INFORMATION
The New Rep Box Office is open Tuesday - Saturday from noon until 5pm. On performance days, the window opens 2 hours prior to curtain and stays open until fifteen minutes after the last performance begins. For the most up to date hours, please visit newrep.org or call the Box Office at 617-923-8487.

ACCESSIBILITY
Patrons requiring accessible seating should inform the Box Office staff when ordering tickets. The building is equipped with wheelchair-accessible restrooms on each floor. The MainStage theater is equipped with a Tele-Coil Loop System. Patrons with hearing aids and cochlear implants can set their devices to “T-Coil” to take advantage of the assistive listening system. Patrons wishing for assistive listening devices may pick up a headset from the Box Office upon arrival at the theater. Patrons wishing to use large-print or Braille programs can pick one up from the Box Office upon arrival. Patrons who will be bringing guide dogs to the theater should advise the Box Office staff when ordering tickets.

PARKING
There is a free parking garage on the Arsenal campus, directly across from the Mosesian Center. The parking garage has handicap accessible parking and an elevator on each level. Please do not park in “15 minute” or “30 minute” spaces, or any space designated for a particular company when attending a performance.

CHILDREN
Babes-in-arms are not permitted in the theater during performances. New Rep encourages the introduction of young audiences to the theatre. Children under 14 years of age are required to have a parent or guardian present with them in the theater during the performance. Some shows may contain strong language and/or mature themes; patrons may request additional information when purchasing tickets.

PHOTOGRAPHY & RECORDING
All photography, videotaping, and audio recording are strictly prohibited inside the theater.

LATECOMERS
All latecomers will be seated at the discretion of management in the most accessible seats, in order to minimize distractions.

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