A MESSAGE FROM THE artistic director

Thank you for joining us for Hair: The American Tribal Love-Rock Musical, with book and lyrics by Gerome Ragni and James Rado, and music by Galt MacDermot. We are delighted to add this sensational show to our winter productions, and hope its ground-breaking music sends you home a little warmer. With its themes of young adults trying to find their place amidst political and social upheaval, Hair is as relevant as it is reminiscent.

We invite you to join us as our season continues in March with our third and final musical, Lady Day at Emerson’s Bar and Grill. Set in a gritty bar in South Philadelphia in 1959, Lady Day highlights the peaks and valleys of Billie Holiday’s life through one of her final performances before her untimely death. Starring the unparalleled Lydia “LovelySinger” Harrell, this is certain to be a production you won’t want to miss. Get a sneak peek of what Lydia will bring to New Rep’s MainStage at www.lydiaharrell.com/home.

Thank you for visiting with us today. And please do share your experience with friends and family. We appreciate your support and look forward to seeing you again soon as we continue to transition into a new chapter of art-making and advocacy.

Remember, I can’t wait to hear from you! You are welcome to email me at any time at michaeljbobbitt@newrep.org.

Michael J. Bobbitt
Artistic Director
new repertory theatre
2019-2020 season

HAIR
BOOK AND LYRICS BY
GEROME RAGNI & JAMES RADO
MUSIC BY
GALT MACDERMOT
PRODUCED FOR THE BROADWAY STAGE BY MICHAEL BUTLER
ORIGINALLY PRODUCED BY NEW YORK SHAKESPEARE FESTIVAL THEATRE

DIRECTOR/CHOREOGRAPHER
RACHEL BERTONE
MUSIC DIRECTOR
DAN RODRIGUEZ
SCENIC DESIGNER
JANIE E. HOWLAND
COSTUME DESIGNER
MARIAN BERTONE
LIGHTING DESIGNER
FRANKLIN MEISSNER, JR.
SOUND DESIGNER
KEVIN L. ALEXANDER
PRODUCTION STAGE MANAGER
BRIAN M. ROBILLARD
ASSISTANT STAGE MANAGER
LUCAS BRYCE DIXON

There will be one 15-minute intermission.

SEASON SPONSORS

HAIR is presented by arrangement with TAMS-WITMARK www.tamswitmark.com
This production was sponsored in part by a generous grant from The Village Bank.

◊ Member of the Stage Directors and Choreographers Society
* Member of United Scenic Artists, Local USA 829
** Member of Actors’ Equity Association, the union of professional Actors and Stage Managers in the United States

The videotaping or other video or audio recording of this production is strictly prohibited.
cast

(IN ALPHABETICAL ORDER)

MARGE DUNN* Sheila
KRIS IVY HAYES Ivy
LOVELY HOFFMAN* Tribe
ZOÉ MALONEY Tribe
PETER MILL* Margaret Mead
YEWANDE ODETAYINBO* Dionne
AARON PATTERSON Tribe
KATRINA PAVAO Jeanie
BRIAN-BARRY PEREIRA Woof
ANTHONY PIRES, JR.* Hud
EDDIE SHIELDS* Berger
EDDIE SIMON* Claude

* member of Actors’ Equity Association, the union of professional Actors and Stage Managers in the United States

orchestra

DAN RODRIGUEZ Music Director/Keyboard
TOM YOUNG Guitar
ZACH HARDY Drums/Percussion
RUSTY CHANDLER Bass
JEFF LEONARD Reeds

additional production staff

SET CONSTRUCTION Wooden Kiwi Productions
ASSISTANT DIRECTOR Kasia Gneiser
ASSISTANT COSTUME DESIGNER Zoë Sundra
WARDROBE SUPERVISOR Rachel Linker
INTIMACY CONSULTANT Angie Jepson

DIALECT VOCAL COACH Lee Nishri-Howitt
PROPERTIES Sam Martin
MASTER ELECTRICIAN Katie Hoolesma Lamm
DRAMATURG Emily White

special thanks

Blake Dubois Kevin Kern Jess Malone Marlena Yannetti

musical numbers

Act One

Aquarius Dionne and Tribe
Donna Berger and Tribe
Hashish Tribe
Sodomy Woof and Tribe
Colored Spade Hud and Tribe
Manchester, England Claude and Tribe
I’m Black Hud, Woof, Berger, Claude, and Tribe
Ain’t Got No Dead End Emmeretta with Dionne, Crissy, Hud, and Ronny
I Believe in Love Sheila with Jeannie, Crissy, and Emmeretta
Air Tribe
Initials Bud Bee
1930s Berger
Manchester II Claude and Tribe
I Got Life Berger and Tribe
Going Down Claude, Berger, and Tribe
Hair Hud, Ronny, and Emmeretta
My Conviction Margaret Mead
Sheila Franklin Tribe
Easy To Be Hard Crissy
Don’t Put It Down Woof, Berger, and Ronny
Frank Mills Tribe
Be-in “Hare Krishna” Claude and Tribe
Where Do I Go

Act Two

Electric Blues Ronny and Tribe
Oh Great God of Power Tribe
Manchester III Claude and Tribe
Black Boys Natalie, Jeanie, and Paul with Hud and Ronny
White Boys Emmeretta, Dionne, and Crissy with Tribe
Walking In Space Tribe
Abie, Baby Hud, Ronny, and Emmarettta
The War Tribe
Three-Five-Zero-Zero Tribe
What a Piece of Work is Man Ronny and Paul
How Dare They Try Tribe
Good Morning Starshine Sheila and Tribe
Repire: Ain’t Got No Claude and Tribe
The Flesh Failures (Let the Sun Shine In) Claude
Eyes, Look Your Last Claude, Sheila, Dionne, and Tribe
Bows and Exit Music Orchestra
HAIR was a game changer in musical theater history when it was brought to life onstage a little over 50 years ago. Broadway had never seen anything like it before—there were no rock musicals before this, there were no racially integrated casts, and there was definitely no nudity onstage. HAIR was radical and it literally rocked audiences. Despite receiving mixed reviews from critics, the show was relatable to audiences at the time because it was reflecting exactly what was happening on the streets. A mentor of mine, Marlena Yannetti, who was an original tribe member and dance captain of HAIR at the Wilbur Theatre in Boston, told me that actors would receive draft notices at their stage door each night! Art and life were aggressively intermixing and imitating each other in 1968.

While there is no draft today, many would argue that the musical has great relevance in 2020. The youth in the late 1960s were protesting all the things that they saw wrong with America: racism, environmental destruction, poverty, sexism, sexual repression, violence at home, the war in Vietnam, and corruption in politics. This era was fueled with the unbridled energy and love of a generation coming together to unite in peace. HAIR took the turmoil and passion of the ’60s and put it onstage to mirror its belief in youthful empowerment to its audiences. Theater was finally being used for social change, but many audiences, especially older generations and skeptical critics, did not necessarily agree with or understand the efforts of the original creators, James Rado and Gerome Ragni.

The show continues to ask audience members, often in direct address, tough and uncomfortable questions so that the truth can be revealed. One big question to take away is “Am I doing my part and taking responsibility or am I just waiting for it all to pass?” Instead of being bystanders, I believe we must be UPstanders. We can’t just sit around, make posts on social media expressing our opinions about the news, and wait/hope for others to take action for us. We must stand up and speak out against injustice in non-violent, peaceful ways—as the hippie movement did before us—to teach the next generation that they can indeed make a difference in our world.

The show also asks “how do we live our life with intention and purpose? How can we find our way and be brought to the light?” It is not until the very end of the show—when the inevitable reality of the world around the tribe takes what they love most—that these hippies realize that they are responsible for their own happiness. With the help of powerful music, raw passion, and the love of a community, this timeless coming-of-age story teaches us to never underestimate the power of a young person’s voice.
South Vietnam’s corrupt military regime. Over time, millions of protestors, including Vietnam veterans, participated in anti-war marches and rallies. An increasing majority of Americans became disheartened by the mounting casualties broadcast nightly on television, with no end in sight. The human and environmental devastation caused by the dropping of napalm and other chemicals exacerbated the anguish, as did the escalating cost. Support for the war came primarily from those unable to countenance the idea of US military defeat.

“NO MORE FALSEHOODS OR DERISIONS”

Vietnam marked the first time US armed forces were fully integrated. Racism surfaced as an issue, however, especially after it was disclosed that black men were drafted, assigned to combat, and killed at disproportionate rates to white men. Boxer Muhammad Ali refused to serve in the army on religious grounds but also famously said, “I ain’t got no quarrel with them Viet Cong, anyway. They never called me nigger.” They never called Asians “gooks,” either, unlike the US military, who trained troops to dehumanize the Vietnamese. As one veteran told journalist Nick Turse, troops were instructed to “Never call them Vietnamese. Call them gooks or dinks, slopes, slants, rice-eaters.” Activists of color, including Asian-Americans, supported the mainstream peace movement but also formed independent groups to challenge the war’s racism and colonialism. In separate contingents at marches and rallies, they carried signs with slogans such as “End the War in Vietnam and the Social Crisis at Home!” and “Stop the Bombing of Asian People!”

“HOW I LOVE MY HIPPIE LIFE”

The off-Broadway version of Hair focused almost exclusively on the war in Vietnam. For the Broadway rewrite, Ragni and Rado kept the war issue prominent but shifted emphasis to hippie life. The term “hippie” (from “hip” or “hipster”) became popular in 1965 as a label for the countercultural movement of young people who embraced social justice, spiritual enlightenment, sexual freedom, psychedelic music, and hallucinogenic drugs. Rejecting corporate culture, hippies favored casual styles and natural fibers—bell-bottom jeans and cotton skirts, peasant blouses and tie-dye tees, leather sandals and bare feet—if they wore clothes at all. Known as “flower children” for wearing and distributing flowers as symbols of peace and love, hippies called themselves “freaks.”

“IT’S A DIRTY LITTLE WAR”

In 1965, when Ragni and Rado began writing Hair, the first United States combat ground troops—3,500 marines—landed in Vietnam. In 1967, the year Hair opened off Broadway, the number of troops reached 485,600. In 1968, the year Hair premiered on Broadway, the number peaked at 536,100. By the time the war ended in 1975, three years after Hair closed on Broadway, the estimated death toll in Vietnam was $8,000 US armed forces, 225,000 South Vietnamese soldiers, one million North Vietnamese and Viet Cong fighters, and two million civilians on both sides.

“O, WE’RE GONNA CHANGE THE WORLD”

Actors Gerome Ragni and James Rado shared a love of rock music, a fascination with hippies, and abhorrence of the war in Vietnam. In creating Hair to express their passions, they captured the zeitgeist of the 1960s in real time, as events unfolded, breaking new ground in musical theater.

“NO MORE WAR TOYS”

Most Americans initially supported the US involvement in Vietnam (begun in the 1950s) to stop the spread of communism. In 1965, however, large numbers of demonstrators began publicly objecting to the government’s intervention in a civil war and backing of the United States to dehumanize the Vietnamese. As one veteran told journalist Nick Turse, troops were instructed to “Never call them Vietnamese. Call them gooks or dinks, slopes, slants, rice-eaters.” Activists of color, including Asian-Americans, supported the mainstream peace movement but also formed independent groups to challenge the war’s racism and colonialism. In separate contingents at marches and rallies, they carried signs with slogans such as “End the War in Vietnam and the Social Crisis at Home!” and “Stop the Bombing of Asian People!”

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meet the artists

MARGE DUNN* (Sheila/Fight Captain) returns to New Repertory Theatre after her role as Chris in *Cardboard Piano*. Recent credits include *Murder on the Orient Express* (Lyric Stage); *Cloud 9* (Nora Theatre); Miss Holmes, Jonab and the Whale, It’s a Wonderful Life (Greater Boston Stage Co); Cato & Dolly (Plays in Place); *Three Sisters* (IRNE nomination), Dancing at Lughnasa, and A Nightingale Sang (IRNE nomination) (Wellesley Rep); Dog Act (IRNE nomination) (Theatre on Fire); Machbeth (Brown Box); Much Ado About Nothing, Romeo + Juliet (Boston Theater Co). Marge earned a B.A. in English and Theatre Studies from Wellesley College. She is a Tech Director at the Roxbury Latin School and is a theatre production and movement teacher with Watertown’s Children Theatre. Marge is originally from Winchester, MA, and currently resides in Jamaica Plain, MA.

Kris Ivy Hayes (Crissy) makes her New Repertory Theatre debut with this production of *Hair*. Recent credits include *Chicago* (Velma Kelly) at Belvoir Terrace, *Heathers* (New Wave Girl) at Priscilla Beach Theatre, *A Chorus Line* (Diana) at Boston Conservatory at Berklee, *RENT* (Mimi Marquez) with MoonAmie Productions. Zoe has earned a B.F.A ‘21 at Boston Conservatory at Berklee. She is originally from Miami, Florida, and currently resides in Boston, MA.

LOVELY HOFFMAN* (Tribe) returns to New Repertory Theatre after having appeared in *Little Shop of Horrors*. Lovley is an award-winning performer and educator. In 2017, Lovely released her single “My Black Is Beautiful,” a song about self-love, which went viral and reached #45 on the Adult Contemporary Radio Charts. Lovely has been featured on CNN, BET, and TeenVogue and recently performed backup for Mariah Carey at the Wang Theatre. She was also featured in Lyso’s national “Thank You Teachers” commercial. In 2015, Lovely won the IRNE Award for Best Actress in a Musical for her portrayal of Celie in *The Color Purple* (SpeakEasy Stage). Favorite theatre credits include: *Marie and Rosetta and Sunfish* (Greater Boston Stage Company), *Hairspray* and *Kiss Me, Kate* (Reagle Music Theatre), *Doubt: A Parable and Avenue Q* (Ocean State Theatre), *Ragtime* (The Umbrella), *Little Shop of Horrors* and *Arin’s Misbehavin* (Lyric Stage Company), *Caroline, or Change* (Moonbox Productions), Lovley is a graduate of Boston College and proud member of Actors’ Equity Association. Love to Brandon. LovelyHoffman.com

ZOË MALONEY (Tribe/ Jeanie u/s) makes her New Repertory Theatre debut with this production of *Hair*. Recent credits include *Chicago* (Pippin) at Lughnasa, and *A Nightingale Sang* (Tribe) at Moonbox, Fastrada in *Pippin* at the Summer Rep Theater Festival, Ulla, It’s a Wonderful Life (Nora Theatre); *It’s a Wonderful Life*, and *The Amazing Technicolor Dreamcoat* (Greater Boston Stage Company). Zoë has earned an MFA from Framingham State University. She is originally from Atlanta, GA.

PETER MILL* (Paul/Margaret Mead) makes his New Repertory Theatre debut with this production of *Hair*. Recent credits include Dr. Frank-N-Furter in *The Rocky Horror Show* (Moonbox Productions), Joseph in *Joseph and the Amazing Technicolor Dreamcoat* (Reagle Music Theatre), Bill in *Musical of Musicals!* (Moonbox Productions), *Mary Sunshine in Chicago* (Reagle Music Theatre). Peter attended Walnut Hill School for the Arts, in Natick, MA and is from Medway, MA. www.PeterMill.org

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KATRINA Z. PAVAO (Jeanie/Dance Captain) makes her New Repertory Theatre debut with this production of *Hair*. Recent credits include *Little Shop of Horrors* and *Kiss of the Spiderwoman* at Lyric Stage Company, *Cabaret* (Moonbox Theatre) and *In the Heights* (Wheelock Family Theatre). Katrina earned a MFA in Musical Theatre from Boston Conservatory at Berklee and a BA in Theatre Arts from Providence College. She currently choreographs for ArtBarn in Brookline and just finished working with Arlington Children’s Theatre. She is originally from North Providence, RI, and currently resides in Brighton, MA. Alongside performing and teaching, Katrina is also barre3 instructor in Brookline, MA.

YEWANDE ODETOYINBO* (Dionne) makes her New Repertory Theatre debut with this production of *Hair*. Recent credits include *Parade*, *Little Shop of Horrors*, *The View Upstairs*, *Caroline or Change*, *Hair and Imagination* (IRNE Winner), *The Wiz*, *In the Heights*, and serving as the choreographer for *Choir Boy*. Yewande earned an MFA from Boston Conservatory at Berklee and a BFA from Howard University. She is originally from Detroit, and currently resides in Roxbury, MA and is a member of Sigma Alpha Iota. Thank you to mom, dad, and sister Yemisi for their love and support. Thank you to New Rep, Rachel and Dan for this awesome opportunity.

AARON PATTERSON (Tribe) makes his New Repertory Theatre debut with this production of *Hair*. Recent credits include *Jim Conley in Paradise* at Moonbox Pro., Junior in *Choir Boy* at SpeakEasy Stage Co., Emcee in *Cabaret* at Boston Conservatory. Aaron is a BFA Musical Theatre student at Boston Conservatory, and is originally from Atlanta, GA.

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EDDIE SHIELDS* (George Berger) makes his New Repertory Theatre debut with this production of *Hair*. Recent credits include *George in Into the Woods* at Little Theater of Fall River, Big Davey in *Billy Elliot* at Seacoast Repertory Theatre, *A-Rab in West Side Story* at New Bedford Festival Theatre, Herman/ Girl #2 in *Cabaret* at Moonbox Productions, Frank/Ensemble in *Mame* at Greater Boston Stage Company, and Henry in *Damn Yankees* at Ocean State Theatre Company. Brian earned a BA in Theater Arts from Dean College, and teaches at Ipswich Middle School as a Theater Director, and is a resident choreographer (co-founder) at Footlights Repertory Company in Swansea MA. He is originally from Swansea, MA, and currently resides in Ipswich, MA.

ANTHONY PIRES, JR.* (Hud) makes his New Repertory Theatre debut with this production of *Hair*. Recent credits include Angus in *Tuck Everlasting* at The Umbrella Stage Company, Curtis Taylor, Jr. in *Dreamgirls* at Riverside Theatre Works, and Coalhouse Walker, Jr. in *Ragtime* at Wheelock Family Theatre. Other credits include Jim in *Big River* at Theatre at the Mount and Jim/Newt Lee in *Parade* at The Umbrella Stage Company. Anthony earned a Masters in Higher Education from Salem State University and a B.A. in Speech Performance Communication from Framingham State University. He is originally from Dorchester, M.A. and currently resides in Hyde Park, MA.

BRIAN-BARRY PEREIRA (Woof) makes his New Repertory Theatre debut with this production of *Hair*. Recent credits include *Georg in Into the Woods* at Little Theater of Fall River, Big Davey in *Billy Elliot* at Seacoast Repertory Theatre, *A-Rab in West Side Story* at New Bedford Festival Theatre, Herman/ Girl #2 in *Cabaret* at Moonbox Productions, Frank/Ensemble in *Mame* at Greater Boston Stage Company, and Henry in *Damn Yankees* at Ocean State Theatre Company. Brian earned a BA in Theater Arts from Dean College, and teaches at Ipswich Middle School as a Theater Director, and is a resident choreographer (co-founder) at Footlights Repertory Company in Swansea MA. He is originally from Swansea, MA, and currently resides in Ipswich, MA.
in Love, Significant Other, Casa Valentina (Speakeasy Stage Company), Les Liasons Dangereuses (Nora Theater Co.), Edward II, Comedy of Errors (Actors’ Shakespeare Project), Henry VI, Midsummer Night’s Dream, Twelfth Night (Drilling Theatre Company), Miss Julie (Workshop Theatre NY), The Good Girl’s High (Manhattan Rep), A Class Act (Robert Moss Theater). Eddie earned an MFA in Acting from Brandies University, he is originally from Philadelphia, and currently resides in Brooklyn, NY.

EDWARD L SIMON* (Claude) makes his New Repertory Theatre debut with this production of Hair. Recent credits include Prince Topher in R&H’s Cinderella (Virginia Repertory Theatre), Narrator/Cratchit in A Christmas Carol (Westchester Broadway Theatre), Ensemble in The Bridges of Madison County (Speakeasy Stage Company). Edward earned a BFA in Musical Theatre from The Boston Conservatory, he is originally from Bethesda, MD and currently resides in Astoria, NY.

RACHEL BERTONE (Director/Choreographer) is thrilled to be making her directorial and choreographic debut at New Repertory Theatre. Direction/Choreography credits include Cabaret (IRNE Award Best Direction, Choreography, Best Musical), Carousel (IRNE Award Best Choreography), In the Heights (IRNE Award Best Musical), The Wild Party (IRNE Award Best Musical), Kiss of the Spider Woman, Gypsy, Billy Elliot, Show Boat, Little Shop of Horrors, Barnum, Musical of Musicals, Joseph…Dreamcoat, Brandibar, But the Giraffe, and Creative License. Recent choreography credits: West Side Story, My Fair Lady, Guys and Dolls, Mamma Mia, South Pacific, Les Miserables, Company, City of Angels, Big River, Animal Crackers, Camelot, A New Brain, Marvelous Wonderettes, Floyd Collins, and Lucky Stiff. Bertone has served on the faculties of The Boston Conservatory at Berklee, Emerson College, The American Repertory Theatre Institute at Harvard University, and Long Island University. She privately coaches performers both in New York and Boston and holds a BFA from The Boston Conservatory. Special thanks to Michael for welcoming her into the New Rep family!

DAN RODRIGUEZ (Music Director) makes his New Repertory Theatre debut with this production of Hair. Other recent credits include work with the Lyric Stage Company (Little Shop of Horrors, Kiss of the Spiderwoman, Gypsy), Huntington Theatre Company (Sunday in the Park with George, A Little Night Music), Realg Music Theater (La Cage aux Folles, Sound of Music, Mame), American Repertory Theatre (The Lily’s Revenge, The Blue Flower), Wheelock Family Theatre (In the Heights), Moonbox Productions (Caroline or Change, Cabaret, The Wild Party) and many other theaters, as well as work at the Boston Conservatory, Emerson, Brandeis, and other schools. His work has earned him five IRNE Awards for Best Music Direction.

JANIE E. HOWLAND* (Scenic Designer) returns to New Repertory Theatre. Favorite credits include Eurydice, Streetcar named Desire, Ragtime, Race. Other credits include Eureka Day (Interact Theatre, PA), Thanksgiving Play (Lyric Stage Company), Tick Everlasting (Concord Umbrella), CONSENSUS - Art Makes Sense (Mass MOCA), Urban Nutcracker (Tony Williams Dance Co.). Janie has four Elliot Norton Awards and four IRNE awards for Outstanding Scenic Design. She earned an MFA from Brandeis University, and teaches at Emerson College and Wellesley College. She is originally from Newton, MA, currently resides in Natick, MA, is a member of the StageSource board and USA Local 829.

MARIAN BERTONE (Costume Designer) makes her New Repertory Theatre debut with this production of Hair. Recent credits include Little Shop of Horrors, Kiss of the Spider Woman (Lyric Stage), Cabaret (IRNE Award), Barnum (IRNE Award), The Wild Party (IRNE Nomination), Musical of Musicals (Moonbox Productions), In the Heights (Norton Nomination) (Wheelock Family Theater). Marian has been designing costumes for theater and dance in the Boston area for over 30 years and is from Malden, MA.

FRANKLIN MEISSNER, JR.* (Lighting Designer) has designed extensively for New Repertory Theatre, including Oliver!, 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. He designed the lighting for the very first production here in this beautiful theatre back in 2005. Recently, he designed the lighting for Little Shop of Horrors at The Lyric Stage Company, where he has also 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 (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, Stoneham Theatre, 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. Mr. Meissner is a member of United Scenic Artists. For more information: www.FranklinMeissner.com. For Abby.

KEVIN L. ALEXANDER* (Sound Designer) returns to New Rep after working on Oliver! Recent credits include Day of Absence and The Raid at Theatre Alliance; Matilda: The Musical, 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; and Step Afrika’s The Migation: 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.

LEE NISHRI-HOWITT (Dialect/Vocal Coach) returns to New Rep after working on Oliver!, Tray 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 Theatre at Harvard University. He is a Teaching Fellow of Voice and Speech at Harvard University. Lee is a certified Knight-Thompson Speechwork teacher, as well as a Fitzmaurice Voicework associate teacher candidate. Originally from Israel, he currently resides in Somerville, MA.

BRIAN M. ROBILLARD* (Stage Manager) returns to New Rep after working on Oliver!, 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.

LUCAS BRYCE DIXON* (Assistant Stage Manager) continues his work this season after being a production assistant for Oliver!, Trayf, and Nixon’s Nixon. Other credits include production assistant for Yerma and Common Ground workshop (Huntington Theatre Company), assistant stage manager for Spamilton (North American Tour), and stage manager for Portrait in Ithaca, NY. Lucas holds a B.A. in Theatre Studies from Ithaca College and is from Clayton, NY.

ACTORS’ EQUITY ASSOCIATION (AEA), founded in 1913, AEA represents more than 1,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. actorsequity.org

Meet the Artists continued

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LADY DAY
AT EMERSON’S BAR AND GRILL

BY LAMIE ROBERTSON
DIRECTED BY SUMMER L. WILLIAMS
FEATURING LYDIA “LOVELY SINGER” HARRELL
MAR 28-APR 19/2020
MainStage Theater

MISSION

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– 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.

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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.

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FEBRUARY 12 – MARCH 8
BY Christina Ham
DIRECTED BY Kenneth L. Roberson

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FOUR WOMEN

AUGUST WILSON'S FENCES

BY AUGUST WILSON
DIRECTED BY BENNY SATO AMBUSH
APR 25-MAY 17/2020
MainStage Theater

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VIOLET

April 2-5

The Tony award-winning musical follows a scared woman on a cross-country bus trip to be healed by a preacher... discovering the true meaning of beauty along the way.

Music by Jeanine Tesori
Libretto by Brian Crawley
Based on the short story "The Ugliest Pilgrim" by Doris Betts
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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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The New Rep Box Office is open Wednesday - 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.

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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.

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

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