



PRESENTS

#ROMEOJULIET

IN COLLABORATION WITH QUEEN MAB - A MICRO THEATRE

DIRECTOR & ADAPTED BY
BENJAMIN EVETT

DRAMATURG
ABBY LASS

CAST
DIANA LOBONTIU

CAST
SHARMARKE YUSUF

STAGE MANAGER
OLIVIA PALUZZI

PROPS MASTER
BARON E. PUGH

COSTUME DESIGNER
ZOË SUNDRÄ

LIGHTING DESIGNER
AJA JACKSON

SOUND DESIGNER
JACOB MONTGOMERY

VIDEOGRAPHER & EDITOR
JONAS BISHOP

VIDEOGRAPHER & EDITOR
ANGELENE KIM

CAPTION CONSULTANT
RUTH CELIA KAHN

This program is supported in part by a grant from Burlington Cultural Council, Hingham Cultural Council, Holbrook Cultural Council, Holliston Cultural Council, Norton Cultural Council, Orange Cultural Council, and Reading Cultural Council, local agencies which are supported by the Mass Cultural Council, a state agency.



Check out our website for more information and to view additional learning materials for school and community groups!

<https://www.newrep.org/productions/romeojuliet/>

† 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

DIRECTOR'S NOTE

Every play you see is an adaptation. A group of artists—actors, directors, and designers—look at the words a playwright has written and figure out how they are going to bring those words to life on the stage. It's not simply a matter of telling the actors where to stand and how to say their lines. A whole bunch of questions have to be answered: When and where is the play being produced? Who is going to be in the audience? How much money does the company have for sets, lights, costumes, props, and to pay the artists who make the show? What's going on in the world that is relevant to the play, that we want to emphasize or explore? In answering these questions, the company of artists adapts the playwright's words into something totally new: the production.

In the case of *#RomeoJuliet*, answering these questions brought us to a new and exciting place. With the pandemic still raging, we had to adapt our plan and turn our live performance into a video presentation. We had to keep our actors safe, and limit the number of people who could be involved. We had to cut the play down to the shortest length we could make it while still keeping the story, the themes, and the language intact.

You are about to see a very different *Romeo and Juliet* from the one you might have imagined while reading the play. To keep our actors safe, they are separated from each other by a transparent barrier. As you watch, consider how this parallels the way that the characters of Romeo and Juliet are kept apart by their family feud and the laws and practices of their society.

You may have seen what we call doubling before, which is when one actor plays more than one part in a play. But in *#RomeoJuliet*, you will see actors not just doubling, but sharing all the roles. You will see two versions of the Nurse, two Tybalts, even two Romeos and Juliets. As you watch, think about how this affects your experience of the play. How does it impact your understanding of the characters? Does it make you think about them in different ways?

With our adaptation, we hope to show you what makes theatre unique: the celebration of storytelling and transformation. We hope it gives you fresh insights into this timeless classic. We hope it will inspire you to listen and watch the play more closely, and help you see and hear the play in a completely new way.

meet the artists - #RomeoJuliet



BENJAMIN EVETT (he/him/his, Director) is an internationally recognized actor, director, and producer. He is the Artistic

Director of Queen Mab – a Micro-Theatre. He won Boston's Elliot Norton Award for Outstanding Solo Performance for *Albatross* in 2015. He was a member of the American Repertory Theatre Resident Acting Company in Cambridge from 1993 to 2003, appearing in over fifty productions. He was Founding Artistic Director of The Actors' Shakespeare Project, playing Hamlet, Coriolanus, Petruccio, Edmund and Caliban. He has appeared with the New Repertory Theatre, the Huntington Theatre, Gloucester Stage Company, the Poets' Theatre, the Arizona Theatre Company, the San Jose Rep, the Virginia Stage Company, the Missouri Rep, the Alley Theatre, and the Cleveland Play House, among others. Internationally, he has performed in Moscow, Taipei, Paris, Venice, and Madrid. Ben studied at Harvard and the ART Institute, and currently lives in Arlington with his wife, two sons and a dog.



OLIVIA PALUZZI (she/her/hers, Stage Manager) is a stage manager and actor local to the Boston area. Though still new to the professional world, her work has spanned all

the way from Providence, RI to Gloucester, MA. Her favorite show credits include *Miss You Like Hell* (Stage Manager, Wilbury Theatre Group), *Native Gardens* (Actor, Gloucester Stage Company), as well as *Barefoot in the Park* (Assistant Stage Manager, Gloucester Stage Company). She holds a BFA in both Acting and

Theatre Management from the University of Rhode Island and appreciates how her school helped her to be the well-rounded theatre professional she is today. She is extremely excited to be managing #RomeoJuliet and getting back into the theatre world since the pandemic began last March.



ABBY LASS (she/her/hers, Dramaturg) is a Boston-based theatremaker and arts educator. She specializes in dramaturgy, directing, and sound design, and has a special interest in female-centered works and classical adaptations. Previous dramaturgy credits include: *Buried Child*, *Safe Hands: A Musical Workshop*, *O, Hysteria!*, *A Fan's Sermon* (Vassar College), and *Helen* (Newton Theatre Company). Abby has also produced several theatre-adjacent research projects, including "Playing the Man I Am: An Exploration of Gender and Genre in Shakespeare's Coriolanus" and "Performance and Pedagogy: An Exploration of the Psychological Benefits of Theatre Education for Adolescents." Abby is currently finishing up her senior year at Vassar College, where she is completing her double major in Drama and Psychology with a minor in Greek and Roman Studies. She also serves as the Marketing and Social Media Director of Newton Theatre Company, is currently New Rep's Artistic and Engagement Intern, and has taught with Newton Theatre Kids.



DIANA LOBONTIU (she/her/hers, Cast) is an actor and playwright. She is originally from Romania but has lived all over the world, including Anchorage, Alaska. She graduated from Wellesley College with a BA in Theatre Studies and Psychology, and is an alum of the National Theatre Institute at the O'Neill. Recent theater credits include

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The Killjoys in the Hollins Playwrights' Festival (Elsie/Sam), *Mother of the Maid* at the Lewes Public Library's Shakespeare Festival (Joan of Arc), *Hamlet* with Praxis Stage (Laertes), and *Well with Wellesley Repertory Theatre* (Joy/Dottie/Herself). For the past three years she has been performing her solo show *Sfânta: Hell Bent on Heaven*, an absurdist comedy about a wannabe Romanian saint, which she's taken to the Minneapolis, Philadelphia, and Kalamazoo Fringe Festivals. More at dianalobontiu.com.



SHARMARKE YUSUF (he/him/his, Cast) is an actor and writer currently based and born & raised in Boston, Massachusetts. Sharmarke graduated from the Boston

Conservatory at Berklee with a BFA in Contemporary Theater. He has appeared in several Boston-area theater productions including as Aaron in *Titus Andronicus* (Earthstone Theater Company), Buckingham/Ensemble in *The Three Musketeers* (Front Porch Arts Collective), Theseus in *A Midsummer Night's Dream* (Boston Conservatory at Berklee), and on television, most recently as Axmed in season two of *Castle Rock* on Hulu. He can be found on instagram @sharmarke_y



BARON E. PUGH (he/him/his, Scenic/Props Designer) is a Boston-based scenic designer, and is pleased to be working with New

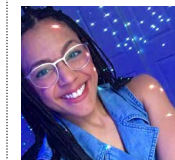
Rep. Select credits include: *School Girls* (TheatreSquared); *Puffs* (The Know Theater of Cincinnati); *Radio Golf* (Trinity Rep); *Passover*, *Choir Boy*, *School Girls*, (*Speakeasy* Stage Company); *The Three Musketeers* (Greater Boston Stage

Company); *Breath & Imagination*, *The Wiz* (Lyric Stage Company of Boston); *tick, tick... BOOM!* (Brown/Trinity); *Marie Antoinette* (York College of Pennsylvania); *We Are Proud to Present...* (Connecticut College); *The Clean House* (Threshold Stage Company); *We Have Always Lived in the Castle*, *The Producers*, *Driving Miss Daisy* (Barnstormers Theatre); *God's Ear*, *Faithless*, *Ghosts*, *The Hothouse*, *The Merchant of Venice*, *La Tragédie de Carmen* (Boston University). Baron recently received his MFA in Scenic Design from Boston University. BaronPughDesign.com



ZOË SUNDRA (she/her/hers, Costume Designer) is thrilled to be returning to New Repertory Theatre. Regional costume design credits include *Key-iping* and *A Very Herrera*

Holiday at New Repertory Theatre, *Bright Half Life* at Actors' Shakespeare Project, *Ragtime*, *Stuart Little*, and *Charlotte's Web* at Wheelock Family Theater, *Poppea* at New England Conservatory and season four of *RuPaul's Drag Race All Stars*. She is also a fiber artist currently making wearable embroidery art on thrifted and vintage sweatshirts. Sundra holds a degree in Fibers from Massachusetts College of Art and Design. She teaches Costume Design at Boston Arts Academy and resides in Watertown, MA.



AJA JACKSON (she/her/hers, Lighting Designer) is a Boston-based lighting designer working in theater, opera, dance, and interdisciplinary

immersive performances. As an alumnus from the Johnny Carson School of Theater and Film (UNL) she graduated with a BFA

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in Theatrical Design and BA in Dance Performance, later receiving her MFA in Lighting Design from Boston University. Aja has designed for companies such as the American Repertory Theatre, The Public Theater's Under the Radar Festival, Boston Center for the Arts, New Rep Theatre, Lyric Stage Company of Boston, Actors Shakespeare Project, Brandeis University, and the Boston Conservatory. Aja is the Resident Lighting Designer and core collaborator for interdisciplinary, site-specific movement company, HOLDTIGHT (www.thisisnourishment.com) She has also worked in production management with companies such as The Santa Fe Opera, Boston Lyric Opera, Lyric Stage Company of Boston, and the Denver Center for the Performing Arts. Aja is currently on the faculty at the National Theater Institute teaching Lighting Design with Directors and Practical Lighting Design.
IG: @ajamjackson



JACOB MONTGOMERY (he/him/his, Sound Designer) is a composer, sound designer, and audio engineer from the Chicago area who is currently living in Boston

and is planning on graduating this spring from Boston University with a degree in Sound Design. Recent credits include sound design for *Constellations*, *Marisol*, *The Frank Show*, *Horse Girls*, and *Clearing* at Boston University, *Bare Stage* at the Boston Center for the Arts, and *IRIS*, an audio-drama podcast. For the last two summers, he has been working with the Eugene O'Neill Theater Center as the Assistant Audio Supervisor and a mentor for the Summer 2020 Observer program. When not making noise, he enjoys riding his bike around Boston, reading, and cooking. He's very excited

to be working with the New Repertory Theater for the first time and is grateful for the opportunity to work with such a talented team!



JONAS BISHOP HAYES (he/him/his, Videographer & Editor) is finishing his BFA in Lighting Design from Boston University this May. Although he spent

his four years at BU doing theatre, he has always had a passion for film. He has made multiple short films over the past couple of years, and those skills work nicely in this new virtual theatre realm. He has worked at multiple theaters across Boston, and most recently edited Wheelock Family Theatre's production of *Make Way For Ducklings*. This summer he is directing a feature film in the desert of West Texas. When Jonas isn't in school, working on a show, or watching movies then he is probably outside hiking and taking photos with his new old Canon AE-1.



ANGELENE KIM (she/her/hers, Videographer & Editor) is a junior in Boston University's College of Communication majoring in Film & Television and

minoring in Computer Science. As someone who loves both her major and theatre, she is delighted to join New Rep for the very first time on the #RomeoJuliet video team. Most recently, she was a video editor for Wheelock Family Theatre's *Make Way For Ducklings* Virtual Workshop. She has also been on tech crews and producing teams for various plays and musicals by BU student organizations.



RUTH CELIA KAHN (she/her/hers, Captioner) is passionate about the convergence of the arts and accessibility. In conjunction with The

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Caption Coalition, Ruth makes theater accessible by captioning productions for patrons who are hard-of-hearing. As an audio describer, she describes the on-stage action live for blind and visually impaired patrons. In the performance realm, Ruth has joyfully sung with *The Victorian Carolers*, performed in voice recitals with the Sue Ellen Kuzma Voice Studio, served as a church soloist, and participated in many choral concerts. As an actor, Ruth had the honor of performing in a training video for RIDE drivers prepared by the Boston Area Rape Crisis Center, the Boston Center for Independent Living, and the MBTA. At Boston Medical Center, she serves as Co-chair of the Patient Family Advisory Council and as the consumer representative on the Accessibility Committee. Ruth is thrilled to be making her captioning debut at New Rep!

ABOUT new rep

FOUNDED IN 1984, NEW REP IS AN AWARD-WINNING PROFESSIONAL THEATER LOCATED ON THE HISTORIC ARSENAL ON THE CHARLES CAMPUS, A VIBRANT CULTURAL HUB IN WATERTOWN, MASSACHUSETTS FEATURING AMPLE FREE PARKING AND RESTAURANT DINING.

PERFORMANCE & OUTREACH

IN RESIDENCE AT THE MOSESIAN CENTER FOR THE ARTS, NEW REP STAGES CONTEMPORARY AND CLASSIC PLAYS AND MUSICALS, INCLUDING WORLD PREMIERES, THAT AWAKEN THE HEART, CHALLENGE THE MIND, AND EXPAND THE HUMAN SPIRIT. WE MOUNT PRODUCTIONS IN TWO FULLY ACCESSIBLE PERFORMANCE SPACES: THE STATE-OF-THE-ART 340-SEAT MAINSTAGE THEATER AND THE INTIMATE 90-SEAT BLACKBOX THEATER, WHICH PROVIDE EXCELLENT VIEWS FROM EVERY SEAT.

CONNECTION & EXPLORATION

NEW REP EMBRACES THEATRE AS THE BASIS FOR ENDURING CONNECTIONS WITH OUR COMMUNITY. THROUGH ENTERTAINING, INNOVATIVE, AND THOUGHT-PROVOKING LIVE THEATRE PERFORMED AT THE HIGHEST STANDARDS OF EXCELLENCE, WE SEEK TO SPARK COMMUNITY CONVERSATIONS ABOUT THE CRUCIAL ISSUES OF THE DAY. OUR SPOTLIGHT SYMPOSIUM SERIES AND POST-SHOW TALK-ABOUTS PROVIDE OPPORTUNITIES FOR AUDIENCES OF ALL AGES AND BACKGROUNDS TO EXPLORE A PLAY'S THEMES WITH ESTEEMED EXPERTS AND SEASONED DRAMATURGS.

ADVOCACY & ACTION

NEW REP HAS LONG BEEN AN ACTIVE ADVOCATE FOR THE ARTS AND A MAJOR VOICE IN THE NATIONAL DIALOGUE DEFINING THE ROLE OF THEATER IN OUR CULTURE. UNDER THE BOLD NEW LEADERSHIP OF ARTISTIC DIRECTOR MICHAEL J. BOBBITT, NEW REP IS NOW AT THE VANGUARD OF A MOMENTOUS DRIVE TO DEVELOP ANTI-RACIST THEATER PRACTICES IN THE GREATER BOSTON COMMUNITY. WE AIM TO CREATE AN AUTHENTIC SENSE OF BELONGING FOR ARTISTS AND AUDIENCES ALIKE.

ABOUT new rep continued

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New Rep's Indigenous People's Land Recognition

By Dr. Mishy Lesser and Michael J. Bobbitt

All teaching, learning, and performing take place on Indigenous Lands. We are coming to you from a place originally called Pigsgusset, which means Meadows At The Widening Of The River. Now referred to as Watertown, this land is the traditional and ancestral homeland of the Pequossette Band of the Massachusett People and their neighbors, the Nipmuc and Wampanoag Nations. While Pigsgusset is likely an inaccurate spelling of the original name, rendered according to English colonial settlers, and we do not know its pronunciation according to the First Peoples of the land, we make this acknowledgement to offer recognition and respect to the original inhabitants of this place and their descendants today, especially because the Indigenous history of Watertown has been erased for the last four hundred years. New Repertory Theatre commits to supporting Indigenous peoples and their cultures by hiring and supporting artists who are Indigenous and want to tell their own stories.

Learn more about Land Acknowledgements here:

<https://americanindiansinchildrensliterature.blogspot.com/2019/03/are-you-planning-to-do-land.html>

You're unique. Come play with us. New Rep's Anti-Racism/Diversity Statement

New Repertory Theatre will create internal organizational systems, processes, structures and cultures that encourage any person to engage with us. In creating an equitable culture, we actively seek diversity, inclusivity and accessibility because we want the stories of all people to be reflected in the stories we tell in our productions.

NEW REP donors & partners

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 Robbie at 617-923-7060, x8212 or robbieflanagan@newrep.org

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At New Repertory Theatre, we strive to build a community of theatre lovers and advocates that is people-first. From this point forward, we will not be doing tiered donor listings in the spirit of equity. From the bottom of our hearts, we would like to thank each and every donor on this list. Without your support, we would not be able to do what we do. For more information, or to become a New Rep donor, please contact Robbie Flanagan at 617-923-7060, x.8212, or robbieflanagan@newrep.org.

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