

# HAIR

THE AMERICAN TRIBAL LOVE-ROCK MUSICAL



**AUGUST 4-26**

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**THE GREAT STAR THEATER**

## DIRECTOR'S NOTES

Sometimes I lie in bed and wonder what would possess a grown man like myself to take on the task of putting together a musical theater production. Its not an easy question to answer. Before you even start, there are the costs you incur: theater rental, royalties, marketing expenses, set construction, costumes, lighting, props, program printing. There are the countless incidentals that you forgot to account for in your budget like water for the actors, parking costs, the first aid kit, and on and on it goes. There are the pre-production tasks: studying the script, breaking down the scenes, talking with the choreographer and music director and sometimes a vocal director about how the show should be structured.

There are debates and even disputes about every little thing; the position of an actor, the color of a costume, the key of a song, the scope of the movement onstage. You have to hold auditions and pick the people you want in the show. Some that you don't pick will hold it against you for the rest of their lives. Some that you do pick may do the same! And then there are the musicians, often like a herd of finicky cats. Just getting them in the same room at the same time can be problematical. And if you manage that, who knows how it will turn out! Tempos, pauses, style... each song has its own issues that need to be worked on. The time, the energy, the money... it just can't be worth it.

But then, you sit there in the empty theater during tech week and watch as your show unfolds. You marvel at the pictures that you (and your collaborators) have created on stage. You see that remarkable actor who has never been chosen for a principal role justify your faith in their talent by doing something unique that you had never even thought of. "Oh yes, I'd be HAPPY to see that in the show!" you think. You listen to the ensemble and it brings back memories of listening to the original Broadway cast album for the first time.

Okay, maybe it isn't always like that. But sometimes it is and those moments are pure magic. This show, HAIr, which I am now directing for the third time, is one of those shows, with all of those magic moments. I can't begin to recount them in a program which is already stuffed with bios, advertisements and other important information. But I can tell you that every time I have directed HAIr, something wonderful has happened in my life. The serendipity of that is hard to explain, but it always happens!

Coming into 2017, the 50<sup>th</sup> anniversary of both the Summer of Love and the first production of HAIr at the Papp Theatre in New York, I never imagined I would direct this show again. And here I am, watching the incredible dancing, singing and acting of our amazing 'Uli tribe and it all becomes understandable. You do it for how it moves you, and how it moves the audiences you touch. If that didn't happen, it wouldn't be worth doing.

There are countless people to thank for this venture, but here is a short list: Michael Butler, the original producer of HAIr on Broadway, for once again connecting me with some of the people who made this show possible; Jennifer Lee Ho, who played Crissy in the original San Francisco production of HAIr and was the beacon of calm in our sometimes contentious discussions; Barbara Moore for suggesting that we throw caution to the winds and "just do it" when the city was about to abandon the 50<sup>th</sup> Summer of Love festivities; Richard Gutierrez, who once again made a terrific contribution by creating authentic costuming for a show that virtually demands it; Nicole Faghihi for coming to our rescue and making our vocals sound amazing; John Hollis for assembling a top-notch band to play this magical music; George Nikitas who reconnected with me after 10 years (we were in Mame together back in 2006!) and handling the major chores of stage manager; Christopher Chase who showed up to help us (he has also directed HAIr for his own company) and took on the joint jobs of Marketing Manager and House Manager; Paul Nathan for offering us this "grand dame" of theaters to work in.

There are also many more, not even starting to include the phenomenal tribe we have assembled and the great musicians, but my biggest thanks go to a lady who I met for the first time at auditions. Betty Louie, your contributions to this show are inestimable. Without you, we could never have done it. I hope that you plan to stay around here and help us out on future Landmark Musical productions. Your support will never be unappreciated! And thanks again to Jennifer, because without her, we would never have had Betty brought into our lives

HAIr is an amazing piece of theater that touches us all. It is impossible to avoid it. It tells a story that continues to haunt us but at the same time it is compelling and important. For this 50<sup>th</sup> anniversary of the Summer of Love, I invite you to sit back and and join me in watching the amazing show that is HAIr!

*Jon Rosen, Director*

LANDMARK MUSICAL THEATRE  
In association with  
THE 'ULI TRIBE OF SAN FRANCISCO  
proudly presents

# HAIR

## THE AMERICAN TRIBAL LOVE-ROCK MUSICAL

Book and Lyrics by Gerome Ragni and James Rado  
Music by Galt MacDermot  
Originally Produced on Broadway by Michael Butler  
Originally Directed on Broadway by Tom O'Horgan  
Original Broadway Choreography by Julie Arenal  
Originally Produced by Joseph Papp  
for the New York Shakespeare Festival Theatre

Directed by Jonathan Rosen  
Choreography by Jennifer Lee Ho  
Music Direction by John Hollis  
Vocal Direction by Nicole Faghihi  
Costume Design by Richard Gutierrez  
Lighting Design by Jonathan Rosen  
Sound Design by Lish Lash  
Executive Producer - Barbara Moore  
Production Manager - Richard Gutierrez  
Marketing Manager - Christopher Chase  
Stage Manager - George Nikitas

August 4-26, 2017  
At The Historic Great Star Theater  
636 Jackson Street, San Francisco, CA  
Under the management of Paul Nathan

Produced by special arrangement with Tams-Witmark Music Library of New York

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## THE 'ULI TRIBE (in alphabetical order)

Alysia .....	Alysia Beltran
Anthony.....	Anthony Maglio
Austin.....	Austin Yu
Berger.....	David Erik Peterson
Brandon.....	Brandon Brooks
Claude.....	Domonic Tracy
Crissy.....	Jackie Bonsignore
Dionne.....	Marla Cox
Earle.....	Earle Alfred Paus
Edgar.....	Eduardo Vega
Hud.....	Dave J Abrams
Isa.....	Isa Musni
JC.....	John Charles Quimpo
Jeannie.....	Danni Horwitz
Raquel.....	Raquel Earle
Samantha.....	Samantha Rasler
Sheila.....	Corrie Farbstein
Suzannah.....	Ana Hansen
Woof.....	Pablo Soriano
Margaret Mead and Hubert.....	Ana Hansen, John Charles Quimpo

## PRODUCTION STAFF

Executive Producer.....	Barbara Moore
Director.....	Jonathan Rosen
Choreographer.....	Jennifer Lee Ho
Music Director.....	John Hollis
Vocal Director.....	Nicole Faghihi
Costume Designe and Wigsr.....	Richard Gutierrez
Lighting Designer.....	Jonathan Rosen
Sound Designer.....	Lish Lash
Production Manager.....	Richard Gutierrez
Stage Manager.....	George Nikitas
Assistant Stage Manager.....	Steve Enzer
Props Master.....	Taurean Feaster
Lighting Assistant.....	Josh Self
Marketing and House Manager.....	Christopher Chase
Dance Captain.....	Isa Musni
Community Liaison.....	Betty Louie

## MUSICIANS

Drums/Conductor.....	John Hollis
Piano .....	Nicole Fagihi
Bass .....	Jeff Wood
Guitar .....	Devan Bleyle
Flute, Clarinet .....	Keith Leung
Baritone Sax .....	Jerome Holmes
Trumpet.....	Jesse Sanchez
Trumpet.....	Jarod Flores
Percussion .....	Yuning Ling, Catie Yagher

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THE  
SUN  
SHINE  
IN!**

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## TIME AND PLACE

This production takes place in an abandoned theater in downtown New York City, in various New York City locations and in the hearts and minds of the 'Uli Tribe during the spring, summer, fall and winter of a year not too distant and not too different from our own.

## MUSICAL NUMBERS

### ACT I

Aquarius .....	Dionne and the Tribe
Donna .....	Berger and the Tribe
Hashish .....	The Tribe
Sodomy .....	Woof and the Tribe
Colored Spade .....	Hud with Berger and the Tribe
Manchester England.....	Claude and the Tribe
I'm Black/Ain't Got No .....	Woof, Hud, Dionne and Tribe
I Believe in Love.....	Sheila with the Tribe
Air .....	Jeannie with Crissy and Dionne
Initials (L.B.J.) .....	The Tribe
I Got Life.....	Claude and the Tribe
Going Down.....	Berger and the Tribe
Hair .....	Claude, Berger, and the Tribe
My Conviction .....	Margaret Mead
Easy to Be Hard .....	Sheila
Don't Put It Down .....	Berger and Woof with Edgar and Anthony
Frank Mills.....	Crissy
Be-In (Hare Krishna) .....	The Tribe
Where Do I Go? .....	Claude and Tribe

*There will be a 15-minute intermission*

### ACT II

Electric Blues .....	Samantha with Suzannah, Brandon, Alysia and Anthony
Black Boys .....	Alysia with Crissy and Samantha
White Boys.....	Dionne with Raquel and Isa
Walking in Space .....	The Tribe
Yes, I's Finished/Abie Baby.....	Dionne (Abie) with Hud, Edgar and Alysia
Three-Five-Zero-Zero .....	The Tribe
What a Piece of Work Is Man.....	Austin and Brandon
Good Morning Starshine.....	Sheila with the Tribe
The Bed.....	The Tribe
Aquarius (reprise) .....	The Tribe
Eyes Look Your Last (solo).....	Hud
Ain't Got No (reprise).....	Claude
Eyes Look Your Last .....	Claude and the Tribe
The Flesh Failures (Let the Sunshine In).....	The Tribe

**THANKS TO ALL OUR  
SUPPORTERS:**

**PAUL NATHAN  
THE GREAT STAR THEATRE  
PAUL ORR  
TINA SMITH**

**AND MOST OF ALL,  
OUR AUDIENCE!**

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## WHO'S WHO IN THE TRIBE

**Alysia Noelle Beltran** (Tribe, Black Boys soloist) is excited to make her Landmark Musical Theater debut in *Hair*. She acquired much of her training at Westlake School for the Performing Arts where she now teaches musical theater in hopes of inspiring young people, and has also trained with Spark of Creation Studio, Entangle & Sway, and Karikatan Dance Company. She is currently studying Child and Adolescent Development at San Francisco State University with a minor in Theater Arts. Some of her most recent shows include *Spamalot* (Ensemble - Palo Alto Players), *Miss Saigon* (Ensemble - Broadway by the Bay) and *Bae Makiling* (Isia - Kulintang Arts). You can also catch her appearance in *Cabaret* with Contra Costa Civic Theater this fall. She would like to thank her teachers, family and friends for all their support and guidance through her journey.

**Jackie Bonsignore** (Crissy) is thrilled to be spending her summer in San Francisco performing in one of her favorite musicals to celebrate the 50th Anniversary of the Summer of Love. She is currently earning her BFA in acting with the Stella Adler studio at NYU Tisch School of the Arts. She would like to thank River City Theatre Company in Sacramento, CA, for nurturing her as a young artist and preparing her for this opportunity. Some of her favorite performances with them include *The Drowsy Chaperone* (Janet), *The Music Man* (Marian), and *The Wizard of Oz* (Dorothy). Jackie would also like to thank her parents for their unwavering support, endless love, and for helping make her dreams become reality.

**Brandon Brooks** (Tribe, *What A Piece Of Work Is Man* soloist) was a late addition to the tribe and is still fairly new to the Bay area having moved here last September, but it's been a dream of his to live here and *HAiR* has been a large part of that since doing the show with TheTribe Productions in San Francisco in 2011. *HAiR* is his favorite show, which is good since this is his 4th time doing it and it's unlikely that he'll ever get sick of it. A recent graduate of the PCPA Professional Actor Training Program in Santa Maria, Brandon has recently appeared as Sir Andrew and Feste in the San Francisco Shakespeare Company's touring production of *Twelfth Night*. He'd like to thank his family and girlfriend for their constant love and support as he figures out life in the bay. He'd also like to thank the cast and crew for being such a great group of people to work with and making jumping back into the hippy life a super groovy experience.

**Marla Cox** (Dionne) has performed as a vocalist in the Bay Area for over 10 years. As a vocalist, she has worked with Oakland Interfaith Gospel Choir, Terrance Kelly, Director (2017), Rusty Watson Ensemble, Gospel Christmas Show with Narada, Throckmorton Theater (2016), the Hawkins Family Tribute Concert Ensemble (2015) and the Sheria Johnson Project, *Girls on the Run* 7th Annual Gala (2015), *Yoshi's San Francisco* (2013). She is very excited to be working with Landmark Musical Theatre in her first Bay Area musical theatre production. Marla dedicates this show to her mother Loweree Ryan, "an original hippie" who she knows is enjoying this performance from up above.

**Raquel Earle** (Tribe, *Walking in Space* soloist) is a San Francisco native and is thrilled to be part of the *HAiR* tribe in her musical debut. She has appeared on television on Investigation Discovery's documentary series *I (Almost) Got Away With It* and in commercials for Hewlett-Packard and Wells Fargo.

**Ana Hansen** (Hubert, Tribe) is thrilled to celebrate the 50th Anniversary of the 1967 Summer of Love by joining the tribe for Landmark Musical Theatre's production of *HAiR*. She is a theatre and cognitive science major at UC Davis and is excited to move back to her home town for this opportunity. She has been fascinated with the music, culture, and politics from the 60's and 70's for the majority of her life and is excited to explore it more during the creation of this production. Some of her favorite roles have been Chiffon (*Little Shop of Horrors*), Sugar Plum Fairy/Gingy (*Shrek*), Choreographer (*All Shook Up*), Nala (*The Lion King*), and others. She has been playing bass, participating in theatre, stage managing, and dancing through most of her life. This will be her first

show in several years outside of the Sacramento Valley and is excited to do it with such a welcoming and innovative cast and creative staff. Let the Sun Shine and enjoy!

**Danni Horwitz** (Jeanie) is thrilled to be returning to the world of musical theatre after a two year hiatus playing her greatest role to date, Spencer's Mom. She is over the moon about getting the chance to play her favorite role in her favorite musical! Some of her previous credits include; Nadia (bare: a pop opera), Puppeteer (Little Shop of Horrors), and Basha (a staged reading of God of Vengeance) She'd like to give a shout out to all of her friends and family who helped make this rehearsal process possible by babysitting her son, "I honestly couldn't have done any of this without you"

**Corrie Farbstein** (Sheila) is a Bay Area native who left the fold in 2010 for the SoCal sun to study Dance at Chapman University and California Institute of the Arts, and Communication Studies at Westmont College. In the past year, she returned both to her NorCal and musical theatre roots. Since then, she's mastered the art of smiling as big as she dances in productions including Legally Blonde at Hillbarn Theater (Ensemble/Dance captain), Mamma Mia (Ensemble/Sophie u.s.) and a two-month contract at Great America where she attempted to keep her Mariah Carry wig on as she spread holiday cheer. It was a valiant effort. Her favorite project this year was of a different tone—a reading at San Francisco's Pianofight of Call Me Tania, an original musical about Patty Hearst (Patty Hearst). Corrie is energized by the scene here in the Bay, and grateful to be back. This is her first experience with Landmark Theater but her second with Hair, having recently been part of the tribe at Mountain Play Association's one-day in-concert version. Next up, you can catch Corrie and/or her fake tan as Tiger Lily in Palo Alto Player's Peter Pan!

**Dave J Abrams** (Hud) makes a psychedelic appearance in Landmark Musical Theater's production of Hair. Recent credits include: Benny (In The Heights), Richie (A Chorus Line), Ken (Smokey Joe's Cafe), Seaweed (Hairspray), Man #1 (Songs For A New World). Special thanks to all who continue to encourage and support. Peace, love, and collard greens! FB: Dave J Abrams IG: Dayve4u

**Anthony Maglio** (Tribe, Don't Put It Down soloist) is pursuing a professional career in film/television and theater. He graduated from Chapman University in 2013 with a B.F.A in Theatre Performance. He currently lives in San Francisco and continues to follow his love and passion wherever it may take him. He would like to thank his Mom and Dad for their continued love and support.

**Isa Musni** (Tribe, Dance Captain) trained in Musical Theatre with the San Francisco Arts Education Project and the Young People's Teen Musical Theatre Company. She studied aerial in a summer program with Jo Kreiter, who then secured her scholarship for ODC's training program. Last year, Isa graduated from the California Institute of the Arts with a BFA in Dance. Promptly after graduating, she landed the titular role in Kularts' Bae Makiling, choreographed by Jay Loyola. Most recently, Isa performed with Kularts in Incarcerated 6x9 by Alleliuia Panis. She would like to thank her boyfriend Nick as well as her family, friends, and teachers for their infinite love and support. Her performance in this production is dedicated to her late great-grandmother Wilma.

**Earl Alfred Paus** (Tribe, The Naked Aquarian) is very excited to be in HAiR once again after just finishing a staged concert version with Mountain Play on Mt. Tamalpais. Earl has been a long-standing member of the Thrillpeddlers, an avant garde theatre company in the SoMa of San Francisco, known for modern adaptations of Grand Guignol plays, annual Shocktoberfest anthologies and revivals of The Cockettes musicals. Thrillpeddlers lost their theatre, The Hypnodrome, this past February. Though the theatre is gone, the company members continue to strive as a diaspora of unique buttheries scattering around SF to find a new home. Earl dedicates his performance in HAiR to the Thrillpeddlers, a group of artists that embrace the modern spirit of counter-culture and sexual revolution. Earl thanks Russell Blackwood, Scrumblly Koldewyn, and Rumi Missabu for support and love.

**David Erik Peterson** (Berger) is thrilled to be in the 'Uli tribe! He's a real life hippie, a burner, a member of the American Guild of Musical Artists, and holds music degrees from SFSU and WVU. In between being a student, he was Jesus and Judas in Jesus Christ Superstar, bass in the Hollywood Master Chorale, and frontman and percussionist for the progressive rock band Pattern Interrupt. He sings bass in the SF Symphony Chorus and Cappella SF, plays percussion with Gamelan X, and -- for all your Christmas caroling needs -- is the Music Director of Piccola Carolers. David originated the roles of Darko in How to Survive the Apocalypse (the Burning Opera), Jim Jones in Heaven Down Here, Adonis in Rite of Spring at the Castle, and Jack Kerouac in Ginsberg in Song. Recent roles: Robin Hood and Shakespeare in SF Renaissance Voices' Boars Head Festival, Tolomeo in Giulio Cesare, Antonio in Le Nozze di Figaro, Phoebus in Dido and Aeneas, Somarone in Béatrice et Bénédict, and Balthazar in Amahl and the Night Visitors. He loves his family and has tremendous gratitude for entire extended 'Uli tribe!! Claude... God!

**John Charles "JC" Quimpo** (Margaret Mead, Tribe) was born and raised in the Philippines, He joined English Declamation and Vocal Solo Classical competitions in which he won Provincial and Regional Championships. He earned his Bachelor's degree in Philosophy at the Santo Niño Seminary where he held positions such as Music Director, Choir Coordinator, Tenor Section Leader, and has performed Principal Roles in the school's yearly musical. He has also performed for the Lamplighters Music Theatre in their 2017 production of Patience. He is thrilled to be back on stage and excited to be a part of the Landmark Musical Theatre family. JC would like to give special thanks to his parents for their support!

**Samantha Rasler** (Tribe, Electric Blues soloist) is thrilled to be making her Landmark Musical Theatre debut with this phenomenal tribe! HAiR has long been a favorite show of hers, so being a part of this production is a dream come true! Recent credits include Natella/musician in Actors Ensemble of Berkeley's The Caucasian Chalk Circle, Lucy in Coastal Repertory Theatre's The Rivals, and Amy Spettigue in Douglas Morrison Theatre's Charley's Aunt '66. You can catch her this October in B8's Almost, Maine. Samantha is a graduate of the University of California, Irvine's Claire Trevor School of the Arts, where she was a member of Improv Revolution and studied clowning with Eli Simon. Favorite university credits include Evita, Merlot with Milk, and Brecht's The Informer. Samantha would like to thank her family and friends for their constant love and support.

**Pablo Soriano** (Woof) was born and raised in Los Angeles, California, where he showed an early interest in film and theater. He made his acting debut while attending the Lee Strasburg Institute of Film and Theater at the age of 7. From there he would branch out to TV and commercials and eventually pursue a career in film. Graduating from SFSU with a degree in cinema, Pablo spent as much time in front of the camera as he did behind it. Since then, he has played roles of Peter in Jesus Christ Superstar, Sylvo in A Servant of Two Masters as well as starring roles in dozens of independent films.

**Domonic Tracy** (Claude) is truly humbled and honored to be making his San Francisco debut in the 50th anniversary production of HAiR. Always more of an imaginative mind, he has been fascinated and inspired by the arts since he was very young; when his grandmother first opened his eyes to the possibility of a life in performance. Those eyes and dreams have only gotten wider and larger, as there is nothing he would rather be doing, let alone imagine doing, than performing. He graduated from the University of California, Santa Cruz with a B.A. in Theatre Arts with a minor in Education. Some of his favorite past roles include Roger in Rent, Stine in City of Angels, and Corny Collins in Hairspray. He would like to thank his family and friends for all of their support and belief in him and his dreams, his professors and instructors for refusing to give up on him, and of course, the 'Uli Tribe. This tribe means more to him than they can possibly imagine, and he is truly grateful to everyone for everything that they do and sharing their love and passion with him. He promises to give everything he can for this show, and he swears that no matter what, the passion to perform, to imagine, and to dream will never die.

**Eddie Vega** (Tribe, Don't Put It Down soloist) is excited to be making his debut with Landmark Musical Theatre. He started performing as a dancer, for various high school events and was trained from a young age in various Latin Folklore dance styles. Trained at the Community College of San Francisco and University of Puerto Rico, Vega has been in productions such as Chicago and Anything Goes, among others. He obtained a Masters in Architecture from California College of the Arts and a Bachelors in Environmental Design from the University of Puerto Rico, but his passion has always been on Stage. He is an accomplished Architectural Designer for Lowney Architecture and is currently extending his expertise to Set Design, while still gracing the stage with his talent. Vega wishes to thank his husband, Daniel, for loving and supporting him, and allowing him to chase his dream.

**Austin Yu** (Tribe, What A Piece Of Work Is Man soloist) is incredibly honored to participate in Landmark Musical Theatre's production of HAIr with an amazing group of performers. After being swept away by Broadway musicals 15 years ago as a singing waiter at Max's Opera Cafe in Sacramento, he finally decided to take the plunge and begin auditioning for local theater productions in early 2017. Having just wrapped in John Bisceglie's Best of Broadway revue, singing a little-known gem of a number ("Sail Me Away") from a little-known show (Lestat), what better way to get rid of the post-show blues than to perform in HAIr, one of the most iconic American musicals ever? He would like to thank his husband Mike for his endless support during this entire experience, which included the roles of partner, therapist, chef, chauffeur, handyman, administrative assistant, scullery maid, and newly-single dog dad.

## THE PRODUCTION STAFF

**Jon Rosen** (Director, Lighting Design) is thrilled to be directing HAIr again (for the third time!) after last doing it in San Jose at the 40<sup>th</sup> Anniversary of the Summer of Love in San Jose. He loves musical theater and takes great joy in this particular piece. He wants to thank the entire 'Uli tribe for their terrific work as well as all the people who put up with him for seven weeks on the staff. What he will do next? "On Monday after strike, I'm going to Burning Man!" His strongest feelings of affection to his partner in crime, Benita.

**Jennifer Lee Ho** (Choreographer) was born in Shanghai, China and raised in San Francisco. By an amazing coincidence, her first family home was right across the street from the Great Star Theater! Her mother put her into dance at a young age to have some peace at home and foot prints off the walls. She began ballet at age 6, then jazz and modern dance in her teens. It was after seeing West Side Story that she decided to study voice and acting. Her dream was to partake in the magic of musical theater. She has performed in numerous musicals through the years and these are some of her favorites: the original San Francisco production of HAIr in 1969 as Crissy and tribe with director with Tom O'Horgan and producer Michael Butler (after the 2-year run in San Francisco, she became national dance captain); the west coast premiere of Jesus Christ Superstar again working with director Tom O'Horgan at the Universal Studio Amphitheater in Los Angeles; Mary C. Brown and the Hollywood Sign written by Dory Previn with Tom O'Horgan directing; the west coast premiere of The Who's Tommy at the Aquarius Theater in Los Angeles; the west coast premiere of Leonard Bernstein's Mass directed by Gordon Davidson and conducted by Leonard Bernstein for the opening of the Mark Taper Forum in Los Angeles; A Chorus Line in 1976 as Connie directed by Michael Bennett for the international company at the the Drury Lane Theater in London. When she's not teaching dance, pilates, tai chi and fitness, you'll find Jenny walking her dogs or in acting class. Working along side Jon Rosen, the Landmark Theater production staff, and the new 'Uli HAIr tribe has been an honor and a joy. A full circle for Jennifer.

**John Hollis Fleischman** (Musical Director) studied percussion at Washington State University and has performed and recorded with a variety of creative artists including Mark Nichols, Ian Moore, Gerald Collier, and Sarah Rudinoff. Theatrical endeavors include Hedwig and the Angry Inch

(Seattle and SF), Rocky Horror Picture Show, Angry Housewives, Tommy and more. He teaches privately in his studio in San Francisco and plays with local recording project Gold Minor.

**Nicole Faghihi** (Vocal Director, Pianist) is a graduate of the San Francisco Conservatory of Music where she studied piano performance under Mack McCray. She has since performed extensively as an accompanist, and pianist spanning the classical and musical theater genres throughout San Francisco. Nicole has been featured performing Franz Liszt's Totentanze with the Golden Gate Symphony (2015), and Beethoven's Choral Fantasy (2013) as well as worked with the Golden Gate Orchestra Chorus as accompanist. Nicole spent many years working with the Adda Clevenger Junior Prep and Theater school. There she assisted in many musical theater productions as accompanist, vocal coach and pianist in productions such as Joseph and the Amazing Technicolor Dreamcoat, and Les Miserables. She also performed with the Adda Clevenger Youth Chorus of San Francisco in competition in Washington DC where they earned several awards, in concert at Carnegie Hall in New York City as featured choir (2009) and Davies Symphony Hall (2010).

**Steve Enzer** (Assistant Stage Manager) is a music and media production geek who's a massive fan of Hair, and has known he's wanted to be a part of the show ever since he wore out his parents' original 8-track cast album. He's seen productions ranging from indifferent to stunning, and brings his creative skills, energy, and the enthusiasm of a true believer.

**Taurean Feaster** (Props Coordinator) has worked at at least a dozen years with small companies in the Bay area including Rubbermatchseriez and Ninjaz of Drama, stagemanging. Recently she has focused on and assisted with costume for Pocket Opera. She has a newfound appreciation for musical theater and is excited to be part of HAIR production.

**Richard Gutierrez** (Production Manager, Wigs and Costume Design) spent ten years performing with the Muhlenburg Summer Music Theatre and performed Off-Broadway at the Performing Garage and Theater for the New City. As an Actor, Costume Designer, Graphic Designer, Production Manager and Film Maker he currently lends his creative services again to Bay Area Musicals as well as a few other Bay Area theater companies including, The Custom Made Theater Company, Theater Of Others and Landmark Musical Theater where he last served as Production Manager for "The Boy From Oz" and "Every Christmas Story Ever Told" and most recently served as Costume Designer for "Roar Of The Greasepaint The Smell Of The Crowd"

**Lish Lash** (Sound Design, House Technical Director) has worked in live sound production and community theater at numerous venues in the SF Bay Area over the past 15 years. She has taken on a major role in revitalizing the Great Star Theater with a cinematic surround sound and widescreen projection system. Lish was also there to see The Chambers Brothers perform live at the Atlantic City Pop Festival in 1969 and is thrilled to recreate the sound of that era with Landmark Musicals' production of Hair!

**George Nikitas** (Stage Manager) is pleased to be Dawning on the Age of Aquarius with the Landmark Musicals theater family this summer by making his company debut as stage manager with HAIR. A San Jose native, George has performed, stage managed, directed and choreographed for various companies up and down the California coast. Outside of his involvement in theater, George is a professional cook, bartender, DJ and film/television Casting Director. Many "thanks" to the hard-working cast and crew involved in this production, especially to Jon for the opportunity. Please continue to support the vitality of our community through the arts.

**Josh Self** (Lighting Tech, Spotlight Operator) has worked as a Cinematographer and Gaffer in the Bay Area over the last ten years. He's happy to work behind the scenes on HAIR.

**Zia Wesley** (Assistant Choreographer) was a tribe member (Rhoda Seven) in the original San Francisco cast of Hair that opened at the Geary Theatre in September 1969. In January of 1970, she moved to the LA cast as a "swing lead" and played all three leads until the show closed in 1971. During the next three years, she played Sonjia in Godspell at the Mark Taper Forum in LA

and in the Phoenix production. She left the stage to found America's first natural cosmetics company, Zia Cosmetics Inc, in 1980 and authored nine books on natural beauty and health. In September 2014, her first historical novel series, The Veil and the Crown, was published. She currently resides in Marin County where she writes, teaches Yoga and Pilates, dances Argentine Tango and enjoys life to the fullest. Zia was thrilled to be able to contribute to this bicentennial production of Hair.

## THE BAND

**Devan Bleyle** (Guitar) is a lifelong guitar player and San Francisco native. A former instructor and show director at the Paul Green School of Rock, he is also the founder of several well-known Bay Area bands.

**Danny Du Uy Cao** (Trumpet) is a trumpeter, singer, composer, arranger and producer born, raised and living in San Francisco, CA. His current projects include the DU UY Quintet, Inspector Gadje, Istanbul Connection, and Manicato. He has worked with Vinyl, LoCura, Bayonics, Royal Jelly Jive, Mission Delirium, J.C. Hopkins, Mars Villa, Big Bones and many San Francisco Bay Area groups."

**Keith Leung** (Reeds and auxiliary instruments) has been playing with Landmark Theatres since its inaugural production of Tomfoolery in 2015 at the Eureka Theater. He also played reeds in last year's Bay area premiere of The Boy From Oz. He plays in many other companies and has appeared recently in the pit orchestras or bands of Bonnie and Clyde (Stage1) and Drowsy Chaperone (SCCP) and will be performing Fiddler on the Roof (PSP) next. "I hope you enjoy Hair!"

**Yuning Ling** (Percussionist) had experiences in a Chinese Traditional Percussion Ensemble at an early age before she started to learn Western orchestral percussion at University of Virginia, during which she joined the Charlottesville Symphony and had a fun and rewarding experience with a lot of professional musicians. She moved to the Bay Area after graduation for a career as a data analyst. But she is also an active percussionist of San Francisco Civic Symphony and M2M (Mozart to Mendelssohn) group.

**Jesse Sanchez** (Trumpet) Jesse is happy to make his Landmark debut in Hair. As a professional musician, he has shared the stage with Terrell Stafford, Natalie Cole, Michael Buble, Tower of Power, Dave Brubeck, Paquito D'Rivera, Anat Cohen, and more. He is also a sought-after music director, locally, regionally, and nationally. Recent honors and awards include 2017 Carnegie Hall Guest Conductor, 2016 NCBA Band Director of the Year, 2015 West Valley College Hall of Fame inductee, 2015 Comcast Bay Area All-Star Teacher Of The Year Finalist, and the 2014 and 2015 Music Educator Grammy Award Finalist. Jesse trained at University of Idaho's Lionel Hampton School of Music. Currently Jesse serves on the music team for Hamilton's Angelica Tour. This September, he will join Stephen Schwartz and the music team on the brand-new musical, Prince of Egypt. Stops will include the Bay Area and Denmark. For more information, see [www.jessejsanchez.com](http://www.jessejsanchez.com)

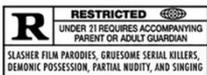
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