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Ken Ludwig's  
**The**  
**Game's**  
**AFOOT:**

HOLMES FOR THE HOLIDAYS



BY  
**KEN**  
**LUDWIG**  
DIRECTOR  
**FRED**  
**SULLIVAN, JR.**

# A NOTE FROM THE PRODUCING ARTISTIC DIRECTOR



Did you know Merriam-Webster announces a “word of the year” each November? The choice is based on the most popular searches. But as one who loves words, it made me think, “What’s my word of the year for 2023?”

After much reflection, it has to be: Bittersweet.

After all, Matt Chapuran and Operations Manager Katherine Shaver both moved on to new, exciting adventures. Bitter, to be sure, but we also welcomed Alex Smith, Elizabeth Carsley, Kandyce Whittingham, and Alex Chisholm to our staff, which more than covers the sweet. (As does knowing Matt and Katherine are still our great friends.)

And a conversation I hoped to have—with Polly Hogan, Spiro Veloudos, and myself—became not possible. But as people share their memories of Polly and Spiro and how they each guided and cared for Lyric Stage, I’ve come to realize that this conversation has been happening all along. And that realization was indeed very sweet.

In 2024, Lyric Stage turns 50, and we’re busy planning a year-long birthday party full of surprise and delight. And so even though the year hasn’t started yet, I already know my word for 2024: Celebration.

Yours dearly,

A handwritten signature in cursive script that reads "Courtney O'Connor".

Courtney O'Connor  
Producing Artistic Director

PHOTO: NILE HAWVER

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# The Lyric Stage Company of Boston

Courtney O'Connor Producing Artistic Director

presents

## Ken Ludwig's The Game's AFOOT: HOLMES FOR THE HOLIDAYS

BY

**KEN LUDWIG**

DIRECTED BY

**FRED SULLIVAN, JR.**

Scenic Design, **Janie E. Howland\*\***

Lighting Design, **John Malinowski**

Costume Design, **Chelsea Kerl**

Sound Designer, **Andrew Duncan Will**

Props Artisan, **Jennifer Butler**

Production Stage Manager, **Nerys Powell\***

Assistant Stage Manager (Rehearsal), **Charlie Berry\***

Assistant Stage Manager (Performance), **Hazel J. Peters\***

### FEATURING

**Remo Airaldi\*, Kelby T. Akin\*, Dan Garcia,**

**Maureen Keiller\*, Pamela Lambert\*,**

**Gabrielle McCauley, Peter Mill\*, Sarah Sinclair\***

Lyric Stage's 2023/24 Season Sponsors: **Paul Kastner** and **G. Lee & Diana Humphrey**

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The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

The Lyric Stage Company of Boston operates under the NEAT Agreement with Actors' Equity Association and is a member of NEAT (The Producers' Association of New England Area Theaters), and StageSource.

The Lyric Stage Company of Boston is supported in part by a grant from The Massachusetts Cultural Council, a state agency, and The Boston Cultural Council, a local agency which is funded by The Massachusetts Cultural Council, administered by the Mayor's Office of Arts, Tourism, and Special Events.

\*Member of Actors' Equity Association (AEA) \*\*United Scenic Artists, Local USA 829

\*Director is a member of the Stage Directors and Choreographers Society (SDC)



## A NOTE FROM THE DIRECTOR OF KEN LUDWIG'S *THE GAME'S AFOOT: HOLMES FOR THE HOLIDAYS*



There is a phenomenon in the theatre that only exists in the live moment. It can't be captured by an award or a review really. It is simply an audience all laughing together as one. I have heard it referred to as a joyous "wall of sound" and I've been lucky to hear it many, many times in my forty-one years in the professional theatre, both as an actor and a director.

But perhaps the most consistent I've ever heard was last season in Lyric Stage's production of *The Play That Goes Wrong*. Courtney and I would sit in the lobby and listen to the audience literally screaming and the booming sustained laughter emitting from the audiences and we'd look at each other wide eyed and whisper, "Listen to THAT!" Some of the most intelligent people I know would pump my hand in the lobby afterwards and wipe the tears of hysterical laughter from their eyes,

saying to me "That was SO STUPID!" *The Play That Goes Wrong* was the highest selling play in Lyric Stage history so the message seemed like a raucous comedy for the holidays was good timing. And comedy's ALWAYS "ALL IN THE TIMING".

I researched Ken Ludwig's *The Game's Afoot: Holmes for the Holidays* by reading everything I could on William Gillette. I even spent a Sunday touring his castle he built on the Connecticut River. I deeply love theatre history and the great touring actor-managers and barnstormers of the past.

I thought about what pure genius Ken Ludwig showed by not presenting just another Sherlock Holmes mystery but creating a farce about the actor who was the first to play Holmes on stage and screen. What sheer fun to watch Gillette try to solve his own murder mystery in his own home. And of course he is surrounded by the most hysterical, moody, self-involved and complex humans imaginable — actors. The comedy is witty, thrilling, silly, and stupid and when I described it to a man who was on the Gillette Castle tour with me, he responded loudly, "THAT'S JUST WHAT WE ALL NEED RIGHT NOW!"

I wholeheartedly agree that this cast and team can reach the heights of outrageous comedy and achieve "wall of sound" enjoyment this holiday season as we did last year at the Lyric Stage. THE GAME IS INDEED AFOOT!

– Fred Sullivan, Jr., Director

CAST

Remo Airaldi*	.....	Felix Geisel
Kelby T. Akin*	.....	William Gillette
Dan Garcia	.....	Simon Bright
Maureen Keiller*	.....	Daria Chase
Pamela Lambert*	.....	Madge Geisel
Gabrielle McCauley	.....	Aggie Wheeler
Peter Mill*	.....	Inspector Goring
Sarah Sinclair*	.....	Martha Gillette

*\*Denotes member of Actors' Equity Association*

**CONTENT WARNING:**

*Flashing lights including thunder and lighting effects, gun shot sounds, blood, minor profanity, and a dash of murder, of course.*





**Remo Airdali\* (Felix Geisel)** – Lyric Stage: *Agatha Christie's Murder on the Orient Express*, *Little Shop of Horrors*, *The Little Foxes*, *My Fair Lady*, and *Sweeney Todd*. More than 60 productions at the American Repertory Theater, including *Night of the Iguana*, *Oliver Twist* (also at Theatre for a New Audience and Berkeley Repertory Theatre), and *Island of Slaves* (IRNE Award—Outstanding Actor). Commonwealth Shakespeare Company: *Much Ado About Nothing*, *The Tempest*, *Cymbeline*, *Richard III*, *Love's Labour's Lost*, *Twelfth Night*. SpeakEasy Stage Company: *Shakespeare in Love*. Boston Playwrights' Theatre: *Exposed*. Central Square Theater: *Frankenstein*, *The Hound of the Baskervilles*. New Repertory Theatre: *The King of Second Avenue*. Remo has also been seen at Hartford Stage, La Jolla Playhouse, Geffen Playhouse, Cirque du Soleil, American Conservatory Theater, and Actors' Theatre of Louisville. He teaches acting at Harvard University.



**Kelby T. Akin\* (William Gillette)** – Lyric Stage: *The Play That Goes Wrong* (Robert), *Death of a Salesman* (Biff), *33 Variations* (Mike), *The Understudy* (Jake), *By The Way, Meet Vera Stark* (Slasvick/Brad), *Cat on a Hot Tin Roof* (Brick). The Gamm Theatre: *Hamlet* (Laertes), *Paul* (Nero), *Glengarry Glen Ross* (Ling), *Romeo and Juliet* (Mercutio), *Much Ado About Nothing* (Don John). Trinity Rep: *Richard III* (Ratcliffe), *A Christmas Carol* (Ghost of Christmas Present), *All the King's Men* (Dolph Pillsbury/Hugh Miller). Commonwealth Shakespeare Company: *Cymbeline* (Cloten), *Our American Hamlet* (June Booth/John Sleeper Clark), *As You Like It* (Charles/William). Film and Television: *Patriots Day*, *Detroit*, *Grey Lady, The Heat*, *We Don't Belong Here*, *Crooked Arrows*, *Castle Rock*. Kelby is the winner of an IRNE Award for his work as Biff in *Death of a Salesman*.



**Dan Garcia (Simon Bright)** – Lyric Stage: *The Play That Goes Wrong* (Jonathan). Moonbox Productions: *The House of Ramon Iglesia* (Julio Iglesia). The Gamm Theatre: *Describe the Night* (Felix), *A Midsummer Night's Dream* (Philostrate/Cobweb), *A Lie Agreed Upon* (Townsperson). Boston Theatre Marathon XXV: *Tommy and Mary Spell Canajoharie* (Tommy). Out Loud Theatre: *Tartuffe* (Damis/Cleante). Seed and Ivy Theatre: *Bedtime Stories* (Rudy). | @dan\_garcia



**Maureen Keiller\* (Daria Chase)** – Lyric Stage: *Into the Woods*, *33 Variations*, *The Life and Adventures of Nicholas Nickleby*, *Speech and Debate*, *Inspecting Carol*. SpeakEasy Stage Company: *Fairview*, *Admissions*, *Between Riverside and Crazy*,

*The Whale*, *The Little Dog Laughed*, *Almost Maine*. The Huntington: *Come Back, Little Sheba*. Greater Boston Stage Company: *Clue*, *The Incident at Our Lady of Perpetual Help*. Gloucester Stage Company: *Think of Me Tuesday*. Israeli Stage: *Oh God*. Boston Playwrights Theatre: *The Honey Trap*, *Save the Whales*, *Faithless*. Film and Television: *Spotlight*, *Fever Pitch*, *Ghost Light*, *A Show Stopping Christmas*, *The Makeover*, *Olive Kitteridge*, *Brotherhood*. Maureen is an Elliot Norton award-winning actor and a 3-time recipient of the IRNE Award. A warm shout out to those whom I love and who give me endless support. | @mokeimi



**Pamela Lambert\* (Madge Geisel)** – Lyric Stage: Debut. Trinity Rep: *The Piano Lesson* (Grace), *Skips in the Record* (Ruby). Up You Mighty Race: *Patience of Nantucket* (Patience), *409 Edgecomb Blvd* (Gladys). Providence Black Rep: *Colored Museum* (Miss Pat, Lala, Narrator). Wilbury Group: *Passing Strange* (Mother). Newport Playhouse: *Murder at Hojos* (Arlene), *Sylvia* (Kate). Eventide Theatre: *To Kill a Mockingbird* (Calpurnia). Harborside Films: *Ask/Answer* (Lisa). Penumbra: *Joe Turner's Come & Gone* (Molly). NYTheatre – The Abingdon & Nuyorican Café: *Walter, Bullets & Binoculars* (Ruby), John Houseman: *Playing One Handed Poker* (Patrice). Film/TV: *November Criminals*, *Time & Charges*, *Knockaround Kids*, *The Women*, PBS/Nova, WB/Make My Day. World concert tour with Herb Reed & The Platters. Much love to her theatre family and very special thanks to Jeff! | @PamelaOnBroadway | PamelaLambert.com



**Gabrielle McCauley (Aggie Wheeler)** – Lyric Stage: Debut. The Gamm Theatre: *Describe the Night* (Urzula). Burbage Theatre Company: *Red Velvet* (Halina), *Edward II* (Edward II), *Five Women Wearing the Same Dress* (Trisha), *School for Lies* (Eliante), *The Hypochondriac* (Angelique), *Thinner than Water* (Angela), *Twelfth Night* (Fabian), *Venus in Fur* (Vanda U/S). The Wilbury Theatre Group: *The Humans* (Brigid Blake U/S). Gabby is a graduate of Rhode Island College and completed the Summer Training Congress at The American Conservatory Theatre in 2019. She is a resident actor and executive staff member at Burbage Theatre Company. Gabby is thrilled to be here and would like to thank her friends and family for their support.



**Peter Mill\* (Inspector Goring)** – Lyric Stage: Debut. Moonbox Productions: *Torch Song* (Arnold Beckoff), *The Rocky Horror Show* (Dr. Frank-N-Furter), *Musical of Musicals: The Musical!* (Bill). New Repertory Theatre: *Hair* (Margaret Mead). Reagle Music Theatre: *Chicago* (Mary Sunshine), *Joseph and the*

\* Denotes member of Actors' Equity Association

*Amazing Technicolor Dreamcoat* (Joseph), *Les Misérables* (Bamatabois). Peter has been nominated for 2 Elliot Norton Awards, two IRNE Awards, a BroadwayWorld Award, and won none of them. Graduate of the Walnut Hill School for the Arts. | @petermill | petermill.com.



**Sarah Sinclair\*** (Martha Gillette) – Lyric Stage: Debut. Commonwealth Shakespeare Company: *Richard III* (Duchess of York). The Gamm: *A Lie Agreed Upon* (Townsperson). NY Theater Festival: *Beans and Rice* (Dr. Grace Marsh). Theater

Uncorked: *Ruthless! The Musical* (Myrna Thorne). Epic Theatre Company: *Barbecue* (Lillie Ann). Barker Playhouse: *Romeo & Juliet* (Paris). Headtrick Theatre: *Dangerous Liaisons* (Mme de Volanges), *Gabriel* (Settimia, Policeman). Providence Players: *Blithe Spirit* (Ruth). NYC Showcase: *The Man Who Came to Dinner* (Lorraine Sheldon). Virtual Production directed by Keri Boisclair: *Almost Maine* (Hope). Sarah won Best Supporting Actress at the NY Theater Festival, at the Teatro Latea in NYC for originating the role of Dr. Grace Marsh. She wishes to thank her amazing husband Peter, who makes it all possible.

**Ken Ludwig (Playwright)** – Ken Ludwig has had six shows on Broadway, seven in London's West End, and many of his works have become a standard part of the American repertoire. *Lend Me a Tenor* won 2 Tony Awards and *Crazy For You* won the Tony and Olivier Awards for Best Musical. His stage version of *Murder on the Orient Express* was written expressly at the request of the Agatha Christie Estate. His play, *Dear Jack, Dear Louise*, won the 2020 Charles MacArthur Award for Best New Play of the Year. His newest plays include *Lend Me A Soprano*, *Moriarty*, *Pride and Prejudice, Part 2: Napoleon at Pemberley*, *Lady Molly of Scotland Yard*, and *221B: Holmes and Watson*, *Criminals at Large*. His book, *How to Teach Your Children Shakespeare*, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published in the Yale Review. He is a graduate of Harvard and Cambridge and is a frequent guest speaker for groups as varied as The Oxford-Cambridge Society, The Jane Austen Society of North America, The Folger Shakespeare Library, and The Baker Street Irregulars.

**Fred Sullivan, Jr.° (Director)** – Fred was nominated for an Elliot Norton for his direction of Lyric Stage's *The Play That Goes Wrong* last season. Also, at Lyric Stage, Fred played Tim in *The Cake* and Ben Jonson in *The Book of Will*. Fred has directed for Trinity Rep, The Gamm, Commonwealth Shakespeare Company, Ocean State Theatre Company, and Cape Rep. A 35-year member of the Trinity Rep acting company (128 productions), Fred has also enjoyed 27 years with The Gamm (35 productions), and 16 years with Commonwealth Shakespeare. Fred has acted for the

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BY  
PAULA VOGEL

DIRECTED BY  
ELAINE VAAN HOGUE

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Dallas Theatre Co, New Jersey Shakespeare, Actors Theatre of Louisville, and Berkeley Rep. He has an Elliott Norton Outstanding Actor Award for Jacques in *As You Like It* and Charles in *Blythe Spirit* and an IRNE Award for Walter Burns in *His Girl Friday*. His production of *Awake and Sing* won an Outstanding Production Elliot Norton Award. Fred teaches his own Acting Lab in Providence and is a senior lecturer at RISD.

**Janie E. Howland\*\* (Scenic Design)** – Lyric Stage: *Rooted*. Southwark Playhouse, UK: *Operation Epsilon*. Willamette University, OR: *In the Deep* New Repertory Theatre: *A Raisin in the Sun*, *Diaspora* Umbrella Stage: *The Color Purple*. City Ballet of Boston: *Urban Nutcracker* (8 years). SpeakEasy Stage Company: *English*. Gloucester Stage Company: *Paradise Blue*. Venues include NYC Dance Alliance, Lynn Redgrave Theatre (NY), InterAct Theatre (PA), Berkshire Opera Festival, Mass MOCA, Reagle Players, Actors' Shakespeare Project, Odyssey Opera, Weston Playhouse (VT), North Shore Music Theatre, Central Square Theatre, Ohio Star Theatre, Company One, Merrimack Repertory Theatre, Seacoast Rep, NJ Shakespeare Festival (NJ). Adjunct faculty at BSU, WSU, Emerson, and Wellesley College. Founder of the Prop Co-Op. |janiehowland.com

**Chelsea Kerl (Costume Design)** – Lyric Stage: *Rooted*, *The Treasurer*, *Twelfth Night*, *Warrior Class*. The Huntington: *Witch* (Elliot Norton Award Winner, Outstanding Design, Large Theatre). SpeakEasy Stage Company: *Once on This Island*, *Pass Over*, *Grand Concourse*. Wheelock Family Theatre: *Willy Wonka*, *James and the Giant Peach*. Chelsea is a Boston-based freelance artist and educator; she received her MFA in Costume Design from Boston University and previously attended the University of Maryland, where she received degrees in Theatre and English. Chelsea is the costume shop manager and costume design professor at Wellesley College; she also teaches at Bridgewater State University; and has often worked in the costume shop of the American Repertory Theater. More of her work can be seen at [chelseakerl.com](http://chelseakerl.com).

**John Malinowski (Lighting Design)** – Lyric Stage: *The Play That Goes Wrong*, *Road Show*, *City of Angels*, *Working*, *The Chosen*, *The Temperamentals*, *Animal Crackers*, *Side Man*, *When Pigs Fly*, and *The Heiress*. Central Square Theatre: *Ada and the Engine*, *The Crucible*. Harbor Stage Company: *Frozen*. Merrimack Repertory Theater: *Oceanside*, *Visiting Mr. Green*. Actors' Shakespeare Project: *Cherry Orchard*, *A Midsummer Night's Dream*, *King John*, *Hamlet*, *Julius Caesar*. SpeakEasy Stage Company: *Kiss of the Spiderwoman* (IRNE Award), *The Seafarer*, *Caroline, or Change*, *Take Me Out*.

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ADAPTED AND DIRECTED BY  
COURTNEY SALE

NOV 29-DEC 24



John has received 3 IRNE Awards, a NEA/TCG Design Fellow (2000–2002), and the Elliot Norton Award for Outstanding Design in 1996. He has taught at Northeastern University, Suffolk University, and Brandeis University.

**Andrew Duncan Will (Sound Design)** – Lyric Stage: *Rooted, Preludes, A Gentleman's Guide to Love and Murder, The Last Five Years, Pacific Overtures, Gypsy, Murder for Two, Company, Sondheim on Sondheim, Dear Elizabeth, Sweeney Todd, Into the Woods, and One Man, Two Guvnors*. Recent local sound designs include productions for Boston Public Works, Greater Boston Stage Company, Fresh Ink, Hasty Pudding, SpeakEasy Stage Company, Bad Habit Productions, Flotsam Productions, Gloucester Stage Company, Puppet Showplace Theater, Company One, New Repertory Theatre, Commonwealth Shakespeare Company, The Poets' Theatre, and the A.R.T. Institute. Andrew received an MFA in Sound Design from Boston University. Andrew received the 2014 IRNE Award for Best Sound Design for *Someone Who'll Watch Over Me* with Bad Habit Productions.

**Jennifer Butler (Props Artisan)** – Lyric Stage: *The Thanksgiving Play*. Wheelock Family Theatre: *The Addams Family, Bud, Not Buddy*. Central Square Theater: *Alma, The Half Life of Marie Curie*. Moonbox Productions: *Jonathan, Parade* (2019 Elliot

Norton Award: Best Musical). SpeakEasy Stage Company: *Fun Home, Between Riverside and Crazy*. Edinburgh Fringe Festival: *See Rock City and Other Destinations*. When she is not working on a show, Jenn can either be found managing events, in a dance studio with tap shoes on, or at home covered in paint. Special thanks and love to Rich Morris for all his support. | [jenniferbutlerdesigns.com](http://jenniferbutlerdesigns.com)

**Nerys Powell\* (Production Stage Manager)** – Lyric Stage: *Assassins, Sister Act, The Great Leap, Fabulation or, The Re-Education of Undine, The Light, The Book of Will, The Last Five Years, Be Here Now, The Treasurer, Agatha Christie's Murder on the Orient Express, and Little Shop of Horror* (AEA Assistant Stage Manager). Barnstormers Theatre: *Arsenic and Old Lace* (AEA Assistant Stage Manager). | @nerysp

**Charlie Berry (Rehearsal Assistant Stage Manager)** – Lyric Stage: *Sister Act* (Deck Crew), *The Light* (ASM). The Huntington: *Prayer for the French Republic* (Deck Crew Automation). Commonwealth Shakespeare Company: *Macbeth* (ASM). North End Music & Performing Arts Center: *Figaro* (Stage Manager). Emerson College: *The Secret in the Wings* (Stage Manager), *The Wolves* (Production Supervisor), BFA Showcase '22 (Co-Stage Manager), *As You Like It* (Associate Production Supervisor), *Baltimore* (ASM), *Going*

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to California (ASM), *Everybody* (Co-Production Supervisor), *The Resistible Rise of Arturo Ui* (Assistant Production Supervisor), *Newfest Readings and Shorts* (PA), Emerson Dance Company's *Elevate* (Stage Manager), *Augusta and Noble* (PA). Charlie received a BFA in Stage & Production Management. Special thanks to all the cats in their life who decorate their black clothing with fur for every show.

**Hazel J. Peters (Performance Assistant Stage Manager)**

– Lyric Stage: *Assassins* (Assistant Director), *The Great Leap* (Assistant Stage Manager), *The Play That Goes Wrong* (Run Crew). Studio Theatre Worcester: *The Thanksgiving Play* (Scenic and Props Designer), *The Mad Ones* (Stage Manager). Bennington College: *Too Much Light Makes the Baby Go Blind* (Director and Sound Designer), *The Chechens* (Sound Designer). Hopkinton Center for the Arts: *Finding Nemo Jr.* (Stage Manager), *Legally Blonde* (Stage Manager). Hazel graduated from Bennington College with a degree in theatre and audio engineering. In their time at Bennington, they were the recipient of the Nicky Martin Scholarship for the Performing Arts. | @hazelmakesnoise | hazelpeters.com

**Katherine Scott (Wardrobe Supervisor)**

– Lyric Stage: Debut. Commonwealth Shakespeare Company: *Macbeth* (Dresser). Fort Salem Theatre: *Spring Awakening* (Wardrobe Assistant). Schenectady Light Opera Company: *A Little Night Music*, *The Glorious Ones* (Wardrobe Assistant). Playhouse Stage Company: *Honk!*, *Oklahoma!*, *Bright Star*, *A Year With Frog and Toad*, *Matilda* (Wardrobe Supervisor), *Ain't Misbehavin'*, *Newsies*, *In the Heights*, *Alice in Wonderland*, *SHOUT!*, *Aristocats Kids*, *Freckleface Strawberry*, *Beauty and the Beast Jr.* (Wardrobe Assistant). Education: Gettysburg College. | @asleepyseamstress.

**Gabriel Goldman (Master Electrician)**

– Lyric Stage: *Assassins*, *Rooted*, *Sister Act*, *The Great Leap*, *The Play That Goes Wrong*, *A Gentleman's Guide to Love and Murder*, *The Book of Will*, *Mr. Parent*. Reagle Music Theatre: *Pippin*, *West Side Story*. Lowell House Opera: *Nighttown*. Wheelock Family Theatre: *The Wizard of Oz*. Brandeis University: *Orlando*. Moonbox Productions: *New Works Festival*, *Passing Strange*. Seacoast Repertory: *Peter Pan*. Boston Midsummer Opera: *Mélange Operatique*. Harvard TDM: *Truth Hurts*. Boston Children's Theatre: *Grease*, *Carrie*. Chautauqua Theatre Company: *Noises Off*. Chester Theatre Company: *The Mountaintop*, *Sister Play*, *Oh God, My Jane*. Special thanks to his parents and to his girlfriend, Shelby, for their constant love and support.

**Sean Doyle (Audio Supervisor)**

– Lyric Stage: *Sister Act*, *The Great Leap*, *The Play That Goes Wrong*. Barrington Stage Company (Sound Supervisor): *Cabaret*, *Blues for an Alabama Sky*, *A New Brain*, *English*, *a tiny father*, *Happiest Man on Earth*, *Faith Healer*, *Andy Warhol in Iran*, *ABCD*, *Waiting for Godot*, *Ain't Misbehavin'*, *Anna in the Tropics*,

*A Little Night Music*, *All of Me*, and *Supadupa Kid*. Boston Playwrights Theatre (Sound Designer): *Jado Jehad*, *OTP*, *Eat Your Young*, and *Lorena: A Tabloid Epic*. The Atlantic Theatre (Sound Designer): *Lunch*, *Hot Fudge*, *Dog Play*, *Reverse Transcription*. Film (Production Assistant): *Spirited*. Master of Fine Arts in Sound Design Boston University.

**\*Actors' Equity Association (AEA)**

founded in 1913, represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. | actorsequity.org

**\*Stage Directors & Choreographers Society (SDC)**

is the theatrical union that unites, empowers, and protects professional Stage Directors and Choreographers throughout the United States. Our mission is to foster a national community of these professionals by protecting the rights, health and livelihoods of all our Members; negotiating and enforcing employment agreements across a range of jurisdictions; facilitating the exchange of ideas, information and opportunities; and educating current and future generations about the critical role of directors and choreographers in leading the field. | sdcweb.org

**\*\*United Scenic Artists (USA-Local 829)**

is a labor union and professional association of Designers, Artists, Craftspeople, and Department Coordinators, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries. The members work in film, theatre, opera, ballet, television, industrial shows, commercials, and exhibitions. The current active membership totals over 5,000. | usa829.org

**ADDITIONAL PRODUCTION STAFF**

**Sean Doyle**, Audio Supervisor  
**Gabriel Goldman**, Head Electrician  
**Katherine Scott**, Wardrobe Supervisor

**SPECIAL THANKS**

**Charlotte Kelley / Concord Players**



# THANK YOU

*It's that simple.*

Thank you for your laughter, gasps, tears, applause, and energy at every performance. *You're the friends who inspire our work.*

Thank you for sharing in the magic of theatre — production after production, season after season. *You're the community that makes what we do so special.*

And thank you for the generous support that helps make it all possible. *Your ongoing commitment and gifts help us open Lyric Stage to all of Boston.*

Best wishes for a joyful season of thanks and giving!

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## LYRIC STAGE WHO'S WHO: MEET LONGTIME PRODUCTION STAGE MANAGER

# NERYS POWELL



My first job at the Lyric Stage was as the Non-Equity Assistant Stage Manager for *The Miracle Worker* in January of 2002. Courtney O'Connor directed. Before taking the job, I had stage managed exactly one show. It's safe to say that I didn't know my theatrical asp from my elbow, but I was very willing to learn. Theatre held out its arms to me and I stepped thankfully into its embrace and we've been dancing together for twenty-one years.

Early favorites are *Side Show*, *The Goat, Or Who Is Sylvia?*, and *Man of LaMancha*. And a little later *The Life and Adventures of Nicholas Nickleby* (both parts — how did we ever think that we'd pull that off?!), and *Souvenir*. I don't have enough room

to go on about the singularly beautiful moments that I have been present for in all my time here.

I love actors. Actors are delightful people — thoughtful, warm, funny, generous, and endlessly creative. The personal bravery on stage that I've witnessed time and again stuns and humbles me. The communal experience of live theatre puts us all in the same basket for a finite amount of time to share in what makes us human. We gather together in the dark before the glowing hearth in order to be mesmerized, taken over, by stories.

I am a very lucky woman. I never knew that I wanted to or would be good at making theatre. When I was looking to never again be trapped behind a desk, I did know that I wanted to work with smart, funny people and theatre offers that in abundance. I wanted to touch people. I wanted to mean something in the sense that my experience at least in part was shared and theatre is all about that. Humans tell each other stories. We tell ourselves stories. You might say that stories are as natural to us as breathing. I find that I am in the business of breath and it's wonderful. I'm thankful every day to be here.

**For Nerys's full piece on her extraordinary time at Lyric Stage scan the QR code above.**

From left: Will McGarrahan and Leigh Barrett in *Souvenir*, the cast of *My Fair Lady*, Kerry Dowling and Larry Coen in *The Life and Adventures of Nicholas Nickleby*, and the cast of *Avenue Q*. Photos by Mark S. Howard.



**LYRIC**  
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# Trouble in Mind

"I WANT TO BE AN ACTRESS... HELL, I'M GONNA BE ONE."

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## A LOOK BACK AT

# WILLIAM GILLETTE



Before bringing the iconic detective we all know and love to life on stage, William Gillette grew up in Hartford, CT with neighbors such as Harriet Beecher Stowe and Mark Twain.

In 1899, Gillette traveled to England to present his play, simply titled *Sherlock Holmes*, which was drawn from the author of the Sherlock Holmes stories, Arthur Conan Doyle. On stage, Gillette introduced elements such as the use of a long, traveling cloak and a curved, briar pipe — which became synonymous with the detective himself.

Gillette appeared as Holmes approximately 1,300 times during his career.



He made a fortune playing Holmes and used part of that money (as well as his sense of ingenuity and fun) to build a castle, which he named the Seventh Sister. The castle had twenty-four rooms with puzzle locks, secret doors, and even hidden mirrors that allowed Gillette to spy on his guests in order to plan

dramatic entrances for their amusement.

Though his may not be the first name you think of when Sherlock Holmes is brought up — Gillette is mainly responsible for making him the archetypal character beloved by readers and audiences worldwide.


*By Michelle Garcia, Marketing Assistant*



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A black and white photograph of a diverse group of performers on a stage. They are dressed in elaborate, shimmering costumes, some with long, flowing sleeves. The performers are in various dynamic poses, suggesting a scene from a musical. The background features arched doorways with stained glass windows.

For more information visit  
[lyricstage.com/tickets/lyric-for-all](https://lyricstage.com/tickets/lyric-for-all).



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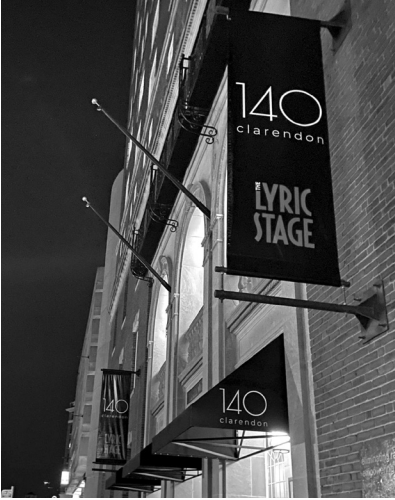
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Allan & Debbie Roth	Lucy Skeldon	Karen & Karl Thompson	Eric Wilson
Mark Routhier	Miranda Slingluff	Brian Toussaint	Jason Wilson
Mark Russo	Lauren Sloat & Charles Golay	Soozen Tribuna	Penny Wingate
Richard Sacks	Christopher Smith	Maura B. Troiano	Sara G. Withington
Hector Saint-Hilaire	Stan Smith	Gwen Trueblood	Susan Wolfthal
Aysha Salam	Victoria Solomon	Ayaka Tsuchiya	John Woolsey
Robert Saltzberg	James Spall	Katrina Tuck	Barry Wong
Aleks Samardzic	Shelby Spaulding	Dawn Tucker	Maddie Wright
Jacob Sanders	Kenneth & Catherine Moon	Carol Tully	Meng Wu
Vicky Sandin	Stalberg	Kaitlyn Tully	Deborah Young
Kate Sandy	Stephen Stasevich	Adam Turner	David Zamojski
Vikram Savkar	Judith Stein	Anita P. Turner	Sasha Zbitnoff
Kurt Sayers	Felix Steiny	Cindy Turner	Alex Zeigler
Tomasz Schellenberg	Jeff Stevens	Nancy Van Dam	Jeff Zinsmeyer
Katherine Schnare		Frank Vegan	Milo Zurn-Galinsky
Hannah Schroeder			

## ABOUT YOUR THEATRICAL HOME:

# 140 CLARENDON STREET



The Lyric Stage Company of Boston produces the majority of its work at 140 Clarendon Street, the historic YWCA Building, which resides on the land of the Massachusetts and Pawtucket Peoples.

The Massachusetts Peoples are the descendants of the original people that the English first encountered in what is now the Commonwealth of Massachusetts. The Pennacook tribe, sometimes called Pawtucket and Merrimack Indians, lived in northeastern Massachusetts and southern New Hampshire. The Nipmuc Peoples occupied the interior portion of what is now Massachusetts and parts of Rhode Island and Connecticut. The Mashpee Wampanoag Tribe has inhabited present day Massachusetts and Eastern Rhode Island for more than 12,000 years.

140 Clarendon Street is also the home of YW Boston, formerly known as the YWCA Boston, an organization that was at the forefront of many social movements throughout the history of the city of Boston. YWCA Boston was first established in 1866, and began operating out of 140 Clarendon Street in 1927. YWCA helped propel many programs and initiatives for young women across the country, such as sex education, women's suffrage advocacy, bilingual instruction for immigrant women, the International Conference of Women Physicians, and the Interracial Seminar. Today, YW Boston's work focuses on addressing racial and gender inequities through a variety of diversity, equity, and inclusion services, youth programming, advocacy, and more.

In 1991, the Lyric Stage moved to 140 Clarendon Street from its former home on Charles Street. The current theater and adjacent offices were constructed on the second floor of the building, and a fourth floor rehearsal hall was added in 2016.

In 2021, YW Boston and its investment partners sold the building to Beacon Communities, who began the process of rehabilitating approximately 50,000 square feet of existing hotel and residential spaces into affordable housing units, health and wellness amenities, and offices for building management staff which will be operated in partnership with the Pine Street Inn. The building will contain approximately 210 apartments (an increase of 92 housing units) all of which will be income-restricted to households with incomes at or below 60% of the Area Median Income.

As a part of the sale, Beacon Communities and Lyric Stage negotiated a new 19-year lease, ensuring that 140 Clarendon Street will be the Lyric Stage's forever home.

**For more on your visit and how to contact us, box office hours, ticketing & performance policies, and other FAQs go to [lyricstage.com](https://lyricstage.com) & click on YOUR VISIT.**



The Lyric Stage Company of Boston produces and presents live theatre in Greater Boston with an intimate approach that promotes inclusivity and

connection. The Lyric Stage leads an effort to integrate live theater and theater education into the lives of all residents of Greater Boston.

Founded in 1974 by **Ron Ritchell** and **Polly Hogan**, the Lyric Stage is Boston's oldest resident theatre company. After establishing a loyal following on Charles Street, Ron and Polly led a successful 1991 campaign to create the Lyric Stage's current home on Clarendon Street. Polly was the chief negotiator for the NEAT (New England Area Theatres) contract, which made it easier for local producers to hire members of Actors Equity Association, the union for actors and stage managers.

In 1998, **Spiro Veloudos** was appointed Producing Artistic Director. During his tenure, he continued Ron and Polly's commitment to local artists; with few exceptions, the theatrical artists that work at the Lyric Stage live in the Greater Boston area. Spiro also established a reputation for staging large musicals in the Lyric Stage's modest playing space, including a signature Sondheim Initiative, which covered ten musicals over twenty years.

In 2016, the Lyric Stage opened Clarendon Hall, a year-round rehearsal space. Clarendon Hall is available at a subsidized rate to members of the Boston Dance Alliance and other arts organizations and individuals.

Theatre-based education has been a core of the Lyric Stage's mission since its founding. In 2019, the Lyric Stage merged with City Stage Co. and its expanded education programs include Lyric City Stage, teaching artists working in classrooms in the Boston Public Schools, the Lyric First Page playwriting festival for students, and the new Lyric Back Stage.

Following Spiro's retirement in 2019, the board appointed **Matt Chapuran** as Executive Director, and shortly after, **Courtney O'Connor** was named Artistic Director. In the fall of 2023, Courtney was appointed Producing Artistic Director, continuing the work centering Lyric Stage in Boston's theatrical community, introducing live theatre to new audiences, and promoting new theatrical voices in Boston and nationwide.

## LYRIC STAGE COMPANY OF BOSTON STAFF

**Courtney O'Connor**, Producing Artistic Director

**Elizabeth Carsley**, Development Associate

**Alex Chisholm**, Director of Philanthropy

**David D'Agostino**, Production Manager

**Heather Darrow**, Director of Marketing

**Chandra Pieragostini**, Associate Director of Education

**Katherine C. Shaver**, Operations Manager

**Alexandra Smith**, Community & Artistic Programs Manager

**Kandyce Whittingham**, Marketing & Development Associate

**Yvonne Murphy, Eva Murray, Michele Proude**,

Lyric City Stage Teaching Artists

**Spiro Veloudos**, Producing Artistic Director Emeritus

### Box Office & Front of House:

**Maia Cataldo**, Box Office Manager

**Jacob Less**, Senior House Manager

**Layne Alexandra, MJ Jepsen, Mitch Kiliulis, Caleb Palmer,**

**Connor Spring, Lindsey Weaver**, Box Office & Front

of House Managers

**Anjali Bakhru, Anaís Crespin, Nora Dexter,**

**Meagan Dobyne, Shell Garcia, Therese Hennedy,**

**Alyssa Monteiro, Afton Myers, Reid Perry,**

**Hailey Madison Sebastian, Braelyn Spitzer,**

**Jillian Sullivan, Kailey Tse-Harlow**, Box Office & Front

of House Assistants

**Samantha Boutoureira, Michelle Garcia, Amanda Li,**

Community Engagement/Marketing Assistants

### Stage Managers 2023/24 Season:

**Charlie Berry\*, Tom Blushi\*, Polly Feliciano\*,**

**Emma Hunt, Thomas M. Kauffman\*, Hazel J. Peters\*,**

**Nerys Powell\*, Pat-rice Rooney\*, Olivia Tellier\***

### Set Construction:

The scenery for this production was constructed by

**Wooden Kiwi Productions, LLC.**

### Additional Staff:

**Melissa Wagner-O'Malley**, Graphic Design

**Belinda Thresher**, Abella Publishing Services

**Leslie Holmquist**, Bookkeeping

\*Denotes member of Actors' Equity Association

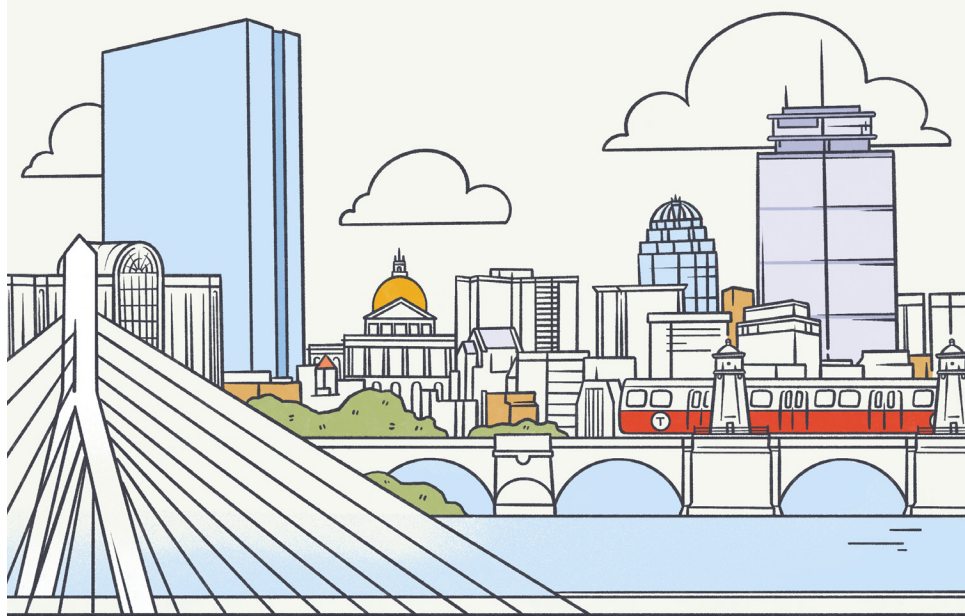
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We've put together tips, tricks and information from people who live here: our reporters, your neighbors and the occasional historian, economist or expert. With our guides, you'll be exploring in no time.

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