

THE
LYRIC STAGE
YOUR THEATRICAL HOME

A DROP DEAD
MUSICAL COMEDY
WITH A LOT OF WIT,
A LOT OF CHARM,
AND A DASH OF
MURDER.

APR 15 -
MAY 22

A
GENTLEMAN'S
GUIDE TO
Love & Murder

BOOK & LYRICS BY
ROBERT L. FREEDMAN

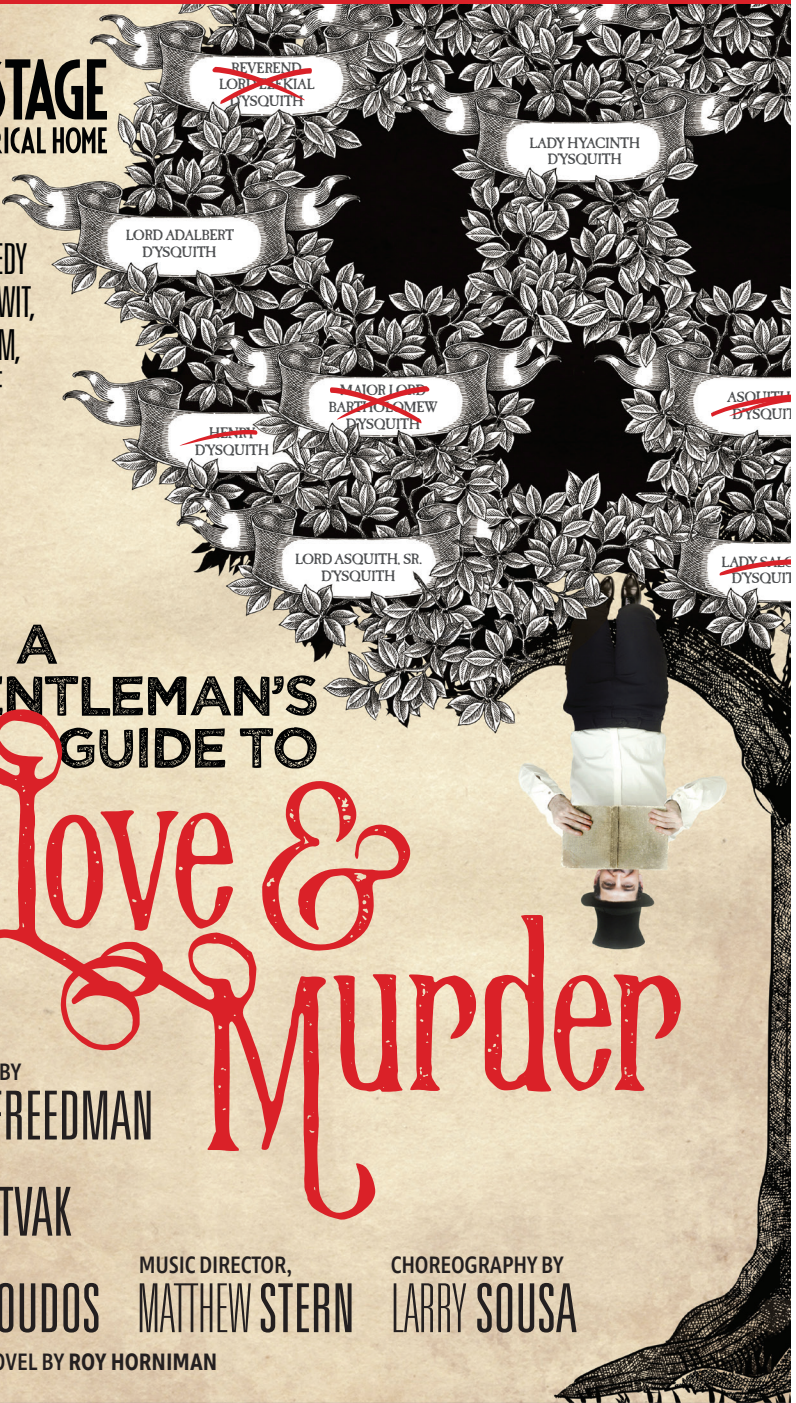
MUSIC BY
STEVEN LUTVAK

DIRECTED BY
SPIRO VELOUDOS

MUSIC DIRECTOR,
MATTHEW STERN

CHOREOGRAPHY BY
LARRY SOUSA

BASED ON A NOVEL BY ROY HORNIMAN



LYRICSTAGE.COM | COPLEY SQ. | 617.585.5678



A NOTE FROM THE EXECUTIVE DIRECTOR AND ARTISTIC DIRECTOR



Dear friends,

After delivering 100 successful performances so far this season, we are delighted to look ahead to the future. The centerfold of this program book has details about our upcoming 2022/23 Season.

Some of these titles may be familiar. At least one of them won't be [it'll be only the second production of the play anywhere ever]. We hope you subscribe, and we look forward to answering your questions.

During the shutdown, Zoom became our primary vehicle for communicating with our supporters. We never recorded them so that everyone, us included, could be candid and unvarnished. Strange as it may be to say, there was something reaffirming for us every time we got together that way. Your questions, the biggest one always being, "when are you coming back?" really did motivate us to continue our efforts.

So as you gather your questions about next season, Zoom will be one mechanism to get answers. A schedule of upcoming subscriber Zoom sessions will be available on our website, including a session for prospective new subscribers. [We promise. Subscribing is excessively easy with us.] We still have about 50 performances to go until the end of the season, which means you can stop us in the aisle, you can call us on the phone, and you can meet us for coffee. We enjoy writing about our next season, but we enjoy talking about it more.

We enjoy writing about next season. We enjoy talking about it more.

Yours,

Matt Chapuran
Executive Director

Courtney O'Connor
Artistic Director

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The Lyric Stage Company of Boston

Matt Chapuran Executive Director | Courtney O'Connor Artistic Director

presents

A GENTLEMAN'S GUIDE TO Love & Murder

Music and Lyrics by
STEVEN LUTVAK

Book and Lyrics by
ROBERT L. FREEDMAN

Based on a Novel by Roy Horniman

Directed by
SPIRO VELOUDOS

Music Director,
MATTHEW STERN

Choreography by
LARRY SOUSA^o

Scenic Design, **Shelley Barish**
Costume Design, **Elisabetta Polito****
Lighting Design, **Franklin Meissner, Jr. ****
Sound Design, **Andrew Duncan Will**
Assistant Director, **Emma Cavage**

Projection Designer, **Johnathan Carr**
Props Artisan, **Jason Ries**
Dialect Coach, **Lee Nishri-Howitt**
Production Stage Manager, **T. Rick Jones***
Assistant Stage Manager, **Lucas Bryce Dixon***

Featuring: **Leigh Barrett***, **Teresa Winner Blume**, **Neil A. Casey***, **Aimee Doherty***,
Jennifer Ellis*, **Kate Klika**, **Lori L'Italien**, **Todd McNeel, Jr.**, **Karen Murphy***,
Robert St. Laurence*, **Phil Tayler**, and **Jared Troilo***

Lyric Stage's 2021/22 Season sponsored by **G. Lee & Diana Humphrey** and **Bank of America**

Production sponsored by **Sally & Richard Zeckhauser**
Director Spiro Veloudos Sponsored by **Mary & Larry Shaw**
Orchestra Sponsored by **James Kamitses & Cynthia Bencal**
Music Director Matthew Stern Sponsored by **Ron Sudol**

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

A GENTLEMAN'S GUIDE TO LOVE AND MURDER is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. MTIShows.com

Originally Broadway Production Produced by Joey Parnes, Sue Wagner, John Johnson, 50 Church Street Productions, Joan Raffe & Jhett Tolentino, Jay Alix & Una Jackman, Catherine & Fred Adler, Rhoda Herrick, Kathleen K. Johnson, Megan Savage, ShadowCatcher Entertainment, Ron Simons, True Love Productions, Jamie de Roy, Four Ladies & One Gent, John Arthur Pinckard, Greg Nobile, Stewart Lane & Bonnie Comley, Exeter Capital/Ted Snowdon, Ryan Hugh Mackey, Cricket-CTM Media/Mano-Horn Productions, Dennis Grimaldi/Margot Astrachan, Hello Entertainment/Jamie Bendell, Michael T. Cohen/Joe Sirola, Joseph & Carson Gleberman/William Megevic, and Green State Productions in Association with The Hartford Stage and The Old Globe.

A GENTLEMAN'S GUIDE TO LOVE AND MURDER was developed, in part, at the 2006 Sundance Institute Theatre Lab at the Sundance Resort with continuing Post-Lab support through its initiative with the Andrew W. Mellon Foundation.

Orchestrations by Jonathan Tunick

Vocal Arrangements by Dianne Adams McDowell and Steven Lutvak

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.

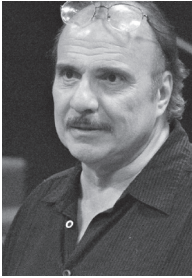
The Lyric Stage Company of Boston is supported in part by a grant from The Massachusetts Cultural Council, a state agency, and The Boston Cultural Council, a local agency which is funded by The Massachusetts Cultural Council, administered by the Mayor's Office of Arts, Tourism, and Special Events.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

**Represented by United Scenic Artists, Local USA 829 of the IATSE | ^o Member of Stage Directors and Choreographers Society



A NOTE FROM THE DIRECTOR



Dear Friends,

When I was an undergraduate at Emerson College, there was a cinema in the Park Square Building that played connected double features. One Saturday afternoon I paid \$2.00 (ah, the early 70s) to see a double feature of two English comedies, *The King of Hearts* (1966) with Alan Bates and *Kind Hearts and Coronets* (1949) with the incomparable Alec Guinness playing all eight members of the family. I don't think I've ever enjoyed four and a half hours of film or Sir Alec's performance—which had a great impact on this fledgling theater student—more.

In 2012, Sara Glidden, the then Managing Director of the Lyric Stage, said to me, “Do you know of this musical version of *Kind Hearts and Coronets* that is playing at Hartford Stage Company?” Remembering the film's effect on me, I drove to see the musical. Needless to say, it had a renewed influence on me.

So why *Gentleman's Guide* now?

Much of the comedy in *Gentleman's Guide* is driven by Monty's critical look at the (exaggerated, but based in truth) ideals and mores of Edwardian English society. As Monty climbs through the ranks of the D'Ysquith family, he finds himself faced with Lord Adalbert's classism, Lady Hyacinth's racism, and Major Lord Bartholomew's interest in eugenics. In 2022, our society is grappling with many of these issues in a different way than we were when this piece premiered in 2012. Our team's approach in this production aims to send up the supremacist and imperialistic standards of Edwardian English culture. This both drives the comedy in the show, and—as any piece of theater should—gives audience members an opportunity to reflect on what has changed for the better and what has not since 1909, when the piece takes place, and since 2012, when the piece was written. We all desperately need an opportunity to laugh in the midst of this messy world we live in. Our belief is that the comedy of this show comes at the expense of these corrupt ideals, and not at the expense of those who were and are greatly disadvantaged by these same ideals.

We invite you to delight with us in the silliness, the fun, and the escape that *Gentleman's Guide* provides. Enjoy the show!

Spiro Veloudos, Director of *A Gentleman's Guide to Love and Murder*

THANK YOU OUR *GUIDE* SPONSORS

Season Sponsored by

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Production Sponsored by

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Artist Jennifer Ellis Sponsor: Sharon & John Parisi

Artist Jared Troilo Sponsor: Athena & Arthur Papas

Understudies Sponsors:

Jean Rosenberg & Peter Southwick

CAST

Leigh Barrett*	.....	Woman #2
Teresa Winner Blume	.....	Woman #1 [May 9 - May 22]
Neil A. Casey*	.....	The D'Ysquith Family
Aimee Doherty*	.....	Sibella Hallward
Jennifer Ellis*	.....	Phoebe D'Ysquith
Kate Klika	.....	Woman # 3 (understudy Sibella Hallward and Phoebe D'Ysquith)
Lori L'Italien	.....	Woman #1 [April 15 - May 8]
Todd McNeel, Jr.	.....	Man #2
Karen Murphy*	.....	Miss Shingle
Robert St. Laurence*	.....	Man #1
Phil Tayler	.....	Man #3
Jared Troilo*	.....	Montague "Monty" Navarro
Caleb Chew	.....	Ensemble Swing
Kate Fitzgerald	.....	Ensemble Swing
Todd Yard	.....	Understudy The D'Ysquith Family

**Denotes member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States*

RUNNING TIME

Approximately 2 hours and 30 minutes with one intermission

ORCHESTRA

Matthew Stern	.....	Musical Director
Marissa Licata	.....	Violin
Benjamin Swarz	.....	Violoncello
Rod Ferland	.....	Oboe, English Horn, Clarinet
Thomas Carroll	.....	Bassoon, Clarinet, Bass Clarinet
Paul Perfetti	.....	Trumpet, Flugelhorn
Josh Goldman	.....	Percussion

Substitutes: Stanley Silverman [Violin], **Anna Seda** [Violoncello], **Louis Toth** [Bassoon, Clarinet, Bass Clarinet], **Rich Kelley**, **Michael Peipman** [Trumpet, Flugelhorn]

Musicians are represented by the American Federation of Musicians local 9-535.

MUSICAL NUMBERS

ACT ONE

A Warning to the Audience	Ensemble
You're a D'Ysquith	Miss Shingle and Monty
I Don't Know What I'd Do.....	Sibella
Foolish to Think	Monty
A Warning to Monty	Ancestors
I Don't Understand the Poor.....	Lord Adalbert and Ancestors
Foolish to Think (Reprise).....	Monty
Poison in My Pocket.....	Monty, Asquith Jr., and Miss Barley
Poor Monty	Sibella and Ensemble
Better With a Man.....	Henry and Monty
Inside Out.....	Phoebe and Monty
Lady Hyacinth Abroad	Lady Hyacinth and Ensemble
The Last One You'd Expect	Company

ACT TWO

Why Are All the D'Ysquiths Dying	Lord Adalbert and Mourners
Sibella.....	Monty
I've Decided to Marry You	Phoebe, Sibella, and Monty
Sibella (Reprise)	Monty
Final Warning	Ancestors
Poison in My Pocket (Reprise).....	Monty
Looking Down the Barrel of a Gun.....	Lord Adalbert and Ensemble
Stop! Wait! What?!	Monty
That Horrible Woman.....	Sibella, Phoebe, Detective, Magistrate, and Guard
Finale	Company

ABOUT YOUR LYRIC STAGE COMPANY OF BOSTON VISIT

For more on how to contact us, Box Office hours, ticketing & performance policies, and other FAQs go to lyricstage.com & click on Your Visit.





Leigh Barrett* [Women #2/Mrs. Shingle u/s] – Lyric Stage: *The Last Five Years* (directorial debut), *Souvenir* (Florence), *Gypsy* (Rose), *Company* (JoAnne), *Sondheim on Sondheim*, *City of Angels* (Donna/Oolie), *Grey Gardens* (Little Edie/Big Edie), *Nicholas Nickelby*

(Gruden/Peg), *Big River* (Miss Watson/Sally Phelps), *Animal Crackers* (Mrs. Rittenhouse), *Follies* (Sally), *A Little Night Music* (Countess Charlotte), *The Mikado* (Katisha), *Nun-crackers* (Sr. Hubert), *Sunday in the Park with George* (Frieda). Leigh has appeared on many Boston area stages, including The New Repertory Theater, SpeakEasy Stage Company, Greater Boston Stage, North Shore Music Theater, Gloucester Stage Company, Bridge Repertory Theater, Central Square Theater, and Reagle Music Theatre. She is a four-time Elliot Norton Award recipient, including the Norton Prize for Sustained Excellence. Proud member of Actor's Equity. Leigh is thrilled to be back with you sharing live theater! Thanks to the Lyric Stage and to you the audience for doing your part to help us stay safe. Love to HB and my boys, Nick and Matt.



Teresa Winner Blume [Woman #1 5/9-5/22] – Lyric Stage: *Into the Woods*, *Sweeney Todd*, *Company*, and *The Mikado*. Recently in Boston, she was a featured soloist with Keith Lockhart and the Boston Pops for the Bernstein's Centennial Tributes

concerts, as well as the Holiday Pops. Other engagements include roles with Moonbox Productions, North Carolina Symphony, Opera Carolina, and New England Light Opera, and the premier performance-art installation *Lee Mingwei: Sonic Blossom* at Boston's Museum of Fine Arts. A dedicated leader, instructor, and educator in all things vocal-arts-related, she is serving her seventh year as Head of Voice at Walnut Hill School for the Arts, a boarding and day arts high school in Natick, MA. BM, University of Illinois, MM/Performer's Certificate Eastman School of Music. Love and gratitude to her husband and three daughters.



Neil A. Casey* [The D'Ysquith Family] – Lyric Stage: *When Pigs Fly* (Stanley), *Noises Off* (Gary), *Side Man* (Ziggy), *Assassins* (John Hinckley), *Road Show* (Addison), *Glengarry Glen Ross* (Williamson), *The Underpants* (Cohen), *One Man, Two Guvnors* (Francis), *Inspecting Carol* (Kevin), *The Lisbon Traviata* (Mendy).

Huntington Theatre: *Love's Labour's Lost* (Boyet).

SpeakEasy Stage Company: *Take Me Out* (Mason). Greater Boston Stage Company: *The Dazzle* (Lang), *How to Succeed in Business Without Really Trying* (JB Biggley), *My Fair Lady* (Jamie), *42nd Street* (Bert). Neil holds a BFA from Niagara University and an MFA from The Shakespeare Theatre Company at The George Washington University.



Aimee Doherty* [Sibella Hallward] – Lyric Stage: *Into the Woods* (The Witch), *On the Town* (Claire), *Follies* (Young Phylis), *Mr. Burns: A Post Electric Play* (Bart), *Grey Gardens* (Young Edie), and *Animal Crackers* (Arabella). Huntington Theatre: *Merrily We Roll Along* (Gussie),

A Little Night Music (Mrs. Segstrom), and *Sunday in the Park with George* (Yvonne). Shakespeare & Company: *As You Like It* (Rosalind). Aimee has also performed with Moonbox Productions, SpeakEasy Stage Company, New Repertory Theatre, Greater Boston Stage Company, Wheelock Family Theatre, Gloucester Stage, Theatre By The Sea, The Boston Ballet, and Symphony Hall as a soloist with the Boston Pops under the baton of Keith Lockhart. She is a two-time recipient of the Elliot Norton Award and a three-time recipient of the IRNE Award for Outstanding Actress in a Musical. | AimeeDoherty.net



Jennifer Ellis* [Phoebe D'Ysquith] – Lyric Stage: *My Fair Lady*, *Urinetown*, *1776*, *City of Angels*. New World Stages and The Charles Playhouse: *Shear Madness*. Huntington Theatre: *Merrily We Roll Along*. SpeakEasy Stage Company: *Bridges of Madison*

County, *Shakespeare in Love*, *Far From Heaven*, *Songs for a New World*. Reagle Music Theatre: *Wonderful Town*, *Carousel*, *The Music Man*. Commonwealth Shakespeare Company: *Love's Labour's Lost*, *Comedy of Errors*, *Boys From Syracuse*. Gloucester Stage Company: *Out of Stereo*, *The Most Happy Fella*, *Jacques Brel... .. Madame DeFarge*. Greater Boston Stage Company: *She Loves Me*. Landmarks Orchestra: *Showboat*. Peterborough Players: *The Cherry Orchard*, *Snow White*. Boston Lyric Opera: *Signature Series*. Jen is a four-time IRNE Award recipient and received an Elliot Norton Award for *My Fair Lady* and *Wonderful Town*. Proud member AEA, SAG-AFTRA. | JenEllis.net



Kate Klika [Woman #3/Phoebe and Sibella u/s] – Lyric Stage: Debut. Cain Park: *Sondheim on Sondheim* (Woman #1) (upcoming). Boston Conservatory at Berklee: *Candide* (Cunegonde), *How I Learned to Drive* (Li'l Bit), *Shrek, the Musical* (Fairy Godmother/Bluebird),

The Wolves [Soccer Mom], *And Then There Were None* [Emily Brent]. Rubber City Theatre: *Into the Woods* [Cinderella]. Kate will be graduating from Boston Conservatory at Berklee on May 7th with a BFA in Musical Theater. Thanks so much to her family and friends for always supporting her and making this all possible. | @kateklika | kateklika.com



Lori L'Italien (Woman 1 4/15-5/8)

– Lyric Stage: Debut. Moonbox Productions: *Rocky Horror Show* [Magenta], *A New Brain* [Homeless Lady], Wheelock Family Theatre: *Curious George and the Golden Meatball* [Chef Pisghetti], Reagle

Music Theatre: *Guys and Dolls* [Adelaide], *The Music Man* [Eulalie McKechnie Shinn], *The Most Happy Fella* [Cleo]. Lori is a graduate of University of Maine [BME in Music Education], Longy School of Music [MM in Opera Performance], and The Boston Conservatory [MFA in Musical Theater]. She serves as Assistant Professor of Voice and Vocal Pedagogy at The Boston Conservatory at Berklee. Love and thanks to her students, family, friends, and her husband, Nick, for their support, and to Baby Caler whom she can't wait to meet.



Todd McNeel, Jr. (Man #2) – Lyric Stage: Debut. Boston Lyric Opera: *Norma*, *Pagliacci*. Boston Opera Collaborative: *Le Nozze di Figaro*. Umbrella Stage Company: *Tuck Everlasting*. MassOpera/Chicago Opera Theatre: *Freedom Ride*. Arts After Hours: *Assassins*.

The Company Theatre and Wheelock Family Theatre: *Ragtime*. Odyssey Opera: *Le Médecin Malgré Lui*. New Repertory Theater: *1776*. Princeton Opera: *Porgy and Bess*. MassOpera: *Little Women*. Hartford Opera Theatre: *Coal Creek*. Odyssey Opera: *La Reine de Saba*. Emerson Paramount Theatre: *Brother Nat*. Cincinnati Opera: *Turandot*, *Aida*. Wildwood Park for the Arts: *The Bremen Town Musicians*. McNeel is a recipient of the prestigious Emerging Talent Artist award from the Kurt Weill Foundation/Lotte Lenya Competition for his performances in opera and musical theatre. He is a member of the American Spiritual Ensemble – a group whose primary mission is to keep the American Negro spiritual alive and to share dynamic repertoire that highlights the Black experience. Todd is the Senior Manager of Marketing + Communications at Boston Lyric Opera. | @toddy_mack

The Wizard of Oz

DIRECTED BY Nick Vargas
CHOREOGRAPHED BY Tiffany Lau
MUSIC DIRECTED BY Todd Gordon

By L. Frank Baum
With Music and Lyrics by Harold Arlen and E.Y. Harburg
Background Music by Herbert Stothart

APRIL 8 - MAY 1, 2022

WHEELLOCK FAMILY THEATRE BOSTON UNIVERSITY

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THE FATS WALLER MUSICAL

April 28 - May 29, 2022

Conceived by Richard Maltby Jr. and Murray Horowitz

Musical Adaptations, Orchestrations and Arrangements by Luther Henderson

Directed by Maurice Emmanuel Parent

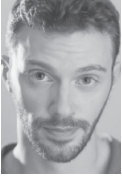
Co-produced by Central Square Theater, The Front Porch Arts Collective, and Greater Boston Stage Co.

Tickets start at \$25! CentralSquareTheater.org or 617.576.9278 x1

central square theater .org



Karen Murphy* (**Miss Shingle**) – Lyric Stage: Debut. Broadway: *A Christmas Carol*, *Titanic*, *42nd Street*, *All Shook Up*, *9 to 5*, *King David*, and *A Little Night Music* (understudy to both Angela Lansbury and Elaine Stritch). National Tours: *Les Miserables*, *White Christmas*, *The Wizard of Oz*, *Mary Poppins*, and *Finding Neverland*. Off-Broadway: *Zombie Prom*, *L'Amour*, *The Merrier!*, *My Vaudeville Man* [Drama Desk Nomination], *Showtune*, *50 Million Frenchmen*. Regional: Huntington Theatre, The Nickerson Theatre, and the Worcester Foothills Theatre. Karen began her career at The Charles Playhouse before *Shear Madness* began residence. In 1984 *Forbidden Broadway* burst on the scene at The Terrace Room. Thank you, Lyric Stage, for bringing me back to my favorite U.S. city. It feels like home.



Robert St. Laurence* (**Man #1/Monty u/s**) – Lyric Stage: Debut. Wellfleet Harbor Actors Theater: *Nat Turner in Jerusalem* (Thomas Gray/Guard). Barnstormers Theatre: *Spamalot* (Lancelot), *And Then There Were None* (Lombard), *Spider's Web* (Inspector Lord). Huntington Theatre: *Sunday in the Park with George* [Ensemble]. American Repertory Theater: *Pirate Princess* [Bloodbeard]. New Repertory Theatre: *Rent* (Roger). Robert received his MFA in Acting from Harvard University's ART/MXAT Institute, and is a theatre professor at BHCC. Robert can next be seen at Barnstormers Theatre this summer.



Phil Tayler (Man #3) is proud to return to Lyric Stage Company of Boston after last appearing in *Buyer and Cellar* for which he was awarded the Elliot Norton Award for Outstanding Solo Performance. Phil also received Boston's Elliot Norton Award for his work in *Avenue Q* (Lyric Stage Company of Boston) and *Parade* (Moonbox Productions). Phil has also been honored and awarded for his work on *Cabaret*, *Floyd Collins*, *Stones in His Pockets*, *Sweeney Todd*, *Of Mice and Men*, *Spring Awakening*, and *Hair*. Phil is currently serving as the Director of Marketing and Communications for Moonbox Productions (Moonbox.org). As an entrepreneur, Phil is the co-founder of a disruptive new Mobile Optometric start-up, OnSight Eyes. Phil lives in Derry, NH with his wife, Kara, and his two children Gabriel and Marietta. Phil was a member of AEA for over a decade, and now instead chooses to advocate independently for fair pay and acceptable workplace conditions. Phil Tayler can always be found

performing the role of “Young [sleep-deprived] Father” in an ongoing original creation. Less 3 | #gabeyshade | #seeeyatoMari | philtayler.com



Jared Troilo* (**Montague “Monty” Navarro**) – Lyric Stage *My Fair Lady* (Freddy), *Murder for Two* (Detective Marcus), *Camelot* (Lancelot), *The Last Five Years* (Jamie). Jared has also appeared on the stages of Speakeasy Stage Company, Wheelock Family Theatre, Palace Theatre, Moonbox Productions, Shadowland Stages, Reagle Music Theatre, Greater Boston Stage Company, The Barnstormers Theatre, and Fiddlehead Theatre Company. He is an IRNE Award Winner for Best Featured Actor in a Musical (*She Loves Me*). TV/Film: *Across The Pacific* (PBS), *Kevin Can F*** Himself* (AMC) and the upcoming film *About Fate*. Graduate of The Boston Conservatory. Proud member of AEA. All my love to Kira and Levi. | JaredTroilo.com



Caleb Chew (Male Swing) – Lyric Stage: Debut. Greater Boston Stage Company: *All Is Calm* (Soldier). St. Michael's Playhouse: *Laughter on the 23rd Floor* (Lucas). Vermont Stage: *Winter Tales* (Narrator). Film: *Side Hustle*, *Short Order Show-Offs*, *Cabin Fever*; *Froid et Chaud*. Recent graduate of the University of Vermont. Caleb wishes to thank his friends and family for their extraordinary support over the years.



Kate Fitzgerald (Ensemble Swing) – Lyric Stage: Debut. North Shore Music Theatre: *Peter Pan* (Wendy). Boston Conservatory at Berklee: *Candide* (Cunegonde), *Her Naked Skin* (Eve). Boston Theater Marathon: *Circles* (Ruth). Gamm Theatre: *The Children's Hour* (Rosalie). Stadium Theatre: *Hairspray!* (Amber). Kate is a current student at Boston Conservatory pursuing a BFA in Musical Theatre with a specialization in playwriting and dramaturgy. She is a National Young Arts Foundation winner and an Anthony Quinn Foundation Scholarship recipient. Many thanks to her friends, family, and teachers for all their love and support! | @katefitz



Todd Yard (The D'Ysquith Family u/s) – Lyric Stage: *Company* (David), *Gypsy* (Uncle Jocko). SpeakEasy Stage Company: *Fun Home* (Bruce). Moonbox Productions: *Barnum* (PT Barnum), *The Wild Party* (Burrs), *Parade* (Watson). The Umbrella Stage Company: *42nd Street* (Julian Marsh), *La Cage Aux Folles* (Albin), *Ragtime* (Tateh). New Repertory Theatre: *Man of La Mancha*

(The Governor). Reagle Music Theatre: *Carousel* (Jigger), *Oklahoma!* (Ali Hakim), Seacoast Repertory Theatre: *Billy Elliot* (Jackie Elliot). New London Barn Playhouse: *Catch Me If You Can* (Frank Abagnale, Sr.). Todd is a graduate of Mountview Academy of Theatre Arts in London.

Steven Lutvak (Music and Lyrics) – Steve made his Broadway debut with his score to *A Gentleman's Guide to Love and Murder* and won the Drama League, the Outer Critics Circle, the Drama Desk and the Tony Awards for Best Musical of 2014. Other musicals include *Campaign of the Century*, *Almost September*, *The Wayside Motor Inn*, and his adaptation of a play by A. R. Gurney, *Esmeralda*. Lutvak wrote the title track to Paramount's hit film, *Mad Hot Ballroom* and the score to *Anything But Love*. As a singer/songwriter, Lutvak has performed his songs around the country, including such prestigious New York venues as Carnegie Hall, Carnegie Recital Hall, The Oak Room at the Algonquin Hotel, Rainbow and Stars, and the Russian Tea Room. His two CDs are called *The Time It Take* and *Ahead of My Heart*.

Robert L. Freedman (Book and Lyrics) – Rob won a Tony Award, Drama Desk Award, and Outer Critics Circle Award for Best Book of a Musical for the Tony-Winning Best Musical of 2014, *A Gentleman's Guide to Love and Murder*. Robert won the Writers Guild Award for HBO's *A Deadly Secret*, and was nominated for an Emmy Award and a Writers Guild Award for the miniseries *Life With Judy Garland: Me and My Shadows*. Other teleplays include *Rodgers and Hammerstein's Cinderella*, *What Makes A Family*, *What Love Sees* and the highly-rated true crime dramas *Murder In The Hamptons*, *The Pastor's Wife*, *Honor Thy Mother*, and *Bitter Blood*.

Spiro Veloudos (Director) – Spiro has directed more than 65 productions at the Lyric Stage, including, *Nicholas Nickleby*, *Avenue Q*, *Assassins*, *Souvenir*, *Death of A Salesman*, *Noises Off*, *Superior Donuts*, and *Into the Woods*. His widely acclaimed Sondheim initiative saw him direct ten Sondheim productions over 20 seasons. During his tenure, the Lyric Stage earned numerous awards and honors, including Elliot Norton and IRNE Awards for Outstanding Production and Outstanding Musical Production. In addition to his numerous Best Director IRNE and Elliot Norton Awards, Spiro received the 2006 Elliott Norton Prize for Sustained Excellence, the Lifetime Achievement in the Arts Award from Salem State College, the StageSource Theatre Hero Award (2003), and was named Best Artistic Director by *Boston Magazine* in 1999.

Matthew Stern (Music Director) – Lyric Stage: Debut. Huntington Theatre: *Merrily We Roll Along* (IRNE Award). SpeakEasy Stage Company: *Fun Home*, *Allegiance*,

The Bridges of Madison County (IRNE Award), *The Scottsboro Boys* (IRNE Award), *Violet*, *Big Fish*. Greater Boston Stage Company: *All is Calm*, *She Loves Me*, *Altar Boyz*, *Mame*, *Forum*, *Nutcracker*. Umbrella Stage Company: *The Old Man and the Old Moon*, *Tuck Everlasting*. Wheelock Family Theatre: *James and the Giant Peach*, *Shrek*, *Hairspray*. New Repertory Theater: *Brecht on Brecht*, *Assassins*. Fiddlehead Theatre: *Ragtime*. Boston Conservatory at Berklee: *Cabaret*. Boston University: *String*, *Runaways*, *Parade*, *The Human Comedy*, *Pacific Overtures*, *Assassins*, *Merrily We Roll Along*. Matt is a Boston-based, award-winning music director and musical theater educator who holds an MFA in Theatre Studies from Boston University. He is a full-time Assistant Professor of Theater at Boston Conservatory at Berklee, and has also served on the faculties of Boston University and Emerson College. | mattsternmusic.com | @mstern303

Larry Sousa* (Choreographer) – Lyric Stage Debut. SpeakEasy Stage Company: *In The Heights*, *Dogfight*, *Big Fish*, *Bloody Bloody Andrew Jackson*. Pasadena Playhouse, Goodspeed Musicals, Coconut Grove Playhouse: *The Tin Pan Alley Rag*. Matrix Theatre L.A.: *Merrily We Roll Along*. Garry Marshall Theatre: *Happy Days*, *The Musical*. As Director/Choreographer: *Hasty Pudding Show* (2019, 2020, 2022), *Another Roll of the Dice* (North Coast Rep.), *You Mutha!* (NYC & LA). Reagle Music Theatre: *Bye Bye Birdie*, *My Fair Lady*, *The Sound of Music*. Boston Conservatory: *Head Over Heels*, *The Frogs*, Mass. Also: Joyce Theatre NYC, Emerson Stage, Boston Gay Men's Chorus, Utah Musical Theatre, and more. Recipient: Los Angeles Drama Critics Circle Award, LA Ovation Award, multiple IRNE Awards. A Broadway veteran, Larry teaches at Boston Conservatory at Berklee. | Larrysousa.com

Shelley Barish (Scenic Designer) – Lyric Stage: *The Wolves*, *Hold These Truths*, *Camelot*, *Becky's New Car*, *Dear Elizabeth*, *Murder for Two*. Greater Boston Stage Company: *The Irish and How They Got That Way*, *The 39 Steps*, *Incident at Our Lady of Perpetual Help*. Co-Pro WAM Theatre & Nora Theatre: *Pipeline*. Underground Railway Theatre: *Young Nerds of Color*. Bad Habit: *Someone Who'll Watch Over Me*, *Top Girls*, *The Real Thing*. Cortland Repertory Theatre: *The Addams Family*, *Newsies*, *Legally Blonde*, *Cards on The Table*. Bristol Valley Theatre: *Boom!*, *Barefoot In The Park*, *Private Lives*, *Next Fall*, *Art*. The Ohio Light Opera: *New Moon*, *HMS Pinafore*. Shelley is an Associate Professor and Coordinator of the Theatre Arts Program at UMASS Lowell and received her MFA from Michigan State University. | Shelleybarish.com

SPOTLIGHT ON OUR SUPPORTERS:

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ZECKHAUSER

The Zeckhausers have been long-time Lyric Stage fans and *A Gentleman's Guide to Love and Murder* gives them the chance to engage further as Production Sponsors.

"Many years back we read a rave review of a Lyric Stage production in *The Boston Globe*. We bought tickets, and greatly enjoyed the production. A bit later, the cycle repeated. Once again, the play delighted us and we then thought a little deeper and concluded, 'Wow, two successes on two tries! We should subscribe.' And so we did.

"Over the years, the quality of the plays selected, the actors performing, and the directors directing have greatly impressed us. Also important, we enjoyed the intimacy of the theater, and the warm welcome from all members of the staff. The friendly audiences reflected this warmth. As a result, we always look forward to spending an evening at the Lyric Stage."

- Sally & Richard Zeckhauser



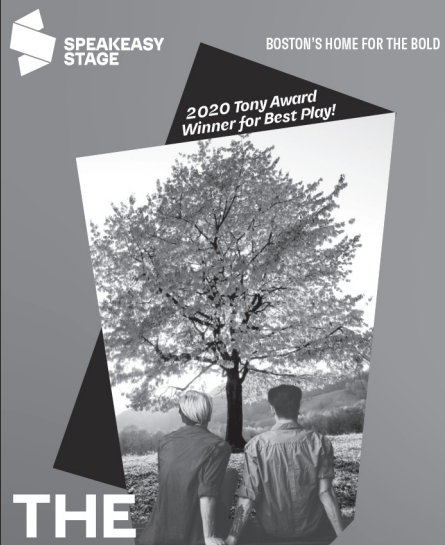
MARKS HOWARD

The cast of *Into the Woods* (2014)

Elisabetta Polito* [Costume Designer] – Lyric Stage: *The Book of Will, Breath and Imagination, Camelot, Peter and the Starcatcher, Saturday Night/Sunday Morning, City of Angels, Into the Woods, Water by the Spoonful, Stones in His Pockets, Time Stands Still*. Gloucester Stage Company: *Out of Stereo, Cyrano, The Last Schwartz*. Commonwealth Shakespeare Company: *Cymbeline*. Ocean State Theater Company: *Inherit the Wind*. SpeakEasy Stage Company: *Dog Fight, Big Fish, A Future Perfect, Necessary Monsters, The Color Purple, Kurt Vonnegut: Make up your Mind, In the Heights, Bloody Bloody Andrew Jackson*. Wheelock Family Theatre: *Mary Poppins*. Greater Boston Stage Company: *A Funny Thing Happened on the Way to the Forum, How to Succeed in Business Without Really Trying, Addams Family: The Musical, Unbleached American, Bernarda Alba, These Shining Lives, The Nutcracker, The Rimers of Eldritch*. Boston Conservatory: *Pajama Game*. Boston Arts Academy: *Blood at the Root, The Wiz, Othello, Inner City Blues, In the Heights*. Providence College: *Marie Antoinette: Color of Flesh*. The Company Theatre: *White Christmas*. Boston Midsummer Opera: *L'Elisire d'amore, L' Amico Fritz, Il Campanello, Martha, The Bartered Bride, The Merry Wives of Windsor*. Emerson College: *The Love of the Nightingale*. Concord Academy:

Into the Woods, The Importance of Being Earnest, The Cherry Orchard, Hairspray, Metamorphoses, Imaginary Invalid. Suffolk University: *Rent, Dr. Faustus*. Brandeis Theatre Company: *Funnyhouse of a Negro, Three Sisters*. Film: *YE* (Jagun Fly Productions). 2016 recipient of an Elliot Norton Award. Fashion Technology Program Director at Boston Arts Academy.

Franklin Meissner, Jr.** [Lighting Designer] – Lyric Stage: *Little Shop of Horrors, Kiss of the Spider Woman, Gypsy, Company, Peter and the Starcatcher, Sweeney Todd* (IRNE Award), *By the Way, Meet Vera Stark, Avenue Q, Ain't Misbehavin', The Understudy, and According To Tip*. His work has also been seen Off-Broadway and Off-Off-Broadway in NYC, at the Boston Playwrights' Theatre (IRNE Award), New Repertory Theatre (Three IRNE Awards), Wheelock Family Theatre (Elliot Norton Award), The Boston Conservatory, Greater Boston Stage Company, SpeakEasy Stage Company, Northeastern University, Central Square Theatre, North Shore Music Theatre, 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: FranklinMeissner.com. For Abby.



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Andrew Duncan Will [Sound Designer] – Lyric Stage: *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 Theater, Commonwealth Shakespeare Company, The Poets' Theatre, and the A.R.T. Institute. Andrew received an MFA in Sound Design from Boston University.

Emma Cavage [Assistant Director] – Lyric Stage: Debut. Boston University: *Lizzie* (Director), *Colossal* (Lead Assistant Director), *Dry Land* (Director/Co-Producer), *Photograph 51* [Associate Production Manager]. New Repertory Theatre: *Oliver!* (Assistant Director/Dramaturg), *Hair* (Substitute Production Assistant). Theatre Aspen: *Summer 2021 Cabaret Series* (Assistant Director), *Storytime* (Lead Producer). National Theater Institute: *A Grayish Wonder* (Director), *Company* (Director), *A Chorus Line* (Director). Emma is a current BFA Theatre Arts Senior at Boston University, with a Concentration in Directing and a Minor in Arts Leadership; she has also trained with Anne Bogart in Viewpoints at SITI Company, as well as with Victoria Clark studying Musical Theatre at The Eugene O'Neill Theater Center. Special thanks to Mom, Dad, and Sarah, as well as Grace, Giuliana, Danielle, McKenna, Maia, and Jennie for all the support. Sending love and gratitude to the BU SoT Family! @em_cav_ | emmacavage.com

T. Rick Jones* [Production Stage Manager] – Lyric Stage: Debut. Actors Shakespeare Project: *Henry VI Part 2*, *As You Like It*. White Heron Theatre Company: Resident Stage Manager (4 years). Montclair State University: Guest PSM Mentor. Seven Angels Theatre: Resident Stage Manager (2 years). White Plains Performing Arts Center: *The Color Purple* (Regional Premiere), *Aida*, *Masquerade*. Ivoryton Playhouse: Resident Stage Manager (2 years). Colonial Theatre – Shakespeare in the Park: Resident Stage Manager/Assistant Producer (5 years).

Lucas Bryce Dixon* [Assistant Stage Manager] – Lyric Stage: Debut. Huntington Theatre: *The Bluest Eye*, *Hurricane Diane*, *Yerma*. SpeakEasy Stage Company: *BLKS* (COVID Safety Manager). New Repertory Theatre: *Hair*, *Oliver!*, *Trayf*, *Nixon's Nixon*. Troika Entertainment: *Spamilton*. Lucas graduated from Ithaca College in 2018 with a BA in Theatre Studies.

Johnathan Carr [Projection Design] – Lyric Stage: *By The Way Meet Vera Stark*, *Into the Woods*, *Red Hot Patriot*, *City of Angels*, *Hold These Truths*, and *Kiss of the Spider Woman*. Company One: *An Octoroon*. American Repertory Theater: *HEAR WORD! Naija Woman Talk True*, *Pippin*, *Jack and the Beanstalk*. Harvard TDM: *The Man Who*. New Repertory Theater: *Becoming Dr. Ruth*. New York Credits include Resonance Ensemble: *H4*, Strike Anywhere Performance Ensemble: *Same River*. Johnathan is the recipient of an IRNE Award for Best Projection Design (*Kiss of the Spider Woman* at Lyric Stage).

Jason Ries (Props Artisan) – Lyric Stage: Debut. Central Square Theater: *Young Nerds of Color*. Company One: *1001*, *The Elaborate Entrance of Chad Deity*, *We Are Proud to Present*, *Wolf Play*. Jason has also designed sets and lights as well as been the Production Manager for Actors Shakespeare Project, Monkeyhouse, and numerous dance companies in the area. He won Elliot Norton and IRNE Awards for Set and Prop Design (*Chad Deity* with Company One at the Roberts), and an Elliot Norton Award as part of the design team (*Twelfth Night* with Actors Shakespeare Project at the BCA Plaza). Love to his wife, Karen (and two smaller, furrer lady beasts often found snoozing nearby) for the immense support and generosity of spirit. | @ries.en.scene | ries.en.scene.com

Lee Nishri-Howitt [Dialect Coach] – Lyric Stage: *The Book of Will*. American Repertory Theater: *Fingersmith*, *Nice Fish*, *James and the Giant Peach*. Huntington Theatre: *Romeo and Juliet*. New Repertory Theater: *Trayf*, *Oliver!*, *Hair*, *Romeo and Juliet*. SpeakEasy Stage Company: *Once*, *Allegiance*. Greater Boston Stage Company: *The 39 Steps*, *All is Calm*. Lee serves as Assistant Professor of speech and accents at the Boston Conservatory at Berklee, and teaches public speaking at Harvard University. All my love to Alexa and Adam!

Matt Chapuran [Executive Director] was Managing Director of the Lyric Stage from 2014 to 2018. He was previously Managing Director of Stoneham Theatre, where he ran the 2010 Boston Marathon with Producing Artistic Director Weylin Symes in support of Stoneham Theatre's educational mission. Matt has also served as Director of Development for Conservatory Lab Charter School and managed institutional giving for The Huntington Theatre. At the Nora Theatre Company, Matt was Managing Director during the inception of a capital campaign that ultimately led to the construction of the Central Square Theater. Matt has performed, taught, and directed improvisation for two decades, including

as a part of Babson College's MBA program, as one half of the improv team *The Angriest Show in the World*. He currently teaches Arts Management at Emerson College. He lives in Roslindale with his wife and their three daughters.

Courtney O'Connor° [Artistic Director] joined the full-time staff of the Lyric Stage in 2018 and was named Artistic Director in 2020. She has directed several pieces for the Lyric Stage, including *Stones in His Pockets*, *Red Hot Patriot*, *The Cake*, *Be Here Now*, and *The Book of Will*. Courtney is a senior affiliated faculty member in Performing Arts at Emerson College. In addition to directing for theatres and universities, Courtney has directed multiple site-specific productions at locations including Mount Auburn Cemetery and Boston's Old State House. Through her work with the Coyote Theatre Project, she oversaw the creation of more than 200 new 10-minute plays written by youths from Boston. Courtney has received the Elliot Norton award for her work as the Associate Director on the Lyric Stage's production of *The Life and Adventures of Nicholas Nickleby* and the Alan L. Stanzler Award for Excellence in Teaching.

***Actors' Equity Association (AEA)** was founded in 1913. The first of the American actor unions, its mission is to advance, promote and foster the art of live theatre as an essential component of our society. It represents more than 40,000 actors, singers, dancers, and stage managers working in hundreds of theatres across the US. Members are dedicated to working in the theatre as a profession and upholding the highest artistic standards. AEA negotiates wages, working conditions, and provides a wide range of benefits, including health and pension plans. Through its agreement with Equity, this theater has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and affiliated with FIA, an international organization of performing arts unions. | actorsequity.org

****United Scenic Artists (USA-Local 829)** is a labor union representing designers and artists in the entertainment industry. Membership includes the security of working under a collective bargaining agreement, better working conditions and wages, and access to health insurance, a pension plan, an annuity plan, and a 401(k). Members are artists and craftspeople working in film, theatre, opera, ballet, television, industrial shows, commercials, and exhibitions. | usa829.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 professional stage Directors and Choreographers by protecting the rights, health and livelihoods of all our Members; to facilitate the exchange of ideas, information and opportunities, while educating the current and future generations about the role of Directors and Choreographers; and to provide effective administrative, negotiating and contractual support. | sdweb.org

ADDITIONAL PRODUCTION STAFF

Wardrobe, **Joey Pisano**

Assistant Wardrobe, **Kat Shanahan**

Music Assistant, **Cooper Sheehy**

Production Assistant, **Emma J. Hunt**

Costume Assistants, **Leslie Guerrero** and **Maia Soltis**

Band Coordinator, **Louis Toth**

Equity, Diversity and Inclusion Consultant,

Kira Cowan Troilo

Covid Compliance Officer, **Alex Smith**

Head Electrician, **Gabriel Goldman**

SPECIAL THANKS

UMass Lowell Theatre Arts Program

SPOTLIGHT ON OUR SUPPORTERS:

JAMES KAMITSES & CYNTHIA BENCAL



A Moment with James Kamitses & Cynthia Bencal, *A Gentleman's Guide to Love and Murder* Orchestra Sponsors

"We are so pleased to be able to help support the return of live theater at the Lyric Stage with the particular genre at which this company excels—the Spiro Veloudos directed musical! It seems it was a lot longer than two years ago that we were wrestling with the question, 'to go, or not to go?' to the final pre-shutdown matinee performance of *The Treasurer*.



"We've lost count of the number of Lyric Stage productions we've enjoyed. We're pretty sure it started with Sarah Ruhl's *Dead Man's Cell Phone*, just a few years following its premier, and then continued in a series of pleasurable evenings out. What a surprise to find such variety, talent, and quality tucked into a cozy, 244-seat setting at 140 Clarendon Street! Who would dare, in such a space, to undertake *The Mikado*, *Breath & Imagination*, and *Pacific Overtures*, and then create each with such

clever staging and soaring musicality? Looking back at March 2020, I think we were more concerned about the effect the pandemic might have on the future of this treasured theater than on catching COVID-19 ourselves.

"Thankfully, both the theater and we continue to abide."

– James Kamitses & Cynthia Bencal

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NOV 11 - DEC 4, 2022 | "Break a leg!" takes on a whole new meaning for the Cornley University Society's opening night performance of *The Murder at Haversham Manor*. An unconscious leading lady, a corpse who can't play dead, a ruffled detective, and a word-mangling butler (among others) must battle against technical gaffes, forgotten lines, and sabotaging scenery in a quest to arrive all in one piece at the final curtain call.

JAN 6 - 29, 2023 | A musical fantasia, *Preludes* unfolds in the hypnotized mind of composer and virtuoso pianist Sergei Rachmaninoff as he attempts to overcome his writer's block following a disastrous premiere of his Symphony No. 1 in D minor. Creativity is unlocked and ignited through Dave Malloy's (*Natasha, Pierre & The Great Comet of 1812*) bewitching mashup of original compositions and Rachmaninoff's own work that takes us on a glorious journey on an artist's quest to secure a legacy and reclaim a voice.

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FEB 24 - MAR 19, 2023 | It is 1989, San Francisco, and Manford Lum dominates the high school basketball courts. Facing an uncertain future, he convinces Saul, a cynical and crusty coach, to let him travel to Beijing for a “friendship” game in China. Waiting there is a Chinese national coach with unfinished business, both with Saul and with Manford. On the eve of historic demonstrations, all three men are challenged to define their pasts and their futures.



By Lauren Yee

Every game is a second chance.

APR 7 - 30, 2023 | After witnessing a murder, free spirited, disco diva Deloris Van Cartier finds herself in protective custody at a convent. At odds with a rigid Mother Superior, Deloris finds divine intervention bringing the choir from dour to dazzling with her signature style. While Deloris is busy raising the roof, her cover is blown and her new found sisterhood rallies around her with a lot of love (and maybe a few sequins) in a tribute to the power of friendship.

Sister Act

Music by Alan Menken

Lyrics by Glenn Slater

Book by Bill & Cheri Steinkeller
with additional material by
Douglas Carter Beane

And then there were nuns.

A divine, feel-good musical comedy.

JUN 2 - 25, 2023 | Emery Harris lives alone in a treehouse named Mabel surrounded by a dozen or so plants she researches, names, and talks to. Her overbearing sister Hazel is Emery’s only connection to reality along with her YouTube channel, where she documents her studies that have garnered several thousand followers. When her calm and quiet is disrupted by an entourage of devotees chanting and singing to her—their botanical, new-age messiah—she is forced to look down from the branches and face the outside world.

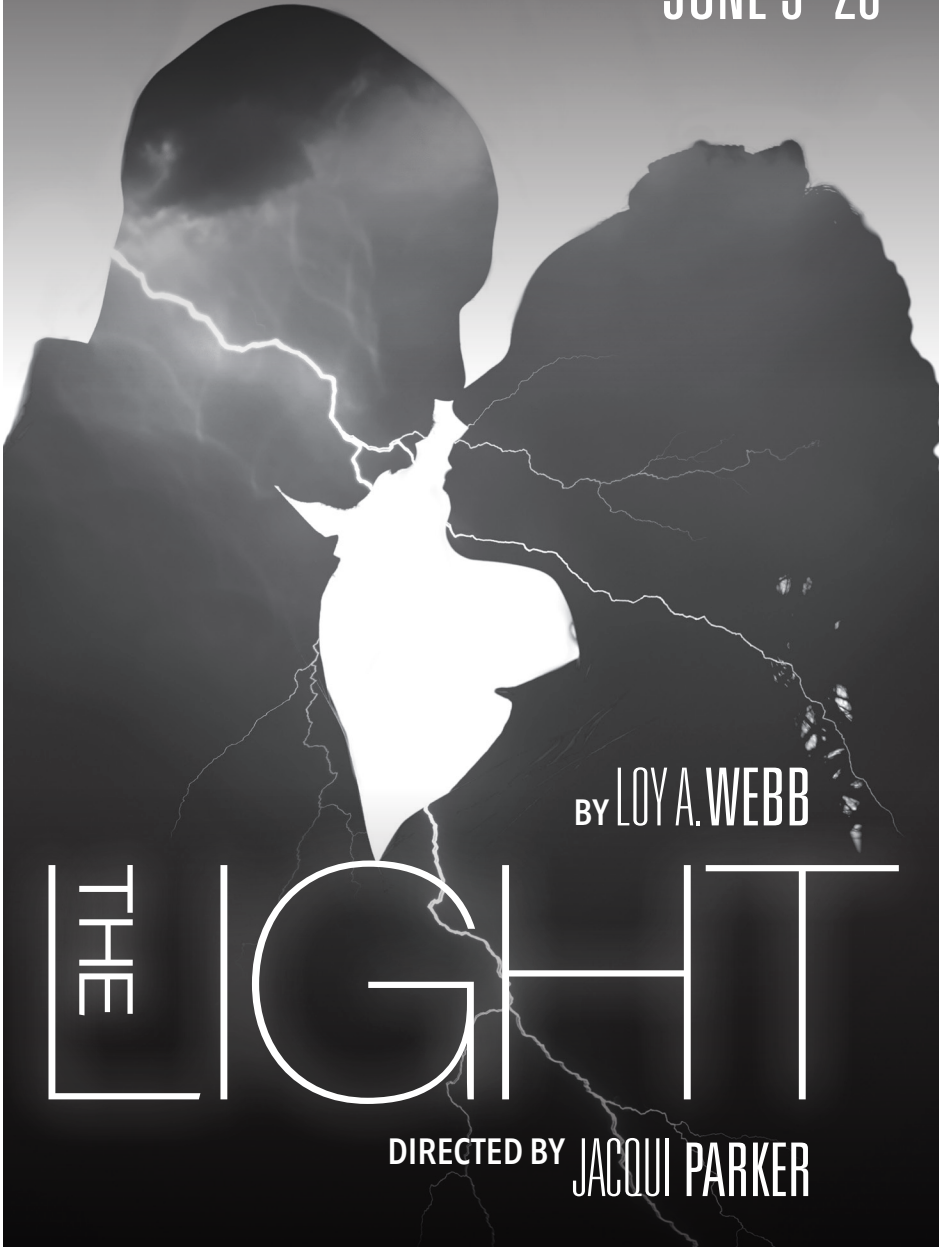
Rooted

By Deborah Zoe Laufer

When you find yourself up a tree, something is bound to take root. An offbeat comedy about connecting in a chaotic world.

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SPOTLIGHT ON OUR SUPPORTERS:

MARY & LARRY SHAW



A Note from the Shaws, sponsors of *A Gentleman's Guide to Love and Murder* Director, Spiro Veloudos.

"Larry and I first attended the Lyric Stage in 2017 to see Leigh Barrett in *Souvenir*. We were enchanted from the moment we entered 140 Clarendon. It's so easy to engage when you're so close to the action, and every seat provides that intimacy.



Leigh Barrett and Will McGarrahan
in *Souvenir* (2017).

"We enjoy having a 'date' together every month. We wanted to support the theater, its administration and its talent. The opportunity to see shows we'd never have considered attending has been gratifying. Some of the lesser known works have been astonishingly good, insightful, and creative. We're so glad that they were on our list! We're big fans of musicals, and pre-pandemic, we'd travel to NYC every few months and see three or four shows. The Lyric Stage is way 'off-Broadway,' but always has terrific talent, casting, costuming, and most especially, the creative sets. And most importantly,

we're always delighted to hear live music! We've particularly enjoyed *Company*, *Sunday in the Park with George*, *Souvenir*, *Grey Gardens*, and anything featuring Leigh Barrett.

"We had seen *A Gentleman's Guide to Love and Murder* on Broadway, and were delighted to see that the Lyric Stage was going to produce it, and that Spiro was going to direct. How could we not sponsor him? In addition to his directing, I recall him stepping in at the last minute for an ailing actor in *The Mikado*. He did a fabulous job under tough circumstances, and we were quite impressed by his flexibility."

- Mary Shaw

Generous friends like you advance our mission to produce and present 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. On behalf of the Board of Directors, the Advisory Council, the staff, and our company of Boston-based theatre artists at the Lyric Stage Company of Boston, we extend our sincere thanks to those who make our work possible. Thank you for giving to YOUR theatrical home.

This list has been updated to reflect gifts through March 28, 2022. For questions, concerns, or details please contact Sarah@LyricStage.com.

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A note from the Berks, sponsors of *A Gentleman's Guide to Love & Murder* Costume Designer, Elisabetta Polito

Nina Berk serves on the Lyric Stage Board of Directors and along with her husband Don, they have been long-time subscribers and friends to the theater. *A Gentleman's Guide to Love and Murder* gives them the change to engage even further as sponsors of Costumer Designer, Elisabetta Polito.

"Don and I have been subscribers for more than 25 years. We have seen almost every show and we feel like family. We have so many favorite Lyric Stage shows including *Sweeney Todd*, *Into the Woods*, and definitely, *Barbecue*. *When Pigs Fly* will always stay on that list!

"We felt it was time to show our appreciation for all the years of great entertainment we have enjoyed. We know our gifts make a huge impact, and are tremendously appreciated. You feel a great attachment to a show when you know you have

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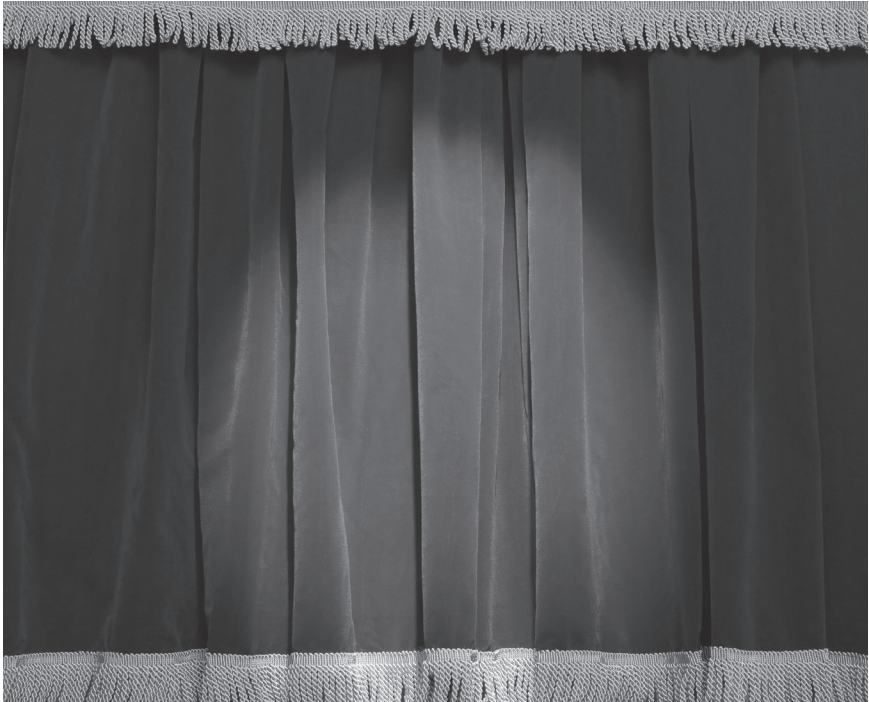
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Linda Warner
Hazel & Jordan Warnick
Joan Warnshuis
Gillian Watson
Diana R. Watson-Phillips
Jason Webb
Susan B. Wedda
Irene & Lynn Weigel
Lyn Weiner
Laura & Neil Weiser
Cheryl Weisman-Cohen
Jeannette O. Welch
Ben Wells
Carol Whelton
James David White
Sheila Willard
Wayne J. Villedomez
Penny Wingate
Jean Wood
Karen M. Wood
Arnie & Sally Wright
R. Spencer Wright
Margaret Yoon
The Young Company at
Greater Boston Stage
David M. Young
Massood Zarrabian
Ruth Zax



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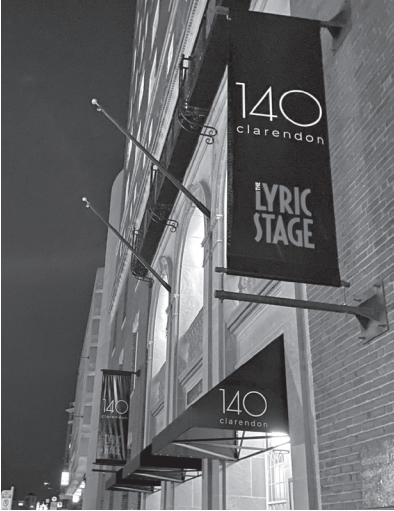
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ABOUT YOUR THEATRICAL HOME:

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.

THE LYRIC STAGE

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 days. In 2019, the Lyric Stage merged with City Stage Co. and its expanded education programs include performances at the Children's Museum of Boston, teaching artists working in classrooms in the Boston Public Schools, and the Lyric First Page playwriting festival for students.

Following Spiro's retirement in 2019, the board appointed **Matt Chapuran** as Executive Director, and shortly after, **Courtney O'Connor** was named Artistic Director. Their partnership centers Lyric Stage in Boston's theatrical community, introduces live theatre to new audiences, and promotes new theatrical voices in Boston and nationwide.

LYRIC STAGE COMPANY OF BOSTON STAFF

Matt Chapuran, Executive Director

Courtney O'Connor, Artistic Director

Kate Casner, Digital Marketing Associate

David D'Agostino, Production Manager

Heather Darrow, Director of Marketing

Sarah Leaf-Herrmann, Director of Development

Chandra Pieragostini, Associate Director of Education

Michele Proude, KidStage Manager

Katherine C. Shaver, Special Projects Manager

Spiro Veloudos, Producing Artistic Director Emeritus

Box Office & Front of House:

Joshua Veilleux, Box Office Manager

Elizabeth Carsley, Senior House Manager

Layne Alexandra, **Sivan Amir**, **Sarah Bord**, **Maia Cataldo**,

Emily Collins, **Megan Jepsen**, **Alyssa Lara**, Box Office & Front of House Managers

Kiyomi Casey, **Amelia Chapman**, **Meagan Dobyina**,

Michelle Garcia, **Anthony Laforname**, **Leo Lukaszevicz**,

Rodrigo Mariano, **Afton Myers**, **Linda Shewokis**,

Braelyn Spittler, Box Office & Front of House Assistants

Administrative Assistants:

Emma Goldman, **Kandyce Whittingham**, Artistic

Chandler David, **Emeline Shepard**, Development

Sarah Devereux, **Marieska Luzada**, **Kylie Rezendes**,

Ava Straccia, **Julia Thorn**, Marketing

Stage Managers 2021/22 Season:

Sarah Bord, **Lucas Bryce Dixon***, **T. Rick Jones***,

Rose Mancuso, **Nerys Powell***,

Elizabeth Yvette Ramirez*, **Pat-ricie Rooney**

Design:

The scenery for this production was constructed by

Wooden Kiwi Productions, LLC.

Melissa Wagner-O'Malley, Graphic Design

Belinda Thresher, Abella Publishing Services

*Denotes member of Actors' Equity Association

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