

THE LYRIC STAGE
YOUR THEATRICAL HOME

JUN 2-25

Rooted



BY
DEBORAH ZOE LAUFER
DIRECTED BY
COURTNEY O'CONNOR

FEATURING
LISA TUCKER & KAREN MACDONALD

NILE HAMMER

LYRICSTAGE.COM | COPLEY SQ. | 617.585.5678



A NOTE FROM THE EXECUTIVE AND ARTISTIC DIRECTORS



It's likely no coincidence that both of us worked in publishing. We both hold words in such high esteem, always willing to debate the best verb or the essential placement of a comma.

We talk all the time about our attraction to plays about families, but it also matters more than a little what are those words that emerge from our characters. As much as we enjoyed the collapse of the platform in *The Play That Goes Wrong*, there was also such glee in watching poor Dan Whelton's Perkins read,

and mangle, the dialogue written on his hand.

Our love of plays and playwrights in particular animates our community programs.

Lyric First Page, which has its third year of readings in June, provides Boston students with a chance to have their original plays interpreted by our local professional actors

Lyric Back Stage provides middle and high school students an exploration of the technical roles of theatre just before seeing an original play commissioned by Lyric Stage for their age group.

Having playwrights in residence, as we've been lucky to welcome Deborah Zoe Lauffer to our rehearsals for *Rooted*, makes the process more rewarding. It's why we jumped at the chance to produce the world premiere of *Mr. Parent* last year and why we're looking forward to a similar collaboration with Ronan Noone as we produce the second-ever production of his *Thirst* next season.

After today's performance, be sure you complete the post-show survey (and if you bought a ticket for someone else, please share it with them), or even just drop us a line. Among the words we hold most sacred are yours.

Yours dearly,

Matt Chapuran
Executive Director

Courtney O'Connor
Artistic Director

LYRIC STAGE BOARD OF DIRECTORS

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The Lyric Stage Company of Boston
Matt Chapuran Executive Director | Courtney O'Connor Artistic Director
presents

Rooted

BY
DEBORAH ZOE LAUFER

DIRECTED BY
COURTNEY O'CONNOR ^o

Scenic Design, **Janie E. Howland****
Costume Design, **Chelsea Kerl**
Lighting Design, **Karen Perlow****
Composer, Co-Sound Design, **Dewey Dellay**
Co-Sound Design, **Andrew Duncan Will**
Props Artisan, **Lauren Corcuera**
Production Stage Manager, **Greg Nash***
Assistant Stage Manager, **Emma J. Hunt**

Featuring:
Katherine Callaway, Karen MacDonald*, Lisa Tucker*

Lyric Stage's 2022/23 Season Sponsors: **Paul Kastner** and **G. Lee & Diana Humphrey**
Production Sponsors: **Mary & Doug Woodruff**
Cast Sponsors: **James & Judith Barr**

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

Originally Commissioned and Produced by
Cincinnati Playhouse in the Park
Blake Robison, Artistic Director
Buzz Ward, Managing Director

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].

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 | *Member of Stage Directors and Choreographers Society | *Member of AFM Local 9-535



A NOTE FROM THE PLAYWRIGHT



This was the dream. *Rooted* was commissioned to be a companion piece for *Be Here Now* and I dreamt that the two would be produced, one season after the next. Lyric Stage is the first place to do that. And it's all the sweeter that Courtney directed both productions, that the design team has returned, and Katherine Callaway is back to play Luanne.

If you saw *Be Here Now*, you already know Luanne, the young Fulfillment Center worker who tried every route she could to find joy and meaning in her life. I just adored her, and when I knew there would be a cult at the center of *Rooted*, Luanne was a perfect candidate to get swept up in it.

But, the deeper bond between the two plays is the yearning for connection – the isolation of the pandemic has only made that more resonant for me. Like *Be Here Now*, in *Rooted* the most unlikely people can sometimes be the ones who change our lives.

Sincerely,

Deborah Zoe Laufer, Playwright



Back Row: Deborah Zoe Laufer and Katherine Callaway
Front Row: Courtney O'Connor, Karen MacDonald, and Lisa Tucker

CAST

Katherine Callaway..... Luanne
 Karen MacDonald*..... Hazel
 Lisa Tucker* Emery

**Denotes member of Actors' Equity Association*

RUNNING TIME:

Approximately 90 minutes with no intermission.

CONTENT WARNING:

Loud noises and flashing lights. Strong language.

Please note: no plants were harmed in the making of this production.

The cast of
Sister Act
 (2023)

THE LYRIC STAGE
 YOUR THEATRICAL HOME

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MARK S. HOWARD


Katherine Callaway (Luanne Cooper)

- Lyric Stage: *Be Here Now* (Luanne Cooper). Boston Theater Company: *A Midsummer Night's Dream* (Hermia). Emerson College: *What Remains Hidden (Is Still Known)* a devised play with

Rinde Eckert, *Who Donut* (Lexie), *Hamlet* (Claudius). Katherine holds a BFA in Acting from Emerson College and is a West Virginia native. | katherinercallaway.com


Karen MacDonald* (Hazel) - Lyric Stage: *The Cake*, *Red Hot Patriot* and *Superior Donuts*. Recent credits include Merrimack Repertory Theater: *A Christmas Carol*. SpeakEasy Stage Company: *Heroes of the Fourth*

Turning. The Huntington: *Common Ground*. Regionally, she has appeared at Gamm Theatre, Commonwealth Shakespeare Company, Greater Boston Stage Company, Trinity Repertory, New Repertory Theatre, Gloucester Stage, Portland Stage, Boston Playwrights Theatre, Boston Theatre Company, Sleeping Weazel, The Vineyard Playhouse, Berkshire Theatre Festival, Shakespeare and Co., and Berkshire Playwrights Lab. A Founding Company Member of the American Repertory Theater, she appeared in 74 productions, including *The Seagull*, *Mother Courage and Her Children*, and *No Exit*. On Broadway, she understudied and performed the role of Amanda Wingfield in John Tiffany's revival of *The Glass Menagerie*. Nationally, she has performed at Hartford Stage, The Maltz Jupiter Theatre, The Alley Theatre, and Berkeley Repertory, among others. She is the recipient of several IRNE Awards and Elliot Norton Awards for her performances. She received The Robert Brustein Award for Sustained Achievement in The Theater and the Elliot Norton Prize for Sustained Excellence. She teaches at the Harvard Extension School and is a faculty member at Theater, Dance & Media at Harvard University.


Lisa Tucker* (Emery) - Lyric Stage: *Living Out* (Wallace). BeauJest Moving Theatre (founding member-selected roles): *The Remarkable Rooming-House of Mme. Le Monde* (Mme. Le Monde; IRNE Award, Outstanding Production), *Samurai 7.0* (Ensemble; Elliot Norton nominee, Outstanding Production), *Krazy Kat* (Krazy Kat; Elliot Norton Award, Outstanding Production). Boston Playwrights' Theatre: *Rx Machina* (Deb). Plays in Place: *The Nature Plays* (Asa Grey). Next Door Theatre: *God of Carnage* (Veronica). AIM Stage: *Be A Good Little Widow* (Hope). Centastage: *Plays on Tap* (Ensemble). Fort Point Theatre Channel: *4:48 Psychosis* (Doctor). New Century Theatre: *The Cocktail Hour* (Nina). Foothills

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Theatre: *The Scarlet Letter* (Mistress Hibbins). Greater Boston Stage Company: *A Christmas Story* (Mom), *A Prayer for Owen Meany* (Barb). *Shear Madness* (Mrs. Shubert). BFA, Emerson College.

Deborah Zoe Laufner (Playwright) - Deborah's plays have been produced at Steppenwolf Theatre Company, Cleveland Playhouse, Geva Theatre Center, Cincinnati Playhouse in the Park, Portland Stage, and The Humana Festival. *Informed Consent*, an Alfred P. Sloan/EST commission appeared at The Duke Theatre in NYC in 2015, a co-production of Primary Stages and EST. It was a New York Times Critic's Pick. Her play *End Days* won The ATCA Steinberg citation, and has received over 70 productions around the country, and in Germany, Russia, and Australia. Other plays include *Leveling Up*, *Out of Sterno*, *The Last Schwartz*, *Sirens*, *Meta*, *The Gulf of Westchester*, *Miniatures*, *Fortune*, *Be Here Now*, commissioned and produced by Cincinnati Playhouse in the Park, and *Window Treatment*, a collaboration with composer Daniel Green, produced in NYC by Premieres, Inner Voices, both in 2018. She is a graduate of Juilliard, an alumna of the BMI Lehman Engel Musical Theatre Workshop, and a member of The Dramatists Guild.

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Courtney O'Connor° (Director/Artistic Director) - Courtney 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*, *The Book of Will*, and *Preludes*. 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.

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Janie E. Howland (Scenic Designer)** - Lyric Stage: Among others, *The Book of Will*, *Anna Christie*, *Sweeney Todd*, *Who's Afraid of Virginia Woolfe?.* Recent designs include: SpeakEasy Stage Company: *English*. New England Conservatory: *The Turn of the Screw*. Northeastern University: *Polaroid Stories*. Berkshire Opera Festival: *3 December*. Reagle Players: *West Side Story*. Moonbox Productions: *Greater Boston New Works Festival*. Gloucester Stage:

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THE
LYRIC STAGE
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It's a
season
too good
not to
share.

2023/24

ASSASSINS

Music & Lyrics by Stephen Sondheim
Book by John Weidman

THE GAME'S AFOOT: HOLMES for the HOLIDAYS

By Ken Ludwig

TROUBLE in MIND

By Alice Childress

THIRST

By Ronán Noone

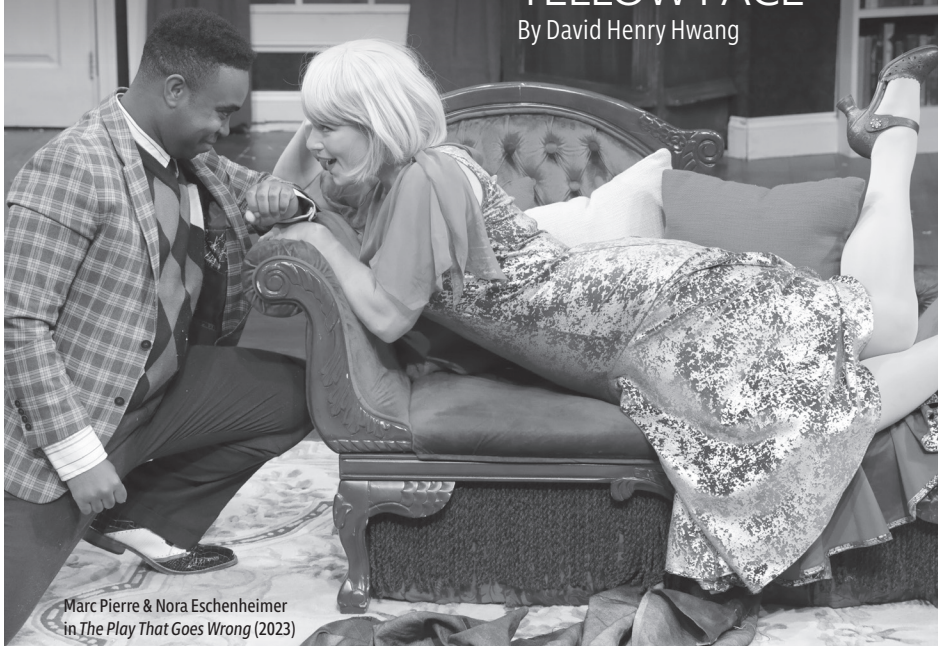
THE DROWSY CHAPERONE

Music & Lyrics by Lisa Lambert
& Greg Morrison

Book by Bob Martin & Don McKellar

YELLOW FACE

By David Henry Hwang



Marc Pierre & Nora Eschenheimer
in *The Play That Goes Wrong* (2023)

Paradise Blue. Venues include: NYC Dance Alliance, Lynn Redgrave Theatre (NY), New Repertory Theatre, Actors' Shakespeare Project, Odyssey Opera, Weston Playhouse [VT], Umbrella Stage, North Shore Music Theatre, Central Square Theater, Ohio Star Theater (OH), Company One, Merrimack Repertory Theater, New Jersey Shakespeare Festival. Four-time Elliot Norton Award winner, Four-time IRNE Award winner; adjunct faculty at Northeastern University, Emerson College and Wellesley College. Founder of the Prop Co-Op. USA Local 829. | janiehowland.com

Chelsea Kerl (Costume Design) - Lyric Stage: *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.

Karen Perlow (Lighting Design/USA 829)** - Lyric Stage: *Preludes, Anna Christie, Cat on a Hot Tin Roof, Hold These Truths, The Wolves, Death of a Salesman, Who's Afraid of Virginia Woolf?, Miss Witherspoon*. SpeakEasy Stage Company: *The Inheritance, Once, The History Boys, Admissions, Violet, Shakespeare in Love, Fun Home*. Merrimack Repertory Theater: *The Royale, Native Gardens*. Actors' Shakespeare Project: *Macbeth, School for Scandal*. New Repertory Theatre: *Long Day's Journey into Night, The Lieutenant of Inishmore, Cherry Docs*. Odyssey Opera: *La Belle Helene*. Underground Railway Theater: *Arabian Nights*. Gloucester Stage Company: *Dancing at Lughnasa, Jacques Brel*. Karen is proud to serve as the treasurer of the Theater Community Benevolent Fund tcbf.org. When not in the theater, she can be found teaching adult ESOL through the YMCA. abouttheartists.com/artists/329435-karen-perlow

Dewey Dellay (Composer, Co-Sound Design) - Lyric Stage: *The Play That Goes Wrong, Be Here Now*. Some other local shows he has composed music for are SpeakEasy Stage Company: *The Inheritance*. Gloucester Stage Company: *Mr. Fullerton Between the Sheets, Grand Horizons*. Actors' Shakespeare Company: *Merchant of Venice*. Dewey is the recipient of an Elliot Norton Award

for Outstanding Design and an IRNE Award for Best Sound Design. Other credits include composing for five seasons of "Our America with Lisa Ling", National Geographic Explorer shows, music for Hans Zimmer's Bleeding Fingers team, and numerous digital children's books by Live Oak Media. Dewey is the recipient of two Elliot Norton Awards. | deweydellay.com

Andrew Duncan Will (Co-Sound Design) - Lyric Stage: *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, and an IRNE Award for Best Sound Design in 2014 for *Someone Who'll Watch Over Me* with Bad Habit Productions.

Clue
ON STAGE

June 2 - 25

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Greg Nash* (Production Stage Manager) – Lyric Stage: *The Last Five Years*, *Light Up the Sky*, *Death of a Salesman*. Commonwealth Shakespeare Company: *Beckett in Brief*. New Repertory Theatre: *Sweeney Todd*, *Waiting for Godot*, *A Skull in Connemara*. Central Square Theater: *Arcadia*, *Truth Values*, *Martha Mitchell Calling*. Greater Boston Stage Company: *Neville's Island*. Boston Playwrights' Theatre: *Chosen Child*, *Uncle Jack*, *Permanent Whole Life*. Publick Theatre: *As You Like It*. Wheelock Family Theatre: 35 Productions including *Where the Mountain Meets the Moon*, *Our Town*, *Hello Dolly*, *Romeo and Juliet*, *The Miracle Worker*, *Central Square*, *Up on a Mattress*, *The Secret Garden*, *Cinderella*, *The Prime of Miss Jean Brodie*. Regional Theatre: Goodman Theatre, Long Wharf Theatre. Off Broadway: Tennessee Williams in *Small Craft Warnings*. BFA and MED, Boston University.

Emma J. Hunt (Assistant Stage Manager) – Lyric Stage: *Preludes*, *A Gentleman's Guide to Love and Murder*. The Huntington: *Clyde's*. Other Boston stage management credits include *Vanya and Sonia and Masha and Spike*, *Everyday Life and Other Odds and Ends*, *Romeo and Juliet*, and *How to Survive a Pandemic*, an original digital theater piece. Emma is a graduate of Northeastern

University where she studied theater and history. In her free time, she enjoys baking, crafting, and watching as much nerdy television as possible.

Lauren Corcuera (Props Artisan) – Lyric Stage: *Breath & Imagination*, *Little Shop of Horrors*, *Agatha Christie's Murder on the Orient Express*, *The Cake*, *The Treasurer*, *Be Here Now*, *The Last Five Years*, *Mr. Parent*, *The Light*, *Fabulation or, The Re-Education of Undine*, and *Preludes*. Gloucester Stage Company: *Barefoot in the Park*, *Tiny Beautiful Things*, *Seared*, *Think of Me Tuesday*, *Mr. Fullerton Between the Sheets*, *Grand Horizons*. Emerson Stage: *Stupid F***ing Bird*, *Next to Normal*. Reagle Music Theater: *Pippin*. Brandeis University: *Circle Mirror Transformation*. Front Porch Arts Collective: *Chicken and Biscuits*. Lauren is currently the Assistant Prop Director at Emerson College.

Hannah Schuurman (Wardrobe Supervisor) – Lyric Stage: *The Play That Goes Wrong*, *Fabulation or, The Re-Education of Undine*, *The Light*, *Mr. Parent*. Brown/Trinity Repertory Theatre: *The Late Wedding*. Reagle Music Theater: *West Side Story*, *Pippin*. Entropy Theatre: *The Skriker*. Gordon College: *Measure for Measure*, *I, Malvolio*, *Silent Sky*, *As You Like It*, *Blood and Gifts*, *Between*

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Matt Chapuran (Executive Director) – Matt 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. At the Nora Theatre Company, Matt was the Managing Director during the inception of a capital campaign that ultimately led to the construction of the Central Square Theater. Matt is currently co-president of NEAT (New England Area Theatres), a bargaining collective of 12 regional theatres, and is a member of the Create the Vote Coalition and its Policy Platform working group. He currently teaches Arts Management at Emerson College. He has performed, taught, and directed improvisation for two decades, including as a part of Babson College's MBA program, as one half of *The Angriest Show in the World*. His short stories have appeared online in *The Bookends Review*, *Bridge Eight*, *Prose Online*, and *Variant Literature*. He lives in Roslindale with his wife and their three daughters.

***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

****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

°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. | sdweb.org

ADDITIONAL PRODUCTION STAFF

Gabriel Goldman, Master Electrician
Hannah Schuurman, Wardrobe Supervisor

SPECIAL THANKS

Bill Mootos, and everyone who lent their voice to the crowd sounds.

Q&A with playwright Deborah Zoe Laufer

What inspired you to write *ROOTED*?

Cincinnati Playhouse commissioned me to write a companion piece for *Be Here Now*, another story set in the fictionalized version of my childhood home. Moving from human consciousness to plant consciousness seemed like a natural progression.

Emery and Hazel have a loving yet complicated relationship. How did you go about developing who they were individually and then as they interact together?

They're very much stuck together in a seemingly unsolvable situation. There's a line in the play about mustard plants – planted side-by-side they will each spread as aggressively as they can to take up space and nutrients. But if you plant two mustard seed "sisters" together, they'll curl away from each other to give her sister a chance to grow and thrive.

How did the notion of influencers and the power of social media become a part of the story?

I've always been fascinated by peoples' hunger for salvation, and their willingness to make great sacrifices and leaps of faith to pursue it. I think this has been compounded by the internet, where an influencer's advice on applying makeup can become a religion. In *Rooted*, salvation comes in surprising forms.

What do you hope audiences take away from the production?

I hope they have something to discuss about the yearning for meaning and belief, the struggle to be truly present, the power of female friendship, and what happens when you slow down time and allow there to be quiet and connection in the midst of a chaotic, sometimes frightening world. And I hope they laugh.

You help Boston students find their voice and their role.

LYRIC FIRST PAGE is an opportunity for Boston-area students to write a play with guidance from Lyric Stage staff and potentially receive a reading of their play with local professional actors.

LYRIC BACK STAGE takes students into the process of production, introducing a variety of technical roles before they see an original play, commissioned by Lyric Stage for their age group.

These free programs happen because of the generous financial support of the Lyric Stage family.

If you've never made a gift to Lyric Stage before, please consider a \$75 gift to help reach students in our community.

Lyric Back Stage performance of *Party Bots*.

THE **LYRIC STAGE**
YOUR THEATRICAL HOME



Learn more at **LYRICSTAGE.COM** under **SUPPORT US** in our menu of options.



Lyric Stage promotes inclusivity & connection in an effort to integrate live theater into the lives of all residents of Greater Boston.

Affordable Price Options include:

Cast of *Fabulation or, The Re-Education of Undine* (2022)

- \$30 Under 35
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\$5 Fridays: 100 tickets for the first Friday of every production. For more information please visit: lyricstage.com/tickets/lyric-for-all.

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MARK S. HOWARD



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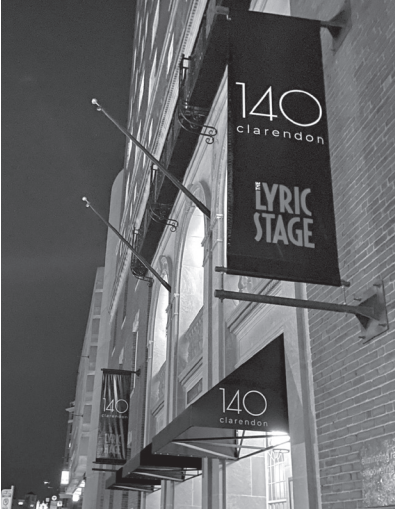
AUGUST 19 @ 5PM

AUGUST 19 @ 8PM

**GET TICKETS AT
IMPROVBOSTON.COM
OR LYRICSTAGE.COM**

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 Massachusett and Pawtucket Peoples.

The Massachusett 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 & click on YOUR VISIT.

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. 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. 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

Elizabeth Carsley, Development Associate

David D'Agostino, Production Manager

Heather Darrow, Director of Marketing

Chandra Pieragostini, Associate Director of Education

Katherine C. Shaver, Special Projects Manager

Alexandra Smith, Community Programs Manager

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, **Emily Collins**, **Kaylee Ellis**,

MJ Jepsen, **Caleb Palmer**, **Connor Spring**,

Jocelyn Wadland, **Lindsey Weaver**, Box Office & Front of House Managers

Dominic Colangelo, **Michelle Garcia**, **Caleb Palmer**,

Hailey Madison Sebastian, Box Office & Front of House Assistants

Hailey Madison Sebastian, **Ethan Taylor**,

Maddie Thorpe, Interns

Stage Managers 2022/23 Season:

Lucas Bryce Dixon*, **Polly Feliciano***, **Emma Hunt**,

Thomas M. Kauffman*, **Greg Nash***, **Hazel J. Peters**,

Talene Pogharian*, **Nerys Powell***, **Josh Rodrigues***,

Pat-rice Rooney*, **Adele Nadine Traub***

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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YOU THE WORLD.**

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