

THE LYRIC STAGE
YOUR THEATRICAL HOME

FEB 24 - MAR 19

Every game is a second chance.

THE GREAT LEAP



BY
LAUREN YEE
DIRECTED BY
MICHAEL HISAMOTO

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A NOTE FROM THE EXECUTIVE AND ARTISTIC DIRECTORS



Lyric Stage is a theatre for Boston artists. Because we cast everything locally and assemble all our creative teams with Boston-based artists, we have the fortune of watching careers ignite and grow.

In 2016, **Michael Hisamoto** was a student at Boston University when he was cast as Henry, a member of the gambling-addicted family at the heart of our production of *Carla Ching's Fast Company*. He followed up his Lyric Stage debut with memorable turns in *Stage Kiss* (2017) and *Orlando* (2018) but we're certain that nobody who saw him carry our 2017 production of *Hold These Truths* will forget the bravery, wit, and vulnerability he brought to his portrayal of Gordon Hirabayashi.

Since earning his Actors' Equity card, Michael was the Assistant Director of the Lyric Stage production of *Pacific Overtures*, and has always remained a friend to this company, particularly at times when friends are most needed. Michael has been everywhere in the last seven years, including work with the Huntington, Central Square Theater, SpeakEasy Stage, Wheelock Family Theatre, and Flat Earth Theatre. He's currently part of the creative team working to revitalize New Repertory Theatre in Watertown, and we are sure the folks at New Rep feel very lucky to have him.

Those that keep a close eye on such things may have read about the demise of StageSource, a service organization that provided needed glue for young graduates, including audition notices and professional development, as they worked to launch their theatrical careers in Boston. The news came as a stark reminder of how fragile the environment remains for the wildly creative members of Massachusetts' creative economy.

This spring, we are launching **Lyric Back Stage**, a new program intended to introduce middle and high school students in Boston to live theatre and to the variety of technical jobs that too often go unsung. We hope that this program and **Alexandra Smith**, our new Community Programs Manager, will help us formalize Lyric Stage's role in introducing live theatre and promoting the careers of those willing to make Boston their home. Everyone who buys a ticket, makes a donation, or just urges someone to come visit us helps us make these dreams a reality.

Many thanks,

Matt Chapuran
Executive Director

Courtney O'Connor
Artistic Director

P.S. Please join us this summer as we welcome our friends from **Fresh Ink Theatre** for the return of *The Mad Dash* on our stage. If you'd like to hear more about this, or any aspect about Boston's theatrical ecosystem, ask us in the lobby. It's one of our favorite subjects.

The Lyric Stage Company of Boston

Matt Chapuran Executive Director | Courtney O'Connor Artistic Director

presents

THE GREAT LEAP



by

LAUREN YEE

Directed by

MICHAEL HISAMOTO

Scenic Design, **Baron E. Pugh****

Costume Design, **Seth Bodie**

Lighting Design, **Michael Clark Wonson**

Sound Design, **Elizabeth Cahill**

Assistant Sound Design, **Sarah Miller**

Props Artisan, **Karissa Roberts**

Production Stage Manager, **Nerys Powell***

Assistant Stage Manager, **Hazel J. Peters**

Featuring:

Barlow Adamson*, Jihan Haddad*, Gary Thomas Ng.*, Tyler Simahk*

Lyric Stage's 2022/23 Season sponsored by **Paul Kastner** and **G. Lee & Diana Humphrey**
Production sponsored by **Ron Sudol**

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

THE GREAT LEAP was originally developed and produced by Denver Center for the Performing Arts Theatre Company, Chris Coleman, Artistic Director.

New York Premiere Presented By Atlantic Theater Company, New York City, 2018

THE GREAT LEAP was developed with the support of The Playwright's Center

Developed in the New Strands Residency, a program of the American Conservatory Theater, Carey Perloff, Artistic Director – Peter Pastreich, Executive Director

A workshop production of The Great Leap was presented by New York Stage and Film & Vassar at the Powerhouse Theater, Summer 2017.

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.

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*Represented by United Scenic Artists, Local USA 829 of the IATSE



A NOTE FROM THE DIRECTOR OF *THE GREAT LEAP*



Welcome to our production of *The Great Leap*. We are so happy to be sharing Lauren's story with you. *The Great Leap* is, on its surface a play about basketball. But underneath that it's a play about taking chances, raising your voice, and fighting for what you want. It's about aiming for the seemingly impossible, taking a shot, and risking it all.

It's fitting that I'm making my Lyric Stage directorial debut with this play, this cast, and this team. I made my professional debut as an actor here in Carla Ching's *Fast Company* with Tyler, it's where I met Courtney, working on *Stage Kiss* before she was Artistic Director, and it was one of the first theaters to cast me in a leading role in *Hold*

These Truths, where I performed alongside Gary. The Lyric Stage, time and time again, has taken its chance on me and countless other artists making their professional debuts. It's a legacy I hope to uphold in my work, wherever I am: to take chances on people, to find bravery in the face of seemingly impossible odds, to follow your passion wherever it leads you.

Endless love and thanks to Spiro Veloudos for all his support and guidance—he opened countless doors for artists like me, and his trust in people has continued to shape Boston theater.

I hope you enjoy, find your bravery, and take your chance on the seemingly impossible.

Sincerely,

Michael Hisamoto, Director



L To R: Tyler Simahk, Jihan Haddad, Barlow Adamson, and Gary Thomas Ng at the first rehearsal for *The Great Leap*.

CAST

Barlow Adamson*	Saul
Jihan Haddad*	Connie
Gary Thomas Ng*	Wen Chang
Tyler Simahk*	Manford

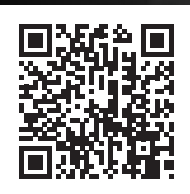
**Denotes member of Actors' Equity Association*

There will be one 15 minute intermission.

CONTENT WARNING:
Discussion and depiction of racism, racial slurs, protests, and police violence.

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THE LYRIC STAGE
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Dan Rodriguez, Kayla Shimizu, Anthony Pires, Jr., and Dan Prior in *Preludes* (2023)



Barlow Adamson* (Saul) - Lyric Stage: *Fabulation...*, *Be Here Now*, *The Thanksgiving Play*, *Chinglish*, *Time Stands Still*, *Private Lives*, *Red Herring*, *Noises Off*, *Arms and the Man*. Merrimack Repertory Theatre: *The Villains' Supper Club*. Huntington Theatre: *The*

Maiden's Prayer, *A Month in the Country*. SpeakEasy Stage Company: *Small Mouth Sounds* (Elliot Norton Award, Outstanding Ensemble), *Kurt Vonnegut's Make Up Your Mind*, *Reckless*, *Almost Maine*, *Fuddy Meers*. Greater Boston Stage Company: *Incident at Our Lady of Perpetual Help*. Nora Theatre Company: *Photograph 51*, *Marjorie Prime*, *Operation Epsilon*, *On The Verge*. Underground Railway Theater: *Paradise, Yesterday Happened: Remembering H.M.* Boston Playwrights' Theatre: *Elemenopea* (Elliot Norton Award, Outstanding Actor), *The Honey Trap*. Bridge Repertory Theater: *Sixty Miles to Silver Lake*. Gloucester Stage Company: *The Norman Conquests*, *Dinner With Friends*.



Jihan Haddad* (Connie) - Lyric Stage: Debut. Trinity Repertory: *A Christmas Carol*, *Sueño*, *Fade*, *Pride and Prejudice*. Brown/Trinity Repertory: *The Late Wedding*, *The Tempest*, *Summer & Smoke*, *Golf Girl*, *The Executrix*. American Shakespeare Center: *Twelfth*

Night, *Thrive*. The Hanover Theatre: *Julius Caesar*. National Black Theatre: *from*. Willamette University: *Helen*, *Trojan Women*, *Conference of the Birds*. Film: "Salvation". Jihan holds an MFA in Acting from Brown/Trinity. | @jihanleehaddad | jihanhaddad.com



Gary Thomas Ng* (Wen Chang) - Lyric Stage: *Pacific Overtures*, *Hold These Truths* (Kurogo) and *Sideshow* (Fakir Ensemble). Select favorite credits include: Greater Boston Stage Company: *All Is Calm* (Elliot Norton Award

winner Outstanding Musical Production) and *Miracle on 34th Street* (Alfred). SpeakEasy Stage Company: *Allegiance* (Sam Kimura/Ojii-Chan) for which Gary received an IRNE nomination for Best Supporting Actor in a Musical. Wheelock Family Theatre: *The Wizard of Oz* (Uncle Henry/Guard), *Beauty and the Beast* (Lefou), *Billy Elliot* (Mr. Braithwaite), and *Seussical the Musical* (Mr. Mayor). North Shore Music Theater: *Children of Eden* (Ensemble). Worcester Foothills Theatre: *Miss Saigon* (Ensemble/The Engineer understudy). Ogunquit Playhouse: *Grease!* (Eugene), *Footloose* and *Miss Saigon*. Gary also toured the Far East in Cole Porter's *Aladdin*.



Tyler Simahk* (Manford) - Lyric Stage: *Fast Company* (Francis), *Company* (Paul), *Peter and the Starcatcher* (Pren-tiss). SpeakEasy Stage Company: *Allegiance* (Frankie), *Fun Home* (Roy/Pete/Mark/Bobby Jeremy). Ogunquit Playhouse/Gateway Playhouse: *Sister Act*

(Pablo). New York: *Pip's Island* (Puppeteer). International Tours: *Sister Act* - Asia (Swing/Pablo cover). Reagle Music Theatre: *La Cage Aux Folles* (Ensemble). Peterborough Players: *Scapino!* (Sylvestro). Tyler graduated from Emerson College in 2015 with a BFA in musical theater.

Lauren Yee (Playwright) - is a playwright, screenwriter, and TV writer born and raised in San Francisco. She currently lives in New York City. Her works include *Cambodian Rock Band*, with music by Dengue Fever and others, *The Great Leap*, *King of the Yees*, *Ching Chong Chinaman*, *The Hatmaker's Wife*, *Hookman*, *In a Word*, *The Song of Summer*, and *The Tiger Among Us*. She is the winner of the Doris Duke Artist Award, the Steinberg Playwright Award, the Horton Foote Prize, the Kesselring Prize, the ATCA/Steinberg Award, American Academy of Arts and Letters literature award, and the Francesca Primus Prize. Lauren is a Residency 5 playwright at Signature Theatre. Current commissions include Arena Stage, Geffen Playhouse, La Jolla Playhouse, Portland Center Stage, Second Stage, South Coast Rep. She has been a writer on "Pachinko" (Apple TV+), "Soundtrack" (Netflix), and a soon-to-be announced upcoming FX limited series. She is executive producing the adaptation of Anthony Veasna So's "Afterparties" for television. She is currently developing new work for Apple TV+ and Netflix. | Lauren.yee.com

Michael Hisamoto (Director) - Lyric Stage: *Hold These Truths*, *Stage Kiss*, *Orlando*, *Fast Company*, *Pacific Overtures*. Trinity Repertory: *A Christmas Carol*, 2022. Brown/Trinity Repertory: *Golf Girl*, *Angels In America*, *Pericles*, *Danny and the Deep Blue Sea*, *Electra*, *Jar of Fat*, *A View From the Bridge*. Hope Repertory Theatre: *Hold These Truths*. SpeakEasy Stage Company: *Allegiance*. Wheelock Family Theatre: *Charlotte's Web*. The Office of War Information: *Yellowface*. Watertown Children's Theatre: *The Important Thing About Earthquakes*. Central Square Theater: *The East Side: A New Musical*. Flat Earth Theatre: *King of Shadows*. Boston University: *The Happy Ones*. Other: MFA, Brown University/Trinity Repertory; BFA, Boston University; Orange County High School of the Arts. Michael is very active in developing new plays, having worked on over a hundred new plays throughout the United States, including works from first time playwrights to Tony winners. Michael is a Co-Artistic Director with New Repertory Theatre. Michael's work in

theater was recognized and honored by the California State Assembly and Senate. He believes in educating the next generation of artists, happily offering free career consultation for new artists. | MichaelHisamoto.com

Baron E. Pugh (Scenic Designer)** - Lyric Stage: *The Light, Breath and Imagination, The Wiz*. Barrington Stage Company: *ABCD*. Berkshire Theatre Group: *B.R.O.K.E.N code B.I.R.D switching*. The Huntington Theatre: *K-I-S-S-I-N-G* [Associate Designer], *The Bluest Eye* [Associate Designer]. Trinity Repertory: *Tiny Beautiful Things, Radio Golf*. TheatreSquared: *Detroit '67, The Elaborate Entrance of Chad Deity, School Girls*. Pennsylvania Shakespeare Festival: *Fences, How I Learned What I Learned*. Speak-Easy Stage Company: *Heroes of the Fourth Turning, Passover, Choir Boy, School Girls*. Baron received his MFA in Scenic Design from Boston University and is a proud member of United Scenic Artists Local 829. For upcoming productions, please visit BaronPughDesign.com or follow him on Instagram @bpscenic.

Seth Bodie (Costume Designer) - Lyric Stage: *November*. Yale Repertory: *Owners*. Broadway: *Finding Neverland* [Assistant Designer]. W.H.A.T.: *Straight White Men, Nat Turner in Jerusalem*. Other Boston design favorites include

Actors' Shakespeare Project: *The "Henry"s, Merchant of Venice, The Tempest*. SpeakEasy Stage Company: *Kiss of the Spider Woman, Zanna, Don't!, Jerry Springer, the Opera, The Drowsy Chaperone*. Commonwealth Shakespeare Company: *All's Well That Ends Well and Coriolanus*. Many, many other operas, musicals and plays. MFA Yale School of Drama ('14). | sethodie.com

Michael Clark Wonson (Lighting Design) - has worked in the United States and abroad for the past 25 years. Highlights include designs for *The Bar Girl of Jamaica* in Jamaica, Boston Lyric Opera, Cumberland County Playhouse in Tennessee, Southern Methodist University School of Theatre, Dance and Opera, New Bedford Festival Theater, Lyric Stage Company of Boston, Eastern Slope Playhouse, Deertrees Theater, The Five Colleges MFA and Faculty Dance Department of Western Massachusetts, Boston Conservatory, Seacoast Repertory Theatre in Portsmouth NH, Providence College Department of Dance and Theater, and the Courthouse Center for the Arts in Kingston, Rhode Island. His designs have received accolades from Elliot Norton, IRNE, EMACT, Moss Hart, Massachusetts Assets for Artist Grant, and The Kennedy Center. He also designs full theatrical lighting systems and oversees their installation.

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Elizabeth Cahill (Sound Designer) - Lyric Stage: *Fabulation or, The Re-Education of Undine, The Book of Will, The Treasurer, The Wolves, Road Show, Camelot, and Warrior Class*. Elizabeth has sound designed for Commonwealth Shakespeare Company, SpeakEasy Stage Company, Actors' Shakespeare Project, New Repertory Theatre, Gloucester Stage, Shakespeare and Company, The A.R.T. Institute, Dance The Yard, Central Square Theater, New England Conservatory, Fresh Ink Theatre, Bridge Repertory, Greater Boston Stage Company, Hasty Pudding Theatricals at Harvard University, Brown Box Theatre Project, Baldwin Wallace University, Boston Conservatory, Moonbox Productions, and more. A/V Supervisor for operas with New England Conservatory, Boston Early Music Festival, and Boston University. Elizabeth serves as the Sound Area Head at Emerson College. | Elizabetsound.com

Karissa Roberts (Props Artisan) - Lyric Stage: *The Play That Goes Wrong*. Merrimack Repertory Theatre: *Letters from Home* (Props Manager). Watertown Children's Theatre: *Something Rotten* (Scenic Painter). The Barnstormers Theatre: *Lucky Stiff, Silent Sky, Black Coffee, The Legend of Georgina McBride, Into the Woods* (Scenic Charge Artist). Karissa graduated from Plymouth State

University in 2022 with a BFA in Studio Art and minors in Graphic Design and Art History. | artworkbykarissa.weebly.com

Nerys Powell* (Production Stage Manager) - Lyric Stage: *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 (AEA Assistant Stage Manager) *Little Shop of Horrors*. | @nerysp

Hazel J. Peters (Assistant Stage Manager) - Lyric Stage: Debut. Bennington New Works Platform: *Denial of Service, Golden Chain, End of the Universe Podcast, Bert and Sarah*. Bennington College Mainstage: *The Chechens* [Sound Designer], *Too Much Light Makes the Baby Go Blind* [Director and Sound Designer]. Hazel graduated from Bennington College in 2022 with a BA in Theatre and Sound Design. | Instagram: @hazelmakesnoise

Sarah Miller (Assistant Sound Design) - Lyric Stage: Debut. Emerson Stage: *The Secret in the Wings, Are you Someone To Somebody?, The Spitfire Grill, The Wolves, Into the Woods, RAGE, Next to Normal, Marie Antoinette, Baltimore, The Late Wedding, Marisol*. Rareworks Theatre Company: *Feeding the Moonfish, SUB*. Sarah is a current

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student at Emerson College studying Theatre Design/Technology (class of '24). They would like to thank their family, friends, and their lovely mentor and lead designer, Elizabeth Cahill, for providing this opportunity to work alongside her. | @srrrah_miller

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 Theatre. 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.

Courtney O'Connor (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 *Preludes*, *The Book of Will*, *Stones in His Pockets*, *Red Hot Patriot*, and *The Cake*. 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)** 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

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Gabriel Goldman, Head Electrician
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Set in 1989 against the rising demonstrations for political and economic reform in Tiananmen Square, *The Great Leap* by Lauren Yee explores the intersection of cultural identity and politics through basketball.

Tiananmen Square is known for being the center for the 1989 protests. On April 17, 1989, many students and protestors gathered at the square to mourn the death of Hu Yaobang, a political leader who was viewed as a martyr for the political liberalization of China. The students protested at this gathering for democracy, freedom of speech, and freedom of the press.

The Chinese government became increasingly uncomfortable as the protests grew, particularly after they disrupted a visit by Prime Minister Mikhail Gorbachev of the Soviet Union on May 15. By the end of May, protests and vigils became daily events at Tiananmen Square.

The government declared martial law on May 20, 1989, sending 250,000 troops to Beijing. The Tiananmen Square “June Fourth Incident” happened as army officials fired live rounds into the crowds, and tried to crush those in their way. Once the officials reached the square, a number of protestors decided to leave rather than face confrontation.

The “Tank Man” successfully slowed the army and delayed the protests by standing in front of the lead tank, and waving his right hand, signifying them to stop. While the tank tried to maneuver around him, the man repeatedly stepped into the tank’s path to prevent it from moving forward. The “Tank Man” was removed by force by two men (possible government officials), and the tanks continued on their way. As of 2020, all “Tank Man” photos are banned from public view by the Chinese government.

-Mariexsa Luzada, Lyric Stage Marketing Associate



PLAYWRIGHT LAUREN YEE'S INSPIRATION FOR *THE GREAT LEAP*

The *Great Leap* by Lauren Yee centers around a friendship game between Beijing University's and the University of San Francisco's men's basketball teams. The play is also inspired by Yee's father's own experiences of traveling to China to participate in these games.

"In 1981, China was open to the West, but it still wasn't a place that many, many Western tourists had been to yet. My father is six-foot-one. He and his team got completely demolished in the exhibition games. I suspect they were brought there to lose because the Chinese could have brought an NBA or college team over. Asian-Americans at the NBA-level was still not a thing." Of her father, she said, "He was really helpful telling me about his experiences." Her father wasn't into watching basketball. "He's more into baseball." Unfortunately, there are no videos of those games. On stage, you'll see "a version of my father; it's not pretending to be him." [ASAM News, by Jana Monji]



Lauren Yee | Photo by Beowulf Sheehan

A photo of playwright Lauren Yee's father (right) playing basketball as a young man | Photo courtesy of Lauren Yee

THERE'S **LOTS** OF BACKSTAGE DOORS.

Our education programs like Lyric Back Stage, Lyric City Stage and Lyric First Page introduce elementary, middle, and high-school students to theatre games, playwriting, and the vocational opportunities in the wings that are essential to putting together a production.

Our donors, subscribers, and members provide the financial support we need to make these programs, and our subscription season, a reality.

We celebrate our supporters with backstage opportunities like the upcoming sitzprobe rehearsal for *Sister Act* (if you don't know what a sitzprobe is, ask us—it's amazingly cool) and other exclusive events and opportunities like backstage tours, private dinners and pre-show events in the Kuumba Library.

We value you and value your support. To learn more about how to get involved in our Directors' Circle, contact Elizabeth Carlsley at Elizabeth_Carsley@LyricStage.Com.

THE LYRIC STAGE
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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. 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 February 3, 2023. For questions, concerns, or details, please contact Development@LyricStage.com.

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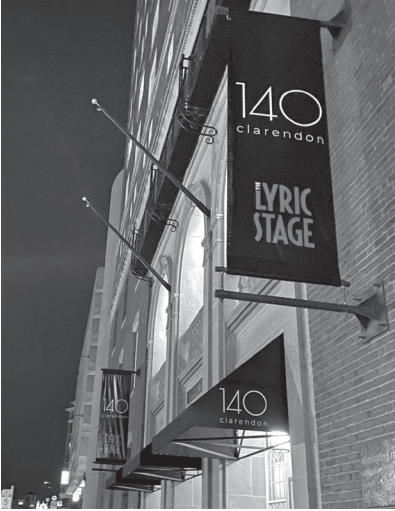
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140 CLARENDON STREET



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.

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