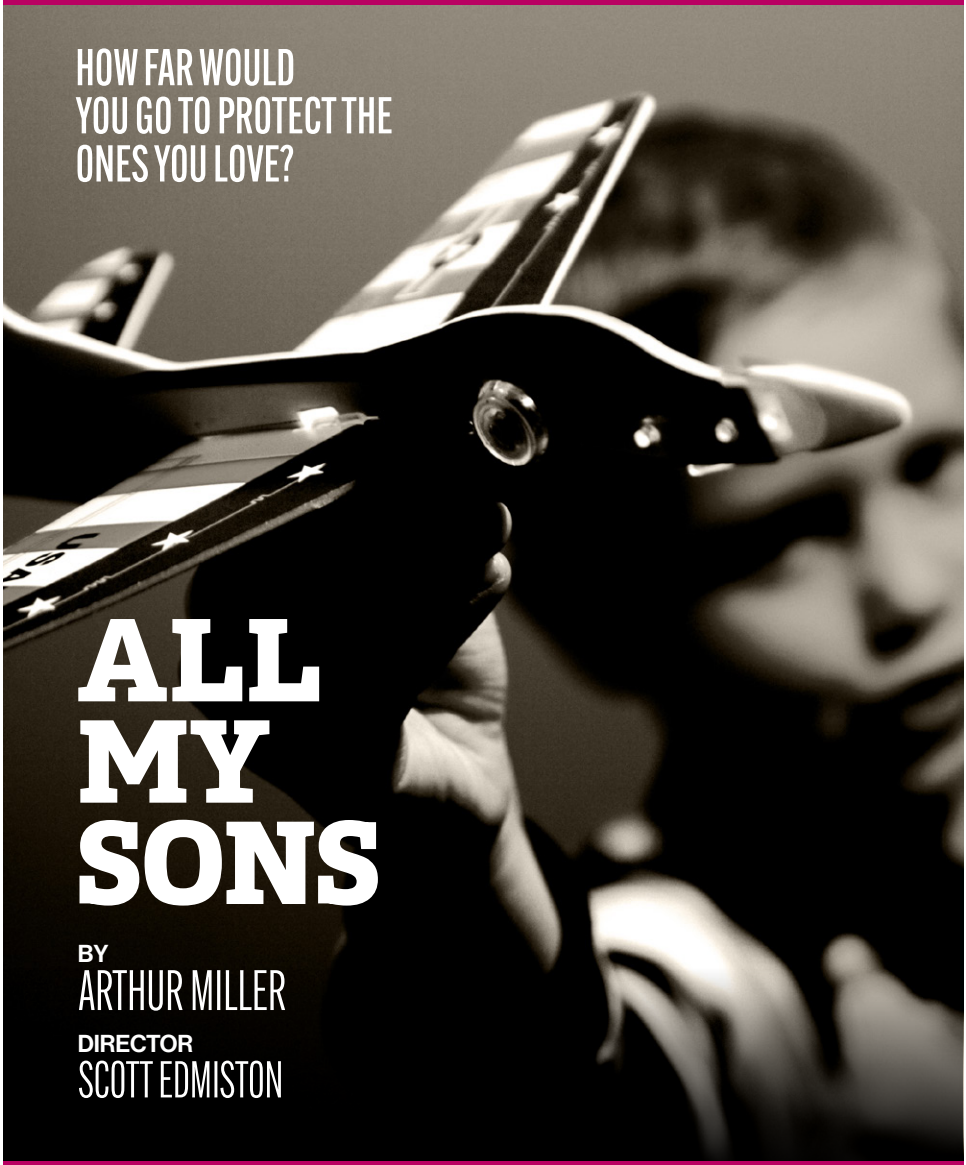
LYRIC STAGE BOSTON

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ALL MY SONS

BY
ARTHUR MILLER

DIRECTOR
SCOTT EDMISTON

2026/27 Season Sponsors: Richard & Carol Daynard | Tim & Linda Holiner
Diana Humphrey, In Memory of G. Lee Humphrey | Sharon & John Parisi





The Lyric Stage Company of Boston

Courtney O'Connor Producing Artistic Director | **Alex Chisholm** Managing Director

presents

ALL MY SONS

BY

ARTHUR MILLER

DIRECTOR

SCOTT EDMISTON

Scenic Designer, **Janie E. Howland****
Lighting Designer, **Karen Perlow****
Costume Designer, **Chelsea Kerl**
Composer & Sound Designer, **Oleg Smirnov**
Props Designer, **Emily Allinson**
Production Stage Manager, **Nerys Powell***
Assistant Stage Manager, **Charlie Berry***

FEATURING

Allison Beauregard, Cara Clough, Laura Marie Duncan*, Josephine Moshiri Elwood*, Chris Heuisler, Julian Hirshfield, Quinton Kappel, Eric McGowan, Bill Mootos*, Mark Souza*

Premier Presenting Partner:

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ALL MY SONS is presented by arrangement with Concord Theatricals on behalf of Dramatists Play Service.

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

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

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

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

From the Producing Artistic Director



By now, we've all been inundated with articles and videos about both the power and the scariness of AI. Entire industries are being wiped out. It can interpret medical tests faster and with better accuracy than humans.

But there are things AI can't do. It can't gasp with you, hold its breath with you, pass you a tissue, or catch your eye as you laugh together.

In other words, it can't be human.

So if you think about it, it's kind of funny: one of AI's greatest powers may be proving just how much we all need the theatre.

Over the summer, we shared a series of posts on social media about our full embrace of AI in the forms of: Audience Intellect . . . Amazing Ingenuity . . . Astounding Ideas . . . Aesthetic Intimacy . . . .

In truth, embracing all of these variations of AI is nothing new for us—we've been holding these AI values (and so many more!) for more than 50 years and in over 300 productions. Lyric Stage has always centered our shared experiences of striving and grappling with questions of identity and purpose and why we do what we do in ways that are fully and purely human. And when we combine a playwright's Assured Inscriptions and the Artistic Illuminations on our stage with your Astute Insights, aren't we expanding and exploring all aspects of what it means to be a human?

Well, there is *nothing* artificial about that.

Thank you for being here, and for being fully human with us.

All my best,

Courtney O'Connor
Producing Artistic Director

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COURTNEY O'CONNOR: NILE HAWEWNILE SCOTT STUDIOS

Cast

Allison Beauregard ..... Sue Bayliss
Cara Clough ..... Lydia
Laura Marie Duncan* ..... Kate Keller
Josephine Moshiri Elwood* ..... Ann Deever
Chris Heuisler ..... Dr. Jim Bayliss
Julian Hirshfield ..... Bert
Quinton Kappel ..... George Deever
Eric McGowan ..... Frank Lubey
Bill Mootos* ..... Joe Keller
Mark Souza* ..... Chris Keller

**Denotes member of Actors' Equity Association*

Running Time

Two hours, 20 minutes with a 15-minute intermission.

Content Warning

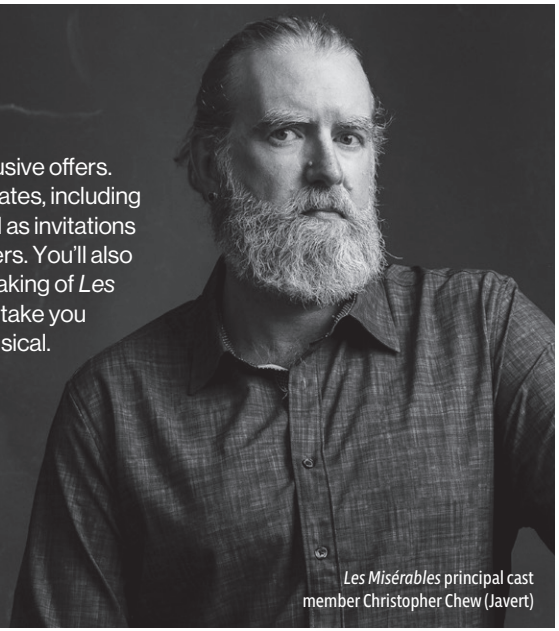
Discussions of war, death, and suicide; gunshots.

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LYRIC STAGE BOSTON



Les Misérables principal cast member Christopher Chew (Javert)

NILE HAWEWNILE SCOTT STUDIOS

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NILE HAWVER/NILE SCOTTS TUDIOS

All My Sons principal cast members: Bill Mootos (front), Josephine Moshiri Elwood, Mark Souza, and Laura Marie Duncan.



From the Director

PAYING ATTENTION TO **ARTHUR MILLER**

Who would have guessed that the hottest ticket on Broadway in 2026 would be a revival of Arthur Miller's 1949 play *Death of a Salesman*? Or that a London production of *All My Sons* (1947) would sweep the 2026 Olivier Awards? His immigration play, *A View from the Bridge* (1955), which was presented to acclaim by Boston's Apollinaire Theatre Company last winter, will be produced in New York for the seventh time in November.

Yes, Arthur Miller is back, and we need him now.

All My Sons was his first success, winning the first Tony Award for Best Play. It's been forgotten just how revolutionary it was. Miller wanted to merge what was known as a "social problem" play with a psychological drama in a way that had never been achieved in American theatre. He wasn't interested in dramatizing big events. He was interested in the consequences of those events, in the systemic reasons why good people make bad choices. During the post-war, baby boomer swell of national pride, he dared to peer beneath the surface of the American Dream to examine its cost and the dangers of its mythology.

Joe and Kate Keller are decent people who want to protect what's theirs. But their values become corrupted. Morality is not just a belief, it's a boundary. How wide are we willing to draw it? Miller suggests that moral collapse begins when we narrow the group of people whose suffering matters to us.

Directing this play, I've come to appreciate that, beneath its bold, thematic ambitions, Miller has enormous love and compassion for his characters. For the Ordinary Joe. He depicts the complex relationship between parents and children with a feral attention to the pain we cause and the pain we won't admit. He exposes the false narratives we construct about our families, ourselves, and the country we live in. Blame and forgiveness hover like ghosts.

Miller believed in an interconnectedness of human beings and that we have a fundamental responsibility to each other. He judges his characters and us, but he understands and forgives at the same time. His plays grab you by the collar and shout: Americans should be better than this. *You* should be better than this. We're ready to listen.

– **Scott Edmiston**, Director



From the Composer & Sound Designer

A JOURNEY TO THE MOST **HONEST NOTE**

Miller's play opens deceptively quietly—a single backyard, neighborly chat, one day's worth of ordinary domestic rhythm . . . hiding a psychological drama that's been buried for years. That tension between surface calm and submerged angst, and the interplay between the two, fed my immediate musical response. Scott's commentary highlighted that the score needed to live in that same unresolved space: warm, lively, and bright on top, something pulsing and quite unsettling underneath. An interesting thread in my own past helped here: years of working as a therapist laid those layers of psychological drama out in full before me, and that lens now shapes how I articulate the characters' inner workings musically.

Scott and I seemed to be on the same page from day one. He felt the play needed a few musical themes, so I built idiosyncratic musical ideas that synthesize each character's experience, directly and symbolically. Some of the strongest ideas came right out of our conversations, like how the evocative opening image of a boy running with a toy airplane asked for scoring that felt ethereal and retrospective, yet quietly dramatic.

Throughout the play the music supports the emotional intensity building across the three acts, from the peaceful backyard morning to the unraveling of the family's denial by evening. Musically, the story opens with a lush, merry solo guitar and ripens into a full-blown orchestral cadenza by Act Three. The pre-show swing music does some of the grounding work, evoking 1947 directly; the underscore works more obliquely, letting the family's world feel lived-in before it starts to crack. By the time the final reckoning emerges, the music has nowhere left to hide either—it strips down alongside the revelation until the silence itself becomes the last and most honest note in the score.

– **Oleg Smirnov,** Composer & Sound Designer



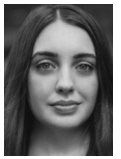
Allison Beauregard (Sue Bayliss) – Lyric Stage: *Trouble in Mind* (Judy), *Preludes* (u/s Natalya/Dahl), *Noises Off* (Voice and Dialect Coach), *Crumbs From the Table of Joy* (Voice and Dialect Coach). Commonwealth Shakespeare: *Romeo and Juliet* (Lady Capulet), *Henry VI Part III* (Warwick). Moonbox Productions: *Mox Nox* (Amanda). Barnstormers Theatre: *Go Back for Murder* (Angela). Third Rail Repertory: *Detroit '67* (Caroline). Pittsburgh Playhouse: *Uncle Vanya* (Yelena), *Cabaret* (Fräulein Kost), *Sunday in the Park with George* (Mrs.). Training: BFA Acting, Point Park University; MFA Theatre Education and Applied Theatre, Emerson College. Allison also serves on faculty at the Boston Conservatory at Berklee, where she directs their virtual senior showcase, and at the Boston University School of Theatre, where she teaches voice, speech, and accents. allisonbeauregard.com



Cara Clough (Lydia) – Lyric Stage: Debut. Apollinaire Theatre Company: *The Squirrels* (Mammalia), *The Suppliant Women* (Citizens Chorus). Moonbox Theatre Company: *Guts!* (Darla). Fresh Ink Theatre Company: *John Deserves to Die* (Jen). Sh*tfaced Shakespeare: *The Taming of the Shrew* (Kate), *A Midsummer Night's Dream* (Helena, Puck), *Hamlet* (Gertrude). Infinite Rotary Productions: *T! An MBTA Musical* (Alice). Cara graduated from Florida State University and is also a teaching artist with Company One Theatre and Mel O' Drama on the South Shore. She is thrilled to be making her Lyric Stage debut and wants to thank her incredibly supportive friends and husband Matt! @carajaynek



Laura Marie Duncan* (Kate Keller) – Lyric Stage: Debut. Broadway: *Billy Elliot* (Mum), *South Pacific* (Dinah, u/s Nellie), *Dirty Rotten Scoundrels* (Usherette, u/s Christine), *The Full Monty* (Susan, u/s Vicki). National Tour: *Dirty Rotten Scoundrels* (Christine). Off-Broadway: Manhattan Theatre Club: *House and Garden, La Terrasse, An Experiment With An Air Pump*. The York Theater: *The Body Beautiful*. John Houseman Theater: *Cupid and Psyche*. SpeakEasy Stage Company: *Fun Home* (Helen), *Songs For A New World*. New Repertory Theatre: *Blue Window*. North Shore Music Theatre: *Tom Jones*. Film and Television: *Law and Order, Law and Order SVU, Ed, Guiding Light, As The World Turns*. Laura Marie is a proud graduate of the Boston Conservatory at Berklee, where she is currently a professor teaching musical theatre and directing the senior showcase. Special thanks and love to Jeff, Sarah, and Bret for their never-ending support!



Josephine Moshiri Elwood* (Ann Deever) – Lyric Stage: *Our Town* (Emily Webb). The Huntington/SpeakEasy Stage: *The Band's Visit* (Julia). The Huntington: *Prayer for the French Republic* (u/s Elodie, u/s Molly). Trinity Repertory Company: *Someone Will Remember Us* (Nadje, Wafaa). SpeakEasy Stage: *Job* (Jane), *English* (Elham), *People, Places, & Things* (Charlotte), *Hand to God* (Jessica), *The Whale* (Ellie). Central Square Theater: *Breaking the Code* (Pat), *Vanity Fair* (Becky Sharp). Actors' Shakespeare Project: *Emma* (Emma), *Othello* (Desdemona), *God's Ear* (Lanie). Gloucester Stage: *Dalloway* (Clarissa), *Wish You Were Here* (Salme). Greater Boston Stage: *Onegin* (Olga), *Gabriel* (Lily). Commonwealth Shakespeare: *Old Money* (Caroline/Mary). Film: *The Immigrant*. Television: *Nos4A2*. Josephine holds a BFA in Acting from Emerson College.



Chris Heuisler (Dr. Jim Bayliss) – Lyric Stage: Debut. Previous film and television credits include *American Dreams*, *As the World Turns*, *Freaky Friday*, *Gilmore Girls*, and *NCIS*. Upcoming projects include the feature film *Weekend Warriors* starring Mark Wahlberg. In addition to acting, Chris works as a brand strategist and content producer. He lives in Belmont with his wife and two children. @chrisheuisler | chrisheuisler.com



Julian Hirshfield (Bert) – Lyric Stage: Debut. Wheelock Family Theatre: *Charlotte's Web* (Avery U/S). Taunton Performing Arts Center: *A Christmas Story: The Musical* (Ralphie). Usdan Summer Camp for the Arts: *Good Rats!* (Lumpy). Solo vocal appearances at Don't Tell Mama and the Franklin Performing Arts Company. Julian is a seventh grade honors student at Dwight Global Online, and attends classes in Stanford Online High School's middle school program. He studies acting with Brittany Shapiro, voice (Mark Lee), and piano (Bianca Oglice) at the New England Conservatory, and dance and musical theater at Capachione School of Performing Arts. Special thanks to his parents, friends, and teachers for their love and support! @_julianhirshfieldofficial



Quinton Kappel (George Deever) – Lyric Stage: Debut. Hovey Players: *Stupid F*cking Bird* (Conrad). The Concord Players: *Shakespeare in Love* (Shakespeare), *The Play That Goes Wrong* (Chris), *Spamalot* (Lancelot). The Umbrella Stage Company: *Dracula: A Female Revenge Fantasy* (Swing: Dracula, Dr. Seward, Jon Harker), *Bent* (Max), *Avenue Q* (Nicky). Ghost Light Players: *Hamlet* (Hamlet), *Romeo & Juliet* (Mercutio), *The Book of Will* (Richard Burbage, William Jaggard). The Vokes Players:

Cabaret (Emcee). Yorick Ensemble: *Waiting for Godot* (Pozzo). Flyleaf Theater: *Twelfth Night* (Duke Orsino). Warner Bros.: *The Hobbit Pinball Machine* (Gandalf). Red Brick Film Works: *Six Days in August* (Heber C. Kimball). He is thrilled to be performing with The Lyric Stage Company and sends his whole heart to his loved ones. @quintonkappel | QuintonKappel.com



Eric McGowan (Frank Lubey) – Lyric Stage: Debut. Plays In Place: *Revolution's Edge* (Mather Byles). Dream Role Players: *Macbeth* (Macbeth). Gold Dust Orphans: *Rocky Menorah* Christmas Show (Brad). The Umbrella Stage Company: *The Minutes* (u/s Assalone, Hanratty, Breeding). Hanover Theatre: *A Christmas Carol* (Ghost of Christmas Future/Ensemble). Apollinaire Theatre Company: *Brilliant Adventures* (Luke #2). Titanic Theatre Company: *Vanya & Sonia & Masha & Spike* (Spike). Film and Television: *The Holdovers*, *Julia*, *The Instigators*. Eric is a graduate of College of the Holy Cross, and has studied at Shakespeare & Company in Lenox, MA, as well as Stella Adler Studio in New York City. A huge thanks to all his friends and family for their endless love and support! @thesearenotpictures



Bill Mootos* (Joe Keller) – Lyric Stage: *Trouble in Mind*, *The Little Foxes*, *Never the Sinner*, and others. Regional Credits: Greater Boston Stage Company, Trinity Repertory Company, Majestic Theater, Umbrella Stage Company, Central Square Theater, Ivoryton Playhouse, Wellfleet Harbor Actors Theatre, Shakespeare & Company, SpeakEasy Stage Company, Wheelock Family Theatre, The Barnstormers, Sierra Repertory Theatre, The Huntington, Vineyard Playhouse, and many others. Films include: *The Holdovers*, *Boston Strangler*, *Don't Look Up*, *Daddy's Home 2*, *Little Women*, and many others. Education: Carnegie Mellon University. Proud member of AEA, National Board Member of SAG-AFTRA. Awards: IRNE Awards (Bash, Blood on the Snow), Elliot Norton Award Nomination (Network). Upcoming: *A Christmas Carol*, Hanover Theatre; *The Antipodes*, Wilbury Theatre Group. Special thanks to Scott and Courtney . . . in loving memory of Russell Garrett.



Mark Souza* (Chris Keller) – Lyric Stage: Debut. Regional: Theatre Workshop of Nantucket: *On Golden Pond*. Los Angeles: The Visceral Company: *Recall*, *Lovecraft: Nightmare Suites*, *Veronica's Room*. New York: Boomerang Theatre Company: *Hamlet, Much Ado About Nothing*. NyLon Fusion Collective: *You Are Here. Heavenly Rest Players: Polish Joke, All in the Timing*. Impetuous Theatre Group: *Hack! An IT Spaghetti Western*. Film and Television: *Law & Order: SVU* (NBC), *The Deponent* (CineBueno Films), *Proxy* (Elazon Productions), *Summerhouse* (Magenta Light), *Do You Remember Me?* (Hull Bay Productions), *Betrayed* (Investigation Discovery). Mark would like to thank Scott and everyone at Lyric for providing him the opportunity to make his Boston stage debut in such an iconic, resonant work. markmsouza.com

Arthur Miller (Author, 1915-2005) was born in New York City and studied at the University of Michigan. 2015 marked the centenary of his birth. His plays include *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of A Salesman* (1949), *The Crucible* (1953), *A View From the Bridge* and *A Memory of Two Mondays* (1955), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* (1980), and *Playing For Time* (1980). Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998), *Resurrection Blues* (2002), and *Finishing the Picture* (2004). His other works include *Situation Normal . . .*, a work of nonfiction (1994); *Focus*, a novel (1945); *The Misfits*, a screenplay (1961); and the texts for *In Russia* (1969), *In the Country* (1977) and *Chinese Encounters* (1979), three books in collaboration with his wife, the photographer Inge Morath. His memoirs include *Salesman in Beijing* (1984) and *Timebends: A Life* (1987). His short fiction includes the collection *I Don't Need You Anymore* (1967); the novella *Homely Girl, A Life* (1992) and *Presence: Stories* (2007). His essay collections include *The Theater Essays of Arthur Miller* (1978) and *Echoes Down The Corridor: Collected Essays 1944–2000*, as well as the individually published *On Politics and the Art of Acting* (2001). Among other honors, he received the Pulitzer Prize for Drama in 1949 for *Death of a Salesman*.

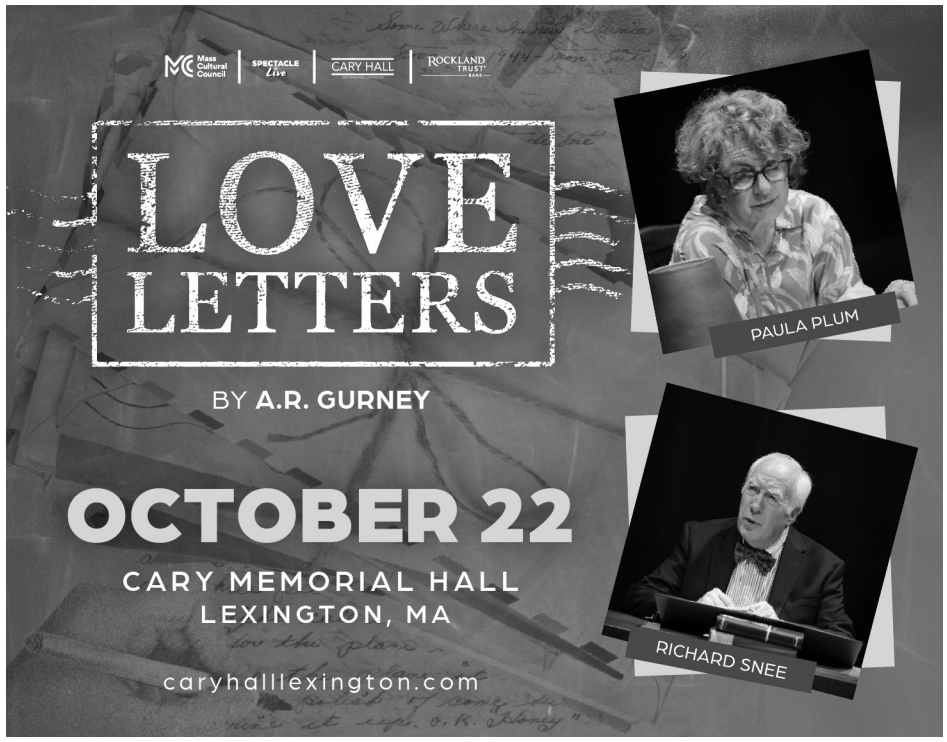
Scott Edmiston (Director) – Lyric Stage: *The Little Foxes, Who's Afraid of Virginia Woolf?, Anna Christie, Cat on a Hot Tin Roof, My Fair Lady, Light up the Sky, The Thanksgiving Play, Water by the Spoonful, Time Stands Still, My Name is Asher Lev, The Scene, Miss Witherspoon, Lobby Hero, Private Lives*. Central Square Theatre: *Breaking the Code, Constellations*. Umbrella Stage Company: *To Kill a Mockingbird, The Minutes*. SpeakEasy Stage Company: *Shakespeare in Love, The History Boys, The Women, Five by Tenn*. American Repertory Theatre: *A Marvelous Party*. New Repertory Theatre: *Long Day's Journey into Night*. Scott is the former Dean of Theatre at the Boston Conservatory at Berklee and currently serves on the Berklee faculty. He has received four Elliot Norton Awards for his direction, and he is the recipient of the 2011 Norton Prize for Sustained Excellence.

Emily Allinson (Props Designer) – Merrimack Repertory Theatre: *A Christmas Carol*, *The Porch on Windy Hill*, *Misery*, *Ring of Fire*. Peterborough Players: *Deathtrap*, *Man of La Mancha*, *Million Dollar Quartet*, Emma and all other productions since 2018. Lyric Stage Company: *Noises Off!*, *The Great Reveal*. Greater Boston Stage Company: *Clue*, *Dial M for Murder*, *Wait Until Dark*. Emily has been working as a props supervisor, designer and artisan, as well as a theatre technician in New England since 2017.

Charlie Berry* (Assistant Stage Manager) – Lyric Stage: *Angry, Raucous, and Shamelessly Gorgeous*, *Envy & Hope, Senior Year Project, The Great Reveal*, *Party Bots, Made You Look, The Game's Afoot*, *The Light*. Commonwealth Shakespeare Company: *A Midsummer Night's Dream, The Winter's Tale, Macbeth*. SpeakEasy Stage: *Swept Away*, *Pru Payne*. Huntington Theatre Company: *Fun Home, The Hills of California, The Light in the Piazza, The Band's Visit, Prayer for the French Republic*. Company One: *The Great Privation, The Meeting Tree*, *Morning, Noon, and Night*. American Repertory Theatre: *Diary of a Tap Dancer*. Education: BFA Stage & Production Management, Emerson College. Special thanks to their friends' cats that decorate their black clothing with fur for every show!

Janie E. Howland (Scenic Design)** – Lyric Stage (select favorites): *Thirst, Who's Afraid of Virginia Woolf, Anna Christie*, *Sweeney Todd*. Recent shows include: *A New Era* (Company One), *Firebird* (Abilities Dance), *Swept Away* (Speakeasy Stage Company), *Come From Away* (Springfield Majestic), *To Kill a Mockingbird* (Umbrella), *Urban Nutcracker* (City Ballet Boston), *Bonnie & Clyde* (The REV, NY). Credits include: Willamette University (OR), Trinity Rep (RI), InterAct Theatre (PA), Southwark Playhouse (UK), Berkshire Opera Festival, CONSENSES at Mass MOCA, Reagle Music Theatre, Wheelock Family Theatre, New Rep, Actors' Shakespeare Project, Lynn Redgrave Theatre (NY), Weston Playhouse (VT), Gloucester Stage. 2024 recipient of Elliot Norton Award for Sustained Excellence, 8 prior design awards, adjunct faculty at Wellesley College. Founder of Prop Co-Op. USA Local 829. janiehowland.com

Chelsea Kerl (Costume Design) – Lyric Stage: *Angry, Raucous, and Shamelessly Gorgeous, ART, The Game's Afoot: Holmes for the Holidays*, *Rooted*, *The Treasurer, Twelfth Night, Warrior Class*. The Huntington: *Witch* (Elliot Norton Award Winner, Outstanding Design, Large Theatre). SpeakEasy Stage Company: *Primary Trust, Once on This Island, Pass Over*. 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)** – Lyric Stage (select favorites): *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: *Swept Away, A Man of No Importance, The Inheritance, Once, 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 Theater: *Long Day's Journey into Night, Lieutenant of Inishmore, Cherry Docs.* Odyssey Opera: *La Belle Helene.* Boston Playwrights' Theater: *Mr. Parent, The Farm.* Gloucester Stage Company: *Bad Books, 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. USA 829. abouttheartists.com/artists/329435

Nerys Powell* (Production Stage Manager) – Lyric Stage: *Our Town, Angry, Raucous and Shamelessly Gorgeous, Crumbs From the Table of Joy, Urinetown: the Musical, The Drowsy Chaperone, Sister Act, The Great Leap, Fabulation, or The Re-Education of Undine, The Light, The Book of Will, The Last Five Years, Be Here Now, The Treasurer, Agatha Christie's Murder on the Orient Express.* Umbrella Stage: *Where We Belong* (Production Stage Manager). @nerysp

Oleg Smirnov (Sound Design/Composer) – Lyric Stage: Debut. Film and Television: *The Chicken Squad* (Disney Junior, pilot), *Ancestors' Day* (drama, short), *Son Cherished Most*, *A Ticket to the Bolshoy*, *National Parks of Siberia* (documentary). Theater: *Fish Don't Melt*, *God Rides a Bicycle* (The New Theater). Oleg's work was showcased at 16 international music festivals and spans over a dozen original music albums with three running for Grammys. He is a voting member of the Recording Academy and the Society of Composers and Lyricists and serves as Assistant Chair of the Screen Scoring Department at Berklee College of Music, from which he graduated with honors. He also holds a graduate degree in Psychology. idiomproductions.com/composer.

Roisin Daly (Wardrobe Supervisor) – Lyric Stage: *Something Rotten, Angry, Raucous, and Shamelessly Gorgeous, Penelope* (Wardrobe Supervisor), *Hello, Dolly!*, *The Drowsy Chaperone* (Assistant Wardrobe Supervisor). North Shore Music Theatre: *Rock of Ages, Joseph and the Amazing Technicolor Dreamcoat, A Christmas Carol, The Cher Show, Rent, Tootsie, Frozen* (Stitcher, Dresser). Commonwealth Shakespeare Company: *As You Like It* (Assistant Wardrobe, Wigs). The Huntington: *The Grove, Leopoldstadt* (Wig Run). SpeakEasy Stage Company: *Pru Payne* (Wardrobe Supervisor). New Repertory Theatre: *Diaspora!, A Raisin in the Sun, The Normal Heart* (Production Assistant).

Matthew Breton (Lighting Supervisor) – Lyric Stage: *Something Rotten*, *Angry Raucous and Shamelessly Gorgeous*, *A Sherlock Carol* and *Rooted*. He is a Boston-area theatrer technicial and designer who has worked on and off with Lyric Stage since 2006. In addition to work with the Lyric Stage, he also works as lighting supervisor for numerous Boston theaters and touring artists, including Kyle Abraham/AIM, Faye Driscoll, Mark Morris and David Dorrance Dance. His designs include *Carmen* (ART), *As Nupumukauwanean* (Danza Organica), *Entangled* (Anikaya Dance), *High School Musical* (North Shore Music Theatre), *The Banned Ballet* and *Firebird* (Abilities Dance), and *Working* (UMass Boston).

Eddie Pizzano (Sound Supervisor) – Lyric Stage: *Hello, Dolly!*. North Shore Music Theater (A1): *A Christmas Carol '22, '23, '24, '25, Kinky Boots, Beautiful: The Carol King Musical, Sound of Music, Escape to Margaritaville, The Full Monty, Elvis: A Musical Revolution, Jersey Boys, Fiddler on the Roof, Frozen, Tootsie, Titanic* (Elliot Norton nomination), *The Shark is Broken, Waitress, Rent* (Elliot Norton nomination), *The Cher Show*. Eddie is a Boston-based audio engineer who is thrilled to be working with Lyric Stage this season. Special thanks to Maggie, Mom, and Dunkin Donuts iced black coffee. @eddiepizzano

Courtney O'Connor (Producing 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 *Be Here Now*, *The Book of Will, Preludes*, *Rooted, Assassins*, *Thirst, Urinetown: The Musical, ART, Our Town*, and *Penelope.* Courtney was a senior affiliated faculty member in Performing Arts at Emerson College for more than 20 years. In addition to directing for theatres and universities, Courtney has directed multiple site-specific productions at locations, including the Senate Chamber of the Massachusetts State House, Mount Auburn Cemetery, and Boston's Old State House (all with Plays in Place). 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 received the Elliot Norton Award for *Assassins* and *The Life and Adventures of Nicholas Nickleby* and the Alan L. Stanzler Award for Excellence in Teaching.

Alex Chisholm (Managing Director) – Alex joined Lyric Stage in 2023 as Director of Philanthropy before assuming the role of Managing Director this season. He has also served as Marketing Director of the Rose Theatre in Kingston upon Thames, southwest London. Over the past 30 years, Alex has applied research around emerging technologies and changing markets to strengthen audience and consumer engagement across a variety of commercial, cultural, and educational organizations, including Pret A Manger, NBC Universal, Leapfrog, Royal Shakespeare Company, Electronic Arts, Katz Media, Wells Cathedral, and Boston Children's Hospital.

***Actors' Equity Association (Equity)** 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

ADDITIONAL PRODUCTION STAFF

Matthew Breton, *Head Electrician*

Emma Charow, *Wardrobe Supervisor, Technical Rehearsals*

Roisin Daly, *Wardrobe Supervisor*

Jessica Moody, *Moving Light Programmer*

Maya Murray, *Child Companion*

Eddie Pizzano, *Audio Supervisor*

David Sobkowiak, *Child Companion*

SPECIAL THANKS

Daniel Begin

Marlene Markard

Adam Hirshfield



Come Enjoy the Season with Us!

LYRIC STAGE BOSTON

You can still book subscriptions for 4 and 3 shows, ensuring you have the best seats at the best prices.

We've also created the **Family & Friends Pack**, a 2-show bundle that includes *Peter Pan Goes Wrong* & *Les Misérables*, our two biggest productions of the season.

Best Seats at the Best Prices
Subscribers and Family & Friends Pack bookers have the first choice of seats at savings up to 40% off single ticket prices.

Free & Easy Ticket Exchange
With 24-hour notice we can change your performance date for no charge. When exchanging into a more expensive performance an upgrade fee may apply.

Personalized Concierge Service
Our friendly Box Office staff will help you get the dates and seats you want.

Restaurants & Parking
Save at our neighborhood-featured restaurants and on nearby parking.

Visit our website or Box Office for more information and be entertained with us all season.



Les Misérables principal cast members Christopher Chew (Javert), Kristian Espiritu (Fantine), and De'Lon Grant (Valjean)

NILE HAWVER/NILE SCOTT STUDIOS

Design Preview: *Peter Pan Goes Wrong*

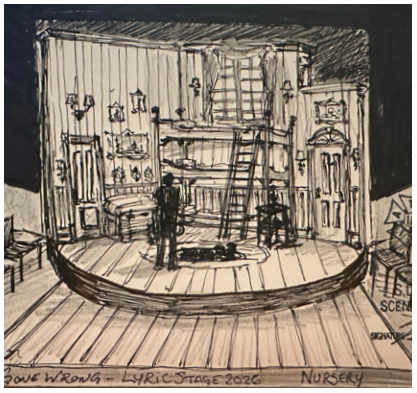
PLANNING EVERY MISTAKE REQUIRES **TIGHT COLLABORATION**

I feel pretty lucky to be designing this show. I love a good show with tricks and hidden secrets, and this is FULL of them. Then to add to it, we are trying to produce it in a thrust space, which adds another exciting challenge. We are working in fractions of an inch to not only ensure that we can properly deliver the funniest show possible, but ensure all of the magic can also fit into our space. I've enjoyed exercising some creative parts of my brain that I don't always have a chance to use.

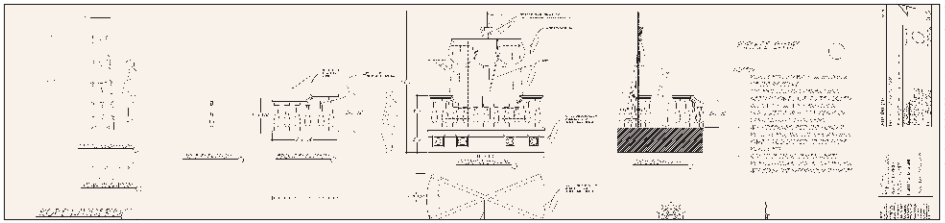
As Paul Melone, our director, and I have been talking through the show, it became clear that we really wanted the design of *Peter Pan* to feel like the fictional theatre company within the production spared no expense in producing it, so that when things start to not go as planned, it really feels like the mistakes may be anomalies and that we as the audience hope that they can pull it together. We are rooting for them till the bitter end.

The great part about this show is that so much is interlaced with all of the other design areas and with Paul's direction. If we are not constantly discussing how things might work, and trying to work through ideas from all angles, we can't ensure everything will work seamlessly and deliver the humor that it deserves. Every show is a collaborative effort, but this one really needs to be a well-choreographed ballet.

– **Erik Diaz**, Scenic Designer







CONCEPTUAL RENDERINGS COURTESY OF ERIK DIAZ



BTS Preview: *Agatha Christie's The Mirror Crack'd*

PLAYING **MISS MARPLE**

I love British mysteries. Reading them and streaming them: they're character-driven and satisfying.

And they owe it all to the original Mystery Queen, Agatha Christie, who famously disappeared for 11 days and had no memory of what happened. She was a fascinating and mysterious woman in her own life. (Did you know she learned to surf in 1922 on one of her book tours?) I've read a lot of her books, seen many films and series, and always find her characters complicated and surprising—her stories taking great twists and turns.

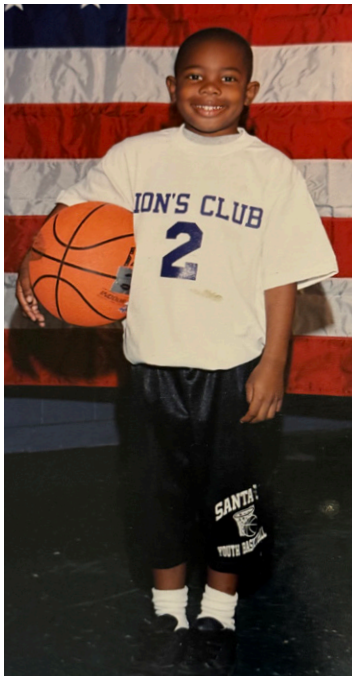
Her creation of two of literature's most famous detectives, Hercule Poirot and Jane Marple, have given countless actors a delicious opportunity to bring them to life.

So, the chance to play Miss Marple was one I couldn't refuse—a delightful challenge. I am so excited to dig into this mystery and her character. A spinster who lives in a small village and is an astute observer of behavior, she believes human nature is the same everywhere. And as a "consulting" amateur detective, her track record is impeccable!

My only previous experience in an Agatha Christie story/play was playing Emily Brent in *And Then There Were None* at The Alley Theatre in Houston. It was terrific fun, with a wonderful cast and audiences loved it.

When we present *A Mirror Crack'd* in 2027, it will mark the 100th anniversary of Miss Marple's first appearance in Christie's short story, "The Tuesday Night Club." I can't wait to bring this mystery to Lyric Stage audiences!

– **Karen MacDonald** (Miss Jane Marple)





Joshua Lee Robinson and Jesse Kodama (with his older brother) share photos of their childhood sports memories.

BTS Preview: *King James*

SPORTS CREATE **TIES THAT BIND**

LeBron James was the first round, first pick in the 2003 NBA Draft, starting his career with the Cleveland Cavaliers and galvanizing a city in search of a hero. Rajiv Joseph's *King James* is a reflection on how a shared passion for sports shapes our lives and can define our relationships. In Boston, where we have as many pennants, championships, and trophies for national championships as we do, we all know and recognize people like Matt and Shawn, the two characters at the heart of this wonderful play told over the span of 14 years. Joshua Lee Robinson and Jesse Kodama, who will perform this story, share their thoughts on the role of sports and being fans in their lives. We hope you'll join us in March.

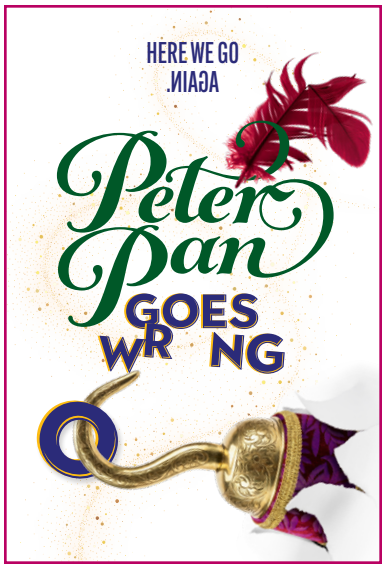
"I played several sports throughout my childhood. I went from basketball to baseball, then a brief appearance in soccer before wrapping it all up with football. I had a hard time sitting still as a kid and could never stick with one thing. Playing in each of these sports gave me discipline, but also a place to belong. I felt like I was part of something and having a bunch of other young men all gunning for the same success gave me a goal. I pushed myself everyday and found mutual respect with my peers as well as respect for myself."

– **Joshua Lee Robinson** (Shawn)

"My love of sports has been one of the main connections I've had with my older brother; I started following the teams I followed and playing the sports I played because I wanted to connect with him. Like any of my other passions, sports fandom has always been an accessible and ever present avenue to connect with those I love and a more playful and passionate side of myself. Sports have definitely had a more significant effect on me than I could ever really know. To track Matt and Shawn's lives through the context of key moments in their favorite player's career is a great examination of the human condition and a way to understand their relationship with one another and how they see the world."

– **Jesse Kodama** (Matt)

Screens down. Lights up.

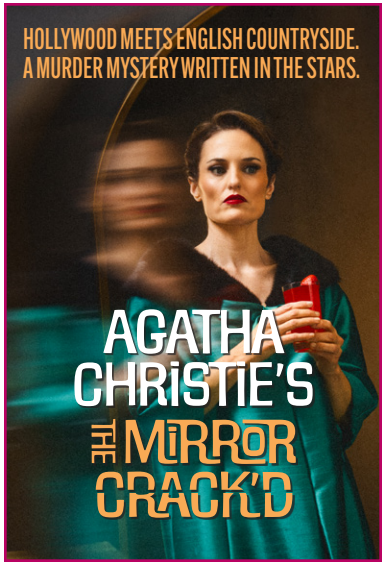


Peter Pan Goes Wrong

By Henry Lewis, Jonathan Sayer & Henry Shields
Directed by Paul Melone

NOV 13 - DEC 31, 2026

The Cornley University Drama Society is at it again. Chaos unfolds as a troupe of inept actors boldly takes on the ambitious staging of J.M. Barrie's *Peter Pan*. A wardrobe malfunction or two, a series of harrowing falls, some flubbed lines, and an epic meltdown courtesy of Captain Hook himself turn the play upside down. Throw in a love triangle, a tormented narrator, and blunders around every corner, and it's a frenzied comedic battle to the finish. From the creators of *The Play That Goes Wrong*, this is one trip to Neverland that is as hilarious as it is disastrous. Fun for the whole family.



Jennifer Ellis
Photo by Nile Hawver/Nile Scott Studios

Agatha Christie's The Mirror Crack'd

By Agatha Christie
Adapted by Rachel Wagstaff
Directed by Ilyse Robbins

FEB 5 - 28, 2027

Famed and fading Hollywood star Marina Gregg sweeps into a sleepy English village to film a movie with her husband directing. At a grand reception in the star's honor, a local woman—and Marina's "biggest fan"—dies after drinking a poisoned cocktail. The unassuming and sharp-witted sleuth, Miss Marple, is called upon to investigate the crime among some colorful characters, including a jealous production assistant, a rival actress, a smarmy film producer, and a photographer holding a serious grudge. Twists and turns buzz through this smart and nail-biting thriller that will keep you guessing until the very end.

Great stories play here.

King James

By Rajiv Joseph
Directed by Benny Sato Ambush

MAR 19 - APR 11, 2027

2003. LeBron James is coming to play for the Cleveland Cavaliers. And superfan Matt is going to miss it all. After a business venture sours, he has no choice but to sell his precious season tickets. The sale becomes an opportunity for Shawn, another superfan, to take those golden passes off Matt's hands. Over the next 12 years, two men, both lost and alone, become close friends, almost brothers, navigating the complex ups and downs, twists and turns that define sibling rivalries. Joy and humor amidst loss and anger emerge as both men grapple with their own insecurities, family illness, and the heart-breaking passage of time before dreams are realized. Will their years-long game of one-on-one save them both?



Les Misérables

By arrangement with Cameron Mackintosh presents a new production of Boublil & Schönberg's *Les Misérables*.
Directed by Courtney O'Connor
Music Directed by Dan Rodriguez
Choreographer/Associate Director Christopher Shin

APR 30 - JUN 20, 2027

Boublil and Schönberg's musical masterpiece brings Victor Hugo's epic story of sacrifice, forgiveness, and redemption to life and invites audiences to journey through 19th-century France with a cast of characters struggling to find themselves and make sense of their world. An earnest ex-convict, a zealous police inspector, and a struggling mother navigate a maze of crooked innkeepers, revolutionary students, young lovers, and a horde of high- and lowborn characters to reveal the complexities of pursuing goodness and doing what's just. In the end, this is a story about love and how we live it.

Presented by arrangement with Music Theatre International and Cameron Mackintosh LTD.



De'Lon Grant & Christopher Chew
Photos by Nile Hawver/Nile Scott Studios



KANDYCE WHITTINGHAM

Ashley Lyon and Alyssa Morales in the Backstage production of *Envy & Hope* by Kristen Palmer (2026)

Community & Artistic Programs

MUSICANT-COHEN **BACKSTAGE**

No theatre audience is more honest than a youth audience. If the emotions in a performance don't feel truthful, if the comedy doesn't land, if the story rings false, a youth audience will absolutely let you know how they feel. But when everything is working and a youth audience is dialed in, they will let you know that, too: Singing and dancing in their seats along with transition music, whispering to a friend about their predictions of what will happen next, gasping in surprise when the lights shift for a big reveal, and filling the house with raucous cheers and applause when the underdog claims victory.

Now beginning its fifth cycle, Backstage has provided an introduction to live theatre for thousands of young people from the Greater Boston area. The program is anchored by productions of plays commissioned and staged with young audiences in mind, but Backstage is so much more than a field trip to see a show; it's an inside look at the people and processes behind the scenes that make theatre happen. This year, in addition to the introduction to theatrical design that middle school audiences experience, the high school model will expand to include hands-on workshops built around authentic theatrical challenges that the designers had to tackle for the production. When Backstage's early career designers share their unique professional journeys and creative points-of-view with students and teachers, they prove by example that there's no "right way" to chart a career path and that theatre is a place where many different artistic talents can shine.

We are grateful to have Myra Musicant and Howard Cohen's support for this program, which sparks curiosity and passion for the essential ways that theatrical designers contribute to onstage storytelling, and plants the seeds for a multitude of creative careers.

– **Alexandra Smith,** Director of Community & Artistic Programs



REPRODUCTION FROM WIKIMEDIA COMMONS

Detail of *Liberty Leading the People* by Eugène Delacroix (1830)

BTS Preview: *Les Misérables*

A THEATRE OF INCHES IS NO MATCH FOR OUR IMAGINATION & EXPERIENCE

One of the biggest questions on everyone's minds is "How are they going to do it?"

If you're a longtime subscriber, you've likely experienced explosive productions of *My Fair Lady*, *Hello, Dolly!* *Urinetown*, and *Something Rotten!* in our wonderfully intimate theatre. But if you're a first-time visitor to Lyric Stage (thank you for coming), you may be looking around, scratching your head and musing, "There's no way!"

How are we going to squeeze 19th Century Paris onto our tiny thrust stage? Where will the dockyards, Valjean's stately home and garden, and Thenadier's inn fit? What about the barricade and a cast with all those characters, let alone the orchestra?

Since last September, in between producing last year's shows and opening this season, the entire team has been exploring ways to bring this "big, beloved musical" to life. While Courtney and the creative team have been focused on casting and designs, we've all been plotting the sheer logistics of what needs to happen behind the scenes.

Early next April, the full-time administrative staff will vacate our main offices as we transform those spaces into a sound studio for the orchestra and areas for the stage management team to work. Our production office will be converted to a wardrobe room where we'll manage the hundreds of costumes used in the show. Our rehearsal room will be used to launder, stitch, and maintain costumes and wigs, as well as support props upkeep. All backstage areas will be transformed into dressing rooms, including special areas for the young people who will appear in the show.

Between late April and mid-June, we expect to welcome more than 6,000 people to experience *Les Misérables* with us. We've launched new youth pricing options so families can affordably enjoy the show together, introducing a new generation to this musical masterpiece. We've started planning special events for various groups and are looking for ways our audience can be called into action to support organizations that provide relief for Boston's homeless and food impoverished.

In coming months, we'll be sharing videos to spotlight the "making of" *Les Misérables* at Lyric Stage. We invite you to join in our crusade as we create a production that is of and for Boston.

– **Alex Chisholm,** Managing Director

THANK **YOU**

When you come to see a show at Lyric Stage—whether you're coming to see a gripping drama, a ludicrous farce, or *a big, beloved musical*—you know that you're going to see something *amazing* happen on stage. Thoughtful selections, brilliant design, and exceptional creativity from the best artists in Boston.

When I'm here, I see all of those things too. But I also see something else amazing that's happening off stage, right in the seats where you're sitting.

Before the lights dim, when I take a look around the space, I see the familiar faces of the people who've made all of this possible. They are here with their friends and their families to see the performance, but they are also a part of something *bigger*. They are showing up for their community in a very real way.

Through my work here at Lyric Stage, I have had the privilege of spending time with many of these people, getting to know them and learning about their reasons for supporting the theater. Everybody's reason is a little bit different: Some people donate to underwrite the cost of free tickets for people struggling with mental health challenges; some people give to support Lyric Backstage, a program that introduces students to Boston's creative economy with no cost; and some people donate simply because they want to keep coming back to see great theater.

Whatever the reason for giving, I see the generosity of our audiences impact our world every day. More than 90% of all donations fundraised last season came from individual audience members who sat right where you are sitting now. So, thank you—for being here with us, and for our community.

– **Elizabeth Carsley**, Audience Engagement & Development Senior Manager

ALEX CHISHOLM



Company of *Sunday In The Park With George* (2001)



Company of *Something Rotten!* (2026)

SHEILA FERRINI (2001) | NILE HAWVER/NILE SCOTT STUDIOS (2026)



Tim & Linda Holiner: Season Sponsors & Longtime Subscribers

WHAT WE LOVE ABOUT LYRIC STAGE

We have been coming to Lyric Stage since its early days on Charles Street, above the hardware store. Back then, they presented clever British drawing-room plays, and we still remember the actors stepping right over us during performances when we were seated in the front row.

That sense of intimacy has always been part of what makes Lyric Stage special. Even in its current 244-seat theater, it still feels small, welcoming, and close to the action.

At the same time, Lyric Stage is remarkably inventive in making a relatively small space work for large-scale musicals. Even with a large cast, the setting draws you into the production in a way that a larger theater simply can't.

We also love the Lyric's sense of adventure. They are always introducing us to new works and different approaches, often presenting plays we might never have encountered otherwise. Some of our favorite productions have included *Something Rotten!*, *The Drowsy Chaperone*, *Our Country's Good*, *Mr. Parent*, *Fully Committed*, *My Fair Lady*, and *Sunday in the Park with George*. Lyric Stage is equally at home reinventing a classic or introducing audiences to something new.

With a subscription, you never quite know what you are going to get—and that's a very good thing!

And finally, Lyric Stage is distinctive in its commitment to employing local actors and supporting Boston's theater community.

– Tim & Linda
Tim has also served on Lyric Stage's Board of Directors since 2012.



DID YOU KNOW?

Lyric Stage is available to rent for your next corporate event, artist rehearsal, or meeting location? Our 244-seat theater along with our rehearsal studio, Veloudos Hall, are great options for anyone looking for the perfect venue to fit all your needs.

LYRIC STAGE BOSTON

Click here for more information!

THE BOOK OF WILL SCENIC DESIGN BY JANIE E. HOWLAND | PHOTO BY MARK S HOWARD

Duck Soup turns 55 this year!

While some things (such as our logo) may change, other things never change. Our commitment to quality and community remain the same as it was when we opened our doors in 1971.

While Duck Soup is an "old" 55 years compared to Lyric Stage Boston's "young" 52 years, we both celebrate being part of the Boston area landscape for over half a century. We'd love to take you under our wing and share our knowledge with you — visit us online or at our Sudbury location to find what has kept us in business for so long.

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our logo in 1971

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- Earn Member status after you purchase individual full price tickets to at least three (3) performances
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Note: Individuals who paid to become Members prior to July 31 2026 will automatically renew for the 2027-2028 season when they book three (3) shows at 2026-2027 Membership pricing.

Benefits

- Members pay $50 per ticket during the 2026-2027 season | Limit four (4) tickets per production
- Members are seated in the best available seats at the time of purchase
- 48-hour exchange policy
  Note: exchanges must be for the same production and cannot be transferred to other productions
- One (1) free concession item per visit by showing your ticket
- Exclusive first look at the upcoming season
- Discounts from Lyric Stage partners

Thanks for joining us for *All My Sons*. You're already on your way to earning rewards. Book your next visit today.



The Drowsy Chaperone cast with Yasmeen Duncan as Trix (center), 2024.

MARK S. HOWARD

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 theatre and theatre education into the lives of all residents of greater Boston. We extend our sincere thanks to those who make our work possible. Together we can.

This list has been updated to reflect gifts through September 8. For questions, concerns, or details, please contact Elizabeth_Carsley@lyricstage.com.

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Anonymous
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Deena Matowik
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Leslie Newman & Mike Caruso
Courtney O'Connor
Larry Pratt & Rosalind Forber
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Julie Ginsburg
Nancy Gold
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Philip & Mary Hamilton
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Pamela Oliver & Mark Whittaker
John Orenberg
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Vimal Raheja
David Reiner & Cynthia Eid
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Laura Rosen
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Winnie Sandler
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Paula & Ralph Dinneen
Robert Seiler
Angela Siciliano
Rita & Harvey Simon
Sarah Spillane
Ann Stewart
Hannah Taytslin & Michael Devine
Jeffrey Thomson & David Janero
Bernard Tobin
Carolyn Trees
Edmond & Patricia Trudelle
Lynn Tucker
Marcia Webb
Vicki & Phillip Webber
Harold Weintraub & Mary Thomsen
Patricia & Douglas Woodlock
Harvey Young & Heather Schoenfeld
Gail Zunz

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Jim Alexander
William Alford
Cynthia D. Allen
Hilary Annino
John Anselmi
Brad Barber
Paul Bea
Danielle Belanger
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Adam Berger
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Wendy Bramble
Lisa Brathwaite
Connie Breed
Adele Brennan
Stephen Brennen
Susan Brigham
Amelia Broome
Mark Bunal
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Claudio Castracane
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Eunice Charles
Susan Cheever
Barbara Chew
Maryellen Chiariello
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Andrew Chuman
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Mary Elder
Robin Ellington
Courtney Elston
Randal Engelmann
Andrea & Russel Pergament
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Diana Fang
Ross Feldberg
Susan Fendrick
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Mary Gatter
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Duncan Gilkey
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Jamie Goldberg
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Joy Goldstein
Stephanie Goodman
Jeanne Graham
Kemberlie Grant
Marilyn & James Green
Sylvia E. Green, *in honor of Malcolm C. Green*
Avi Green
Justin Greene
Matthew Greif
Tanya Griffith
Richard Griffith
Stephen Gronberg & Carol Houde
Ellen Gross
Bill & Susan Hadge
Bubba Hagood
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Kristen Heinlein
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Kathleen Horsfall
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Hayley Horton
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Justine Hudock
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Susie Husted
Alicia Ianiere
Jei Jacinto
Lois Jacobs, *in honor of the box office*
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Karl & Christine Johnson
Victoria Johnson
Amy Johnson
Annette Joseph
Dr. Martine Kalke
Christopher Kaneb
Ed Karvoski Jr
Peter & Linda Katz
Benjamin Katz
Robin & Scott Katzman
Charles Keefe
Kerri Keenan
Harriet Kelliher
Jen Kennedy
Thomas Kiely
Theresa Kiernan
James Kilroy
Jennifer Kinville
William Kotowski
Tim Kozlowski
Alex Komzin & Irina Kechina
Virginia Kropas
Zita Krukoniene
Mitzi Kuroda
Yuji Kuzuhara
Margaret Lacey
Jenn Lammers
Amy Lampert
Thomas Land
Susan LaRosee
Urban Larson
Michael Lauber
Matthew Laurence
Anne Lauriat
John Layton
Sarah Lee
Stacy Lee
Lori Leiderman
Maria Leite
Heather Leslie
Anonymous
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Elaine Levine
Mark Libby
Lori Likis
Kate Linden
Mary Sue Lindley
David L. Lindsay
Peter Litwack
Mike Loncar
Elizabeth Lowe
Ashley Lucey
Linda L. Luke
Chase Lyon
Judy MacDonald
Walter Maciejowski Jr.
Kiame Mahaniah
Alexis Maharam
Katie Mai
Yoshi Makishima
Richard & Candace Mandel
Ellen Manning
Shawn Mao
Joshua Marantz
Lindsey Mark
Reta Martin
Susan Martin-Joy
Ilene Mason
Jonathan Masters
Bethany Mayo
Catherine Mazza
Brion McAlarney
Susan McAllister
Patrick McAuley
Ryan McAvoy
Mike McCahill
Tanya McCallum
Marijane McCusker
Susan E. McGee
Eleanor & Daniel McGonagle
Nicholas McKee
Taylor McMaude
Robert McOwen
James McSweeney
Julia McVay & Stanley Gross
Linda Medwid
Janice Merk
Jaime Milla
Jennifer Miller
Katherine Mills
Elissa Milto
Steve Mings
Patrick Mitchell
Lynne Montross
Gwen Morgan
John S. Moynihan
Gregory Mullett
Michele Mulvaney
Suzanne Murphy-Ferguson
Mary Muse
Bob & Patricia Mytkowicz
Rose Nakeeb
Kellie Nash
Denise Nelken
Curtis Nelson
Warren Nelson
Mark Ness
Sarah Newhouse & Steve Mikulka
Robert Newman
Stephen M. Nolan
Susie Norris
Patricia O'Connor
Anthony O'Leary
Lyndsey O'Malley
Fran O'Reilly
Janet O'Brien
Amala Okafor
Marie Goe Olson
Mary Osborne
Lucia Pagliarulo
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Daniel Parks
Cecilia Parteleno
Philip Patterson
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Aysha Salam & Lyn Keithline
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Andrew Sapp
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Jennifer Sax, *in honor of Nina Berk*
Enfrodisia Schaff
Heather Schrempf-White
Jeffrey Schwartz
James Schwartz
Stephen Scicchitani
Sharon A. Scofield
Donna Scott
Sam Seifert
Ramona Sequeira
Emily Shamieh
Lindsey Sharp
Jo-Anne Shea
Ellen Sheets
Zoe Sherman
Gary Silacci
Linda & Peter Silverstein
Jack Simone
William Sipple
Kathleen Siskind
Judith Sizer
Michal Slepko
Lauren Sloat & Charles Golay
Jonathan Smith
Vicki Smith
John Charles Smith
Tom and Barbara Smyser
Monica Soare
Kathryn Soderholm
Jennifer Sorenti
Cynthia Sortwell
Robin Stein
Bradford Steinka
The Estate of Marylen Sternweiler
Sean Stevens
Jim Stewart
Julia Stoddard
Richard Stone
Alan & Kristi Strahler
Eugene & Madeline Straussberg
AE Stuehler
Peter Sturges
Cheryl Suchors
Kevin Sullivan
Pamela Swing
Christina Szoka
Mary Tamulevicz
Elizabeth Tango
Regina Tate
Mabel Tauer
Philip Tedeschi
Amy Thompson
Pamela Toulopoulos
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Mary Twombley
Corinne Valentine
Navid Valizadeh
Mirna Vega-Wilson
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Laura Walters
Hazel & Jordan Warnick
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Steve Welter
Chesley Wendth
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Simon Wieczner
John Wilbanks
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Jonah Yannis
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WANT TO SUPPORT ARTISTS IN NEED? **DONATE TO TCBF.**

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The Boston theatre community is resilient, but more importantly, it supports its members. Since 1997, TCBF has provided financial support to artists experiencing catastrophic hardship. Please consider making a tax-deductible donation today to help artists in need—all donations go directly back to the community you love.

For more information (and to APPLY for funding relief), visit tcbf.org.

TCBF
Theatre Community Benevolent Fund
Serving theatre artists since 1997 and needed now more than ever.

LYRIC STAGE BOSTON

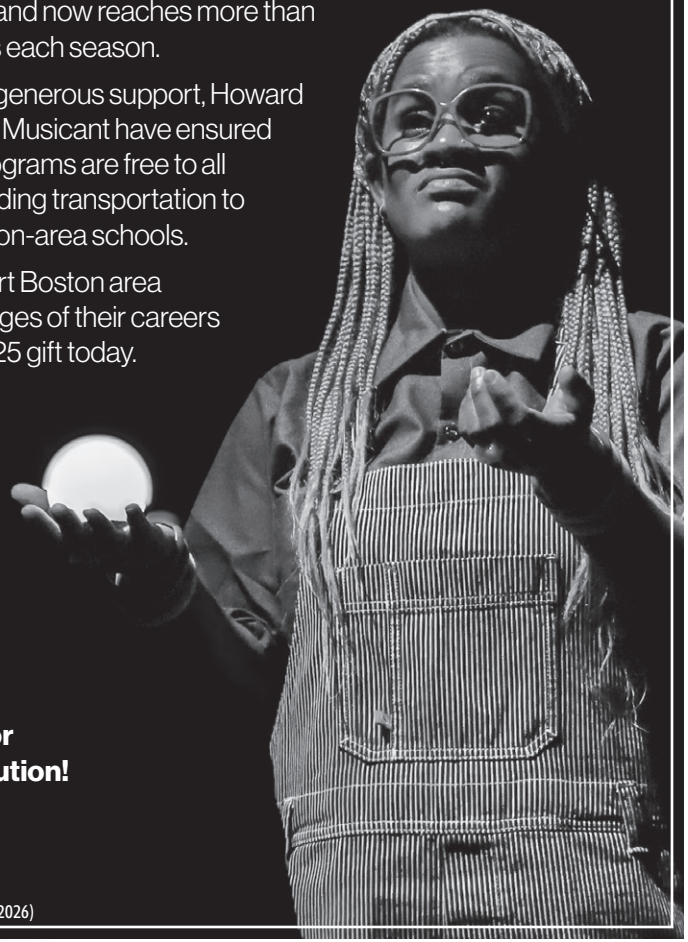
MUSICANT-COHEN **BACKSTAGE**

Backstage is the only theatre program in Boston that invites middle and high school students to get a behind-the-scenes professional view of careers in the creative economy. Through interactive design—including lighting, costume, and sound—presentations and age-specific performances, students are introduced to the different skills and job opportunities in theatre-making.

Launched after the pandemic, the program has grown rapidly and now reaches more than 1,500 students each season.

Through their generous support, Howard Cohen & Myra Musicant have ensured Backstage programs are free to all students, including transportation to and from Boston-area schools.

Help us support Boston area artists at all stages of their careers by making a $25 gift today.



Thank you for your contribution!

Rebekah Brunson in *Envy & Hope* (2026)

KANDYCE WHITTINGHAM

LYRIC FOR ALL

We promote inclusivity & connection in an effort to integrate live theater into the lives of all residents of Greater Boston.

Affordable Price Options include:

$35 Under 35

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$10 Off Senior Discount per ticket

MA Teachers Association & American Federation of Teachers

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EBT

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For more information visit



Ohad Ashkenazi & Kristian Espiritu in *Something Rotten!* (2026)

NILE HAWVER/NILE SCOTT STUDIOS

About Your Theatrical Home

140 CLARENDON STREET



BENJAMIN ROSE

The Lyric Stage Company of Boston produces the 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 rehabilitated 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 operated in partnership with the Pine Street Inn. The building contains 210 apartments (an increase of 92 housing units), all of which are 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 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 2024, Clarendon Hall was renamed Veloudos Hall in honor of former Artistic Director, Spiro Veloudos. Veloudos 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. Through workshops, performances, and classroom visits, Lyric Backstage introduces high school and middle school students to career opportunities in the creative economy. The G. Lee Humphrey First Page Playwriting Festival allows students to discover their voice through the writing and presentation of a 10-minute play.

In 2019, the Board appointed **Matt Chapuran** as Executive Director and **Courtney O'Connor** was named Artistic Director. In fall 2023, Courtney was appointed Producing Artistic Director; she is now joined by **Alex Chisholm** as Managing Director, and together they continue the work of centering Lyric Stage in Boston's theatrical community, introducing live theatre to new audiences, and promoting new theatrical voices in Boston and nationwide.

LYRIC STAGE COMPANY OF BOSTON STAFF

Courtney O'Connor, Producing Artistic Director
Alex Chisholm, Managing Director

Sivan Amir, Box Office & Front of House Manager
Elizabeth Carsley, Audience Experience & Development Senior Manager
David D'Agostino, Director of Production
Miki Grubic, Audience Insights & Digital Content Manager
Alexandra Smith, Director of Community & Artistic Programs
Adele Nadine Traub, General Manager

Box Office & Front of House:
Madeline Finkelman, Lead Box Office Supervisor

AJ Aversano, Catherine Bache Smith, Maya Murray, Caleb Palmer, Emily Pascucci, El Segall, Sam Webel, Ann Wilson, Box Office & Front of House Managers

Mirabel Christante, Charlotte French, Chloe Hein, Shelby Lewis, Layla McKenzie, Brooklyn Williams, Box Office & Front of House Assistants

Stage Managers 2026/27 Season:
Charlie Berry*
Lucas Bryce Dixon*
Polly Feliciano*
Thomas M. Kauffman*
Mina-Claire Paz-Le Draoulec*
Nerys Powell*
Al Shea DiBiase*
Max Wanty

*Denotes member of Actors' Equity Association

Set Construction:
The scenery for this production was constructed by **Wooden Kiwi Productions, LLC**.

Additonal Staff:
Melissa Wagner-O'Malley, Graphic Design
Belinda Thresher, Abella Publishing Services, LLC
Leslie Holmquist, Bookkeeping

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Rodman for Kids®

Empowering. Connecting. Uplifting.





Rodman for Kids & Lyric Stage Boston are proud to partner to provide tickets to the upcoming holiday production of *Peter Pan Goes Wrong* at no cost to kids and families.

Rodman for Kids believes every young person deserves access to the programs, resources, and opportunities they need to dream, grow, and succeed. They are committed to raising resources, building capacity, and creating opportunities for youth-focused organizations, their leaders, and the kids they serve. Rodman for Kids acts as a catalyst, convener, and collaborator—working alongside organizations to remove barriers, connect them to resources and experiences, and create opportunities that might otherwise be out of reach.

Through their Theatre for Kids program, Rodman for Kids breaks down barriers to make the performing arts accessible for ALL kids, regardless of socioeconomic background or ability, introducing them to new dreams and life-changing experiences. This partnership with Lyric Stage Boston helps make that possible, giving kids and families the chance to enjoy a professional theatre experience together—at no cost to them.

If you are interested in securing free tickets or know a family that would benefit from the Theatre for Kids program, please contact the Lyric Stage Box Office at 617.585.5678.



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