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BY  
**YASMINA  
REZA**

TRANSLATION BY  
**CHRISTOPHER  
HAMPTON**

DIRECTOR  
**COURTNEY  
O'CONNOR**

**ART**



Was it  
worth it?



Remo Airdi, John Kuntz, and  
Michael Kaye | Photos by Nile Hawver

LYRIC STAGE BOSTON

APR 4 -  
APR 27

Love is kind  
even when  
it's hard.

# ?The ?Great ?Reveal

BY  
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The Lyric Stage Company of Boston

Courtney O'Connor Producing Artistic Director

presents

# ART

BY

YASMINA REZA

TRANSLATION BY

CHRISTOPHER HAMPTON

DIRECTOR

COURTNEY O'CONNOR\*

Scenic Design, Shelley Barish

Costume Design, Chelsea Kerl

Lighting Design, Elmer Martinez

Sound Designer, Adam Howarth

Props Artisan, Lauren Corcuera

Production Stage Manager/Fight Captain, Thomas M. Kauffman\*

Assistant Stage Manager, Lissette van den Boogaard

Assistant to the Director, Peter Kolodziej

FEATURING

Remo Airdi\*

Michael Kaye\*

John Kuntz\*

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Produced on Broadway by David Pugh, Sean Connery, and Joan Cullman, March 1, 1998.

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 Stage Directors & Choreographers Society (SDC)







Dear friends,

For as long as I can remember, there has been “the guys” — a very specific group of 9 men who have been friends dating back to their grade school days. My brother, Joe, is one of them. Through epic practical jokes, college, marriages, career changes, illnesses, moves, a quest to set a world record, children, divorces, Black Friday football games (and subsequent visits to

emergency rooms), parental deaths, their children going to college, and Eagles games here and abroad, the guys have unfailingly been there for each other.

That doesn’t mean there isn’t friction. As life has presented changing and challenging circumstances, of course they have had disagreements and arguments. But they’ve still always been there for each other — to support, to question, and to make each other better.

We don’t see plays exploring the complexities of male friendship. Why is that? There are any number of plays about female friendships, and male/female ones, and certainly plays about men fighting over a love interest, but ones purely about friendships among men? Much rarer. (One subscriber and I came up with a list of one: *The Odd Couple*.)

In a recent article in the *New York Times*, “The Vexing Problem of the ‘Medium Friend,’” social psychologist Beverley Fehr said, “We know that when there is an issue in a friendship, people tend to be really passive, really reluctant to bring up issues that are negative, that might cause conflict.” Art of all kinds — good and bad — allows us to explore and sometimes explode what is deep within us. In this play, a single piece of art allows (or perhaps even forces?) to a boil the negative issues in the friendship between Marc, Serge, and Yvan. How many relationships in our own lives are simmering, just passively waiting for the “art” that will incite our own boiling? Who will we be in that moment? And who will we be after?

When I described this play to my brother, Joe, he and I were able to “cast” it multiple times within his group of nine. (Somehow, Joe was always Marc — which won’t surprise anyone who knows him.) I dedicate this production to him and the guys (Mike, Chris, Jon, Adam, Vince, Tom, Jeff, and Rich), with gratitude for having a ring-side seat to watch as they navigate through the complex, inspiring, and continuing challenge of friendship.

Courtney O’Connor, Producing Artistic Director

P.S. When I was maybe four or five, Mike (second from the right) gave me my first set of paper dolls when he came to our house for dinner. I blame him for my entire career.

CAST

Remo Airdi\* .....Yvan  
 Michael Kaye\* .....Serge  
 John Kuntz\* .....Marc

*\*Denotes member of Actors’ Equity Association*

**CONTENT WARNING:**  
**Adult Language.**

The performance will run roughly 90 minutes  
 with no intermission.



**Remo Airdi\* (Yvan)** – Lyric Stage: *Urinetown: The Musical*, *Ken Ludwig's The Game's Afoot*, *Agatha Christie's Murder on the Orient Express*, *Little Shop of Horrors*, *The Little Foxes*, *My Fair Lady*, and *Sweeney Todd*. Over sixty productions at the American Repertory Theater, including *Night of the Iguana*, *Oliver Twist* (also at Theatre for a New Audience and Berkeley Repertory Theatre), and *Island of Slaves* (IRNE Award for Outstanding Actor). Commonwealth Shakespeare Company: *Much Ado About Nothing*, *The Tempest*, *Cymbeline*, *Richard III*, *Love's Labour's Lost*, *Twelfth Night*. SpeakEasy Stage Company: *Shakespeare in Love*. Boston Playwrights' Theater: *Exposed*. Central Square Theater: *Frankenstein* and *The Hound of the Baskervilles*. New Repertory Theatre: *The King of Second Avenue*. Productions at Hartford Stage, La Jolla Playhouse, Geffen Playhouse, Cirque du Soleil, American Conservatory Theater, Actors' Theatre of Louisville. Acting teacher at Harvard University.

**Michael Kaye\* (Serge)** – Lyric Stage: *Thirst*, *Ears on a Beatle*, *Book of Days*. Boston area credits include The Huntington: *Common Ground*, *Art of Burning*, *Dead End*, *Two Lives*. SpeakEasy Stage Company: *Admissions*, *Mothers and Sons*, *Clybourne Park*. New Repertory Theatre: *Good*, *Broken Glass*, *Opus*, *Amadeus*, *Straight White Men*, *Lonely Planet*, *The Elephant Man* and *Silence*. Actors' Shakespeare Project: *A Midsummer Night's Dream*. Michael has worked in various regional theatres nationwide, including Washington, D.C., Chicago, and New York. Michael received both his BFA and MFA from the Boston University School of Theatre where he is currently an Assistant Professor of Acting.



**John Kuntz\* (Marc)** – Lyric Stage: *The Baltimore Waltz* (Carl), *Never the Sinner* (Nathan Leopold), *The Comedy of Errors* (Antipholus of Ephesus), *Fully Committed* (40 Roles), *The Mystery of Irma Vep* (Jane/Lord Edgar). American Repertory Theater: *Copenhagen* (Heisenberg), *The Lily's Revenge* (The Poppy), *The Communist Dracula Pageant* (Secretary of Defense). The Huntington: *The Hotel Nephenthe* (Actor 4), *Betty's Summer Vacation* (Voice #1), *Prayer for the French Republic* (Charles u/s). Commonwealth Shakespeare Company: *Twelfth Night* (Sir Andrew), *Henry V* (Fluellen), *Hamlet* (Guildenstern/Osric), *The Tempest* (Trinculo), *Macbeth* (The Porter), and others. SpeakEasy Stage Company: *The Prom* (Barry), *People, Places & Things* (Paul/Dad), *The Whale* (Charlie), and others. Central Square Theater: *Frankenstein* (Victor), *The Caretaker* (Aston), *Hysteria* (Salvador Dali), and others. Director: *Blasted* (Off The Grid Theatre Co). John is the author of 15 full length plays, including *The Hotel Nephenthe*, *The Salt Girl*, and *Necessary*

\*Denotes member of Actors' Equity

*Monsters*. John is the recipient of five Elliot Norton Awards and is an Associate Professor at the Boston Conservatory at Berklee and a lecturer in Theatre, Dance & Media at Harvard University.

**Yasmina Reza (Playwright)** – is a French playwright and novelist based in Paris, whose works have all been multi-award-winning, critical, and popular international successes. Her plays, *Conversations After a Burial*, *The Passage of Winter*, *Art*, *The Unexpected Man*, *Life x 3*, *A Spanish Play*, *God of Carnage*, *How You Talk the Game*, and *Bella Figura* have been produced worldwide and translated into thirty-five languages. In 1995, *Art* premiered in Paris and went on to win the Molière Award for Best Author. Since then it has been produced world-wide and translated and performed in over 30 languages, and was the winner of the Laurence Olivier Award, the Evening Standard Award, and the Tony Award.

**Christopher Hampton (Translation)** – His works for the stage include original plays (*Appomattox*, *The Talking Cure*, *White Chameleon*, *Tales from Hollywood*, *Treats*, *Savages*, *The Philanthropist*, *Total Eclipse*, and *When Did You Last See My Mother?*); plays adapted from novels (*Ödön von Horváth's Youth Without God*, *Sándor Márai's Embers*, *Alice's Adventures Under Ground*, and *Laclós' Les Liaisons Dangereuses*); musicals (*Sunset Boulevard*, *Dracula: The Musical* and, most recently, *Stephen Ward*, all with Don Black); libretti (*Waiting for the Barbarians*, *Appomattox*, and *The Trial*, all with composer Philip Glass); and many translations (Chekhov, Ibsen, Molière, Horváth, Yasmina Reza, and Florian Zeller).

**Courtney O'Connor<sup>o</sup> (Director/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*, and *Urinetown: The Musical*. 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.

**Shelley Barish (Scenic Designer)** – Lyric Stage: *Trouble in Mind*, *Preludes*, *The Wolves*, *Camelot*, *Dear Elizabeth*, *Becky's New Car*, *Murder for Two*. Greater Boston Stage: *Little Women*, *Beehive*, *The 39 Steps*. Central Square Theater: *Young Nerds*

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*of Color* (Premier), *Pipeline*. Merrimack Repertory Theatre: *A Christmas Carol*. Wheelock Family Theatre: *Matilda*. Cortland Repertory Theatre: *The Addams Family*, *Legally Blonde*, *Cards on the Table*, *Last Romance*, *West Side Story*, *Newsies*. Off-Broadway: *Gideon's Knot*, *Mare in the Men's Room*. Shelley is a Professor and Director of the Theatre Arts Program at UMASS Lowell. She is recently named the Nancy L. Donahue Endowed Professor in the Arts. She received her MFA from Michigan State University. |shelleybarish.com

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

**Elmer Martinez (Lighting Design)** – Lyric Stage: *The Light*. Northeastern University: *Twelfth Night*, *Everybody*, *The Bacchae*. SpeakEasy Stage Company: *A Case for the Existence of God*. Brandeis University: *Everybody*, *Wolf Play*. New Repertory Theatre: *Nina Simone & Hip-Hop*. Greater Boston Stage Company: *Popcorn Falls*. Company One: *Black Super Hero Magic Mama*, *The Interrobangers*, *Haunted*. VLA Dance: *In the space between*, *For Nina*. Connecticut College: *The Moors*, *Ophelia*. The Boston Globe: *Globe Live*. Passion Fruit Dance Co.: *Dance Within Your Dance*, *Trapped*. His work centers around bridging hip-hop culture and theater aesthetics. He is the founder of Rebirth, an Afro-diasporic social arts festival and serves as the Collaborative Arts Coordinator with Moonbox Productions. Elmer teaches at Brighter Boston and is multi-award nominated. |@ElmerM\_Art|@Rebirth\_Jam

**Adam Howarth (Sound Design)** – Lyric Stage: Debut. Actors Express: *Fun Home*, *The Color Purple*, *Little Shop of Horrors*. Serenbe Playhouse: *Sleepy Hollow*, *Snow Queen*, *Carousel*, *Miss Saigon*, *The Little Mermaid*, *Grease*, *Cabaret*, *Macbeth*, *Of Mice and Men*. Trinity Repertory Company: *Hedwig and the Angry Inch*. Actors' Shakespeare Project: *The Taming of the Shrew*, *Merry Wives of Windsor*. Theatrical Outfit: *I Love to Eat*. RedCat: *Macbeth a Modern Ecstasy*, *September 11, 2001*. Hudson Theater: *The Breakup Notebook*. Lyric Theater of Oklahoma: *A Christmas Carol*. Adam serves as the Art Department Chair at BB&N School, has taught at Marist,

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Emerson College, and Georgia State University, designed themed audio systems for Disney and Universal, and has been awarded Ovation, Motif, and Suzy Bass regional theater awards for sound design.

**Lauren Corcuera (Props Artisan)** – Select Lyric Stage: *Little Shop of Horrors, The Cake, The Treasurer, The Last Five Years, The Light, Fabulation or, The Re-Education of Undine, Preludes, Rooted, Assassins, Thirst, Urinetown: The Musical, Crumbs from the Table of Joy*. Gloucester Stage Company: *Barefoot in the Park, Tiny Beautiful Things, Seared, Think of Me Tuesday, Mr. Fullerton Between the Sheets, Grand Horizons*. Reagle Music Theater: *Pippin, Oklahoma!*. Front Porch Arts Collective: *Chicken and Biscuits*. Central Square Theater and Front Porch Arts Collective: *Next to Normal*. Lauren is currently the Assistant Prop Director at Emerson College.

**Thomas M. Kauffman \*** (Production Stage Manager/Fight Captain) – Lyric Stage: *Thirst, Sister Act*. SpeakEasy Stage Company: *The Prom, Heroes of the Fourth Turning, and The Inheritance* (Elliot Norton Award for Outstanding Production). During Thom's 40-year career, he has stage managed nearly 100 productions at theatres nationwide including The Huntington, American Repertory Theatre, Trinity Rep, NY Stage and Film, Missouri Rep, Pittsburgh Public Theatre, Santa Fe Stages, and the Williamstown Theatre Festival. He served as Production Manager for the Boch Center/Wang Theatre, Shubert Theater, Pennsylvania Stage Company, and Commonwealth Shakespeare Company; and for many years led the BFA stage management program at Boston University. He is a proud member of Actor's Equity.

**Lisette van den Boogaard (Assistant Stage Manager)** – Lyric Stage: Debut. Actors' Shakespeare Project: *Emma, Romeo and Juliet, How I Learned to Drive, The Taming of the Shrew*. Commonwealth Shakespeare Company: *The Winter's Tale, A Midsummer Night's Dream, Romeo and Juliet*. Central Square Theater: *Machine Learning*. Wellfleet Harbor Actors Theatre: *Gary: A Sequel to Titus Andronicus, Marry Me A Little*. Adam Theatre: *Library Lion*. Suffolk University: *Metamorphoses*. Lisette is also a resident artist at Actors' Shakespeare Project.

**Peter Kolodziej (Assistant to the Director)** – Lyric Stage: Debut. Emerson Stage: NewFest 2024 New Play Workshop: *16 Winters, or The Bear's Tale* (Julian, U/S Flory/Leo), *Little Women* (U/S John Brooks/Parrot/Robert March). Other Emerson College Credits: *Fun Home* (Roy/Pete/Mark/Bobby Jeremy), *Hair* (Ensemble). Peter is currently a junior BFA Acting student at Emerson College with a minor in Hearing & Deafness. They're excited to be returning to Lyric Stage after interning over this past summer doing dramaturgical and literary work. Special thanks to friends, family, Courtney, Alex, and everyone at Lyric Stage!

\* Denotes member of Actors' Equity

**Katherine Budinger (Assistant Scenic Design)** – Lyric Stage: Debut. Other Credits: UMASS Lowell: Choreographer and Assistant Stage Manager: *The Guy Who Didn't Like Musicals*, Assistant Stage Manager: *Cabin Chronicles*, Run Crew: *Elsewhere, Sweeney Todd: On Razor's Edge*. Katherine is currently a sophomore English-Creative Writing major at UMASS Lowell. She also has minors in both Architectural Studies and Theater Arts. Katherine is so excited to have had the opportunity to work with Shelley Barish on this production.

**Mary Gigliotti (Assistant Scenic Design)** – Lyric Stage: Debut. Other Credits: UMASS Lowell: *Melancholy Play* (Props Design). Spark Academy: *This is a Test, The Lion King Jr.* (Director). Lawrence High School: *Once on This Island, The Wiz*. (Performing Arts Center Manager). Mary is currently a Senior English Theatre Arts Major at UMASS Lowell and is excited to have had the opportunity to work with Shelley Barish on this production.

**\*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,

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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](http://actorsequity.org)

**\*Stage Directors & Choreographers Society (SDC)** is the theatrical union that unites, empowers, and protects professional Stage Directors and Choreographers throughout the United States. Our mission is to foster a national community of these professionals by protecting the rights, health and livelihoods of all our Members; negotiating and enforcing employment agreements across a range of jurisdictions;

facilitating the exchange of ideas, information and opportunities; and educating current and future generations about the critical role of directors and choreographers in leading the field. | [sdccweb.org](http://sdccweb.org)

#### ADDITIONAL PRODUCTION STAFF

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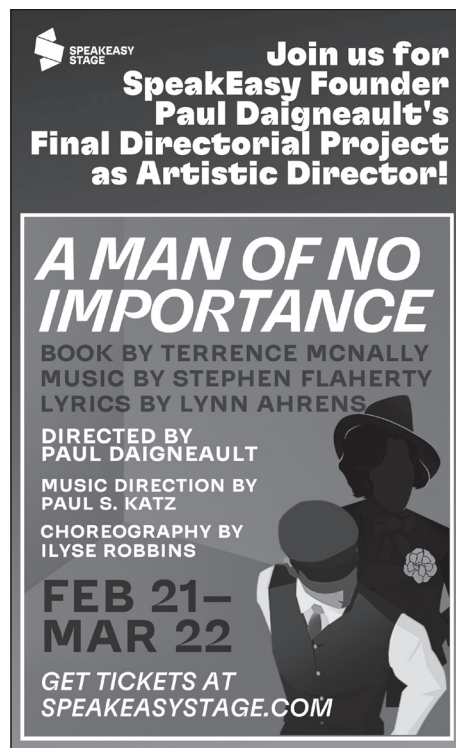
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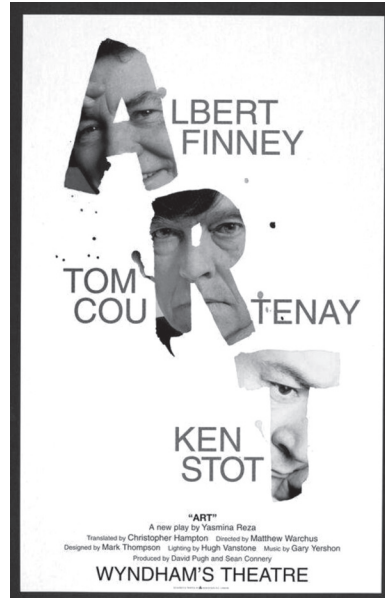
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**BEYOND THE STAGE  
DID YOU KNOW?**



**ART** written by Yasmina Reza premiered in 1994 at Comédie des Champs-Élysées in Paris and went on to win the prestigious Molière Award for Best Play, Best Production, and Best Author. Subsequently, the play made its way to the West End and eventually won the 1997 Laurence Olivier Award for Best Comedy. And in 1998, **ART** made its way to Broadway and snagged the coveted Tony Award for Best Play.

Since then, it has been translated into twenty languages including the English version translated by the celebrated British playwright and screenwriter, Christopher Hampton.

The premiere cast featured French theater royalty including Pierre Arditi (Yvan), Fabrice Luchini (Serge), and Pierre Vanneck (Marc).

Taking London by storm in the original West End cast was Tom Courtenay (Serge), Albert Finney (Marc), and Ken Stott (Yvan). This production along with the Broadway run boasted among its producers, 007 himself, Sean Connery.

Making its American debut led by Alan Alda (Marc), Victor Garber (Serge), and Alfred Molina (Yvan) **ART** played 600 performances and notable replacements included Brian Cox (Marc), Joe Morton (Serge), and George Wendt (Yvan).

- Dramaturgy by Marketing Associate Amanda Li and Director of Marketing Heather Darrow.

From top: Comédie des Champs-Élysées in Paris. Photo Courtesy paris-promeneurs.com | **ART** Original West End artwork for Wyndham's Theatre | From left, Victor Garber, Alfred Molina and Alan Alda in the original 1998 Broadway production of **ART**, which won the Tony Award for best play. Photo: Sara Krulwich/The New York Times



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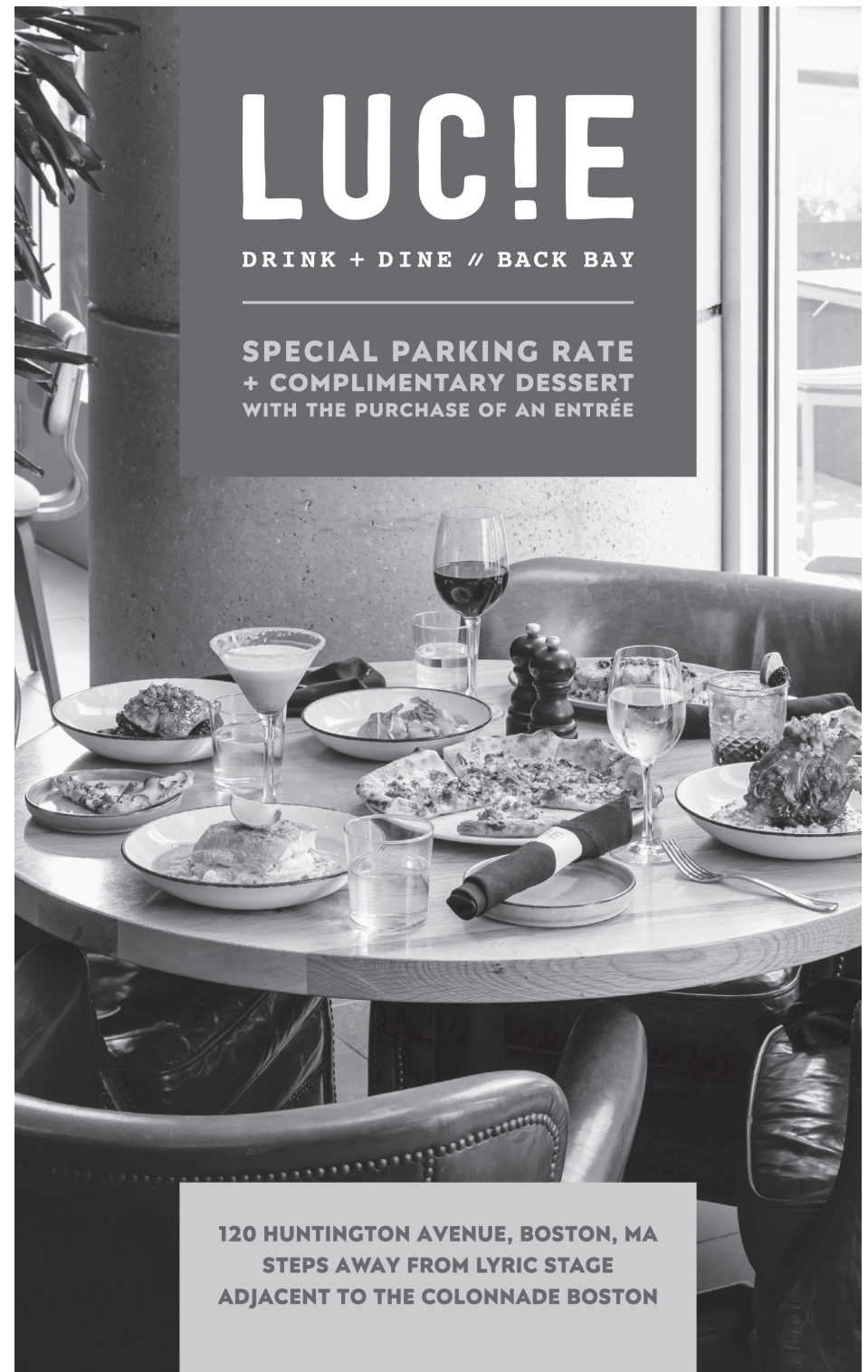
Joy Clark and the cast of *The Drowsy Chaperone*.

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**This list has been updated to reflect gifts through FEBRUARY 1, 2025. For questions, concerns, or details, please contact Elizabeth\_Carsley@lyricstage.com.**

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*of Susan Fliegel*  
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Kenny Lee and Elliana Karris in *Urinetown: The Musical* (2024).

NILE HAWKES

## ABOUT YOUR THEATRICAL HOME:

# 140 CLARENDON STREET



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

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

140 Clarendon Street is also the home of YW Boston, formerly known as the YWCA Boston, an organization that was at the forefront of

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

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

In 2021, YW Boston and its investment partners sold the building to Beacon Communities, who 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](https://www.lyricstage.com) & click on **YOUR VISIT**.

BENJAMIN ROSE



The Lyric Stage Company of Boston produces and presents live theatre in Greater Boston with an intimate approach that promotes inclusivity and connection. The Lyric Stage leads an effort to integrate live theater and theater education into the lives of all residents of Greater Boston.

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

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

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

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

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

**LYRIC STAGE COMPANY OF BOSTON STAFF**

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**Elizabeth Carsley**, Audience Engagement Manager  
**Alex Chisholm**, Director of Philanthropy  
**David D'Agostino**, Production Manager  
**Marita Gattone**, Guest Experience Manager  
**Heather Darrow**, Director of Marketing  
**Adele Nadine Traub**, General Manager  
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**Amanda Li, Jillian Sullivan**, Community Engagement/ Marketing Assistants

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**Sara Luna Ortega**, Community & Artistic Assistant

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

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