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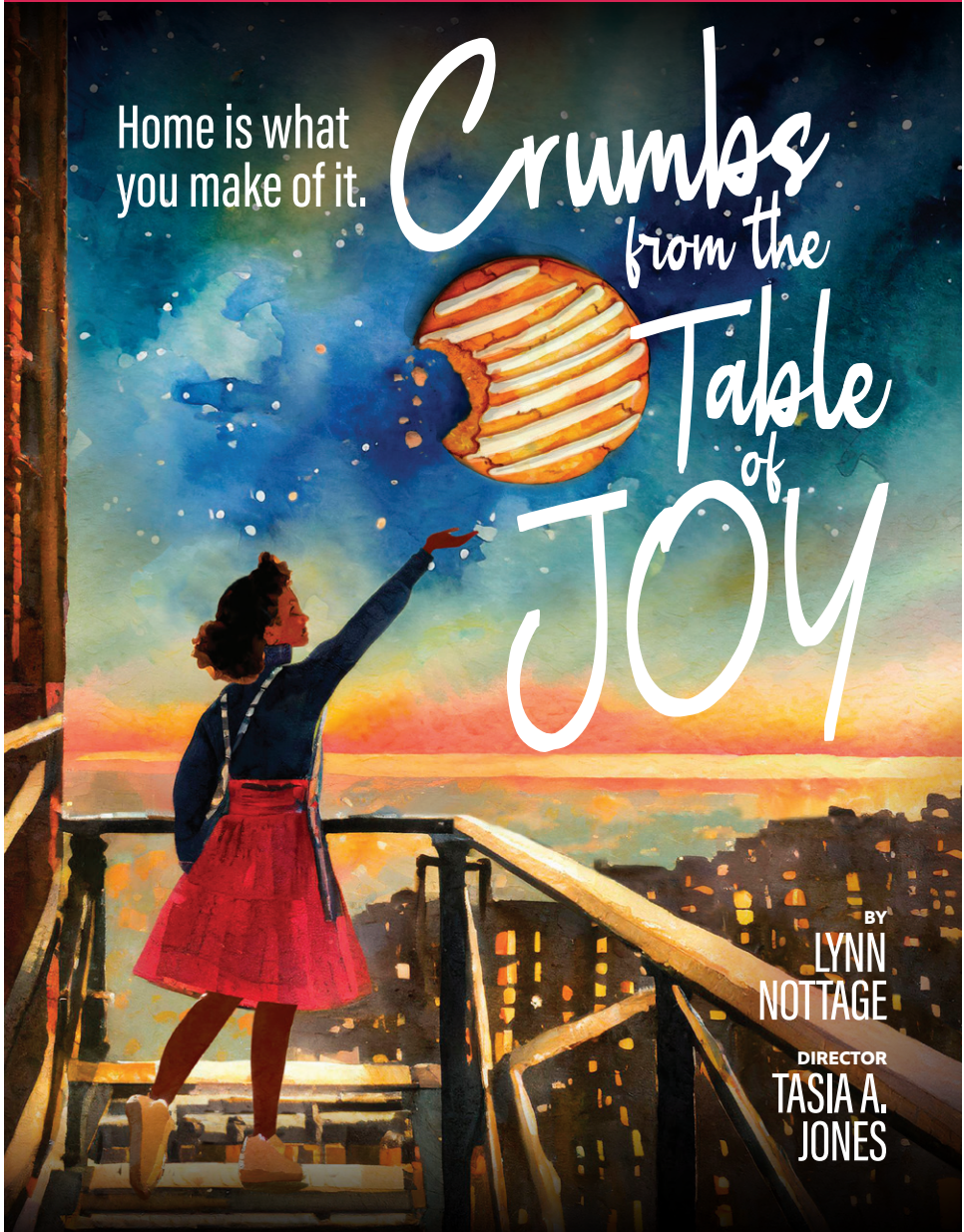
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you make of it.

*Crumbs*  
from the  
*Table*  
of  
**JOY**

BY  
**LYNN  
NOTTAGE**

DIRECTOR  
**TASIA A.  
JONES**



**LYRIC**  
**STAGE** BOSTON

FEB 21 -  
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BY  
YASMINA REZA  
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worth it?

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# The Lyric Stage Company of Boston

Courtney O'Connor Producing Artistic Director

presents

## Crumbs from the Table of JOY

BY

LYNN NOTTAGE

DIRECTOR

TASIA A. JONES

Scenic Design, **Cristina Todesco\*\***

Costume Design, **Mikayla Reid**

Lighting Design, **Eduardo Ramirez**

Sound Designer, **Aubrey Dube**

Props Artisan, **Sarabeth Spector**

Production Stage Manager, **Nerys Powell\***

Assistant Stage Manager, **Ally MacLean**

Voice & Dialect Coach, **Allison Beauregard**

### FEATURING

**Thomika Marie Bridwell\***, **Dominic Carter\***,  
**Catia\***, **Madison Margaret Clark**, **Bridgette Hayes\***

Lyric Stage's 2024/25 Season Sponsors:

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Production Sponsor:

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World Premiere Production by The Second Stage Theatre, May 1995  
Artistic Director, Carole Rothman | Producing Director, Suzanne Schwartz Davidson  
with a grant from the Lila Wallace-Reader's Digest Fund

*Crumbs from the Table of Joy* is presented by special arrangement with Broadway Licensing, LLC,  
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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



Dear friends,

Welcome back to Lyric Stage and to our new year, 2025! Outside, the temperature may be dancing and dipping in the “freezing” zone. But here, we’re keeping warm by continuing to share stories of family, heart, and joy.

In *Crumbs From the Table of Joy*, we find a family struggling to define what—and who—they are. (A familiar story for so, so many of us.) One of Lynn Nottages’ earliest and most produced plays, you can see stirrings of characters in her later plays *By the*

*Way*, *Meet Vera Stark* and *Intimate Apparel* in the young women gracing the stage this evening.

Speaking of young women on the stage, many of you saw director Tasia A. Jones on our stage as a young actor in *Saturday Night*, *Sunday Morning* many years ago. Tasia returned to our city after spending several years in the midwest, honing and refining her many talents as a director. What a joy it is to welcome her back in this new role. Just as it is with the characters on the stage, it is an honor and privilege to watch and work with our artists as they change, transform, and discover what and who they want to be.

A handwritten signature in cursive script that reads "Courtney O'Connor".

Courtney O'Connor

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CAST

|                               |                 |
|-------------------------------|-----------------|
| Thomika Marie Bridwell* ..... | Lilly Ann Green |
| Dominic Carter* .....         | Godfrey Crump   |
| Catia* .....                  | Ermina Crump    |
| Madison Margaret Clark.....   | Ernestine Crump |
| Bridgette Hayes* .....        | Gerte Schulte   |

*\*Denotes member of Actors' Equity Association*

CONTENT ADVISORY

Depictions of racial violence and sounds of distant gunshots.

**LYRIC**  
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Amy Barker in *Noises Off* (2024).

## FROM THE DIRECTOR



If you had the opportunity to make the movie of your life, what moments would highlight those that shaped you? Who would be cast in the starring roles? In *Crumbs from the Table of Joy*, Ernestine Crump gives us her director's cut of the defining people, places, and moments that shaped her adolescence. We are taken on a journey of memory as Ernestine investigates and reimagines the past in an attempt to better understand her story and her family.

Ernestine is a Black 17-year-old in 1950s Brooklyn, grieving the loss of her mother and attempting to fill that space for her father and sister. She is living in a world that tells her that her dreams are the stuff of fantasy. Ernestine graduating from high school is a major achievement for the Crumps and opens a door of possibilities for her that is foreign to her father. But potential mixed with grief can be a little overwhelming. She finds sanctuary in the magic of the movies and leans into the possibilities within the fictional worlds of the silver screen.

As a child I also looked to the movies as a method of escape from the reality of a life and a world in which I felt I had no control. I would imagine my life as a movie where I could write the narrative I wished for. As I got older and was introduced to the magic of live theatre, that became the method of escape, a place where the story was determined ahead of time and questions had easier to find answers, or at least I could investigate those questions without the need for clear cut answers.

As a young woman moving into the independence and uncertainty of adulthood, Ernestine is searching for a sense of control and clarity. She and her sister are learning that the adults in their life are merely human beings, trying to latch onto something or someone to help guide them through their own uncertainty. Any morsel of hope will do.

The next year will be full of the awkwardness and anxiety of unanswered questions and what ifs as we move into a new presidential term here in the United States, and the socio-political landscape of the world continues to shift. We may find ourselves scrounging for crumbs from the table of joy, as we search for something to help us get from one day to the next. As we watch the Crumps wrestle with many questions of identity, love, faith, and belonging, I hope we can let the theatre be a sanctuary as the cinema is for Ernestine. I hope it can be a place for us to find our own answers to our deepest questions. I hope we can let it be a sacred space to feel whatever we need to feel, and I hope it can also be a space for us to forget if that's what we need right now.

Tasia A. Jones  
Director, *Crumbs from the Table of Joy*



**Thomika Marie Bridwell\* (Lily Ann Green)** – Lyric Stage: Debut. Co-Production between The Alliance Theater/The Huntington and Front Porch Arts Collective: *Fat Ham*. The Huntington: *Joy and Pandemic*. Front Porch Arts Collective and The Huntington: *K-I-S-S-I-N-G*. Front Porch Arts Collective: *Chicken and Biscuits*. Plays In Place: *A Light Under the Dome*. Hanover Theater: *A Christmas Carol*. SpeakEasy Stage Company: *BLKS*. Boston Theater Company: *A Midsummer's Night Dream*. Company One/ART: *Miss You Like Hell*. Praxis Stage: *Coriolanus*, *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf*. Thomika is Elliot Norton Award nominee and a member of the 2023 Class of The British American Dramatic Academy MIO Program. @Thomika\_Marie\_Bridwell | ThomikaBridwell



**Dominic Carter\* (Godfrey Crump)** – Lyric Stage: *The Light* (Rashad), *Twelfth Night* (Sebastian). The Huntington: *Toni Stone*. Dream Role Players: *Othello* (Cassio). SpeakEasy Stage Company: *Fairview* (Dayton). Chenango River Theater: *The Mountaintop* (MLK; Best Actor Award). Umbrella Stage Company: *Dracula: A Feminist Revenge Fantasy*, *Really* (Dr. Seward), *August Wilson's Fences* (Gabriel). Hovey Players: *Jesus Hopped the A Train* (Angel; DASH Award nomination for Best Actor), *RACE* (Henry Brown; American Association Community Theatre Best Actor Award). Praxis Stage: *All My Sons* (George; Elliot Norton Award nomination for Best Ensemble), *Julius Caesar* (Artemidorus). Underling Theater Company: *Romeo & Juliet* (Tybalt). Company One: *The Greater Good* (Michael). Education: Atlantic Acting School in New York (Alumni). Dominic is an Equity actor based in Boston. | @itsdomcarter



**Catia\* (Ermina Crump)** – Lyric Stage: Debut. SpeakEasy Stage Company: *POTUS* (Chris). Santa Fe Playhouse: *The Mountain-top* (Camae). Trinity Repertory Company: *Sueño* (Rosaura). Wilbury Theatre Group: *Dance Nation* (Amina). Brown Trinity MFA: *The Late Wedding* (Narrator & Others). Rhode Island Latino Arts & Trinity Rep: *Alguien Mas?* (Escarra), *Tanta Bulla y Pa Que?* / *Much Ado* (Benny). Burbage Theatre Company: *The Motherf\*\*ker with the Hat* (Veronica), *Sense & Sensibility* (Elinor), *Junk* (Jackie Blount), *Edward II* (Gaveston), *The School for Lies* (Celimene), *Polaroid Stories* (Eurydice). Catia is a prominent artist in Rhode Island Theatre, she obtained her BFA in Acting from the University of Rhode Island and is a resident artist at the Burbage Theatre Co. and Rhode Island Latino Arts. Currently she's working on writing a bilingual adaptation of *Pride and Prejudice*. She is very proud of her Dominican roots and her Afro-Latinidad and wants all the Black and Hispanic girls watching to know que, "¡SI LO PUEDE SOÑAR LO PUEDE LOGRAR!" justcatia.com | @imorelia



**Madison Margaret Clark (Ernestine Crump)** – Lyric Stage: Debut. Boston Conservatory at Berklee: *Machinal* (Young Woman), *The Crucible* (Mary Warren), *Dog Act* (Zetta). Film/TV: *Inattentional*, *The Conversation: Daddy Knows Best*, *Ruby*. Madison is a Musical Theatre alumnus of the New Orleans Center for Creative Arts (NOCCA). She will be graduating in May from Boston Conservatory with a BFA in Contemporary Theatre. She would like to thank her family and friends for their love and support. | @madisonmargaretclark



**Bridgette Hayes\* (Gerte Schulte)** – Lyric Stage: Debut. Off-Broadway: *The Contrast* (Jenny). Gloucester Stage Company: *Mr. Fullerton*, *Between the Sheets* (Posy). SpeakEasy Stage Company: *Men on Boats* (John Colton Sumner). Arts Emerson/Company One: *An Octoroon* (Dora Sunnyside). Greater Boston Stage Company: *Tiny Tim's Christmas Carol* (Multiple). Bridge Repertory Theater: *Dog Paddle* (Ingrid), *Julius Caesar* (Calpurnia). Other productions with The Front Porch Arts Collective, The Hanover Repertory Theater, Plays In Place, Central Square Theater Company, Sleeping Weazel, Bad Habit Productions, Hub Theatre Company, Nextdoor Theater, Flat Earth Theatre, Apollinaire Theatre Company, Boston Playwrights' Theatre, and the Williamstown Theater Festival. Bridgette earned a BFA in Acting from Boston University, an MLA in Dramatic Arts from Harvard University, and a certificate of classical acting from LAMDA. She serves as the Assistant Chair of Theater at Boston Conservatory at Berklee.

**Lynn Nottage (Playwright)** – is a playwright from Brooklyn. Her plays include *Crumbs from the Table of Joy*, *Mud, River, Stone*, *Por 'Knockers, Poof!* (Heideman Award), and *Las Meninas*, which premiered at San Jose Repertory in 2002. Her plays have been produced Off-Broadway and regionally by The Acting Company, Actors Theatre of Louisville, the Alliance Theatre, Buffalo Studio Arena, Crossroads Theatre, Freedom Theatre, Oregon Shakespeare Festival, Playwrights Horizons, Second Stage, South Coast Repertory, Steppenwolf Theatre Company, Yale Repertory, the Vineyard Theatre and many others. Ms. Nottage has received playwrighting fellowships from Manhattan Theatre Club, New Dramatists, and the New York Foundation for the Arts. She is also the recipient of a Playwrights Horizons Amblin/Dreamworks Commission, AT&T Onstage award and a NEA/TCG (1999-2000) grant for a year-long residency at Freedom Theatre. She is a member of New Dramatists and a graduate of Brown University and the Yale School of Drama.

**Tasia A. Jones (Director)** – Lyric Stage: *Saturday Night/Sunday Morning* (performer). Court Theatre: *Stokely: The Unfinished Revolution*. Steppenwolf Theatre Company: *1919*. American

Players Theatre: *A Raisin in the Sun*. Northlight Theatre: *Intimate Apparel*. Utah Shakespeare Festival: *Intimate Apparel*. UCCS Theatreworks: *Small Mouth Sounds*. Tasia is currently Co-Chair of Performance and an Assistant Professor at Boston University's School of Theatre. | [tasiaajones.com](http://tasiaajones.com)

**Cristina Todesco\*\* (Scenic Design)** – Lyric Stage: *Mr. Par-ent. Road Show, 33 Variations, The Understudy, Dead Man's Cell Phone, Grey Gardens, Three Tall Women, Arms and the Man, The Underpants, and A Little Night Music*. Theater companies include Actor's Shakespeare Project, Boston Symphony Orchestra, Capital Rep, Cincinnati Playhouse in the Park, Company One, Commonwealth Shakespeare Company, Geva, Gloucester Stage, The Huntington, Boston Playwrights, Merrimack Repertory Theater, New Repertory Theater, Olney Theater Center, Orfeo Group, Poet's Theater, Shakespeare and Company, SpeakEasy Stage Company, Trinity Rep, Wheelock Family Theater, Williamstown Theater Festival and many more. For Outstanding Design, she is the recipient of four Elliot Norton Awards and one IRNE. She holds an MFA in scenic design from BU's School of Theatre Arts, where she currently teaches. Local USA829.

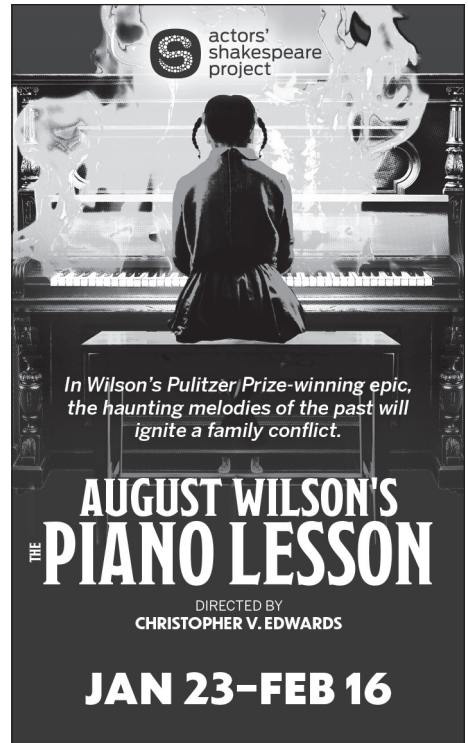
**Mikayla Reid (Costume Design)** – Lyric Stage: *Yellow Face, Thirst*, Lyric Back Stage: *Party Bots, Made You Look*. Gamm Theatre: *Amadeus*. Company One: *Hoops, Black Super Hero Magic Mama*. Theatre By The Sea: *Footloose*. Fresh Ink Theatre: *Orpheus in the Overworld, Shrike*. Real Live Theatre: *When the Mind's Free*. Shakespeare & Company: Fall Festival's *The Tempest, Cymbeline, Julius Caesar, Hamlet*. The University of Rhode Island: *Peter and the Starcatcher, Little Shop of Horrors*. Rhode Island College: *Bat Boy*. The Onstagers Dramatic Society: *The Addams Family*. Mikayla's costume design (*Wild Thing* at UMass Amherst) was displayed at the Siglo de Oro Festival in El Paso, TX and her body of work was presented at Design Showcase East. She holds an MFA from The University of Massachusetts Amherst. | [mikaylareid.com](http://mikaylareid.com)

**Eduardo Ramirez (Lighting Design)** – Lyric Stage: Debut. Boston University: *Once, The Legend of Georgia McBride, Aurora Borealis Dance Concert*. Teatro Chelsea: *Revitalized, 619 Hendricks*. Boston Playwrights Theater: *Eat Your Young*. Southern Rep Theater: *Everybody*. Lower Depths Theatre: *Romeo and Juliet*. Marquette Theater: *You Can't Take It With You*. Tennessee Williams Theatre Company: *Suddenly Last Summer*. Assistant Lighting Design – The Huntington: *K.I.S.S.I.N.G.* Westwego Performing Arts Center: *Caroline, or Change*. Lupin Theater: *McBeth, The Tempest*. Eduardo teaches technical theatre at Riverdale Country School in Bronx, NY. | [emramirez.com](http://emramirez.com) | [@eduardoramkort](http://@eduardoramkort)

**Aubrey Dube (Sound Design)** – Lyric Stage: *Trouble in Mind*, Lyric Back Stage: *Made You Look and Party Bots*. The Huntington: *Clyde's, The Bluest Eye, Joe Turner's Come and*

*Gone, Fat Ham*. Gloucester Stage Company: *Paradise Blue, The Thin Place*. New Repertory Theater: *Trayf, Good*. Moonbox Productions: *Queens, Torch Song*. PTP/NYC: *Vinegar Tom, Monster, Serious Money, Pentecost*. Boston Playwrights' Theatre: *Winter People*. Umbrella Theatre: *Fences*. Fences/Easy Stage Company: *POTUS*. Company One: *Downtown Crossing, Vietgone*. Boston Center for American Performance: *A Taste of Honey*. Suffolk University: *Cymbeline, Pilgrims of the Night*. Brandeis University: *Orlando*. Northeastern University: *Antipodes, Love and Information, As You Like It, Sensitive Guys*. Boston University: *Delirium, Daddy Issues, The Hothouse*. Aubrey hosts a soccer show on youtube called [@footballpowerhour](http://@footballpowerhour) and he lives in Boston.

**Sarabeth Spector (Props Design)** – Lyric Stage: Debut. Commonwealth Shakespeare Company: *A Christmas Carol*. Emerson Stage: *Amour* (Props Designer), *Baltimore* (Scenic Designer). Moonbox Productions: *Mermaid Hour* (Assistant Scenic Designer, Props Designer), *Legally Blonde* (Scenic Designer), *Honeyhole* (Scenic Designer), *For The Fish* (Associate Scenic Designer). SpeakEasy Stage Company: *Cost of Living* (Props Designer). Boston New Works Festival (Props Designer). Boston Playwrights' Theatre: *Jado Jehad* (Props Designer), Lowell Opera



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House: *Nighttown* (Scenic Designer). Sarabeth is a scenic and properties designer based in Medford, MA. | sarabethspecter.com

**Allison Beauregard (Voice and Dialect Coach)** – Lyric Stage: *Trouble in Mind* (Judy Sears), *Preludes* (u/s Natalya/Dahl), *Noises Off* (Voice and Dialect Coach). Other performance credits include: *Henry VI Part III* (Warwick), *Uncle Vanya* (Yelena), *Cabaret* (Fraulein Kost), *Sunday in the Park with George* (Mrs.), and *Go Back for Murder* (Angela). Allison received her BFA in Acting at Point Park University and her MFA in Theatre Education & Applied Theatre at Emerson College, and is currently teaching voice and speech at the Boston University School of Theatre. They are also a certified coach of the Denise Woods Voice and Dialect Coaching Method and are training to become a Designated Linklater Teacher. | allisonbeauregard.com

**Nerys Powell\* (Production Stage Manager)** – Lyric Stage: *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*. SpeakEasy Stage Company & Somerled Arts: (AEA Assistant Stage Manager) *The Museum of Broken Relationships*. Barnstormers Theatre: (AEA Assistant Stage Manager) *Arsenic and Old Lace*. | @nerysp

**Ally MacLean (Assistant Stage Manager)** – Lyric Stage: *Urinetown* (Substitute ASM). Bard College Theater & Performance Program: *The Dream* (PSM). Firehouse Center for the Arts: *Into the Woods* (ASM). Gloucester Stage: *Vanya*, *Sonia*, *Masha*, and *Spike*, *The Ding Dongs* (PSM). They also have multiple other stage management credits with The Huntington, American Repertory Theatre, SpeakEasy Stage Company, Wheelock Family Theatre, Moonbox Productions,

New Repertory Theatre, White Heron Theatre Company, and Dreamland Stage Company. Proud graduate of Emerson College's Stage and Production Management program and employee of the Emerson College Commencement Office. Love and thanks to the *Crumbs From the Table of Joy* cast and crew, and the team at Lyric Stage. | @TheAllyAvery.

**\*Actors' Equity Association (AEA)** founded in 1913, represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. | actorsequity.org

**\*\*United Scenic Artists (USA-Local 829)** is a labor union and professional association of Designers, Artists, Craftspeople, and Department Coordinators, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries. The members work in film, theatre, opera, ballet, television, industrial shows, commercials, and exhibitions. The current active membership totals over 5,000. | usa829.org

#### ADDITIONAL PRODUCTION STAFF

**Joy Clark**, Choreography Consultant  
**Sean Doyle**, Audio Supervisor  
**Gabriel Goldman**, Head Electrician  
**Ted Hewlett**, Intimacy Director  
**Joseph Pisano**, Wardrobe Supervisor

#### SPECIAL THANKS

Tasia A. Jones gives special thanks to my family for all of their support.



Father Divine (George Baker) in 1938.  
Born: 1876 | Died: 1965

## BEYOND THE STAGE

# Who was the Real FATHER DIVINE?



**F**ather Divine advocated for racial integration, uplifted Black businesses, and fostered major Black community building. In the first half of the 20th century, several Black spiritual leaders embraced the idea that positive thinking was a key to healing and material blessings.

Reportedly born on a plantation in Georgia, Baker began his career in 1899 as an assistant to Father Jehovia (Samuel Morris), the founder of an independent religious group. During his early adult years, Baker was influenced by Christian Science and New Thought. In 1912 he left Father Jehovia and emerged several years later as the leader of

what would become the Peace Mission movement. At some point in this decade he married his first wife, Peninnah, a Black follower who was thereafter known as “Mother Divine.” They settled first in the New York City borough of Brooklyn and then in Sayville, New York, an all-white community on Long Island, where they lived quietly during the 1920s. His following grew, and in 1931, when his Sayville neighbors complained about the growing attendance at meetings in his home, Father Divine was arrested and incarcerated for 30 days. When the judge who sentenced him died two days after the sentencing, Father Divine attributed the event to supernatural intervention, saying “I hated to do it.” His movement commemorates this event by annually publishing accounts of “divine retribution” visited on wrongdoers.

In 1942 Father Divine moved to suburban Philadelphia, in part to avoid paying a financial judgment in a suit brought by a former movement member. Shortly thereafter, Peninnah died, though the year of her death is unknown. In 1946 he married Edna Rose Ritchings, a white Canadian member who took the name Sweet Angel.



# TOGETHER WE CAN

## Realize Our Full Potential



High school students participate in Lyric Back Stage, October 2024.

PHOTOS BY ERNESTO GALAN

“For some of our students this was their first time in a professional theater, for others they are growing their tech/design skills and contemplating a potential career in theater, so this was great for so many of our kids in different ways.”

– Teacher of a Participating Class

“This actually taught me that you don’t have to be an actor to be in the production...You can do multiple things in that industry to be a part of the play.”

– Emmanuel 11th Grade, Student Participant Class

### But we can’t do it without YOU!

Lyric Back Stage introduces students to the jobs and potential career paths in theatrical design, lighting, sound, and costuming.

**Free** to Boston-area middle and high schools, the program introduces students to the roles, creative processes, and production tools that make stories come to life on stage. Students then experience an original play commissioned by Lyric Stage for their age group

Professional designers share their educational, vocational, and professional experiences as they help students appreciate the many diverse and accessible pathways to careers in the performing arts, as well as the technical tools used in the creative economy.

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Contact Elizabeth Carsley at [elizabeth\\_carsley@lyricstage.com](mailto:elizabeth_carsley@lyricstage.com) or scan the QR code to learn more about our education programs and support our work. **Together we can do great things.**



**LYRIC**  
**STAGE** **BOSTON**

APR 4 -  
APR 27

Love is kind  
even when  
it's hard.

# ?The? ?Great? Reveal

BY  
DAVID VALDES

DIRECTORS  
BRIDGET KATHLEEN O'LEARY  
& CHARLOTTE SNOW

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

**LYRIC**  
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MAY 16  
- JUN 22



Back  
where  
she  
belongs.

# Hello, Dolly!

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BOOK BY  
**MICHAEL STEWART**

DIRECTOR  
**MAURICE EMMANUEL PARENT**

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Generous friends like you advance our mission to produce and present live theatre in Greater Boston with an intimate approach that promotes inclusivity and connection. The Lyric Stage leads an effort to integrate live 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 DECEMBER 12, 2024. For questions, concerns, or details, please contact Elizabeth\_Carsley@lyricstage.com.**

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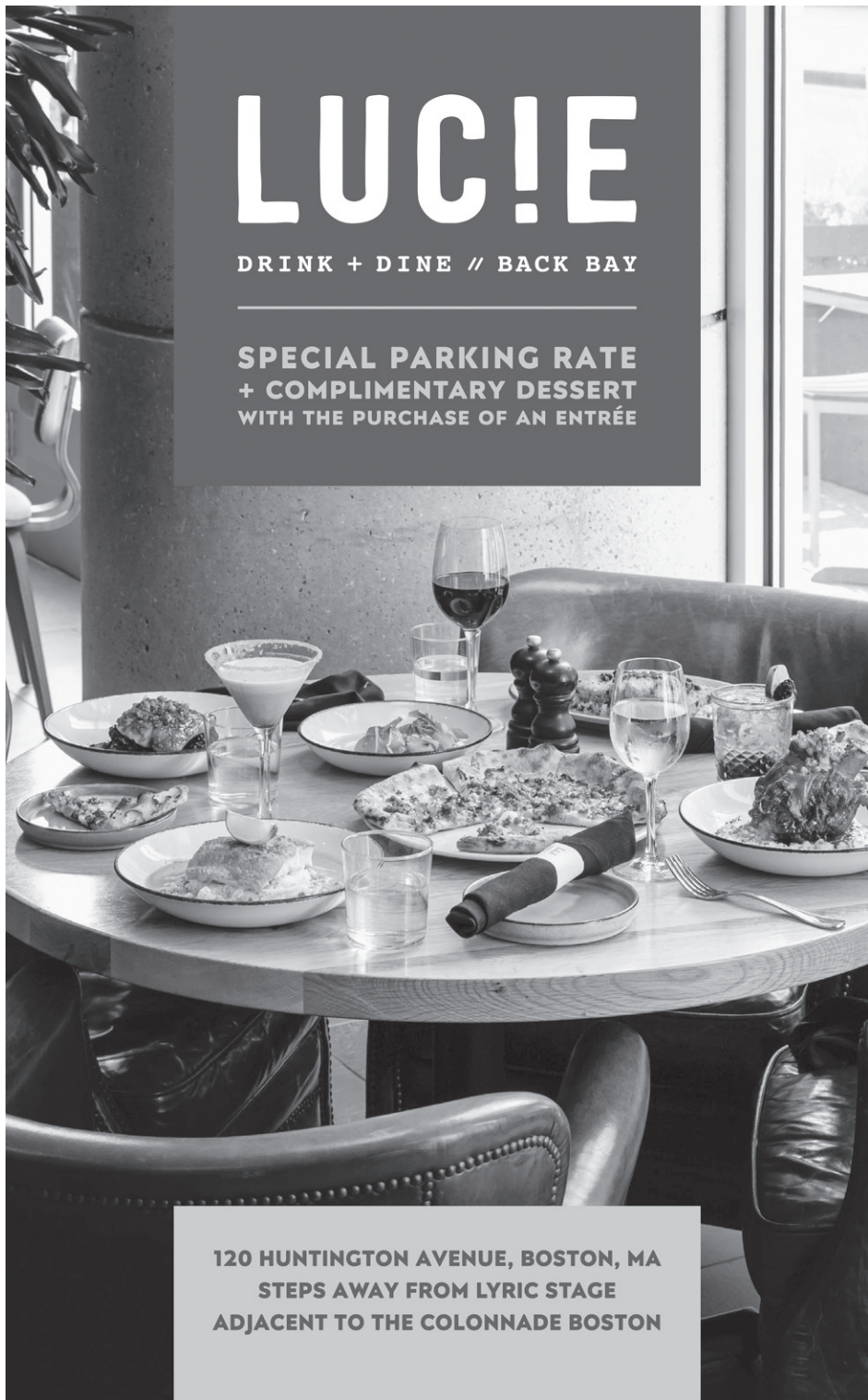
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 of Susan Fliegel*  
 Karen Zoeller



## 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://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 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

**Courtney O'Connor**, Producing Artistic Director

**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

**Chandra Pieragostini**, Associate Director of Education

**Katherine Shaver**, Operations Associate

**Alexandra Smith**, Community & Artistic Programs Manager

**Kandyce Whittingham**, Marketing & Digital Content Associate

**Yvonne Murphy, Eva Murray, Michele Proude**,  
Lyric City Stage Teaching Artists

### Box Office & Front of House:

**Sid Jepsen, Mitch Kiliulis, Jacob Less, Caleb Palmer**,

**Lindsey Weaver**, Box Office & House Managers

**Anjali Bakhru, Jazlyn Compton, Skylar Cuminotto-Reis**,

**Angelina DeMonte, Chloe Hein, Kim MacCormack**,

**Alyssa Monteiro, Carlisle Robbins, Jillian Sullivan**,

Box Office & Front of House Assistants

**Amanda Li, Jillian Sullivan**, Community Engagement/  
Marketing Assistants

**Angelina DeMonte, Ashley McCue**,  
Administrative Associates

**Regina Ashley**, Development Assistant

### Stage Managers 2024/25 Season:

**Charlie Berry\***, **Lisette van den Boogaard**,

**Lucas Bryce Dixon\***, **Shawwna Dias Grillo\***,

**Polly Feliciano\***, **Thomas M. Kauffman\***,

**Ally MacLean**, **Hazel J. Peters\***, **Nerys Powell\***

### Set Construction:

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

### Additional Staff:

**Melissa Wagner-O'Malley**, Graphic Design

**Belinda Thresher**, Abella Publishing Services

**Leslie Holmquist**, Bookkeeping

\*Denotes member of Actors' Equity Association



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