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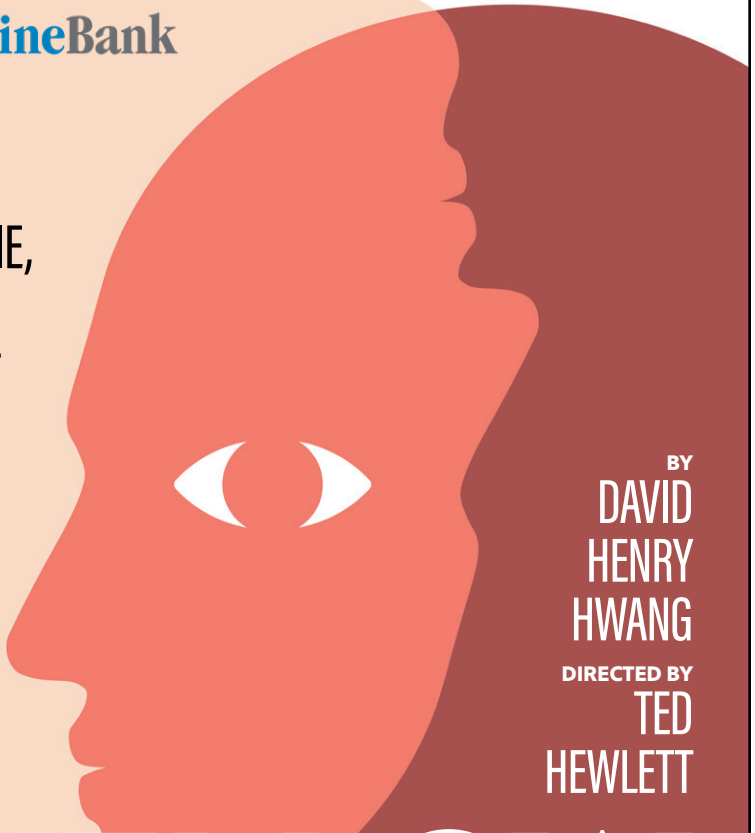
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ONE MAN
TELLS A LIE,
DOZENS
REPEAT IT
AS THE
TRUTH.



BY
DAVID
HENRY
HWANG
DIRECTED BY
TED
HEWLETT

**YELLOW
FACE**

A woman with dark hair in a ponytail, wearing a dark blazer and large hoop earrings, is shown in profile, smiling and clapping her hands. She is wearing a red ring on her left hand. The background is a blurred audience of people in a theater or concert hall, with some purple stage lighting visible.

CELEBRATING 50 YEARS OF LYRIC STAGE.

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The Lyric Stage Company of Boston

Courtney O'Connor Producing Artistic Director

presents

YELLOW FACE

BY

DAVID HENRY HWANG

DIRECTED BY

TED HEWLETT^o

Scenic Design, **Szu-Feng Chen**
Projections Design, **Megan Reilly****
Lighting Design, **Baron E. Pugh****
Costume Design, **Mikayla Reid**
Sound Design, **Arshan Gailus****
Props Artisan, **Jennifer Butler**
Production Stage Manager, **Polly Feliciano***
Assistant Stage Manager, **Jake Mariño***

FEATURING

J.B. Barricklo*, **Michael Hisamoto***, **Alexander Holden***,
Jupiter Lê, **Jenny S. Lee**, **Mei MacQuarrie**

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Lyric Stage's 2023/24 Season Sponsors: **Paul Kastner** and **G. Lee & Diana Humphrey**

Production Sponsors: **James & Judith Barr**

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

YELLOW FACE is presented by special arrangement with Dramatists Play Service, Inc, New York.

Originally produced by the Center Theatre Group, Michael Ritchie, Artistic Director; Charles Dillingham, Managing Director, and The Public Theater, Oskar Eustis, Artistic Director, Mara Manus, Executive Director

YELLOW FACE was first developed at the Lark Play Development Center, New York City, and later was developed in collaboration with the Stanford Institute for Creativity in the Arts, Stanford University. The Center Theatre Group production of YELLOW FACE was presented in association with East/West Players.

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 | ^oMember of Stage Directors & Choreographers Society (SDC)



FROM THE DIRECTOR OF *YELLOW FACE*

In a strange way, this play has been a part of my life for over 36 years now, even though it was only written 31 years ago.

1988: First year undergrad, drama/dance double major. UC Irvine's New York Satellite Program — four weeks of studying acting with Uta Hagen, dance with Danny Buraczeski ... and seeing just about everything on Broadway. *M. Butterfly* stunned me so much that I had to go back multiple times, and cheered loudly when it later won the Tony.

1990: Left school to join the original Broadway cast of *Shōgun: The Musical*. Six months later our show had just abruptly closed, and most of the young Asian cast joined the protests over the yellowface controversy surrounding *Miss Saigon*. Many of my castmates joined Jonathan Pryce (thankfully now **not** in yellowface!) in its inaugural U.S. production, while I continued on my own journey of identifying as an Asian-American actor, with all the highs and lows that entailed — struggling to understand myself as mixed-race, standing on the shoulders of the generation above me who had kicked down some doors, while still having to navigate around others that remained firmly closed.

1993: Excited to sit in the Cort Theatre, ready for the new work by one of my favorite playwrights. I was one of the very few who managed to catch *Face Value* in its one-week stint on Broadway — don't remember much about it honestly, just that it was disappointing ... but then, my expectations were also probably unreasonably high, and I was still young enough to believe that a career in the arts could resemble anything close to a straight line, even for the giants in the field.

I'd like to dedicate my work on this production to two gentlemen of the highest caliber: Francis Ruivivar and Masahiro Kunii. Frank played Lord Toranaga in *Shōgun*, and he took many of us 20-something chorus members under his wing. He made Broadway history as the first Asian-American to play The Engineer in *Miss Saigon* (giving the lie to producer Cameron Mackintosh's claim just a year earlier that there were no Asian-Americans capable of playing the role). Kunii-sensei was the *tachimawari* specialist who choreographed *Shōgun*'s incredible battle scenes, and who inspired me with his artistry, dedication, nobility, charisma, and grace to become a fight director myself. It's an honor to stand in the same theatrical stream with them, and I can't wait to see where the next generation of Asian-American artists take us all.

Ted Hewlett, Director

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CAST

J.B. Barricklo*	HYH/Others
Michael Hisamoto*	DHH
Alexander Holden*	Marcus G. Dahlman
Jupiter Lê	NWOAOC/Others
Jenny S. Lee	Jane Krakowski/Others
Mei MacQuarrie	Leah Anne Cho/Others

**Denotes member of Actors' Equity Association*

CONTENT ADVISORY

Yellow Face addresses racism and racial stereotypes.
Includes adult language and brief depictions of sexual harassment.

There will be one 15-minute intermission.

“Shall We Dance”

Music by Richard Rodgers | Lyrics by Oscar Hammerstein
This selection is used by special arrangement with
The Rodgers and Hammerstein Organization, rnh.com

Recording of *Dong Folk Songs: People and Nature in Harmony*

Used by permission of Joanna C. Lee and Ken Smith

The music of the Dong people has been documented in recordings and video footage by the Western China Cultural Ecology Research Workshop (workshop.ffmm.com), a Hong Kong-based, non-government, non-profit organization dedicated to cultural preservation and socioeconomic development in the region. Its initial recording, *Dong Folk Songs: People and Nature in Harmony*, was honored in China’s 2003 Ministry of Culture Media Awards and has been broadcast both in Europe and North America. The Workshop has garnered *Travel & Leisure* magazine’s 2008 Global Vision for Cultural Preservation and was a featured subject in the May 2008 issue of *National Geographic* magazine.



J.B. Barricklo* (HYH/Others) – Lyric Stage: Debut. The Public Theater: *The Ballad of Yachiyo*. Pan Asian Repertory: *Teahouse of the August Moon*. Ma-Yi Theater Company: *You Can't Take It With You*. National Asian American Theater Company: *The Cherry Orchard*, *A Midsummer Night's Dream*, *Our Town*. Lincoln Center Institute: *Dragonwings*. Susan Dibble Dance: *Five Doors, One Room*. Select Regional: *An Asian Jockey in Our Midst*, *Yankee Dawg You Die*, *The Royal Hunt of the Sun*, *Kabuki Medea*, *Much Ado About Nothing*. Film: *Kilian's Chronicle*, *Longtime Companion*, *Bright Lights, Big City*, *Desire*. J.B. is also the Director of Production for the Brandeis Department of Theater Arts. Thanks to Nancy, Jenna, Jonah, Adrienne, and Ted for their love and inspiration!



Michael Hisamoto* (DHH) – Lyric Stage: *Hold These Truths*, *Stage Kiss*, *The Great Leap*, *Orlando*, *Fast Company*, *Pacific Overtures*. La Jolla Playhouse/Ma-Yi Theater Company: *SUMO*. Trinity Repertory Company: *A Christmas Carol 2019*, *2022*. Brown/Trinity Repertory Company: *Golf Girl*, *Angels in America*, *Pericles*, *Danny and the Deep Blue Sea*, *Electra*, *Jar of Fat*. The Huntington: *Tiger Style!* Hope Repertory Theatre: *Hold These Truths*. SpeakEasy Stage Company: *Allegiance*. Wheelock Family Theatre: *Charlotte's Web*. The Office of War Information: *Yellow Face*. Watertown Children's Theatre: *The Important Thing About Earthquakes*. Central Square Theatre: *The East Side: A New Musical*, *Our Town: Reimagined*. Flat Earth Theatre: *King of Shadows*. Other: MFA, Brown University/Trinity Repertory Company; BFA, Boston University, Orange County High School of the Arts. Michael is on the Board of the Seven Devils New Play Foundry and was a Co-Artistic Director with New Repertory Theatre. A champion of new work, Michael has developed hundreds of new plays across the United States. His work in theatre was recognized by the California State Assembly and Senate. | MichaelHisamoto.com



Alexander Holden* (Marcus G. Dahlman) – Lyric Stage: *Pacific Overtures* (Soothsayer, Russian Admiral, Sailor). Greater Boston Stage Company: *All is Calm* (Ensemble). Moonbox Productions: *Rocky Horror Show* (Phantom). Dream Role Players: *A Midsummer Night's Dream* (Lysander). Readings: *Black Samurai* (Ensemble), *Samurai of Blue Eyes* (Narrator). Alexander is originally from Japan and spent half of his life there until coming to America. He has studied at Carnegie Mellon University as a vocal performance major and has been a part of two Elliot Norton Award nominated productions.

He is grateful for all the support he gets from his family and friends and happy to be back on the stage at Lyric Stage! | @astholden



Jupiter Lê (NWOAOC/Others) – Lyric Stage: Debut. Company One: *The Interrogangers* (Hoover). CHUANG Stage: *Skinless* (Ash). Moonbox Productions: *Swan* (Richard). East West Players: *Interstate* (Dash). Fresh Ink Theatre Company: *Shrike* (Micah). Northeastern University: *Everybody* (Death), *She Kills Monsters* (Miles). BA: Northeastern University. Jupiter has worked with The Sóng Collective, HowlRound Theatre Commons, NAATCO & Long Wharf Theatre, The Huntington, SpeakEasy Stage Company, and Asian American Playwright Collective (AAPC). He is a queer transmasculine Vietnamese-American theatre-maker, a child of immigrants born, raised, and based on the lands of the Massachusetts people, known as Boston, MA. For fam and my kumquatjellypole. | @jupiter.le



Jenny S. Lee (Jane Krakowski/Others) – Lyric Stage: Debut. Mass Coalition for Suicide Prevention: *Stir Frying Mahjong* (Winnie). TC Squared: *Concrete Dreams* (Tala). Asian American Playwrights Collective: *Troublemaker* (May Yu) and *Takeover* (Pansy). The Huntington: *The Heart Sellers* (Assistant Director). Fresh Ink: *John Deserves to Die* (Assistant Director). Jenny is a Boston College graduate, the Associate Producer at Boston's Asian American theatre company, CHUANG Stage, and a member of Company One's current Volt Lab cohort. Special thanks to Regine Vital, Alison Yueming Qu, and Sarah Lee for all their support!



Mei MacQuarrie (Leah Anne Cho/Others) – Lyric Stage: Debut. Fresh Ink Theatre: *Mad Dash* (Lily). TC Squared: *New Play Festival* (Bree, Molly). National Women's Theatre Festival: *Primary Colors* (Mina), *High School Coven* (Liana). UMass Amherst: *Baltimore* (Grace), *Visionary Futures* (Noe, Jill/The Nice One). Mei is a Chinese adoptee raised in Massachusetts. She earned her B.S. in Biology and minors in Theater and Violin Performance from UMass Amherst, and has worked in various positions at Company One Theatre and the Providence Performing Arts Center. Many thanks to all of her teachers, family, and friends for their love and support! | @mei_mac

David Henry Hwang (Playwright) – David Henry Hwang's stage work includes the plays *M. Butterfly*, *Chinglish*, *Yellow Face*, *Golden Child*, *The Dance and the Railroad*, and *FOB*, as well as the Broadway musicals *Aida*, *Flower Drum Song* (2002 revival) and *Disney's Tarzan*. His screenplays include *M. Butterfly* and he is currently penning the live-action

feature musical remake of Disney's *The Hunchback of Notre Dame* as well as an Anna May Wong biopic to star actress Gemma Chan. For television, he was a Writer/Consulting Producer for the Golden Globe-winning television series *The Affair* and is now creating two television series, *Billion Dollar Whale* for Westward/SKG and another for Netflix. Called America's most-produced living opera librettist, he has written thirteen libretti, including five with composer Philip Glass. He also co-wrote the Gold Record *Solo* with the late pop music icon Prince.

Ted Hewlett (Director) – Lyric Stage: (Director) Debut, (Fight and/or Intimacy Director) *Pacific Overtures, The Light, The Cake, Fabulation or, The Re-Education of Undine*, and *Sister Act*. Direction: *Macbeth* (Shakespeare Now!), *The Comedy of Errors, Richard III* (Shakespeare & Company, Education Department), *Trigger: An Evening of Three* (Brandeis University), *Robin Hood* (Emerson Stage, Co-Direction with Courtney O'Connor). Fight/Intimacy Direction: *Bill W. and Dr. Bob* (Off-Broadway), *The Huntington, American Repertory Theater, SITI Company, Shakespeare Theatre (DC), Syracuse Stage, Elm Shakespeare, SpeakEasy Stage Company, Actors' Shakespeare Project, and Boston Ballet*. Performance: *Shōgun* (Original Broadway Cast), Pan Asian

Repertory Theatre, Lincoln Center Institute, Kennedy Center, and New Repertory Theatre. Faculty: Emerson College, Shakespeare & Company. Education: MFA – Acting from Brandeis University.

Szu-Feng Chen (Set Design) – Lyric Stage: Debut. The Theatre Practice (Singapore): *Four Horses Road, Extinction Feast, ImmortalX, I Came at Last to the Seas, Lao Jiu: The Musical, The Wee Question Mark Series*. Underground Railway Theatre: *Sila*. Firehouse Center for the Arts: *Eurydice*. Prescott Park Arts Festival: *Footloose, The Little Mermaid, Shrek the Musical*. The Seacoast Repertory Theatre: *Jane Eyre, Little Women, Titanic, South Pacific*. Szu-Feng is a designer from Taiwan with a deep passion for Eco scenography. She serves as the Director of Design and Theatre Technology at the University of New Hampshire Theatre and Dance Department. Her works were selected to be presented in World Stage Design in Canada (2022, 2009), Korea (2005), and Prague Quadrennial (2023, 2007, 2003). |szufengchen.com.

Megan Reilly (Projection Design)** – Lyric Stage: Debut. TheatreSquared: *Matilda, Ann, A Christmas Carol, 10,000 Balconies*. Children's Theatre of Madison: *Finder and the North Star, Disney's Freaky Friday: the Musical*. Mixed Blood Theatre: *Hooded, or Being Black for Dummies, Orange*.

In photo: Karla Goo Leng, in *The Fortune Teller* by Christina R. Chen. Photo by Ken Yotsukura Photography

CHUANG
STAGE
創

BOSTON'S FIRST ASIAN AMERICAN PROFESSIONAL NON-PROFIT THEATRE COMPANY

Cultivating joyful and radical pan-Asian stories that pioneer a translingual activism in the arts.

CHUANG Stage is a LaunchPad resident theatre company at Boston Center for the Arts.

539 Tremont St, Boston, MA 02116
@chuangstage chuangstage.org



Magik Theatre: *Dragons Love Tacos*, *Roald Dahl's Willy Wonka*. Collaborative Artists Company (Dublin): *Lady Na Master and the Synaptic Room*. Firehouse Center for the Arts: *Jesus Christ Superstar*. Prescott Park Arts Festival: *Beauty and the Beast*, *Mary Poppins*. Penfold Theatre Company: *Ghost Quartet*, *The Last Five Years*. Trouble Puppet Theatre Company: *Riddley Walker*, *The Head*. Megan teaches at the University of Wisconsin-Madison and researches virtual reality performance. She would like to thank Travis for enduring love and support through ridiculous times. | meganreillydesign.com

Mikayla Reid (Costume Design) – Lyric Stage: *Thirst*, Lyric Back Stage's *Party Bots*, *Made You Look*. Company One: *Black Super Hero Magic Mama*. Fresh Ink Theatre: *Orpheus in the Underworld*, *Shrike*. Theatre By The Sea: *Footloose*. Shakespeare & Company: Fall Festival's *The Tempest*, *Cymbeline*, *Julius Caesar*, *Hamlet*. The University of Rhode Island: *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.

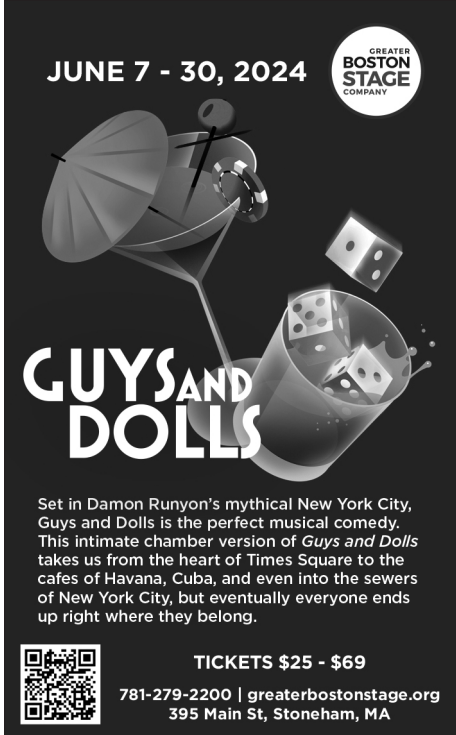
Baron E. Pugh (Lighting Design) – Lyric Stage: *Assassins*, *The Light*, *Breath & Imagination*, *The Wiz*. Off-Broadway: *shadowland* at The Public Theatre (Associate Designer). NYC: *King Lear*, *The Tempest* (The Juilliard School, Drama Division). Regional: Capital Rep; *Three Mothers*. Berkshire Theatre Group: *Million Dollar Quartet*, *B.R.O.K.E.N code B.I.R.D switching*. Barrington Stage: *ABCD*. Hartford Stage: *Trouble in Mind*. The Huntington: *K-I-S-S-I-N-G* (Associate Designer), *The Bluest Eye* (Associate Designer). Trinity Repertory Company: *Tiny Beautiful Things*, *Radio Golf*. TheatreSquared: *Detroit '67*, *The Elaborate Entrance of Chad Deity*, *School Girls*. Baron received his MFA in Scenic Design from Boston University and is currently an Affiliated Faculty member at Emerson Stage. @bpscenic on Instagram. | BaronPughDesign.com

Arshan Gailus (Sound Design)** – Lyric Stage: *Mr. Parent*, *The Cake*, *Hold These Truths*, *Stage Kiss*, *Fast Company*, *Chinglish*, *The Temperamentals*, *Superior Donuts*, *The Understudy*, *Legacy of Light*. Shakespeare & Company: *A Walk in the Woods*, *Twelfth Night*, *As You Like It*, *The Tempest*. Capital Repertory Theater: *Lobby Hero*, *The Royale*. California Shakespeare Theater: *House of Joy*. ArtsEmerson: *Kiss*, *Mala*. Actors' Shakespeare Project: *Exit the King*, *The Tempest*, *Hamlet*, *Richard II*, *Phèdre*, *The Cherry Orchard*, and others. SpeakEasy Stage Company: *Appropriate*, *Tribes*, *Clybourne Park*, *The Divine Sister*. Contemporary American Theater Festival: *World Builders*. The Huntington: *Becoming Cuba*.

Arshan taught theatrical sound design at Emerson College for five years. Arshan is also an interdisciplinary artist creating pieces that blend performance art, music, spoken and written text, video, drawing, and web-based forms. Arshan holds a BS in Music from MIT and an MFA in Interdisciplinary Arts from Goddard College. | arshangailus.com.

Jennifer Butler (Props Artisan) – Lyric Stage: *The Thanksgiving Play*, *Ken Ludwig's The Games Afoot*, *Trouble in Mind*, *The Drowsy Chaperone*. Wheelock Family Theatre: *The Addams Family*, *Bud, Not Buddy*, *Mr. Popper's Penguins*. Central Square Theater: *Alma*, *The Half Life of Marie Curie*. Moonbox Productions: *Jonathan*, *Parade* (2019 Elliot Norton Award: Best Musical). SpeakEasy Stage Company: *Fun Home*, *Between Riverside and Crazy*. Edinburgh Fringe Festival: *See Rock City and Other Destinations*. When she is not working on a show, Jenn can either be found in a dance studio with tap shoes on or at home covered in paint. Special Thanks and love to her fiancé, Rich Morris, for all his support. | jenniferbutlerdesigns.com

Polly Feliciano* (Production Stage Manager) – Lyric Stage: *Trouble in Mind* (Production Stage Manager), *Sister Act* (Assistant Stage Manager). The Gamm Theatre: *Sweat* (Assistant Stage Manager). Trinity Repertory Company: *The*



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Prince of Providence, A Christmas Carol (2019), Radio Golf, A Christmas Carol (2021), Gem of the Ocean (Production Assistant), Fairview, The Inheritance Parts 1 & 2, Fences (Assistant Stage Manager), Becky Nurse of Salem (Production Stage Manager). Polly is from Providence, Rhode Island and graduated from Rhode Island College with a BA in Theater. She had the privilege of being the Production Manager at Mixed Magic Theater in Pawtucket, RI from July 2020 until August 2021 and is currently on the Board of Directors for Burbage Theatre Company. Polly does it all for Bucky, Bernie, Gus, and Emmy. And also, Hayley. | @bollyrocket24

Jake Mariño (Assistant Stage Manager) – Lyric Stage: Debut. Actors' Shakespeare Project: *King Hedley II, Coriolanus (Production Stage Manager), Taming of the Shrew, As You Like It (Assistant Stage Manager).* Company One: *Black Super Hero Magic Mama (Production Manager), Wolf Play, Greater Good (Assistant Stage Manager).* Plays in Place: *Revolution's Edge (Production Stage Manager).* Deadword Theatre Company: *Waiting for Godot, The Deadword Gambit, and Trinkets (Production Stage Manager).* He is a founding member of Deadword Theatre Company, as well as Managing Director. He would like to thank his partner, Jess, for their unending support and love. | @jakefromoregon

Hannah Schuurman (Wardrobe Supervisor) – Lyric Stage: *Assassins, Rooted, The Play That Goes Wrong, Fabulation or, The Re-Education of Undine, The Light, Mr. Parent.* Reagle Musical Theater: *West Side Story, Pippin.* Brown/Trinity Repertory Theatre: *The Late Wedding.* Totem Pole Playhouse: *Joseph and the Amazing Technicolor Dreamcoat, Ain't Misbehavin', Murder for Two, Mamma Mia.* Gordon College: *I, Malvolio, Silent Sky, As You Like It, Blood and Gifts, Between Bodies.* | hannahnoeldesign.net

Gabriel Goldman (Head Electrician) – Lyric Stage: *The Drowsy Chaperone, Thirst, Trouble in Mind, Ken Ludwig's The Game's Afoot, Assassins, Rooted, Sister Act, The Great Leap, The Play That Goes Wrong, A Gentleman's Guide to Love & Murder, The Book of Will, Mr. Parent.* Reagle Music Theatre: *Pippin, West Side Story.* Lowell House Opera: *Nighttown.* Wheelock Family Theatre: *The Wizard of Oz.* Brandeis University: *Orlando.* Moonbox Productions: *New Works Festival, Passing Strange.* Seacoast Repertory: *Peter Pan.* Boston Midsummer Opera: *Mélange Operatique.* Harvard TDM: *Truth Hurts.* Boston Children's Theatre: *Grease, Carrie.* Chautauqua Theatre Company: *Noises Off.* Chester Theatre Company: *The Mountaintop, Sister Play, Oh God, My Jane.* Special thanks to his parents and to his girlfriend, Shelby, for their constant love and support.

NEXT TO NORMAL

book and lyrics by **Brian Yorkey** music by **Tom Kitt**
 directed by **Pascale Florestal**

MAY 30 - JUNE 23, 2024

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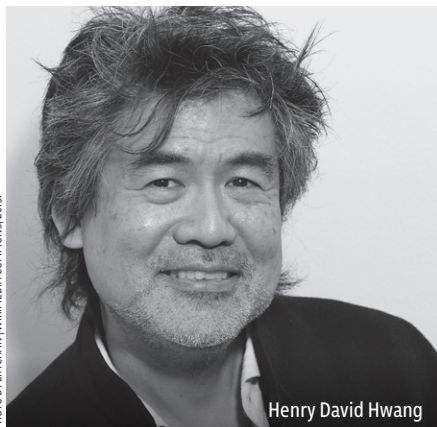


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CentralSquareTheater.Org

PRODUCTION SPOTLIGHT: ABOUT YELLOW FACE



Henry David Hwang

PHOTO BY LIA CHAN / WIKIMEDIA COMMONS, 2013.

Yellow Face is a semi-autobiographical play written by David Henry Hwang. It follows a fictionalized account of his reaction to the controversial casting of Jonathan Pryce in *Miss Saigon*, as well as the production process of Hwang's play, *Face Value*, which was written in protest to Pryce's casting.

Jonathan Pryce, a white actor, was cast in *Miss Saigon* as The Engineer, a Eurasian character. Pryce wore eye prostheses and bronzing cream to alter his Eurocentric features to appear more Asian.

In response to Jonathan Pryce's casting, David Henry Hwang wrote a play called *Face Value*, starring B.D. Wong, Jane Krakowski, Mark Linn-Baker, Mia Koff, and Gina Torres, with Wong, Krakowski, and Baker being key characters in *Yellow Face*.

Not much is known about *Face Value*, as the play has never been produced or published since its failed run on Broadway. The plot of *Face Value* takes place backstage on the opening night of the fictional musical *The Real Manchu* where a white actor has been cast as the Asian lead. Baker's character was the aforementioned white actor playing the

lead role of Fu Manchu, who is so engrossed in his method acting that he starts to truly believe he is a Chinese emperor.

Face Value only had eight previews before it shut down due to poor reviews and "a lack of box office interest".

Dramaturgy by Hailey Madison Sebastian.

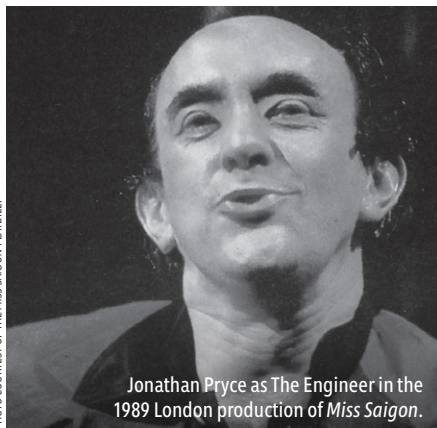
Jonathan Pryce as The Engineer in the 1989 London production of *Miss Saigon*.

PHOTO COURTESY OF THE MISS SAIGON PLAYBILL.



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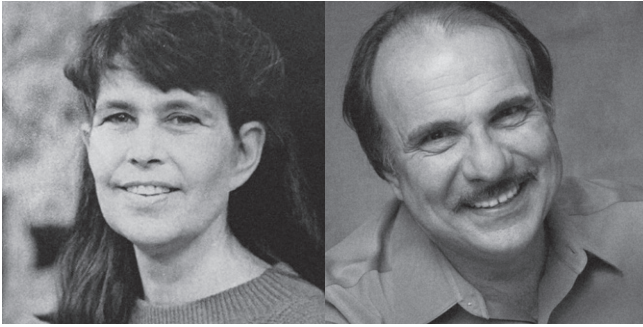
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The cast and artistic team of *Assassins* (2023)



POLLY & SPIRO

HONORING OUR PAST ENSURING THE FUTURE

Polly Hogan, our founding Artistic Director, and Spiro Veloudos, a dynamic producer and director, believed in, trained, and championed Boston area artists at Lyric Stage.

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The Polly & Spiro Fund for Artistic Excellence.

This new fund enables Lyric Stage to invest in Boston-area directors, designers, and actors as they develop their careers and bring new talent to our stage.

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If you would like to learn more or discuss leadership gifts, please contact Elizabeth Carsley, Development Associate:
elizabeth_carsley@lyricstage.com | 617.585.5688

***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

°Stage Directors & Choreographers Society (SDC) is the theatrical union that unites, empowers, and protects professional Stage Directors and Choreographers throughout the United States. Our mission is to foster a national community of these professionals by protecting the rights, health and livelihoods of all our Members; negotiating and enforcing employment agreements across a range of jurisdictions; facilitating the exchange of ideas, information and opportunities; and educating current and future generations about the critical role of directors and choreographers in leading the field. | sdweb.org

****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

- Gabriel Goldman**, Head Electrician
- Jessica Hawkins**, Audio Supervisor
- Angie Jepson**, Intimacy Director
- Hannah Schuurman**, Wardrobe Supervisor

SPECIAL THANKS

- Brandeis University Department of Theater Arts**
- Members of the GAAAC (especially Lisa Li, Paul Jung, Robert Baumgardner, Nelson Yee, and Les J.N. Mau)**



PLAY A ROLE IN OUR FUTURE

As Lyric Stage celebrates 50 years of great Boston theatre, we've started casting for what's ahead!

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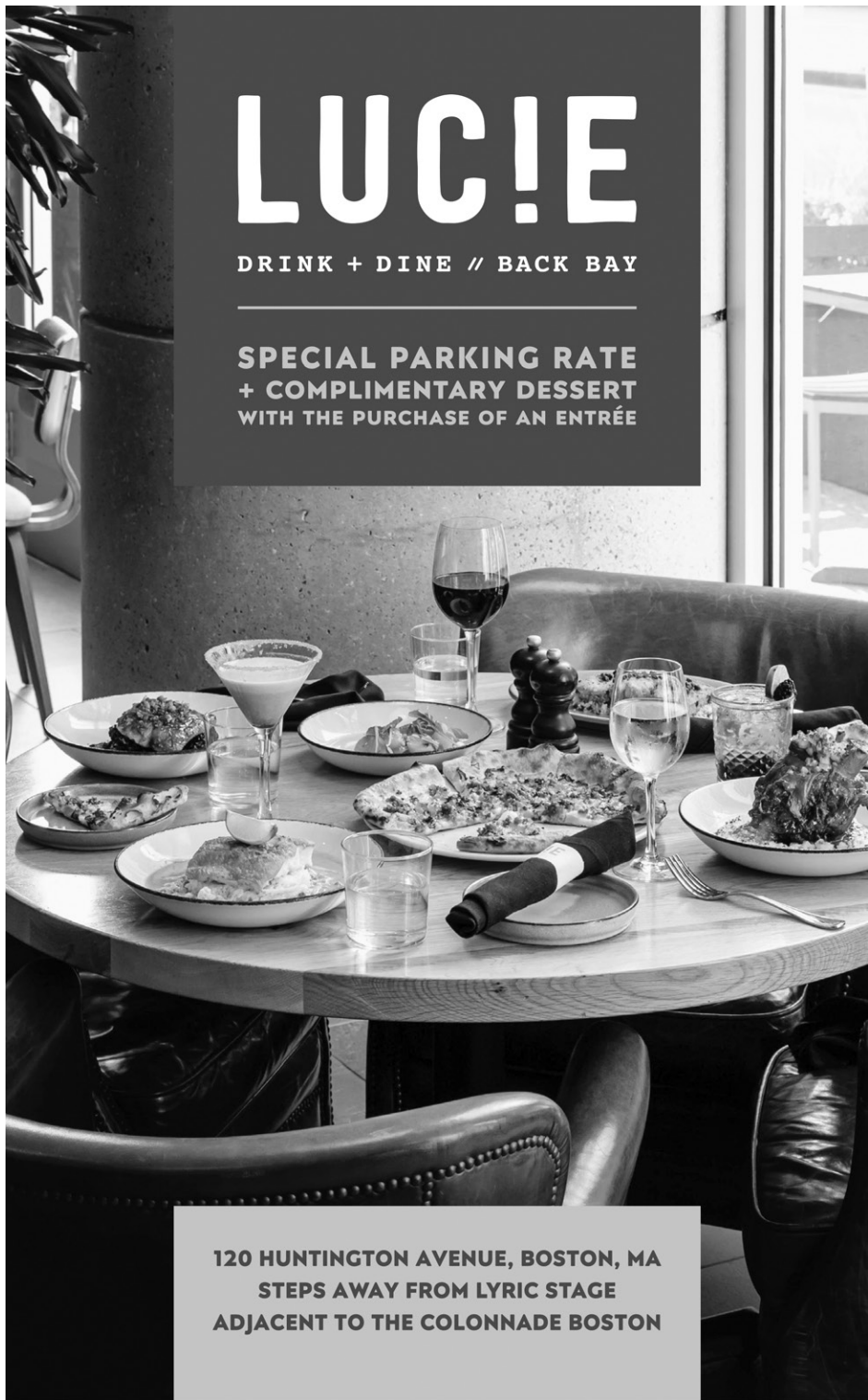
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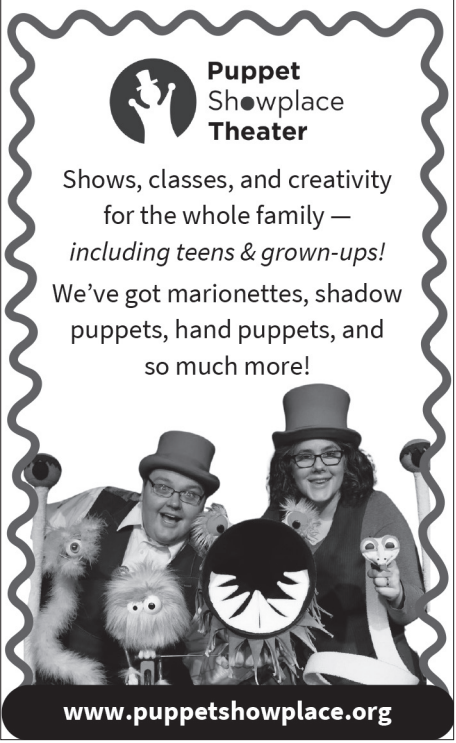
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This list has been updated to reflect gifts through May 16, 2024. For questions, concerns, or details, please contact Elizabeth_Carsley@lyricstage.com.

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Cast of *Sister Act* (2023)

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 & 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

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Set Construction:

The scenery for this production was constructed by
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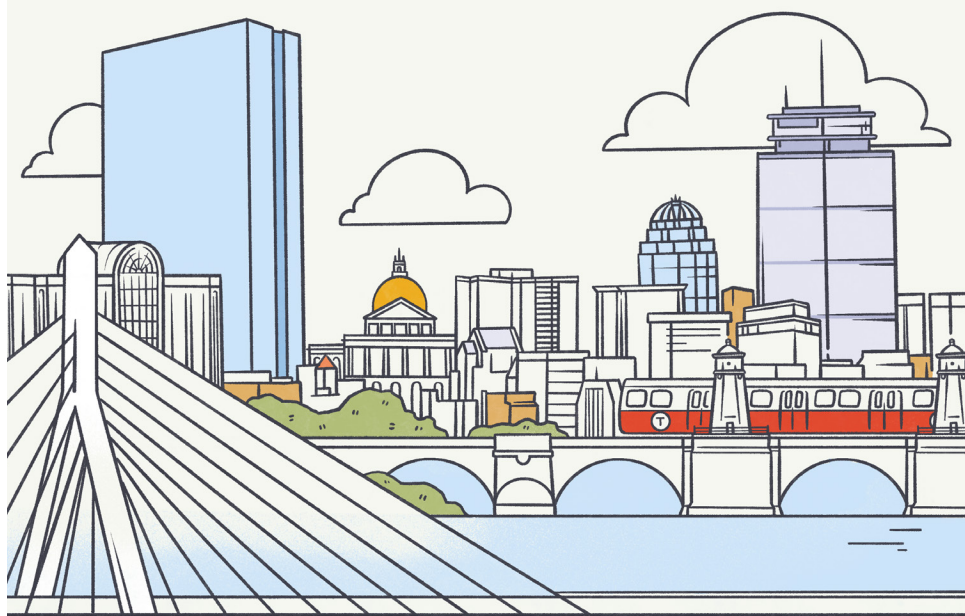
Patrice Jean-Baptiste, MaConnia Chesser,
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