HUNTINGTON THEATRE COMPANY

SUBLIME PULITZER PRIZE-WINNING MUSICAL

SUNDAY IN THE PARK WITH GEORGE

MUSIC & LYRICS BY STEPHEN SONDHEIM

BOOK BY JAMES LAPINE

DIRECTED BY PETER DUBOIS

SEPT. 9 - OCT. 16

AVENUE OF THE ARTS, BOSTON THEATRE
Seasonal cocktails, handmade pasta, perfectly cooked steaks & fresh seafood expertly prepared using the finest ingredients.

At Davio’s, it’s all about the guest.

Boston | Foxborough | Chestnut Hill | Lynnfield
Philadelphia | Atlanta | New York City

@SteveDiFillippo | www.davios.com
THE PROGRAM

LIVING IN THE CANVAS: THE CREATION OF SUNDAY IN THE PARK WITH GEORGE

PLUS:

36 BU Theatre General Information
37 Emergency Exits
40 Guide to Local Theatre
44 Boston Dining Guide

THEATREBILL STAFF

President/Publisher: Tim Montgomery
Art Director: Scott Roberto
Assistant Art Director: Laura Jarvis
Editorial Assistant: Olivia J. Kiers
Vice President Publishing: Rita A. Fucillo
Vice President Advertising: Jacolyn Ann Firestone
Vice President Operations: Andrea Renaud
Business Manager: Melissa J. O’Reilly

Publishing services are provided by Theatrebill, a publication of New Venture Media Group LLC, publisher of Panorama: The Official Guide to Boston, 560 Harrison Ave., Suite 412, Boston, MA 02118, 857-366-8131. To advertise in Theatrebill, call 857-366-8131 or e-mail advertising@theatrebill.com.
THE MUST-SEE EVENT OF THE FALL SEASON
CALIXTO BIEITO'S PROVOCATIVE, GROUNDBREAKING PRODUCTION

BIZET
CARMEN
LIMITED ENGAGEMENT | SEP 23 - OCT 2 | BOSTON OPERA HOUSE

GET THE BEST SEATS NOW!
BLO.ORG | 617.542.6772
A CO-PRODUCTION BETWEEN BOSTON LYRIC OPERA AND SAN FRANCISCO OPERA
SUNDAY IN THE PARK WITH GEORGE

Music & Lyrics by Stephen Sondheim
Book by James Lapine
Originally directed on Broadway by James Lapine
Directed by Peter DuBois

Choreographer
Daniel Pelzig

Music Director
Eric Stern

Costume Design
Robert Morgan

Lighting Design
Christopher Akerlind

Sound Design
Jon Weston

Scenic Design
Derek McLane

Orchestrations & New Chromolume Music
Michael Starobin

Projection Design
Zachary G. Borovay

Production Stage Manager
Emily F. McMullen

Stage Manager
Kevin Schlagle

Casting
Alaine Alldaffer

Production Sponsors
Betsy & David Epstein

Production Co-Sponsor
John D. Spooner

We gratefully acknowledge the Huntington’s 2016–2017 Season Sponsors
Sherryl & Gerard Cohen
Carol G. Deane
J. David Wimberly

Originally produced on Broadway by
The Shubert Organization & Emmanuel Azenberg
By arrangement with Playwrights Horizons, Inc., New York City which produced the original production of Sunday in the Park with George in 1983

Presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. MTI.com.
CAST
(in order of appearance)

ACT ONE

GEORGE, an artist .............................................................. Adam Chanler-Berat
DOT, his mistress ................................................................ Jenni Barber
an OLD LADY ........................................................................ Bobbie Steinbach
her NURSE ................................................................................. Amy Barker
JULES, another artist ......................................................... Josh Breckenridge
YVONNE, his wife ............................................................... Aimee Doherty
a BOATMAN ............................................................................... Todd A. Horman
CELESTE #1, a shop girl ...................................................... Morgan Kirner
CELESTE #2, another shop girl ........................................ Sarah Oakes Muirhead
LOUISE, the young daughter of Jules and Yvonne .......... Bailey MacNeal
or Margot Anderson-Song
FRANZ, coachman to Jules and Yvonne .......................... Patrick Varner
FRIEDA, cook for Jules and Yvonne and wife to Franz .... Melody Butiu
a SOLDIER ................................................................................... Andrew O’Shanick
MR. & MRS., an American couple ..................................... James Andrew Walsh and Amy Barker
LOUIS, a baker ........................................................................ Nick Sulfaro
WOMAN with baby carriage ............................................ Jessica Kundla
MAN with bicycle ................................................................... Jordan McLaughlin
HORNPLAYER ............................................................................. Jordan McLaughlin
a BOY bathing in the river ................................................ Nick Sulfaro
a YOUNG MAN sitting on the bank .................................. Andrew O’Shanick
a MAN lying on the bank ...................................................... Melody Butiu

ACT TWO

GEORGE, an artist .............................................................. Adam Chanler-Berat
MARIE, his grandmother ......................................................... Jenni Barber
DENNIS, a technician .............................................................. Nick Barber
BOB GREENBERG, the museum director ...................... James Andrew Walsh
NAOMI EISEN, a composer ................................................... Bobbie Steinbach
HARRIET PAWLING, a patron of the arts ...................... Amy Barker
BILLY WEBSTER, her friend ................................................ Josh Breckenridge
a PHOTOGRAPHER ............................................................... Jordan McLaughlin
CHARLES REDMOND, a visiting curator ........................................Todd A. Horman
ALEX, an artist ...........................................................................Patrick Varner
BETTY, an artist ........................................................................Sarah Oakes Muirhead
LEE RANDOLPH, the museum’s publicist ....................................Morgan Kirner
BLAIR DANIELS, an art critic .....................................................Aimee Doherty
a WAITRESS ...........................................................................Jessica Kundla
ELAINE, George’s former wife ..................................................Melody Butiu
a BARTENDER ........................................................................Andrew O’Shanick

TIME & PLACE

ACT 1: A series of Sundays from 1884–1886.
A park on an island in the Seine and George’s studio.


There will be one 15-minute intermission.

UNDERSTUDIES

Amy Barker (Old Lady/Naomi Eisen), Morgan Kirner (Dot/Marie),
Jessica Kundla (Nurse, Mrs./Harriet Pawling, Celeste #1/Lee Randolph,
Celeste #2/Betty, Frieda/Elaine), Jordan McLaughlin (Boatman/Charles Redmond,
Soldier/Bartender), Sarah Oakes Muirhead (Yvonne/Blair Daniels),
Robert St. Laurence (Jules/Billy Webster, Mr./Bob Greenberg,
Louis/Dennis, Franz/Alex), Nick Sulfaro (George)

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance.
NEWS.
INTERVIEWS.
BLOGS.
PODCASTS.

A perspective you can’t get anywhere else.

YOUR WORLD.
IN A NEW LIGHT.

90.9 WBUR
BOSTON'S NPR® NEWS STATION
MUSICAL NUMBERS

ACT I
“Sunday in the Park with George” .................................................................................. Dot
“No Life” .............................................................................................................. Jules, Yvonne
“Color and Light” .................................................................................................. Dot, George
“Gossip” ................................................................................................. Celeste #1, Celeste #2, Boatman, Nurse, Old Lady, Jules, Yvonne
“The Day Off” .................................. George, Nurse, Franz, Frieda, Boatman, Soldier, Celeste #1, Celeste #2, Yvonne, Louise, Jules, Louis
“Everybody Loves Louis” .................................................................................. Dot
“Finishing the Hat” .............................................................................................. George
“We Do Not Belong Together” ............................................................................. Old Lady, George
“Beautiful” ......................................................................................................... Company
“Sunday” ............................................................................................................... Company

ACT II
“It’s Hot up Here” .................................................................................................. Company
“Chromolume #7” ................................................................................................. George, Marie
“Putting it Together” ............................................................................................. George, Company
“Children and Art” .............................................................................................. Marie
“Lesson #8” ........................................................................................................... George
“Move On” ............................................................................................................ George, Dot
“Sunday” ............................................................................................................... Company

ORCHESTRA
Conductor ................................................................................................................. Eric Stern
Reed 1 ....................................................................................................................... Mark Pinto
Reed 2 ....................................................................................................................... Rod Ferland
Horn ......................................................................................................................... Ken Pope
Harp .......................................................................................................................... Martha Moor
Piano & Celesta ........................................................................................................ Henry Moore
Synthesizer/Piano & Celesta alternate ................................................................. Dan Rodriguez
Percussion ................................................................................................................ Joe DeMarco
Violin 1 ..................................................................................................................... Jesse Irons
Violin 2 ..................................................................................................................... Julia Cash
Viola .......................................................................................................................... Heather Porter
Cello ........................................................................................................................... Kevin Crudder
Alternate Conductors ...................................................................................... Henry Moore & Dan Rodriguez
Alternate Synthesizer ...................................................................................... Rebecca Plummer White
Musical Contractor ............................................................................................... Rick Hammett

Henry Moore will conduct on Sept. 18 at 2pm, Sept. 29 at 10am, and Oct. 12 at 2pm.
Dan Rodriguez will conduct on Sept. 18 at 7pm, Sept. 21 at 2pm, and Oct. 5 at 2pm.
LIVING IN THE CANVAS:
THE CREATION OF SUNDAY IN THE PARK WITH GEORGE

Seurat’s Un dimanche après-midi à l’île de la Grande Jatte (1884)
“ART IS HARMONY.
Harmony is the analogy of contrasting and similar elements of tone, color, and line.”

— GEORGES SEURAT

The winner of the 1985 Pulitzer Prize for drama, *Sunday in the Park with George* is perhaps composer Stephen Sondheim’s most acclaimed score. It is also perhaps the most ambitious of his career — highly original in its inspirations and structure. The creation of *Sunday* marks a brave new period in Sondheim’s decades-long career.

A new collaboration sparks

*Sunday in the Park with George* was the first musical that composer Sondheim created with book writer (and original director) James Lapine. Sondheim told his new collaborator that he wanted to team up with him to create a musical that would explore “theme and variations” (the same structure that inspired *A Little Night Music*). Sondheim showed Lapine the French magazine *Bizarre*. Sondheim recalls, “One issue was devoted entirely to a couple hundred pages of every conceivable variation of the *Mona Lisa* … both visually and verbally.” Elaborating from that suggestion, Lapine brought up French impressionist Georges Seurat and his painting *Un dimanche après-midi à l’Île de la Grande Jatte*.

“We realized that painting was the setting of a play,” Sondheim says of the duo’s first impressions, as recounted in Craig Zadan’s oral history *Sondheim & Co*. “All the people in that painting … when you start speculating on why none of them are looking at each other, and maybe there’s a reason for that. Maybe someone was having an affair with another one, or one was related to someone else.” But Lapine made what would be the key observation. Sondheim recalls: “Jim said, ‘Of course the main character’s missing. […] The artist.’”

Sondheim and Lapine instantly knew they had the idea for a musical. Yet the story of artist Georges Seurat and the people in his painting ultimately only became the first act. The structure that Lapine created with Sondheim — which jumps a century ahead in time for the second act — is one of the most intricate for any Sondheim work. Early on, the creators knew they needed to connect two acts that would share few characters and almost no plot. “I thought one way to tie the two acts together would be to make — this is a word I learned from Milton Babbitt, and I loved it — architectonic similarities,” Sondheim says. “In *Into the Woods*, which has a similar structure, there’s a story — there’s a real plot that goes on — which is a result of the first act. But in *Sunday*, the second act is an entirely separate entity — it’s another ship — so the way to link them together, it seemed to me, was to make it some kind of parallel structure.” Each act’s opening song — “Sunday in the Park with George” and “It’s Hot Up Here” — is the most obvious parallel; both are about being posed uncomfortably by an artist. But the songs “Color and Light,” “Finishing the Hat,” and even some of the characters each have a mirror image in the second act.
The dazzling intricacy of these parallels would be nothing without the intense passions that drive each of the characters, an emotionality that Sondheim credits in part to Lapine. Working with Lapine added to Sondheim’s work, in Sondheim’s own words, “a current of vulnerability, of longing, [...] a measure of compassion.”

Seurat and Sondheim

Seurat’s biography immediately moved Sondheim, who was drawn in by Seurat’s meteoric path; Seurat finished his most famous painting at the age of 26, and then died unexpectedly at the age of 31. Sondheim also found Seurat’s secrets tantalizing. “Here was this marvelous, mysterious genius who died of some strange disease, probably a rare form of meningitis,” Sondheim says. “He led a double life — on the one hand, almost every night he’d stroll over to his mother’s house for dinner ... yet only a few weeks before he died, she discovered he’d kept a mistress and had had a baby by her.”

Sondheim also reached beyond the biographical, and found ways to draw inspiration from Seurat’s aesthetic in the composition of the music itself. Initially, his impulse was to mirror Seurat’s pointillist method in the rhythm of the music. “I looked at the painting,” Sondheim remembers in an interview with scholar Mark Eden Horowitz. “You know everybody thinks Seurat painted in dots — he didn’t, they’re dabs. If you look at the strokes closely in the painting, he could only have applied them fairly slowly and meticulously. [...] But, I thought, on the stage you can convey that — this is called taking liberties — by having him applying dots fairly rapidly and rhythmically.”
Sondheim found deeper ways to draw inspiration from the artist's work; Sondheim was struck by the way Seurat used pure colors to give life and vibrancy to his work. “Seurat never mixed a color with a color that wasn’t next to it on the color wheel,” Sondheim explains. “So he would never mix yellow with blue; he would mix yellow with yellow-orange, or he would mix blue with blue-violet. [...] Because the idea was to let the eye mix the colors. If the painter mixes the colors then the eye doesn't get a chance to, does it?”

Sondheim decided that Seurat’s method of mixing colors would be reflected in his method of choosing and combining keys in the score. Initially, he thought he might contrast keys that were only a half-step apart, an idea he quickly discarded as too restrictive. But he found a way to incorporate that idea through major and minor keys. Sondheim says, “If you listen to the alternation — which becomes very important in the score — [...] the alternation between a major third and a minor third, if you juxtapose them, is exactly like juxtaposing yellow with yellow-orange, or red with red-orange.”

While what is happening at a musical level has theoretical inspirations, Sondheim’s desired effect was not a trick, but a new way to evoke emotion in a listener. Sondheim says, “I really believe that in ‘Move On’ when that alternation occurs — that little major/minor alternation — that the ear blends those two things and it comes out to be this unsettled, but very poignant chord.” Drawing inspiration from Seurat’s methods brought fresh vibrancy to Sondheim’s work as well.

**Sondheim on the songs of Sunday**

“**Color and Light**”

“If there is any song in the score that exemplifies the change in my writing when I began my collaboration with James Lapine, it would be ‘Color and Light.’ The flow between spoken and sung monologue, the elliptical heightened language, the stream-of-consciousness fantasies, the abrupt climatic use of unaccompanied dialogue, these are all musical extensions of hallmarks in Lapine’s playwriting, particularly his early days.”

“**Finishing the Hat**”

“As befits the creative act, ‘Finishing the Hat’ is a stream-of-consciousness lyric. There is no complete sentence until the last stanza; each of the preceding stanzas is a subordinate clause. [...] A little incoherence seemed appropriate in the case of an artist struggling to reconcile his personal life with his professional one.”

“**Sunday**”

“Once during the writing of each show, I cry at a notion, a word, a chord, a melodic idea, and accompaniment figure. In this show, it was the word ‘Forever’ in ‘Sunday.’ [...] I still cry when I think about it. But then I cry at Animal Planet. Often.”

— CHARLES HAUGLAND
Margot Anderson-Song (Louise) has been acting since she played Baby Bear for director/playwright Jack Neary at 5 years old. She has also performed in Thoroughly Modern Millie for Boston Children’s Theatre. Some of her favorite roles have included the Young Kangaroo in Seussical, Chip in Beauty and the Beast, and most recently, Rafiki in Lion King, Jr. She is a USGA ranked gymnast, competitive dancer, and loves to play piano. She hopes to make it to Broadway soon!

Jenni Barber* (Dot/Marie) has Broadway credits that include Wicked (Glinda), The Nance, Annie, The Performers, and The 25th Annual Putnam County Spelling Bee. Her New York and regional credits include Private Lives (Hartford Stage), As You Like It and The Tempest (Sam Mendes’ The Bridge Project), Oklahoma! (Muni), From Up Here (Manhattan Theatre Club), Paint Your Wagon (Encore!), and A New Brain (Encore! Off-Center). Her television credits include Aziz Ansari’s “Master of None,” “Elementary,” “Smash,” “Law & Order: SVU,” and “The Electric Company.” She is a graduate of the University of Michigan School of Music, Musical Theatre Department.

Amy Barker* (Nurse, Mrs./Harriet Pawling) previously appeared at the Huntington as Mrs. Anderssen in A Little Night Music. Her other credits include Vicki Nichols in The Full Monty (Westchester Broadway Theatre and Stoneham Theatre), Irene Molloy in Hello, Dolly! (Westchester Broadway Theatre), Mrs. Segstrom in A Little Night Music (Pittsburgh CLO), Abby in The Musical of Musicals, The Musical! (Foothills Theatre), Lady Jacqueline in Me and My Girl (Williams Center for the Arts), and Mama Ogre in Shrek the Musical (Wheelock Family Theatre), as well as productions at North Shore Music Theatre, Barter Theatre, Carousel Dinner Theatre, ZACH Theatre, and Mountain Playhouse. She graduated with honors from the University of Texas (BA in history) and The Boston Conservatory (MFA in musical theatre).

Josh Breckenridge* (Jules/Billy Webster) has been seen on Broadway in The Ritz and The Scottsboro Boys and will be returning to Broadway next spring in Come from Away. Off Broadway he has appeared in The Scottsboro Boys and Saved. He also appeared in the original first national touring company of The Book of Mormon. Next he will be seen regionally in Come from Away at Toronto’s Royal Alexandra Theatre. Other regional credits include The Whipping Man (John, Kansas City Repertory Theatre), Tales of the City (Jon, American Conservatory Theater), The Scottsboro Boys (Olen, Guthrie Theater), Hairspray (Seaweed, Marriott Theatre), Smokey Joe’s Café (Ken, The Cape Playhouse), High School Musical 2 (Ken, North Carolina Theatre), Memphis (La Jolla Playhouse and 5th Avenue Theatre), and Dreamgirls (CC White, North Carolina Theatre). Mr. Breckenridge appeared in the film Finding Me: Truth and received his BFA from the University of Cincinnati’s College-Conservatory of Music (CCM).

Melody Butiu* (Frieda, Man/Elaine) appeared on Broadway in Doctor Zhivago, and was nominated for a Lucille Lortel Award for her role as Estrella in David Byrne’s Here Lies Love at The Public Theater/NYSF. Her regional credits include Stage Kiss and Nightmare Alley (Geffen Playhouse); Monstress (American Conservatory Theater); Shipwrecked! (Geffen Playhouse, South Coast Repertory, and Actors Theatre of Louisville); Helen and Hippolytos (Getty Villa); Long Story Short (San Diego Repertory Theatre); The Intelligent Design of Jenny Chow (South Coast Repertory).
and Actors Theatre of Phoenix); A Perfect Wedding (Kirk Douglas Theatre); A Little Night Music and Golden Child (East West Players); Long Season (Perseverance Theatre, dir. Peter DuBois); 36 Views (Geva Theatre Center, Laguna Playhouse, and Portland Center Stage); and Dogeaters and Boy (La Jolla Playhouse). Film and television credits include Untold, Blood Ransom, “Rizzoli & Isles,” “Major Crimes,” “Modern Family,” “Gotham,” and “NCIS.” melodybutiu.com.

Adam Chanler-Berat* (George) recently starred in the world premiere of Amélie at Berkeley Repertory Theatre. He originated the roles of Peter in Peter and the Starcatcher and Henry in Next to Normal in both the off and on Broadway productions. Off Broadway, he appeared in The Fortress of Solitude (The Public Theater/NYSF, Lucille Lortel Award nomination for Best Actor), Fly by Night (Playwrights Horizons), and My Favorite Year (The York Theatre Company). Mr. Chanler-Berat starred in the web series “It Could Be Worse,” and his recent television credits include “Elementary,” “Veep,” and “The Good Wife,” as well as a role in the new CBS series “Doubt.” On film, he can be seen opposite Vince Vaughn in Delivery Man.

Aimee Doherty* (Yvonne/Blair Daniels) previously appeared at the Huntington in A Little Night Music. Her regional credits include productions at the Lyric Stage Company, SpeakEasy Stage Company, New Repertory Theatre, Gloucester Stage, Wheelock Family Theatre, Stoneham Theatre, New Century Theatre, Reagle Music Theatre, Ocean State Theatre, and the Barnstormers Theatre. Ms. Doherty is a cast member of the long-running Shear Madness at the Charles Street Playhouse. Later this season she will play the dance teacher Mrs. Wilkinson in Billy Elliot with Wheelock Family Theatre. She received Elliot Norton Awards in 2014 and 2015 for Best Actress in a Musical for playing Velma Von Tussle in Hairspray (Wheelock Family Theatre), Eleanor in Far from Heaven (SpeakEasy Stage Company), and Claire de Loone in On the Town and the Witch in Into the Woods (Lyric Stage Company), and an IRNE Award for Best Actress for Luisa in Nine (SpeakEasy Stage Company).

* Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Todd A. Horman* (Boatman/Charles Redmond) was most recently seen in the Broadway production of Sting’s *The Last Ship*. Other Broadway credits include *Priscilla Queen of the Desert* and *Urinetown*. His national tours include *Sister Act*, *Urinetown*, and *Victor/Victoria*. Regional theatre credits include *The Full Monty* (Pittsburgh Civic Light Opera), *Man of La Mancha* (Barrington Stage Company), *1776* (Paper Mill Playhouse), *Take Flight* (McCarter Theatre), *Les Miserables* (North Shore Music Theatre), *Sister Act* (Marriott Theatre), and *Guys and Dolls* and *Ragtime* (Portland Center Stage). His numerous voice-over credits include the webisode series “21 Days.” Television credits include “Law & Order” and “Limitless.” toddhorman.com.

Morgan Kirner* (Celeste #1/Lee Randolph) previously appeared at the Huntington as Anne Egerman in *A Little Night Music*. She is a recent graduate of The Boston Conservatory, where she has performed as Nina in *In the Heights* and as a “Day by Day” soloist in *Godspell*. Her other credits include ensemble in *The Little Mermaid* (Paper Mill Playhouse, Pittsburgh Civic Light Opera), Ariel in *The Little Mermaid* (Theatre By The Sea), Kelsi in *High School Musical* (Surflight Theatre), and Cinderella in *Cinderella*, Peter in *Peter Pan*, and Zaneeta Shinn in *The Music Man* (Ocean City Theatre Company).

Jessica Kundla (Woman/Waitress) has Off Broadway credits that include *Circle of Friends* and *Schoolhouse Rock Live, Jr.*. Her regional credits include Carrie Pipperidge in *Carousel* (Reagle Music Theatre), Anne Egerman in *A Little Night Music* (Nextdoor Theater, OnStage Critics Award for Outstanding Supporting Actress), and Florinda in *Into the Woods* as well as *Fiddler on the Roof* and *Floyd Collins* (Weathervane Theatre). Ms. Kundla is currently a senior at The Boston Conservatory. jessicakundla.com.

Bailey MacNeal (Louise) makes her first professional theatre appearance in *Sunday in the Park with George*. Her regional credits include several supporting roles in school and community theatre as well as a Life is Good promotional video. She also appeared as herself in the short film *The Meaning of Hope*. Ms. MacNeal is a member on hiatus of Boston Children’s Choir. baileymacneal.com.

Jordan McLaughlin (Man, Hornplayer/Photographer) has credits that include Caleb in *Kissless* (Original New York Musical Festival Off Broadway), and *The Phantom Tollbooth* and *The Shoemaker and the Christmas Elves* (Theatre Under the Stars). His favorite educational theatre roles include Matthias in *The Threepenny Opera*, Hairy Man in *Wiley and the Hairy Man*, Charlie in *The Pajama Game*, and Spurio in *The Revenger’s Tragedy*. Mr. McLaughlin graduated from The Boston Conservatory in the class of 2016 with a BFA in musical theatre, and recently completed training in Shakespeare with the Royal Academy of Dramatic Art in London.

Sarah Oakes Muirhead (Celeste #2/Betty) returns to the Huntington after appearing in last season’s *A Little Night Music*. Her recent credits include *Arcadia* (Central Square Theater), *A Little Night Music* (The Barnstormers Theatre), and *4,000 Miles* and *Spring Awakening* (Gloucester Stage Company). She will appear next as Hodel in New Repertory Theatre’s production of *Fiddler on the Roof* directed by Austin Pendleton. Ms. Muirhead trained at the London Academy of Music and Dramatic Art and is a proud graduate of Boston University’s BFA acting program. She is also a coach with Boston-based My College Audition. sarahoakesmuirhead.com.
Andrew O’Shanick* (Solider/Bartender/Young Man) has appeared as Mr. Lindquist in A Little Night Music at the Huntington. Film and television credits include Pitch Perfect and “The Office.” He has also performed in numerous operas and concerts with the Boston Conservatory, MetroWest Opera, Janiec Opera Company at The Brevard Music Center, and the Boston Youth Symphony Orchestra.

Robert St. Laurence* (Understudy) returns to the Huntington, after previously appearing in Dead End and The Steward of Christendom. His regional credits include productions at New Repertory Theatre, Stoneham Theatre, Wheelock Family Theatre, North Shore Music Theatre, and Company One. Mr. St. Laurence received his MFA in acting from Harvard University’s ART/MXAT Institute.

Bobbie Steinbach* (Old Lady/Naomi Eisen) is the Huntington’s 2016–2017 Lunt-Fontanne Fellow. Her Huntington credits include Stephen Sondheim’s A Little Night Music, Sidney Kingsley’s Dead End, Tennessee Williams’ The Rose Tattoo, and Emlyn Williams’ The Corn is Green. Her most recent credits include School for Scandal (Actors’ Shakespeare Project, of which she is a founding member/resident actor) and Light Up the Sky (Lyric Stage Company). As a longtime member of the Boston theatre community, she has also performed at New Repertory Theatre,

* Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Are you charting a new course toward retirement?
Why not many courses—

Lasell Village on the Campus of Lasell College
where being a senior on campus takes on
a whole new meaning

LASELL VILLAGE
Newton, MA
www.Lasellvillage.org
617-663-7053
ABOUT THE COMPANY

Commonwealth Shakespeare Company, Boston Playwrights’ Theatre, SpeakEasy Stage Company, Boston Pops, Tanglewood, and Boston Lyric Opera, among others. Ms. Steinbach has been recognized as an Outstanding Actress by the Elliot Norton committee and Best Actress and Best Supporting Actress by the Independent Reviewers of New England. Ms. Steinbach is one of six actors in the US who was recently awarded a Fox Foundation Resident Actor Fellowship for Distinguished Achievement in association with Actors’ Shakespeare Project, with whom she is developing two projects: I Am Lear and In Bed with the Bard.

Nick Sulfaro* (Louis, Boy/Dennis) previously appeared with the Huntington as Mr. Erlanson in last season’s A Little Night Music, the Breaking Ground Festival reading of Lila Rose Kaplan’s Home of the Brave, and was heard in Masha Obolensky’s radio play, Sitting Still #1, as part of the Emerging America Festival. His regional credits include the Boston cast of Shear Madness, New Repertory Theatre, Stoneham Theatre, The Nora Theatre Company, Wheelock Family Theatre, and the title role in Bat Boy: The Musical (IRNE Award nomination), among others. Mr. Sulfaro is a coach for locally based My College Audition (mycollegeaudition.com). He holds a BFA from Emerson College. nicksulfaro.com.

Patrick Varner* (Franz/Alex) returns to the Huntington after appearing in last season’s A Little Night Music. His Boston credits include Dogfight (SpeakEasy Stage Company); Sondheim on Sondheim, City of Angels, and Buyer and Cellar (Lyric Stage Company); Assassins (New Repertory Theatre); Translations (Bad Habit Productions); Brundibär and But the Giraffe! (Central Square Theater); and Born for This: The BeBe Winans Story (workshop dir. Charles Randolph Wright, ArtsEmerson). He will appear next in Fiddler on the Roof as Motel at New Repertory Theatre (dir. Austin Pendleton). He received his BFA in acting from Boston University’s School of Theatre and attended the London Academy of Music and Dramatic Art. Mr. Varner is a proud member of Actors’ Equity.

James Andrew Walsh* (Mr./Bob Greenberg) just played George Banks in North Shore Music Theatre’s production of Mary Poppins. His national tour credits include Ragtime (Tateh) and They’re Playing Our Song (Vernon). New York and regional credits include Ragtime (Father), Mary Poppins (George Banks, BroadwayWorld Award), Fiorello (Ben Marino), Pride’s Crossing, Betrayal (Robert), and Queen of Hearts: The Princess Diana Musical (Prince Charles). His television credits include “The Family,” “Taxi Brooklyn,” “Castle,” “Shine,” and, of course, “Law & Order (SVU and Criminal Intent).” Mr. Walsh started his career executive producing TV movies and mini-series at Warner Bros. in Los Angeles, including Hallmark’s Emmy Award-winning Miss Rose White (CBS). Writing credits include the Broadway-bound Liberace bio-musical All That Glitters, and his latest play, Jimmy and Carolyn, having its New York premiere in Spring 2017. A graduate of Columbia University, Mr. Walsh is a proud member of AEA and SAG-AFTRA.

Stephen Sondheim (Composer and Lyricist) is an American musical theatre legend and Pulitzer Prize and multiple Tony Award winner. He wrote the music and lyrics for Road Show, Passion, Assassins, Into the Woods, Sunday in the Park with George, Merrily We Roll Along, Sweeney Todd: The Demon Barber of Fleet Street, Pacific Overtures, The Frogs, A Little Night Music, Follies, Company, Anyone Can Whistle, and A Funny Thing Happened on the Way to the Forum, as well as the lyrics for West
Side Story, Gypsy, Do I Hear a Waltz?, and additional lyrics for Candide. Anthologies of his work include Side by Side by Sondheim, Marry Me a Little, You’re Gonna Love Tomorrow, Putting It Together, and Sondheim on Sondheim. He composed the film scores of Stavisky and Reds, songs for Dick Tracy, and the television production Evening Primrose. His collected lyrics with attendant essays have been published in two volumes: Finishing the Hat and Look, I Made a Hat. In 2010 the Broadway theatre formerly known as Henry Miller’s Theatre was renamed in his honor.

James Lapine (Book) has worked with Stephen Sondheim on the Broadway productions of Sunday in the Park with George, Into the Woods, Passion, and Sondheim on Sondheim. He also directed the first revival of Merrily We Roll Along at LaJolla Playhouse in 1985. With William Finn he has collaborated on Falsettos, A New Brain, The 25th Annual Putnam County Spelling Bee, and Little Miss Sunshine. Other Broadway credits include The Diary of Anne Frank, Golden Child, and Amour. He has written the plays Table Settings; Twelve Dreams; Luck, Pluck & Virtue; The Moment When: Fran’s Bed; and Mrs. Miller Does Her Thing.

Peter DuBois (Director) is in his ninth season as Artistic Director at the Huntington where his directing credits include Stephen Sondheim’s A Little Night Music; the world premieres of Gina Gionfriddo’s Can You Forgive Her?, Lydia R. Diamond’s Smart People, Evan M. Wiener’s Captors, Stephen Karam’s Sons of the...
ABOUT THE COMPANY

Prophet (2012 Pulitzer Prize finalist), Bob Glaudini’s Vengeance is the Lord’s, and David Grimm’s The Miracle at Naples; the regional premieres of A. Rey Pamatmat’s after all the terrible things I do, Stephen Belber’s The Power of Duff, and Gina Gionfriddo’s Becky Shaw and Rapture, Blister, Burn; and Craig Lucas’ Prelude to a Kiss. His West End/London credits include Rapture, Blister, Burn (Hampstead Theatre), All New People with Zach Braff (Duke of York’s Theatre), and Becky Shaw (Almeida Theatre). His New York credits include The Power of Duff with Greg Kinnear (New York Stage and Film/Powerhouse Theater); the premiere of Rapture, Blister, Burn (Playwrights Horizons, 2013 Pulitzer Prize finalist); Sons of the Prophet (Roundabout Theatre Company, 2012 Pulitzer Prize finalist); Modern Terrorism, Becky Shaw, Trust with Sutton Foster, All New People, and Lips Together, Teeth Apart (Second Stage Theatre); Measure for Pleasure, Richard III with Peter Dinklage, Mom, How Did You Meet the Beatles?, and Biro (The Public Theater/NYSF); Jack Goes Boating with Philip Seymour Hoffman and The View From 151st Street (LAByrinth Theater Company/The Public Theater); and the upcoming production of Can You Forgive Her? at the Vineyard Theatre. Regional US and UK credits include productions at American Conservatory Theater, Trinity Repertory Company, Humana Festival of New Plays, Manchester Opera House, and King’s Theatre Glasgow. Before arriving at the Huntington, he served for five years as associate producer and resident director at The Public Theater, preceded by five years as artistic director of the Perseverance Theatre in Juneau, Alaska. Prior to his work at Perseverance, Mr. DuBois lived and worked in the Czech Republic where he co-founded Asylum, a multi-national squat theatre in Prague. His productions have been on the annual top ten lists of The New York Times, Time Out, New York Magazine, The New Yorker, Newsday, Variety, Entertainment Weekly, The Evening Standard, The Boston Globe, and Improper Bostonian, and he received an Honorable Mention for 2013 Bostonian of the Year by The Boston Globe Magazine.

Daniel Pelzig (Choreographer) returns to the Huntington having worked on A Little Night Music, Candide, Private Lives, Company, HMS Pinafore, The Mikado, and A Christmas Carol. His most recent credits include choreographer for South Pacific at the Guthrie Theater, Guys and Dolls at the Oregon Shakespeare Festival, Carousel at Glimmerglass Festival, The Figaro Plays at McCarter Theatre, and director/choreographer of Die Fledermaus at Houston Grand Opera. On Broadway, he choreographed 33 Variations, starring Jane Fonda, and A Year with Frog and Toad. His Off Broadway productions include plays at New York Theatre Workshop, City Center Encores!, Manhattan Theatre Club, and the Roundabout Theatre Company. Boston credits include four years as resident choreographer for Boston Ballet, faculty for the dance division of The Boston Conservatory, and director of Don Giovanni and La Clemenza di Tito for BU Opera Institute. Regional theatres include Shakespeare Theatre Company, Shaw Festival, Arena Stage, Alliance Theatre, Goodman Theatre, American Conservatory Theater, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Long Wharf Theatre, Kansas City Repertory Theatre, Hollywood Bowl, and The Kennedy Center Sondheim Celebration. Opera credits include numerous productions at The Metropolitan Opera, Teatro alla Scala, Lyric Opera of Chicago, Santa Fe Opera, Seattle Opera, and Chicago Opera Theatre. He received his degree in cellular biology from Columbia University.

Eric Stern (Music Director) was the music director for Marty and the conductor for A Little Night Music at the Huntington. He is a Broadway veteran, having conducted, arranged, and/or supervised 20 Broadway shows, including Shrek, Xanadu, Follies, Parade, Candide, The Will Rogers Follies, and Rags. He has performed and recorded with such artists as Barbara Cook, Dawn Upshaw, Audra McDonald, Mandy Patinkin, Elaine Stritch, and Betty Buckley, and has conducted
Fiddlehead Theatre Company
Presents

PRISCILLA
QUEEN OF THE DESERT
the musical

Sept 30-Oct 9 • Shubert Theatre

Directed by Stacey Stephens

BUY TICKETS AT CITICENTER.ORG
866.348.9738
CITI CENTER BOX OFFICE • • •
GROUPS OF 10 OR MORE SAVE! CALL 617.532.1116
Go beyond the performance.

Get the latest arts related news from The Boston Globe.

EXCLUSIVE OFFER

Get 50% off home delivery and unlimited access to BostonGlobe.com.

Sign up at BostonGlobe.com/Arts50
many of the world’s top orchestras. Four years ago Mr. Stern and his family moved to Boston where he teaches conducting at Berklee College of Music.

Derek McLane (Scenic Design) previously designed A Little Night Music, Becky Shaw, and Bad Dates for the Huntington. He has also designed numerous times for Broadway, including Beautiful: The Carole King Musical, Gigi, The Heiress, Nice Work If You Can Get It, The Best Man, Follies, Anything Goes, How to Succeed in Business..., and 33 Variations, which won a Tony Award for Best Scenic Design. His Off Broadway credits include Stick and Bones, Ruined, Lie of the Mind, Macbeth, The Spoils, and Abigail’s Party. Mr. McLane’s most recent design credits include the 2013, 2014, 2015, and 2016 Oscars and “Peter Pan Live!” He has also won numerous awards including 1997 and 2004 Obie Awards; 2004, 2005, and 2007 Lucille Lortel Awards; a 2009 Tony Award; a 2011 Drama Desk Award; and a 2014 Emmy Award.

Robert Morgan (Costume Design) has designed costumes for the Huntington since 1986. His credits include A Little Night Music, The Seagull, The Cherry Orchard, The Corn is Green, Third, The Sisters Rosensweig, She Loves Me, Heartbreak House, Saint Joan, and Don Juan. His Broadway credits include The Full Monty, How the Grinch Stole Christmas!, 101 Dalmatians, Imaginary Friends, and Sherlock’s Last Case. His Off Broadway credits include Pride’s Crossing and The Loves of Anatol. From 1987 until 1993, he was the director of the theatre arts division of Boston University’s School for the Arts and has been an associate artist at San Diego’s The Old Globe since 1978.

Christopher Akerlind (Lighting Design) previously designed the Huntington’s All My Sons, Shining City, Well, The Piano Lesson, Seven Guitars, and The Young Man from Atlanta. His Broadway credits include Waitress, The Last Ship, Rocky The Musical (Tony Award nomination), The Gershwins’ Porgy and Bess (Tony Award nomination), Superior Donuts, 110 in the Shade (Tony Award nomination), Talk Radio, Shining City, Awake and Sing! (Tony Award nomination), Well, Rabbit Hole, In My Life, The Light in the Piazza (Tony, Drama Desk, and Outer Critics Circle awards), Reckless, The Tale of the Allergist’s Wife, Seven Guitars (Tony Award nomination), and The Piano Lesson, among others. Recent projects include the world premiere of Jack Perla and Rajiv Joseph’s new opera Shalimar the Clown for Opera Theatre of Saint Louis, Samuel Barber’s Vanessa for Santa Fe Opera, and Paula Vogel’s new play Indecent at the Vineyard Theatre in New York City. He is the recipient of an Obie Award for Sustained Excellence in Lighting Design and the Michael Merritt Award for Design and Collaboration.

Jon Weston (Sound Design) previously designed sound for A Little Night Music at the Huntington. His Broadway design credits include She Loves Me; Amazing Grace; An American in Paris; On the 20th Century; You Can’t Take It With You; The Bridges of Madison County; Big Fish; How to Succeed in Business Without Really Trying; 13, The Musical; The Color Purple; Caroline, or Change (AUDELCO Award); Nine; and Thoroughly Modern Millie. His Off Broadway and regional credits include The Last Five Years, Death Takes a Holiday, Parade (Mark Taper Forum), A Little Night Music (LADrama Critics Award), and Family Guy, Live! (Carnegie Hall).

Zachary G. Borovay (Projection Design) previously designed The Colored Museum for the Huntington (IRNE Award). His selected Broadway credits include Rock of Ages, Holler If Ya Hear Me, No Man’s Land, Waiting for Godot, An, Evita, Elf, Lombardi, A Catered Affair, and Xanadu. Additional recent credits include Smart People (Second Stage Theatre, NYC), Chaplin (La Jolla Playhouse), and Nerds (Philadelphia Theatre Company). Additional credits include The Radio City Music
Michael Starobin (Orchestrations, New Chromolume Music) has numerous theatrical credits, including First Daughter Suite, The Hunchback of Notre Dame, Kid Victory, If/Then, Annie, Dogfight, Leap of Faith, Queen of the Mist, The People in the Picture, Sondheim on Sondheim, Next to Normal (Tony Award for Best Orchestrations), The Glorious Ones, Grinch, Adrift in Macao, Bernarda Alba, The 25th Annual Putnam County Spelling Bee, Assassins (Tony Award for Best Orchestrations), Tom Sawyer, A New Brain, A Christmas Carol, Hello Again, Guys and Dolls, My Favorite Year, Falsettos, In Trousers, Sunday in the Park with George, Once on This Island, Closer Than Ever, Legs Diamond, Romance Romance, Carrie, Birds of Paradise, Rags, Three Guys Naked, and Von Richtofen. His film credits include The Hunchback of Notre Dame, Life with Mikey, Home on the Range, Tangled, and Lucky Stiff.

Alaine Alldaffer (Casting) is also the casting director for Playwrights Horizons, where her credits include Grey Gardens (also for Broadway), Clybourne Park (also for Broadway), Circle Mirror Transformation (Drama Desk and Obie awards for Best Ensemble and an Artios Award for casting), and The Flick (Playwright Horizons and The Barrow Street Theatre). Television credits include “The Knights of Prosperity” (aka “Let’s Rob Mick Jagger”) for ABC. Associate credits include “Ed” for NBC and “Monk” for USA. Ms. Alldaffer has also cast productions for Arena Stage, Williamstown Theatre Festival, and the Humana Festival of New American Plays at Actors Theatre of Louisville, among others. She credits Lisa Donadio as her associate casting director.

Emily F. McMullen* (Production Stage Manager) has previously worked on I Was Most Alive with You, Can You Forgive Her?, Disgraced, A Confederacy of Dunces, A Little Night Music, after all the terrible things I do, The Colored Museum, Vanya and Sonia and Masha and Spike, Awake and Sing!, Guess Who’s Coming to Dinner, Smart People, The Seagull, Venus in Fur, and The Cocktail Hour for the Huntington. Ms. McMullen was recently the production stage manager for the Lexington Theatre Company’s production of Disney’s Mary Poppins. She spent nine seasons as production stage manager at Merrimack Repertory Theatre in Lowell and 15 summers as production stage manager of Music Theatre of Wichita. Other credits include work with Cincinnati Playhouse in the Park, South Coast Repertory, North Shore Music Theatre, and Capital Repertory Theatre, among others. She holds a BA from Emory University and is a proud member of Actors’ Equity.

Kevin Schlagle* (Stage Manager) returns to the Huntington after previously working on Can You Forgive Her?, Milk Like Sugar; A Confederacy of Dunces; A Little Night Music; after all the terrible things I do; Come Back, Little Sheba; Vanya and Sonia and Masha and Spike; Smart People; Venus in Fur; Our Town; God of Carnage; Ruined; and Prelude to a Kiss. Other theatre credits include American Repertory Theater, New Repertory Theatre, Commonwealth Shakespeare Company, and Williamstown Theatre Festival. His opera credits include Boston Lyric Opera, Boston Baroque, Boston Opera Collaborative, Guerilla Opera, New England Conservatory, and Boston University’s Opera Institute. He holds a BFA in stage management from Boston University and is a proud member of Actors’ Equity.

Music Theatre International (MTI) is one of the world’s leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by
composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists, and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 70,000 professional, community, and school theatres in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI’s Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI’s School Editions are musicals annotated for performance by high school students.

Michael Maso (Managing Director) has led the Huntington’s administrative and financial operations since 1982, producing more than 200 plays in partnership with three artistic directors and leading the Huntington’s ten-year drive to build the Stanford Calderwood Pavilion at the Boston Center for the Arts, which opened in September 2004. In recognition of these efforts, Boston Herald honored him as 2004’s Theatre Man of the Year. From 1997 to 2005 Mr. Maso served as the president of the League of Resident Theatres (LORT), an association of 70 of the country’s major not-for-profit professional theatres. In 2005, he was named as one of a dozen members of the inaugural class of the Barr Fellows Program. He currently serves on the Boston Cultural Planning Steering Committee and previously served as a member of the board of directors of ArtsBoston; as a board member for Theatre Communications Group (TCG); as a site visitor, panelist, and panel chairman for the National Endowment for the Arts; as a member of Mayor Menino’s Advisory Task Force for Cultural Planning; as a trustee of the Massachusetts Advocates for the Arts, Sciences, and Humanities (MAASH); as a board member of StageSource; and as a member of the Boston Foundation’s Cultural Task Force. He is the recipient of TCG’s 2012 Theatre Practitioner Award, the Huntington’s 2012 Wimberly Award, StageSource’s 2010 Theatre Hero Award, the 2005 Commonwealth Award (the state’s highest arts honor) in the category of Catalyst, and the 2000 Norton Prize for Sustained Excellence from the Boston Theatre Critics Association. He has also served as the managing director of Alabama Shakespeare Festival, general manager of New York’s Roundabout Theatre Company, business manager for PAF Playhouse on Long Island, and as an independent arts management consultant based in Taos, New Mexico. Mr. Maso is an associate professor of theatre at Boston University.

Christopher Wigle (Producing Director) is in his 17th season at the Huntington. He has worked on Broadway, Off Broadway, and regionally for Lincoln Center Theater, Playwrights Horizons, the Bay Street Theater, and the Royal National Theatre. Working primarily as a stage manager, his credits include the original productions or New York premieres of Six Degrees of Separation (John Guare), subUrbia (Eric Bogosian), The Designated Mourner (Wallace Shawn), Some Americans Abroad (Richard Nelson), Desdemona (Paula Vogel), Racing Demon (David Hare), Sex and Longing (Christopher Durang), The Last Night of Ballyhoo (Alfred Uhry), and Sophistry (Jonathan Marc Sherman). Additional credits include the award-winning Broadway revivals of The Heiress and The Most Happy Fella, as well as two seasons as workshop director for the Williamstown Theatre Festival.

* Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
gail@gailroberts.com / gailroberts.com / 617 245-4044

Building Community
One Home at a Time

ABOUT THE HUNTINGTON THEATRE COMPANY

Celebrating its 35th season, the Huntington Theatre Company is Boston’s leading professional theatre and one of the region’s premier cultural assets since its founding in 1982. The Huntington is the recipient of the 2013 Regional Theatre Tony Award and was named Best of Boston 2013 and 2014 by Boston magazine. Under the direction of Artistic Director Peter DuBois and Managing Director Michael Maso and in residence at Boston University, the Huntington brings world-class theatre artists from Boston, Broadway, and beyond together with the most promising new talent to create eclectic seasons of exciting new works and classics made current. By also mentoring local playwrights in the Huntington Playwriting Fellows program, educating young people in theatre, and serving as a catalyst for the growth of dozens of Boston’s emerging performing arts organizations by providing discounted access to facilities and audience services, the Huntington cultivates, celebrates, and champions theatre as an art form.

A national leader in the development of new plays, the Huntington has produced more than 100 New England, American, or world premieres to date. It supports local writers through a playwright residency and the Huntington Playwriting Fellows program, the cornerstone of its new work activities.

Through a diverse and impactful range of nationally renowned education and community programs, the Huntington serves 33,000 young people and underserved audience members each year.

The Huntington built the Stanford Calderwood Pavilion at the Boston Center for the Arts in 2004 as a home for its new works activities and to provide a much-needed resource for the local theatre community. At the Calderwood Pavilion, the Huntington provides first-class facilities and audience services at significantly subsidized rates to dozens of organizations each year, including some of Boston’s most exciting small and mid-sized theatre companies.

The Huntington was founded in 1982 by Boston University due to the vision and leadership of President John Silber and Vice President Gerald Gross and was separately incorporated as an independent non-profit in 1986. Its two prior artistic leaders were Peter Altman (1982 – 2000) and Nicholas Martin (2000 – 2008). In the past 32 years, the Huntington has played to an audience of 3.5 million, presented over 200 plays (16 of which went on to Broadway or Off Broadway), and served over 450,000 students, community members, and organizations.
BOARD OF TRUSTEES

Carol G. Deane
Chairman

Mitchell J. Roberts
President

Joseph V. Roller II
Treasurer

Linda Waintrup
Clerk

Sherryl Cohen
James J. Dillon
Betsy Banks Epstein
David R. Epstein
Peter Fiedler
William Finard
David Firestone
John Frishkopf
Thomas Hamilton III
Cassandra Hyland
Henderson
Arthur C. Hodges
Ann-Ellen Hornidge
Frederick Jamieson
Susan B. Kaplan
Michelle Karol
Seth Kaufman
Carol B. Langer
David Leathers
Joie Lemaitre
Sharon Malt
William P. McQuillan
Sandra Moose
Anne M. Morgan
Cokie Perry
James Petosa
Bryan Rafanelli
Mitchell J. Roberts
Robert H. Scott
John D. Spooner
Wendell Taylor
Linda H. Thomas
J. David Wimberly
Veronica Wiseman
Mary Wolfson
Fancy Zilberfarb
Warren R. Radtke
Trustee Emeritus

COUNCIL OF OVERSEERS

John Cohen
Tania Phillips
Co-Chairs

Paul Greenfield
Ann Hall
Janice Hunt
Alan S. Johnson
Katherine Jones
Nada Despotovich Kane
Linda Kanner
Christopher Kimball
Victoria Knox
Christine Kondoleon
Loren Kovalcik
Sherry Lang
Debbie Lewis
Tracie Longman
Nancy Lukitch
Rumena Manolova-Senchak
Charles Marz
Noel McCoy
Thalia Meehan
Ann Merrifield
Daniel A. Mullin
Sally C. Reid
Gail Roberts
Jan Roller
Juliet Schnell Turner
Tracey A. West
Caleb White
John Taylor Williams
Bertie Woeltz
Christopher R. Yens
Linda Zug

as of August 2016
The Huntington Circle recognizes our leadership donors to the Huntington Annual Fund and offers members a range of special benefits. We are grateful to the members of the Huntington Circle and the other donors listed below whose generous Annual Fund gifts support our artistic programs, as well as our award-winning youth, education, and community initiatives. For information or to become a Huntington Circle member, please call Meg White, Director of Major Gifts, at 617 273 1596.

Lead Producers Circle ($100,000+)
Sherryl and Gerard Cohen
Carol G. Deane
Albert W. Merck
1997 Family Trust
Nancy and Edward Roberts
Mr. J. David Wimberly

Executive Producers Circle ($50,000-$99,999)
Dr. John and Bette Cohen
Betsy and David Epstein
Gardner C. Hendrie and Karen Johansen
Carol B. Langer
Sharon and Brad Malt
Jane and Neil Pappalardo
Mitchell and Jill Roberts
Linda and Daniel Waintrup
2 anonymous gifts

Artistic Producers Circle ($25,000-$49,999)
Arthur C. and Eloise W. Hodges
Barbara and Amos Hostetter
Jane and Fred Jamieson
Susan and David Leathers
Sharon and Brad Malt
William and Helen Pounds
John D. Spooner
Faith and Joseph Tiberio
Charitable Foundation
Linda and Brooks Zug
Anonymous, celebrating the Huntington’s President-elect Sharon Malt and Chairman-elect David Epstein

Associate Producers Circle ($15,000-$24,999)
Stephen Chapman
Denise and William Finard
Cassandra Hyland Henderson
Rita J. and Stanley H. Kaplan
Family Foundation, Inc./Susan B. Kaplan and Nancy and Mark Belsky
Adrienne Kimball
Bill and Linda McQuillan
Wayne Davis and Ann Merrifield

Ms. Anne M. Morgan
Cokie and Lee Perry
Howard and Veronica Wiseman
1 anonymous gift

Directors Circle ($10,000-$14,999)
Neal Balkowitsch and Donald Nelson
Dr. and Mrs. Reinier Beeuwkes
Fay Chandler
Karen and David Firestone
John Frishkopf
Karen and Gary Gregg
Julie and Jordan Hitch
Nada Despotovich Kane
Marjie and Robert Kargman
Loren B. Kovalck/Inte Pros Consulting
Joie Lemaître
Alan and Harriet Lewis
Mr. and Mrs. David Long
Tracie L. Longman and Chaitanya Kanoja
Paula and Bill O’Keeffe
Jeffrey Dover and Tania Phillips
Robert M. Rosenberg, in honor of Mary Wolfson
Jan and Joe Roller
Marie Rotti
Dr. Paul S. Russell
Mr. and Mrs. Patrick J. Sullivan
Linda H. Thomas
1 anonymous gift

Playwrights Circle ($5,000-$9,999)
Nancy Adams and John Burgess
Charles and Kathleen Ames
Camilla Bennett
Coralie Berg and Steve Schwartz
Carolyn Birmingham
Amy and Joshua Boger
Susan and Michael Brown
Jim Burns
Katie and Paul Buitenwieser
Suzanne Chapman
Brant Cheikos and Janine Papesh
John Cini and Star Lancaster
J. William Codinha and Carolyn Thayer Ross
Mr. and Mrs. Lewis W. Counts
Betsy and David Cregger
Laura and Neil Cronin
Amey A. Defriese
Jim Dillon and Stone Wiske
Margaret Eagle and Eliezer Rapaport
Jennifer Eckert and Richard D’Amore
Mr. Robert Fine and Mr. Matthew Fine
Debbie and Bob First, in memory of Susan Spooner
Donald Fulton
Ann and John Hall
Tom and Nancy Hamilton
Scottie Held
Ned Murphy and Ann-Ellen Horndige
Alan Johnson
Seth and Mary Kaufman
Vicki and Northrup Knox
Christine Kondoleon and Frederic Wittmann
David A. Kronman
Cecile and Fraser Lemley
John and Jean Lippincott
The Mancuso Family
Marion Martin, in memory of Travis John Martin
Sharon Miller
Daniel A. Mullin
Dr. and Mrs. John William Poduska, Sr.
Mr. and Mrs. Peter E. Rawson
Sally C. Reid and John D. Sigel
Gail Roberts
Darin S. Samaraweera
Marline and Jay Sarles
M. H. Sirvetz
Wendell Taylor
Jean C. Tempel
John Travis
Juliet Schnell Turner
Roberta and Stephen R. Weiner
Mary Wolfson
Justin and Genevieve Wyner
Christopher R. Yens and Temple V. Gill
Dr. and Mrs. Jeffrey L. Zilberfarb
1 anonymous gift

THE HUNTINGTON CIRCLE

HUNTINGTON THEATRE COMPANY 29
THE HUNTINGTON CIRCLE (continued)

Designers Circle
($2,500-$4,999)
Bruce and Denise Bauman
Nancy and Richard Brickley
Kevin and Virginia Byrne
Betsy Cabot
Suzanne and Bert Capone
Julian and Barbara Cherubini
Nancy Ciaranello
McLane and Tenney Cover
Catherine and
Peter Creighton
Charles and
JoAnne Dickinson
Ellen and Kevin Donoghue
Virginia Drachman and
Douglas Jones
Susan Ellerin
Winifred Ewing
Mr. and Mrs. William Fink
Anne H. Fitzpatrick
Newell Flather
Maria and Daniel Gerrity
Paul Greenfield and
Sandy Steele
Betsy and David Harris
Estate of Carmella M. Hilbert †
Prof. and Mrs.
Morton Z. Hoffman
Linda and Steven Kanner
Mary S. and Duncan Kennedy
Richard and Dorothy Koerner
Susan and David Kohen
Alvin and Barbara Krakow
Ted and Ann Kurland
Sherry Lang
Drs. Lynne and Sidney Levitsky
Deborah Lewis and
Robert Grinberg
Nancy Lukitsh
Joseph Machera
Rumena and
Alexander Senchak
Charles Marz
Jack Fabiano and Noel McCoy
Thalia Meehan and
Rev. Gretchen Grimson
Amy Merrill
Charles Merrill and
Julie Boudreaux
Jonette Nagai and
Stephen O'Brien
Jerry Nelson
Coleen and David Pantalone
Jackie and Bob Pascucci
Mr. and Mrs. J. Daniel Powell
Deborah and S. Caesar Raboy
Victoria and John Rizzi
Mr. and Mrs. Owen W. Robbins
Darin S. Samarasweera
Vivian and Lionel Spiro
Bruce and Emily Stangle
Estate of Demetre J. Steffon †
Helen and Jack Stewart
Beth and Michael Stonebraker
Joanna and Nigel Travis
Drs. Stephen and Beth Trehu
Mr. and Mrs. Steve Tritman
Pamela Tucker and
George Pettee
Elizabeth and Caleb White
Ike Williams
Bertie and Anthony Woeltz
Sally and Richard Zeckhauser

Actors Circle
($1,500-$2,499)
Alice and Walter Abrams
Carole and Leonard Alkins
Lilian and Hillel Bachrach
Kate and Gordon Baty
Deborah L. Benson and
Frederic J. Marx
Jeff and Jody Black
Joseph L. Bower and
Elizabeth Potter
Kenneth Brown
Rosalie Florence Cohen
Ken and Ginny Colburn
David Dalena and
Brian Patton
Lynn and Bruce Dayton
Dean K. Denniston, Jr.
Tim and Linda Diering
Richard Donoho
Stephen Elman and
Joanne D’Alcorome
Jerome and Vivien Facher
Barbara and Larry Farrer
Norman and Madeleine Gaut
Eric P. Geller and Cathy Thorn
Mark E. Glasser and
Frank G. McWeeny
Drs. Laura Green and
David Golan
Mary Beth and Chris Gordon
Peter and Jacqueline Gordon
Phil Gormley and
Erica Bisguier
Katherine Haltom
Jay and Donna Hanflig
H. Patricia Hanna
Mr. and Mrs.
James L. Hartmann
Barbara Hirshfield and
Cary Coen, in honor of
Gerry and Sherry Cohen
Janice and Roger Hunt
Margaret Jackson and
Peter Harrington
Mr. and Mrs. Stephen
T. Hibbard, in honor of
David Wimberly
Holly and Bruce Johnstone,
in honor of John D. Spooner
Kathy and Hubie Jones
Jill and Stephen Karp
Paul and Elizabeth Kastner
Susan Kirk
Paul and Tracy Klein
Louise Kwan
Jon Levy
Ann D. Macomber
Stuart and Yvonne Madnick
Shelley and Brad Marcus
Mike and Mary McConnell
Louise and Sandy McGinnes
Sarah M. McGinty
Anik and Sita Merchea
Neal and Lynne Miller
Mr. and Mrs. William Mitchell,
in memory of
Virginia Wimberly
Mr. and Mrs. William Mullin
Bob and Alison Murchison
Joy Pak and David Deutsch
Dr. Susan E. Bennett and
Dr. Gerald Pier
Meredith and Bob Pitts
Steven J. Ralston and
William Robert Hair
Christine and David Root
Diane Rosenberg
Susan and Geoffrey Rowley
Irvine and Louise Rusk
Mr. and Mrs. William R. Sapers
Jane E. Shattuck
Gilda Silfka
The Spector Family
John H. Straus and
Liza Ketchum
Lise and Myles Striar
Ben and Kate Taylor
Kenneth R. Traub and
Pamela K. Cohen
Mindee Wasserman
Jerold and Abbe Beth Young
3 anonymous gifts

‡ Member of The Hunt, the
Huntington’s young donor program
† Deceased
This list reflects gifts received during
the 14 months prior to August 9, 2016.
Friends of the Huntington

Leading Role ($750-$1,499)
Carol Baker • George and Katharine Baker • Michael Barza and Judith Robinson • Calvin J. Beckett • Leonard and Jane Bernstein • Linda Cabot Black Foundation • Margaret Blackwell, in honor of David Wimberly • Edward Boesel • Lori Bornstein and Alan Rothman • Geri and Bill Brehm • Jane Brock-Wilsion, in honor of Carol Deane • Rick and Nonnie Burnes • Cara and Anthony Casendino • Ronni and Ronald Casty • Peggy and Anton Chernoff • George and Mary Chin • Marcus and Jane Cohn, in honor of David Wimberly • Stephen Conner • Beth and Linzee Coolidge • Beverley Cooper-Wiele • Richard J. Diamond, in honor of David Wimberly • Joan Dolamore • Peggy Engel • Martha A. Erickson • Dave and Kelly Frederickson • Mr. and Mrs. Richard C. Garrison • Sharon and Irving Gates • Mr. K. Frank Gravitt • Garth and Lindsay Greimann • Dr. and Mrs. George Hatsopoulos • Bucky and Clifton Helman • Mr. and Mrs. Thomas High • Bob Hiss and Mary Riffe Hiss • Richard and Priscilla Hunt • Susan M. Hunziker • Andronike E. Janus • John and Marilyn Keane • John T. Kittredge • Anthony Lucas • Barbara A. Manzoilillo • Bronwyn Martin, in memory of Travis Martin • Joan and John McArde • Kathy McGirr and Keith Carlson • Jack and Susan McNamara • Marianne and Richard Moscick • Eric and Elizabeth Nordgren • Patricia Patricelli • Kevin Powers and John Wolfarth • Jessica and David Reed • Sharon and Howard Rich • Michael and Jane Roberts • Christine and David Root • Phyllis and Sam Rubinovitz • David and Anne Salant • Susan Schiro and Peter Manus, in honor of Carol Deane • Carl and Diane Soderland, in honor of David Wimberly • Spoon Hill Groundhog Fund • Nancy and Edward Stavis • Hope and Adam Suttin • Jared Tausig, in honor of David Wimberly • Sumer and Kiran Verma • Kenneth Virgile and Helene Mayer • Michelle Volpe • Norman Weeks • 3 anonymous gifts

Featured Role ($500-$749)
Lindsay Miller and Peter Ambler • Auli and Ken Batts • Richard R. Beaty • Danielle Belanger and Robert Sparks • Martin S. Berman and Mary Ann Jasienskis • William Bloor • Stephen and Traudy Bradley • Frank B. Mead • Jeremiah J. Bresnahan • Lee and Pam Bromberg • Mrs. Barbara Buntrock-Schuerch • Thomas Burger and Andree Robert • Diane Burns • Robert Caplis • A. William and Carol Caporizzo • Carol Chandler • John Clipping • Connie Coburn and James Houghton • Alison Conant and Richard Frank • Anne Crowley • Lloyd and Gene Dahmen • Damann Boston Fund • Marguerite Davoren • Terry O. Decima • Judy DeFilipp • George Dhions • Maggi Farrell • Sara and James Feldman • Donald and Catherine Federico • Edward Glazer • Rimma Gluzman • Deborah Goddard • Amy Gould • Amelia and William Graham • Irene and Stephen Gronlic • Steven and Barbara Grossman, in honor of Michael Maso • David Grossman • Gail and Jan Hardenbergh • Eunice Harps • Terry Rockefeller and William Harris • Dr. Galen Henderson and Dr. Vanessa Britto • Kathleen Henry and Kim Maarkand • Andrew Himmelblau • Laura Hodges and Scott Taylor • Sherry Jacobs • Ernest and Madeline Jacquet • Peter Jenney • Molly Johnston • Julia Karol • Jane Katims • Michael and Donna Kemp • Gail King and Christopher Condon • Jason Knutson • John and Sharon Koch • Jeanne and Allen Krieger • Yuriko Kuwabara and Walter Dzik • Anne LaCourt • Stewart and Rhonda Lassner • Jenny and Jay Leopold • Babette and Peter Loring • Priscilla Krey Loring • Mary McFadden • Annette and Daniel McIntyre • Dorian Mintzer and David Feingold • Joseph Misdraji • Harry and Ruth Montague • John W. Moore • Mark Nelke • Constance Page • Mr. and Mrs. Murray Preissler • Mr. and Mrs. Martin Quitt • Katharine Reardon • Charles Reed and Ann Jacobs • Margaret Ridge • Lily and Gerald Riffelmacher • Richard Roberts • Sue Robinson • Churchill and Suzanne Rood, in honor of David Wimberly • Mr. and Mrs. Michael Rotenberg • Robert and Pauline Rothenberg • Kathleen and William Rousseau • Rohini Sakhija • Susan Pioli and Martin Samuels • Diane and Richard Schmalensee • William Schutten • Mark Smith and John O’Keefe • Robert Stuart • Richard A. Sweeney • Mary Verhage • Scott and Brenda Warner • Mrs. Lewis R. Weintraub • Constance V. R. White • Karolye White • Dr. Elaine Woo • 8 anonymous gifts

Supporting Role ($250-$499)
Marilyn and Bill Adams • James Alexander • Michael Ansara • Tom Austin • Jeannine M. Ayotte • Robert Banker • Michelle Barbara, in honor of Theodore Barber • Robin Barnes and David Bor • Beth Barrett • Elizabeth Barrett • David Barry • Molly and John Beard • Kathleen Beckman • K. Michael Bent • Jonas Berman • Clark and Susana Bernard • Jerry M. Bernhard • Ky and Christina Bertoli • Robert Bienkowski • Clinton Blackburn • Donald and Ellen Bloch • Drs. Brian and
FRIENDS OF THE HUNTINGTON (continued)

Rachel Bloom • Scott Chisholm and Afshan Bokhari • S. Britt • Barry and Ellen Brown • Teresa Brown • Ruth Budd and John Ehrenfeld • Allan and Rhea Bufford • Eric Butler• • Bismarck and Ingrid Cadet • Charles Carr • Carrig Kitchens LLC • Elyse D. Cherry • Mr. and Mrs. Charles S. Cheston, Jr. • Mary E. Chin • Andrea and Jon Clardy • Grace D. Clark • Priscilla Cogan • Steven Coleman and Christine Tunstell • Sarah Columbia • Janet L. Comey • Jaden Crawford • German Crisostomo • Don and Sandy Crocker • Julie Crockford and Sheridan Haines • James F. Crowley • Zoltan and Cristina Csimma • Paul Curtis • Sue Dahlie • Marla Daniels • Fred Davis • Josh and Jennifer Davis • Ray and Debra De Rise • Arlene Delaney • Charlotte Delaney and Steve Pattyson • Sara Delano • David Delany • Suzanne DelVecchio • Jane and Stephen Deutsch • Dr. William Dickens • Reed Dickinson • Beatrice and William Dole • Mr. and Mrs. Walter L. Downey • Alice E. Downing • Owen Doyle • David and Eleanor Drachman • Mary Ann Driscoll • Jonathan Dyer and Thomas Foran • Mr. Glenn Edelson • Dr. Rachela Elias and Gedalia Pasternak • Andrew Eschtruth and Elana Varon • Jose Estabil • Dr. Charles Fine • Kathleen McGrath Fitts • Dr. and Mrs. Richard Floyd • Mr. and Mrs. Martin Flusberg • Judy Foster • Patricia A. Fraser, M.D., in memory of Ivy Markes Fraser • David Frink • Leslie and Michael Gaffin • William Gault • Jack and Maureen Ghublikian • Lori and Michael Gilman • Ronald Goldstein • David Govonlu• • Mr. and Mrs. Herbert P. Gray • Suzanne Greenberg • Patricia Hardyman and Charles H. Jones • Judith Harris • Alice H. Haveles • Erin Higgins • Rosalind Hill • Jim Hoben • Wanda Holland Greene, in honor of Ken Berman • Mark and Cindy Holthouse • Mary Horvath • Bruce Howlett • Maggie Huff-Rousselle • Mrs. Donald Hunsicker • Robert Hutchison, Jr. • Patricia and David Immen • Mr. and Mrs. Howard Israel • Maggie Jackson• • Toini and Carl Jaffe • Norman W. Johnson • Jessica Kadar • John Quackenbush and Mary Kalamaras • Mr. and Mrs. Nathan Kalowski • Nancy R. Karp • Sondra Katz and Jess Klarinet • Rob and Mary Keane-Hazzard • Paul Kelly • Jill Kneerim • Nancy F. Korman • Charlotte Krentzel • Joan Kuhn • George Langer • Carol Lazarus • Dr. and Mrs. Lucian Leape • Stacey and David Lee • Naomi Leeper • Patricia Leighfield • Richard and Kathleen Leitermann •

YOU BRING WORLD-CLASS THEATRE TO LIFE!

Your Annual Fund gift provides critical funding that helps the Huntington create the world-class theatre you love.

Please consider becoming a Sustaining Donor through easy, secure, automatic monthly giving that provides steady, year-round support!
FRIENDS OF THE HUNTINGTON (continued)

Timothy Leland and Julie Hatfield • Ms. Susan Lincoln • Mark H. Lippolt • Virginia Little • Jim and Allie Loehlin • Dr. Jo Loughnane • Dennis and Nancy Lynch • Peter and Yvette Madany • James D. Maupin • Dr. Rosemary Mazanet • Michael and Barbra Ann McCahill • Kevin McCarthy • Robert McCarty • Lindsay McNair • Lynne Menichetti • Ronald Mignery • Forrest and Sara Milder • Michael and Debby Miller • Mrs. Fermo A. Bianchi • Lacie and Michael Milton • Saro and Elizabeth Minassian • Paula Monobouquette and Kevin McElroy • Gloria and Deborah Monosson • Mr. and Mrs. Cornelius Moynihan • Fred Nagle • Mr. and Mrs. Francis W. Newbury, Jr. • Mary Norato-Indeglia • Richard Belin and Rosanne O’Brien • Chris and Nancy Oddleifson • Roy and Kathleen Olesky • James Orleans and Nancy Walker • RADM and Mrs. J. Clarke Orzalli • Mary Owens • William Pananos • Edith Parekh, in honor of Anissa Parekh • Ellen C. Perrin • Barbara and Harry Photopoulos • Martha and Joel Pierce • Mr. and Mrs. Eric Pilsmaker • Russell Pollock • James and Jeanette Post • James Pottera and Nancy Rose • Allison Powers • Mr. and Mrs. Ronald Proulx • Kathleen Quillard, in honor of Kara Amelia Quillard’s acting career • Kerry Mulligan Railey • Robert Raymond • Lynn and John Reichenbach • Helen Robertson • Patricia Robinson • Barbara Roby • Leila Joy Rosenthal • Dr. Glenn S. Rothfeld and Magi McKinnies • Farley Sullivan and Jeff Roy • Debra Ruder • Susan Rushfirth • Dr. Lucienne Sanchez • Mr. and Mrs. Michael R. Sandler • Mr. Frank Santangelo • Robert and Susan Schechter • Kim and Eric Schultz • Ivy and Fran Scorico • Irene Sege • Mark Seliber • Jim A. Sersich • Michael Seward • Tom Shapiro and Emily Kline • Elisabeth Shields • James Shields and Gayle Merling • David W Shukra and Clifford S Wunderlich • David Siegel • Donald S. Sisson • Peter L. Smith and Donna J. Coletti • Rachel Smith • Paula and Joseph Spound • Martha Stanton • Naomi Stearns, in honor of Bill & Dee Finard • Lee Steele • Gail Steketee and Brian McCorkle • Bob Stevenson • Laurin Stoler • Jennifer Stone and Robert Waldinger • Glenn and Katherine Strehle • Darline Lewis and Marshall Sugarman • Dr. and Mrs. Herman D. Suit • David Swartz and Lisa Fitzgerald • Jane Talcott • Patrick Tally • Jacob Taylor and Jean Park • Nancy Temple • Janet Testa • Patricia Tibbetts • Edwin and Joan Tiffany • Dawn Tucker • Judith Tucker • Mr. and Mrs. Mario Umana • Rosamond B. Vaule • Daniel Wakabayashi • Rabbi and Mrs. Frank Waldorf • Dr. and Mrs. Raymond Walther • Harvey and Joelle Wartosky • Susan Weiler • Scott Weiss • Richard and Frances Winne • Elizabeth P. Wolf • Pamela Wood and Bruce Kirch • Amy and Robert Worth • David C. Wright • Mr. and Mrs. John Wyman • Richard Yule, in memory of Helen Yule • Robert E. Zaret • Lorena and Robert Zeller • 10 anonymous gifts

This list reflects gifts received during the 14 months prior to August 19, 2016.

• Member of The Hunt, the Huntington's young donor program  ‡ Deceased

WE THANK THE FOLLOWING HUNTINGTON FRIENDS FOR THEIR GENEROUS SUPPORT OF

SUNDAY IN THE PARK WITH GEORGE

BETSY & DAVID EPSTEIN
PRODUCTION SPONSORS

JOHN D. SPOONER
PRODUCTION CO-SPONSOR

CASSANDRA HYLAND HENDERSON
OPENING NIGHT SPONSOR

RITA J. AND STANLEY H. KAPLAN FAMILY FOUNDATION
SUSAN B. KAPLAN AND NANCY & MARK BELSKY
DIRECTOR SPONSORS

KAREN & DAVID FIRESTONE
COSTUME SPONSORS

JAN & JOE ROLLER
SET SPONSORS

HUNTINGTON THEATRE COMPANY 33
THE HUNTINGTON LEGACY SOCIETY

BUILDING A LEGACY OF GREAT THEATRE — The Huntington Legacy Society recognizes those who play a lasting role in securing the Huntington’s strong, successful future beyond their lifetime by making a bequest or other planned gift.

We are grateful to these members of the Huntington Legacy Society:

Neal Balkowitsch and Donald Nelson
Howard H. Bengele
Suzanne Chapman
Brant A. Cheikes
Sherryl and Gerard Cohen
Carol G. Deane
Susan Ellerin
Arthur C. and Eloise W. Hodges
Jane and Fred Jamieson
Carol B. Langer

Joie Lemaitre
Sharon and Brad Malt
Bill and Linda McQuillan
Mary C. O’Donnell
Linda and Daniel Waintrup
Margaret J. White
Mr. J. David Wimberly
Veronica and Howard Wiseman
Justin and Genevieve Wyner
1 anonymous

“Our participation is not only a legacy we leave for the Huntington, it’s a legacy we leave our family as well. We want them to think about the mark they will leave on society and culture.”

— SHARON & BRAD MALT

If you have already included the Huntington as part of your will or estate plans, or if you wish to discuss how you can participate, please contact David Dalena, Senior Director of External Relations, at 617 273 1547 or ddalena@huntingtontheatre.org.
The Huntington Theatre Company is grateful to receive support from a wide range of corporations, foundations, and government agencies that support the Huntington’s annual operations, as well as our award-winning productions and education and community programs. For more information about sponsorship opportunities, please contact Diana Jacobs-Komisar, Institutional Giving Manager, at 617 273 1514 or djkomisar@huntingtontheatre.org.

**Grand Patron**
Boston University

**Lead Producers Circle**
($100,000+)
The Andrew W. Mellon Foundation
The Barr Foundation
Klarman Family Foundation with the Barr-Klarman Arts Capacity Building Initiative
The Shubert Foundation, Inc.

**Executive Producers Circle**
($50,000-$99,999)
Bank of America*
Massachusetts Cultural Council*
Theatre Communications Group

**Artistic Producers Circle**
($25,000-$49,999)
The Boston Foundation
Edgerton Foundation
Hershey Family Foundation
Kingsbury Road Charitable Foundation
Liberty Mutual Insurance National Endowment for the Arts

**Associate Producers Circle**
($15,000-$24,999)
BPS Arts Expansion Fund at EdVestors
Harold and Mimi Steinberg Charitable Trust
MEDITECH

**Directors Circle**
($10,000-$14,999)
Alfred E. Chase Charitable Foundation
Lucy R. Sprague Memorial Fund
Santander
TDC
The Tiny Tiger Foundation

**Playwrights Circle**
($5,000-$9,999)
Cue Ball Group
Goodwin Procter LLP
Nutter McLennen & Fish
Proskauner Rose LLP
Ropes & Gray LLP
Vertex Pharmaceuticals Worldwide
Schrafft Charitable Trust
WilmerHale

**Designers Circle**
($2,500-$4,999)
Boston Cultural Council
Cambridge Savings Bank
Jackson and Irene Golden 1989 Charitable Trust
Nixon Peabody
Danversbank Charitable Foundation
People’s United Bank
Roy A. Hunt Foundation
Wilson Butler Architects

**Actors Circle**
($1,500-$2,499)
AAFCPAs
Staples Foundation
Surdna Foundation

* Education & community programs donor
** Includes in-kind support
Contact Information for the Huntington Theatre Company
The Huntington Theatre Company performs in three beautiful theatres in two dynamic Boston neighborhoods. The 890-seat Boston University Theatre is on the Avenue of the Arts (264 Huntington Avenue), diagonally across from Symphony Hall. The 370-seat Virginia Wimberly Theatre and the flexible 250-seat Nancy & Edward Roberts Studio Theatre are part of the Calderwood Pavilion in the historic South End, on the campus of the Boston Center for the Arts (527 Tremont Street).

Website: huntingtontheatre.org
Box Office: 617 266 0800
Box Office fax: 617 421 9674
Administrative office: 617 266 7900
Administrative office fax: 617 353 8300
B.U. Theatre Lost and Found: 617 266 7900, ext. 1666

Box Office Hours
The Box Office is generally open Tuesday-Saturday, noon-curtain (or 6pm); Sunday, noon-curtain (or 4pm). Hours change weekly. For the most up-to-date hours, please visit huntingtontheatre.org or call the Box Office at 617 266 0800.

Huntington Group Discounts
Groups of 10 or more may receive a discount of up to 20% off full ticket prices and a free ticket for every 20 purchased. Space is available at the theatre for pre- or post-performance receptions. Contact Jon Slater for more information at 617 273 1657 or groups@huntingtontheatre.org.

Public Transportation
We encourage patrons to use public transportation to the BU Theatre whenever possible. The Theatre is conveniently located near the MBTA Green Line Hynes or Symphony Stations; Orange Line/Commuter Rail Mass Ave. Station; the No. 1 Harvard-Dudley bus via Mass Ave. to Huntington Ave.; and the No. 39 Arborway-Copley bus to Gainsborough Street.

BU Theatre Parking
Parking is available at many nearby locations. For details, please visit huntingtontheatre.org or call the Box Office at 617 266 0800.

Please note that these parking garages are independently owned and operated and are not affiliated with the Huntington Theatre Company or the BU Theatre.

If You Arrive Late
In consideration of our actors and other audience members, latecomers will be seated at the discretion of the management.

Large Print Programs
Large print programs are free of charge and are available in the main lobby.

If Your Plans Change
We hate to see empty seats. Please consider donating any tickets you can’t use. For more information please call the Box Office at 617 266 0800.

Refreshments
Snacks, wine, beer, soft drinks, and coffee are available before opening curtain and during intermission in the main lobby. Drinks purchased at concessions are permitted inside the theatre, but food is not.

Babes in Arms
Children must have their own seats. Babes in arms are not permitted in the theatre. Children under 6 are not permitted.

Cameras
The videotaping or other video or audio recording of this production is strictly prohibited.

Pagers and Cellular Phones
Please silence all watches, pagers, and cell phones during the performance.

Wheelchair Accessibility
The BU Theatre is accessible by ramp and can accommodate both wheelchair and companion seating in the orchestra section. Please notify us when you purchase your tickets if wheelchair accommodations will be required and confirm arrangements with the House Manager at 617 266 7900, ext. 1666.

Hearing Enhancement
The BU Theatre is equipped with an FM hearing enhancement system. Wireless headphones are available free of charge at the concessions stand in the main lobby for your use during a performance.

Restrooms
Located in the lower-level and balcony lobbies. A wheelchair-accessible restroom is located in the main lobby on the first floor.

Coat Check
Located in the lower lobby.
In addition to the lobby exits through which you entered, there are six illuminated emergency exits at the sides of the balcony and mezzanine, and four in the orchestra.

= EXIT SIGN  = EGRESS

20th Annual
FRINGE
FESTIVAL

HYDROGEN JUKEBOX
Composed by Philip Glass
Libretto by Allen Ginsberg

MAD FOREST
A Play from Romania
By Caryl Churchill

THE WERTHER PROJECT
Composed by Jules Massenet
Libretto by Edouard Blau, Paul Milliet, and Georges Hartmann

Boston University Theatre & Lane-Comley Studio 210
264 Huntington Avenue, Boston

OCTOBER 14 - 30

Tickets $7
bu.edu/cfa/fringe

Boston University College of Fine Arts
School of Music: Opera Institute
and School of Theatre
STAFF

Peter DuBois
Norma Jean Calderwood
Artistic Director

ADMINISTRATION

General Manager .......................................................... Sondra R. Katz
Associate General Manager.......................... Conwell Worthington III
Company Manager .............................................. Jazzmin Bonner
Assistant Company Manager ....................... Meagan Garcia
Assistant to the Managing Director ............... Gabrielle Jaques
Management Assistant .................................. Annie Walsh

BU Theatre

BU Theatre House Manager .................. Daniel Morris
Assistant House Managers ............... Meg Cabotti, Brian Dudley
Front of House Staff .................................... Elizabeth Benway,
Cristina Dones, Kendrick Terrel
Tonia Jones, Annalise Lamberty, Alex Navarro,
Neil Novello, Brianna Randolph, Alba Romero,
Phaedra Scott, Justin Silverman
Maintenance .................................................... Ronald Belmonte,
Kenneth Carter, Gary Santos

Calderwood Pavilion at the BCA

Calderwood Pavilion Manager .................... Joey Riddle
Calderwood Pavilion Rentals Coordinator .......... Katie Most
Calderwood Pavilion House Manager ............. Katrina Alyx
Calderwood Pavilion Management Assistant .... Gabe Hughes
House Electrician ...................................... Mercedes Roman-Manson
House Sound Operator ................................. Jesse McKenzie
House Carpenter ........................................ Mike Hamer
Wardrobe Run ................................................ Barbara Crowther
Calderwood Pavilion Apprentice .................. Dalton Zogliemen
Assistant House Managers ................. Paul Fox, Ksenia Lanin,
Maura Neff
Front of House Staff ..................................... Natasha Bonfield,
Mia Buchsbaum, Robert Caplis,
Nick Coccorna, Barbara Crowther, Talia Curtin,
Linnea Donnelly, Matt Feldman, Madeleine Gibbons,
Ryan Impagliazzo, Terry McCarthy, Laura Meliman,
Maura Neff, Phaedra Scott, Ciera-Sadie Wade
Custodians ......................................................... Jose Andrade
Security Coordinator ........................................ Greg Haugh

Finance

Director of Financial Management .......... Glenda Fishman
Accounting Manager ................................. June Zaidan
Accounting Coordinator ......................... Laura Casavant
Accountants .................................................. Alexander, Aronson, Finning, CPA

Human Resources

Director of Human Resources ............. Peggy J. Novello
Human Resources Coordinator ............... Michael Comey
Payroll and Reporting Specialist ........... April Swiniuch
Administrative Support Assistant .......... Kendrick Terrell Evans

Information Technology

IT Director ....................................................... Scott Poole
Helpdesk Specialist ........................................ Jevon Foster

Subscription and Box Office

Audience Services Manager ................... Jon Slater
Assistant Audience Services Manager ........ Katie Catano
BU Theatre Box Office Coordinator .......... Victoria Swindle
Pavilion Box Office Coordinator ............. Noah Ingle
Subscriptions Coordinator ....................... Amy Kiesler
Box Office Associates .................. Brittany Bonnell, Brenton Thurston

Michael Maso
Managing Director

Full-Time Customer Service Reps ................. Tasha Matthews,
Nicole Williams,
Customer Service Reps ............................. Nick Boonsta,
Lizzie Benway, Katelyn Burkhart, Victoria Cunha,
Kathryn Daughtery, Sue Dietlin, Taylor Granger, Mary Olsen,
Katelyn Reinert, Michelle Smith, Ellie Solomon,
Regine Vital, Yurika Watanabe

ARTISTIC

Producing Director ............................... Christopher Wigle
Director of New Work ............................... Lisa Timmel
Associate Producer ...................................... M. Bevin O’Gara
Artistic Programs & Dramaturgy ............ Charles Haukland
Assistant to the Artistic Director .......... Stephanie LeBolt
Playwright-In-Residence ......................... Melinda Lopez
Literary Apprentice ..................................... Sarah Schnebly
Producing Apprentice ......................... Justin Samoy
Huntington Playwriting Fellows ................. Mia Chung,
Thom Dunn, John J King, Sam Marks,
Nina Louise Morrison, Deborah Salem Smith
BU Graduate Directors ......................... Zohar Fuller, Kelly Galvin,
Adam Kassim, Jeremy Ohringer,
Stephen Pick, Jillian Robertson

EXTERNAL RELATIONS

Senior Director of External Relations ........... David Dalena
Director of Annual Giving &
Development Operations ................. Joy Pak
Director of Major Gifts ......................... Margaret J. White
Major Gifts Officer ................................. Celina Valadão
Special Events Manager ......................... Kirsten Doyle
Institutional Giving Manager ............... Diana Jacobs-Komisar
Annual Fund & Research Coordinator .... Annalise Baird
Development Database Coordinator ...... Lisa McColgan
Development Associate ......................... Elizabeth MacLachlan
Development Apprentice ...................... Samantha Buntich

Director of Marketing ............................... Temple Gill
Associate Director of Marketing ............. Meredith Mastroianii
Communications Manager ....................... Desieree Barry
Tessitura Analytics Manager ................. Derrick Martin
Digital Content Manager ......................... Carolyn MacLeod
Promotions & Community Coordinator .... James Boyd
Community Membership
Coordinator ............................................. Candelaria Silva-Collins
Creative Services Coordinator ............... Dan Pecci
Marketing Associate ................................. Katie Iafolla
Marketing Apprentice .............................. Leah Reber
Marketing Interns ...................................... Valentina Fernandes,
Lindsay Hawthorne

EDUCATION & COMMUNITY PROGRAMS

Director of Education ............................... Donna J. Glick
Manager of Education Operations .......... Meg O’Brien
Manager of Curriculum & Instruction .......... Alexandra Smith
Education & Community Associate .......... Pascale Florestal
Education Assistant ................................. Marisa Jones
Education Interns ................................. Elizabeth Botelho, Daniella Forero
Teaching Artists ..................................... Kortney Adams, Naheem Garcia,
Lydia Graeff, Keith Mascoll
PRODUCTION
Production Manager ........................................... Todd D. Williams
Associate Production Manager ................................ Bethany Ford
Stage Management Apprentice ............................... Billy Cowles

Scenery
Technical Director ................................................. Dan Ramirez
Associate Technical Director ................................. Adam Godbout
Assistant Technical Director ................................. Dan Oleksy
Shop Foreman ....................................................... Todd Burgan
Master Carpenter ................................................... Larry Dersch
Scenery Mechanic ..................................................... Jesse Washburn
Carpenters ................................................................. Milosz Gassan, Christian Lambrecht, Nick Henon
Carpenters ................................................................. Randy Cohen, Jeremy King, Taylor Williams
Paints
Charge Scenic Artist .............................................. Kristin Krause
Lead Scenic Artist .................................................... Romina Diaz-Brada
Scenic Artist ................................................................. Chelsey Erskin
BU Certificate Intern .............................................. Emily Rosenkrantz

Costumes
Costume Director .................................................. Nancy Hamann
Assistant Costume Director ..................................... Virginia V. Emerson
Costume Design Assistant ..................................... Mary Lauve
Head Draper ............................................................ Anita Canzian
Costume Crafts Artisan/Dyer ................................. Denise M. Wallace-Spriggs
First Hand .............................................................. Rebecca Hylton
Wardrobe Coordinator .......................................... Christine Marr
Hair & Wig Run ......................................................... Susie Moncousky
Costume Apprentice .............................................. Becky Thorogood
Costume Intern ....................................................... Lauren Reuter

Electricity
Master Electrician .................................................. Katherine Herzig
Assistant Master Electrician ..................................... Alisa Hartle
Electricity Apprentice .............................................. Paige Johnson

Properties
Properties Master .................................................. Kristine Holmes
Assistant Properties Master ..................................... Justin Seward
Properties Artisan .................................................. Ian Thorsell
Properties Run ....................................................... Andrew DeShazo
Properties Student Assistant ................................. Madison Suvunrungsri

Sound
Sound Supervisor ..................................................... Ben Emerson
Sound Engineer ........................................................ J. Jumbelic
Sound Apprentice ................................................... Terrence Dowdy
Graduate Assistants ............................................... Collin Barnum, Aubrey Dube

BU SCHOOL OF THEATRE PRODUCTION STAFF
Theatre Complex
Production Manager ............................................ Johnny Kontogiannis
Senior Staff Assistant ............................................ Renee Yancey
Design & Production ............................................. Paul Mayer
Scene Shop Supervisor ............................................ Paul Mayer

Additional Staff for Sunday in the Park with George

Associate Music Director ....................................... Dan Rodriguez
Assistant Music Director ......................................... Henry Moore
Dialect Coach .......................................................... Amelia Broome
Assistant to the Director ........................................... Stephanie LeBolt
Production Assistant ............................................. Bridget Anderson
Child Wrangler ...................................................... Phaedra Scott
Keyboard Rental & Programming ............................ Cohen Keyboards:
Randy Cohen, Jeremy King, Taylor Williams
Associate Scenic Designer ...................................... Brandon McNeil
Carpenters ............................................................... Sara Hutchins, Paul Mayer,
Jessica Pizzuti, Ryan Spruck
Deck Run Crew ......................................................... Jessi Rechin
Scenic Artists .............................................................. Rob Allison, Nathan Cote,
Amanda Gimbel, Hannah Joy Smith
Wig Designer .............................................................. Jason Allen
Drapers ................................................................. Jen Bennett, Karen Martakos,
Caillen Menotti, Therese Trecco
First Hands ......................................................... Katie Kenna, Sara Marhamo,
Penne Pinette
Stitchers ................................................................. Lucas O’Brien, Sally Perry,
Michelle Villada, Ash Wagner
Crafts ................................................................. Becca Jewett
Tailor ................................................................. Evan Stillwater
Dressers ................................................................. Katie Kenna, Troy Siegfried
Wig Run Assistant .................................................... Kat Shanahan
Assistant Lighting Designer .................................. Paul Timmel
Assistant to the Lighting Designer ............................ Austin Boyle
Follow Spot Operators ............................................ Kevin Barnet,
Sara Hutchins, Kethylin Parkman

Electricians ............................................................. Sean Baird,
Kevin Barnet, Alex Brandt, Harrison Burke,
Eve Connelly-Marin, Emily Crochetiere,
Kevin Fulton, Brett Israel, Kirt Kaminski,
Steve Manifold, Taylor Ness, Brittany Page,
Lauran Scattolini, Brian Shaw,
Paul Timmel, Elvira Valencia

Assistant Sound Designer ....................................... Kelsi Halverson
Mix Engineer ........................................................ Josh Staines
Audio Run Crew ...................................................... Neli Robinson
Assistant to the Projections Designer ....................... Aaron Henry
Deck Electrician ...................................................... Jess Rosso
Projections Technician ............................................ Dan Carr
Rake Trainer ........................................................... Susan Kinney

The Huntington Theatre Company is a member of the League of Resident Theatres (LORT), an association of the nation’s leading resident professional theatres; Theatre Communications Group, a national service organization for the nonprofit professional theatre; StageSource, a regional alliance of theatre artists and producers; and ArtsBoston, the voice and resource for the arts in Greater Boston.

This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

The scenic, costume, lighting, and sound designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.

The musicians are represented by the Boston Musicians’ Association, Local 9-535, American Federation of Musicians.
DOWNTOWN/THEATRE DISTRICT

AN AMERICAN IN PARIS, Citi Performing Arts Center, The Wang Theatre, 270 Tremont St., 800-982-2787. Oct 25–Nov 6. Inspired by the Academy Award-winning film, this winner of four Tony Awards opens its national tour in Boston and tells the romantic story about an American soldier, a mysterious French girl and an indomitable European city, each yearning for a new beginning in the aftermath of war.

BLUE MAN GROUP, Charles Playhouse, 74 Warrenton St., 800-THREE-MAN. Ongoing. This giddily subversive off-Broadway hit serves up outrageous and inventive theatre where three muted, blue-painted performers spoof both contemporary art and modern technology. Wry commentary and bemusing antics are matched only by the ingenious ways in which music and sound are created.

CHEERS LIVE ON STAGE, Citi Performing Arts Center, The Shubert Theatre, 265 Tremont St., 866-348-9738. Sep 9–18. Go where everybody knows your name. Join Sam, Diane, Coach, Carla, Cliff and Norm onstage as they play out the most memorable moments from the classic, Emmy Award-winning TV series.

A GENTLEMAN’S GUIDE TO LOVE & MURDER, Citi Performing Arts Center, The Shubert Theatre, 265 Tremont St., 866-348-9738. Oct 18–23. The Tony Award winner for Best Musical, this is the uproarious story of Monty Navarro, a distant heir to a family fortune who sets out to jump the line of succession by any means necessary. All the while, he’s got to juggle his mistress (she’s after more than just love), his fiancée (she’s his cousin but who’s keeping track?) and the constant threat of landing behind bars.

HERE ALL NIGHT, Gare St. Lazare Ireland, Emerson/Paramount Center Mainstage, 559 Washington St., 617-824-8400. Oct 5–9. The prose and music of Samuel Beckett’s writing find new life, and a fresh resonance, in this stunning new theatrical work for soprano, actor and chamber orchestra.

JERSEY BOYS, Boston Opera House, 539 Washington St., 800-982-2787. Oct 4–16. This 2006 Tony, Grammy and Olivier Award-winning Best Musical is the true story of Rock and Roll
Hall of Famers The Four Seasons—Frankie Valli, Bob Gaudio, Tommy DeVito and Nick Massi—four blue-collar kids who became one of the greatest successes in pop music history. It features their hit songs “Sherry,” “Big Girls Don’t Cry,” “Rag Doll,” “Oh What a Night” and “Can’t Take My Eyes Off You.”

MACHINE DE CIRQUE, Emerson/Paramount Center Mainstage, 559 Washington St., 617-824-8400. Sep 21–Oct 2. This new Quebec City circus company presents a show for all audiences that is wildly acrobatic, poetic and humorous. Sometimes comic, sometimes nostalgic, these wacky characters masterfully reveal themselves while manipulating various props such as a teeterboard, juggling clubs, drum kits and even bath towels.

MALA, Emerson/Jackie Liebergott Black Box at the Paramount Center, 559 Washington St., 617-824-8400. Oct 27–Nov 20. For her mother, Melinda is the bad daughter, “la mala.” But as life would have it, she’s the most available daughter to accompany her mother through her last days. Funny, brutally honest and ultimately cathartic, Boston playwright Melinda Lopez’s new work puts a sharp focus on what it means to put our loved ones first right to the very end.

PRISCILLA QUEEN OF THE DESERT, Fiddlehead Theatre Company, Citi Performing Arts Center, The Shubert Theatre, 265 Tremont St., 617-824-8400. Sep 30–Oct 9. In the middle of the Australian Outback, a glamorous trio of performers searching for love and friendship aboard a battered old bus end up finding more than they dreamed. Based on the 1994 film, this glitzy dance party features wildly outrageous costumes and a hit parade of favorite songs, including “It’s Raining Men,” “I Will Survive,” “Hot Stuff” and “Girls Just Wanna Have Fun.”

SHEAR MADNESS, Charles Playhouse Stage II, 74 Warren St., 617-426-5225. Ongoing. It’s a day like any other at the Shear Madness salon, when suddenly the lady upstairs gets knocked off. Whodunit? Join the fun as the audience matches wits with the suspects to catch the killer in this wildly popular comedy.

LOCAL/REGIONAL THEATRE

BEOWULF: A THOUSAND YEARS OF BAGGAGE, Trinity Repertory Company, The Chace Theater, 201 Washington St., Providence, R.I., 401-351-4242. Sep 8–Oct 9. The swaggering hero Beowulf defends the great hall of Heorot against the monster Grendel, Grendel’s mother and a fire-breathing dragon as a panel of academics overanalyzes his every move. Based on one of the most famous pieces of literature of all time, this is a raucous rock ‘n’ roll re-telling of the blood-soaked Old English poem featuring music by Dave Malloy (Natasha, Pierre & The Great Comet of 1812).


SPECIAL ADVERTISING SECTION
THE DONKEY SHOW, American Repertory Theater, Oberon, 2 Arrow St., Cambridge, 617-547-8300. **Ongoing.** Bringing the ultimate disco experience to Boston, this crazy circus of mirror balls, feathered divas, roller skaters and hustle queens tells the story of *A Midsummer Night’s Dream* through great ’70s anthems you know by heart.

FANCY NANCY: THE MUSICAL, Boston Children’s Theatre, Larcom Theatre, 13 Wallis St., Beverly, 617-424-6634 x222. **Sep 24–Oct 9.** In this musical based on the wildly popular books by Jane O’Connor, Nancy and her friends are performing in their very first stage show and Nancy is absolutely positive (that’s fancy for 100% sure) that she and her best friend Bree will be cast as mermaids. What happens when Nancy is given the part of a dull, brown tree? How will Nancy bring her fancy flair to the role?

MONTY PYTHON’S SPAMALOT, North Shore Music Theatre, 62 Dunham Road, Beverly, 978-232-7200. **Sep 27–Oct 9.** The outrageous musical comedy lovingly ripped off from the film classic *Monty Python and the Holy Grail* tells the story of King Arthur and his Knights of the Round Table as they embark on their quest for the Holy Grail. Flying cows, killer rabbits, taunting Frenchmen and show-stopping numbers are just a few of the highlights of this absurdly fun and silly stage production.

NOTES FROM THE FIELD: DOING TIME IN EDUCATION, American Repertory Theater, Loeb Drama Center, 64 Brattle St., Cambridge, 617-547-8300. **Through Sep 17.** Anna Deavere Smith asks audiences to talk back in this documentary solo performance that traces the connections between America’s education system and its mass incarceration crisis. In Act One, she introduces the students, parents, teachers and administrators caught in America’s school-to-prison pipeline, while a second act of facilitated discussions asks audiences to evaluate their own position in a network of difficult histories and devastating social policies.

THE PLOUGH AND THE STARS, American Repertory Theater, Loeb Drama Center, 64 Brattle St., Cambridge, 617-547-8300. **Sep 24–Oct 9.** This acclaimed production from Ireland’s Abbey Theatre marks the centenary of the 1916 Easter Rising. As revolution sweeps Ireland, the residents of a Dublin tenement take shelter from the violence that sweeps through the city’s streets. Sean O’Casey—one of Ireland’s most renowned and controversial playwrights—captures a conflict between idealism and ordinary lives.

THE SCOTTSBORO BOYS, SpeakEasy Stage Company, Roberts Studio Theatre, Stanford Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-933-8600. **Oct 21–Nov 19.** In Kander and Ebb’s final collaboration, they bring to light one of the most infamous events in American history: the shocking true story of nine African American boys jailed in Alabama in 1931 for a crime they did not commit. Featuring a period-specific mix of gospel, jazz and vaudeville, this audacious musical uses the construct of a minstrel show to tell the harrowing true story that provoked a national outrage and helped launch the American civil rights movement.

SIGNIFICANT OTHER, SpeakEasy Stage Company, Roberts Studio Theatre, Stanford Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-933-8600. **Sep 9–Oct 8.** From Joshua Harmon (*Bad Jews*) comes a sharply observed new comedy about of the challenges of finding love.
and letting go. Jordan and BFFs Kiki, Lauren and Vanessa had been inseparable, but as singles’ nights become bachelorette parties, Jordan finds himself increasingly on his own. As his once-passionate friendships evolve, Jordan embarks on a series of romantic misadventures on a quest to find Mr. Right.

TIGER STYLE!, Huntington Theatre Company, Wimberly Theatre, Stanford Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-266-0800. Oct 14–Nov 13. Squabbling siblings Albert and Jennifer Chen reached the pinnacle of academic achievement, but as adults, they’re epic failures: he’s just been passed up for promotion and she’s been dumped by her loser boyfriend. So, naturally, they confront their parents and launch an Asian Freedom Tour! From California to China, this hilarious new comedy examines race, parenting and success with wit and sharp humor.

UNCANNY VALLEY, Stoneham Theatre, 395 Main St., Stoneham, 781-279-2200. Oct 6–23. Meet Julian, the robotic product of a life extension laboratory, and Claire, the neuroscientist tasked with teaching him to be human. This mesmerizing examination of the future travels to the ethical heart of humankind’s bid to outtrace mortality. Filled with moral ambiguity, this taut, smart drama asks how far are we willing to go to forget, while insisting on never being forgotten?

WARRIOR CLASS, Lyric Stage Company, 140 Clarendon St., 617-585-5678. Oct 21–Nov 13. In this taut political drama by Kenneth Lin, Julius Lee, the son of Chinese immigrants and a decorated war veteran, has a seemingly limitless political career ahead of him. When someone from his past, however, threatens to reveal a college transgression, it may destroy everything he has built.

DANCE

LE CORSAIRE, Boston Ballet, Boston Opera House, 539 Washington St., 617-695-6955. Oct 27–Nov 6. This classical ballet is steeped in swashbuckling adventure and passionate romance. A dashing pirate battles to rescue his beloved from the Pasha’s harem with danger looming at every turn—in opulent palaces, secret caves and on the turbulent sea.

OPERA

CARMEN, Boston Lyric Opera, Boston Opera House, 539 Washington St., 617-542-6772. Sep 23–Oct 2. A bicoastal American premiere in conjunction with San Francisco Opera, this raw and cinematic vision, transposed to the arid earthiness of 1970s post-Franco Spanish North Africa, is a powerful account of the defiantly free-spirited woman and her obsessive lover, set to Bizet’s intoxicating score.

OUROBOROS TRILOGY, Emerson/Cutler Majestic Theatre, 219 Tremont St., 617-824-8400. Sep 10–17. Created by Boston’s Cerise Lim Jacobs, this cycle of three grand operas includes the 2011 Pulitzer Prize-winning Madame White Snake, along with two world premieres, Gilgamesh and Naga, all scored by living composers. Together, this epic cycle explores themes of life, death and rebirth.

Great Theater Lives Here.

Arrabal
May 12 - June 18, 2017
With choreography by Sergio Trujillo (Memphis, Jersey Boys), music by Academy Award winner Gustavo Santaolalla (Brokeback Mountain, Babel), and book by Tony Award nominee John Weidman (Contact, Assassins), Arrabal invites audiences into the underground world of Buenos Aires’ tango clubs for a dance between the present and the past.

Subscribe to A.R.T.’s 2016/17 Season to today!

Located in the heart of Harvard Square.
AmericanRepertoryTheater.org

HUNTINGTON THEATRE COMPANY 43
49 SOCIAl, 49 Temple Pl., 617-338-9600. The latest addition to the expanding Downtown Crossing culinary scene serves refined modern American cuisine. The seasonal dinner menu draws inspiration from around the globe while also incorporating ingredients from local New England farms. D, C. 49social.com.

ARAGOSTA BAR & BISTRO, Three Battery Wharf, 617-994-9001. This latest addition to Boston’s vibrant waterfront restaurant community offers a new take on Italian cuisine by award-winning chef David Daniels who shows his signature flair through hand-made pastas, prime meats and classic New England seafood. Using quality, local farm-raised ingredients, Aragosta offers a warm, social atmosphere in a stunning waterfront setting. Also offering an open kitchen with Chef’s Counter and an outdoor terrace. B, L, D. Mon–Sun 6:30 a.m.–10 p.m.; Sat & Sun 10:30 a.m.–2 p.m. aragostabistro.com.


BACK DECK, 2 West St. (corner of Washington), 617-670-0320. With three deck spaces and a menu of grill-focused favorites, Back Deck invites everyone to gather around patio tables and chairs for a charcoal-cooked meal and backyard-inspired cocktails. Its ambiance brings the outdoors inside with floor-to-ceiling open windows, carriage lighting, lush green planters, glazed brick and an open kitchen. Drawing inspiration from a roof deck, this restaurant is the ultimate urban retreat. L, D, Sat & SB, C. BackDeckBoston.com.

BAR 10, Westin Copley Place, 10 Huntington Ave., 617-424-7446. Bar 10 mixes signature martinis and lighter, modern American fare with a vibrant setting and an array of shareable dishes, including salads, flatbread pizzas and more. Voted Best Hotel Bar by Boston magazine and Best Civilized Nightcap by The Improper Bostonian. L, D, C, SB. bar10boston.com.

BLU, 4 Avery St., 617-375-8550. Located in the heart of the Theatre District next door to the Ritz Carlton on the fourth floor, blu Restaurant and Bar is celebrating its 15th anniversary with a feast
for the senses. Its contemporary American menu includes the all-time favorite lobster club. Featuring spectacular floor-to-ceiling windows, blu is perfect for a pre-show dinner, corporate events, weddings, cocktail receptions and private dining. L Mon–Fri 11:30 a.m.–2:30 p.m., D Mon–Sat 5–10 p.m. blurestaurant.com.

CITYPLACE, On Stuart Street between Tremont and S. Charles streets in the State Transportation Building. Enjoy handcrafted beers at Rock Bottom Brewery, delicious treats from Panera Bread and gourmet Chinese at P.F. Chang’s as well as flatbread sandwiches, specialty pizzas, custom burritos and more in the Food Court. B, L, D, C. cityplaceboston.com.

CLINK, The Liberty Hotel, 215 Charles St., 617-224-4004. Clink serves the freshest North Atlantic seafood, seasonal New England fare and delicious artisanal meats, highlights of a menu that artfully marries European culinary tradition with contemporary American innovation. The dining room features vestiges of original jail cells and an open kitchen, while gold leather seats, butcher block tables and granite accents add to the contemporary style. Nightly, Clink’s lobby bar draws urban dwellers and hotel guests to an energetic and social nightlife scene in the heart of Boston. B 6:30–11 a.m., L 11:30 a.m.–3 p.m., D 5–11 p.m., SB 10 a.m.–3 p.m. clinkrestaurant.com.

DAVIO’S NORTHERN ITALIAN STEAKHOUSE, 75 Arlington St., 617-357-4810. This Boston institution is located in Park Square, within walking distance to all theatres. The Northern Italian steakhouse menu includes a selection of homemade pastas and Brandt meats (aged New York sirloin, Niman Ranch pork chop, Provini porterhouse veal chop), as well as Davio’s classics and selection of fresh seafood, before or after the theatre. Enjoy a lighter fare menu in the spacious bar and parlor area. D Sun–Tue 5–10 p.m., Wed–Sat ’til 11 p.m., L Mon–Fri. VP. davios.com.

FAJITAS & ’RITAS, 25 West St., 617-426-1222. Established in 1989, Fajitas & ’Ritas is an easygoing restaurant and bar that features fresh, healthy Texan and barbecue cuisine at bargain prices. An all-around fun place to eat, drink and hang out, the walls are decorated with colorful murals and the bar boasts some of Boston’s best—and sturdiest—margaritas. L, D Mon & Tue 11:30 a.m.–9 p.m.; Wed, Thu & Sat ’til 10 p.m.; Fri ’til 11 p.m.; Sun ’til 8 p.m. C. fajitasandritas.com.

THE HUNGRY I, 71½ Charles St., 617-227-3524. In a two-story townhouse with three working fireplaces and an outdoor patio, Chef Peter Ballarin celebrates 30 years of French country cuisine and creative desserts. Signature dishes include venison au poivre and braised rabbit a la moutard. Private dining rooms available. L, D, SB, C. hungryiboston.com.

JASPER WHITE’S SUMMER SHACK, 50 Dalton St., 617-867-9955; 149 Alewife Brook Parkway, Cambridge, 617-520-9500. Enjoy top-notch seafood such as pan-roasted lobster, award-winning fried chicken and an impressive raw bar in a casual setting. L, D. summershackrestaurant.com.

LEGAL SEA FOODS, 558 Washington St., 617-692-8888; 26 Park Plaza, Park Square Motor Mart, 617-426-4444; 255 State St., Long Wharf, 617-227-3115; Prudential Center, 800 Boylston St., 617-266-6800; 270 Northern Ave., Liberty Wharf, 617-477-2900; other locations. Legal Sea Foods, a Boston tradition for more than 50 years, features more than 40 varieties of fresh fish and shellfish as well as an award-winning wine list. Named “Boston’s Most Popular Restaurant” (Zagat 2010/2011). L & D. legalseafoods.com.
MASSIMINO’S CUCINA ITALIANA, 207 Endicott St., 617-523-5959. Owner/chef Massimino—former head chef of Naples’ Hotel Astoria and Switzerland’s Metropolitan Hotel—offers specialties like the veal chop stuffed with arugula, prosciutto, smoked mozzarella and black olives, amongst numerous other delights. L, D, C, Sun–Thu 11 a.m.–10 p.m., Fri & Sat ‘til 11 p.m. massiminosboston.com.

PAPAGAYO, 15 West St., 617-423-3600; 283 Summer St., 617-423-1000; other locations. This Mexican restaurant and tequila bar boasts a fun menu of south-of-the-border favorites—from tacos, enchiladas and fajitas to quesadillas, empanadas and burritos—as well as a selection of more than 180 tequilas. L & D Mon–Sat noon–10 p.m., Sun ‘til 9 p.m.; C. papagayorestaurants.com.

PARKER’S RESTAURANT, Omni Parker House, 60 School St. at Tremont Street, 617-725-1600. Executive chef Gerry Tice celebrates nostalgic cuisine with a contemporary flair at Parker’s Restaurant, the birthplace of Boston Cream Pie, the Parker House Roll and Boston Scrod. B Mon–Fri 6:30–11 a.m., Sat–Sun 7–11:30 a.m., L Mon–Fri 11:30 a.m.–2 p.m., D Mon–Thu 5:30–10 p.m., Fri & Sat 5–10 p.m.

ROWES WHARF SEA GRILLE, Boston Harbor Hotel, 70 Rowes Wharf, 617-856-7744. Rowes Wharf Sea Grille delivers the sea straight to your table. Enjoy power breakfasts and lunches followed by a vibrant after-work cocktail and dinner scene. The sunlight-filled dining room or seasonal outdoor terrace is an ideal spot for a leisurely lunch or special date night. B 6:30–11 a.m., L 11:30 a.m.–4 p.m., Afternoon Tea 2:30–4 p.m., D 4:30–10 p.m. rowswharfseagrille.com.

RUTH’S CHRIS STEAK HOUSE, 45 School St., 617-742-8401. At Ruth’s Chris Steak House, each steak is hand-selected from the top 2% of the country’s beef, broiled to perfection at 1,800 degrees and served in the restaurant’s signature style—on a sizzling, 500-degree plate so every bite stays hot and delicious. Located at Old City Hall, Ruth’s Chris also features fresh seafood, an award-winning wine list and a gracioso environment with warm hospitality. L, D, C. ruthschris.com.

SIP WINE BAR AND KITCHEN and THE TASTING ROOM AT SIP, 581 Washington St., 617-956-0888. With a menu featuring tapa-style plates—from sushi to grilled oysters to steak skewers—and an emphasis on wine, Sip allows diners to try different flavors and wines from around the world, and is perfect for gathering with friends before a show, after work or for brunch. Mon–Fri 11:30 a.m.–1 a.m., Sat & Sun 10 a.m.–1 a.m. SB available. sipwinebarandkitchen.com.

THE TAJ BOSTON, 15 Arlington St., 617-536-5700. This 1927 landmark offers dishes reflecting the seasonal flavors of New England as well as authentic Indian dishes for dinner. The Cafe: B, L, D, Sat & SB. The Lounge: L, D, C. The Bar: L, D, C. tajhotels.com/boston.

TOP OF THE HUB, 800 Boylston St., Prudential Center, 617-536-1775. There is nothing like sitting 52 stories above Boston for dining and a spectacular view of the city. The magnificent cuisine complements the breathtaking views. Live jazz seven nights a week. L, D, C, SB. topofthehub.net.
MAKE YOUR ESCAPE
with Boston’s only 24/7 classical music station

99.5 WCRB
Classical Radio Boston
A service of WGBH

Download the free app now!
A busy life demands a better bank. Whether online, mobile, or in person, Brookline Bank helps you manage your banking with a mix of tech, human touch, and solutions tailored to fit your life.