

SEASON  
**25**  
OF  
BOSTON  
STAGE  
COMPANY



THE  
**IRISH**

AND HOW THEY GOT THAT WAY



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## A NOTE FROM THE DIRECTOR

I'm mostly of Irish descent on my Father's side. In addition to the freckles that dot my face and arms, I've inherited my family's love of a good story, and we've got a million of them. There's the treasured family photo of Edward Moses Long, my great-grandfather and my father's namesake. He's decked out in his temperance uniform which he apparently wore straight from the temperance meetings into the bar.



His wife, Margaret Mulherin, was none too pleased when her youngest son (my grandfather) first brought home my grandmother, Irma D'Amico - a raven-haired Italian girl. But when Irma introduced her mother (also Irma), Margaret was relieved to see Irma senior's flaming red hair - at least her daughter-in-law was a little Irish. Irma Katherine Little was anything but - her grandkids affectionately called her Big Grammie because she was said to be 6 feet in both directions.

My namesake, my great aunt Nora, had a tendency to edit her birth year so she wouldn't be charged for so many pesky years (she lived to be at least 94). She was rumored to have a romance with Babe Ruth (this was later told to me as Casey Stengel, which I find much less compelling as a native Bostonian, so I prefer the Babe Ruth version, even if it is slightly more fictitious). As the old saying goes, never let the truth get in the way of a good story.\*

Frank McCourt's *The Irish and How They Got That Way* tells stories that are deeply familiar to me. My family fled the famine, fought for the Union, worked in coal mines and on the railroad, and we love nothing like a good laugh. I suspect the tales told here will be familiar to a lot of folks, whether you hail from the Emerald Isle or elsewhere. Seeking opportunity and a sense of community in what may be an intermittently hospitable and hostile place is, in many ways, the quintessential American Story. McCourt, an American-born Irishman, felt out of place on both continents, but found a sense of belonging in teaching in the great American melting pot of New York City. Our chosen families can be just as important as our genealogical ones, whether we find them in a classroom, a temperance hall, or a pub. He wanted us to better understand him, and by extension ourselves.

We hardly agree on most things, but I can always count on my family to host a good time. And you can count on THIS family, regardless of who you are, or where you are from, to welcome you here.

Thanks for coming to see us!

-A. Nora Long

**"When I taught in New York City high schools for thirty years no one but my students paid me a scrap of attention. In the world outside the school I was invisible. Then I wrote a book about my childhood and became the mick of the moment."**

**- Teacher Man, Frank McCourt**

\*This quote is attributed to several people including Mark Twain, Isabella Stewart Gardner, and Jonathan Swift to name a few - which really goes to further the point.

GREATER BOSTON STAGE COMPANY PRESENTS



By Frank McCourt  
Original music arrangements by Rusty Magee  
Additional arrangements by Kirsten Salpini

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Kirsten Salpini

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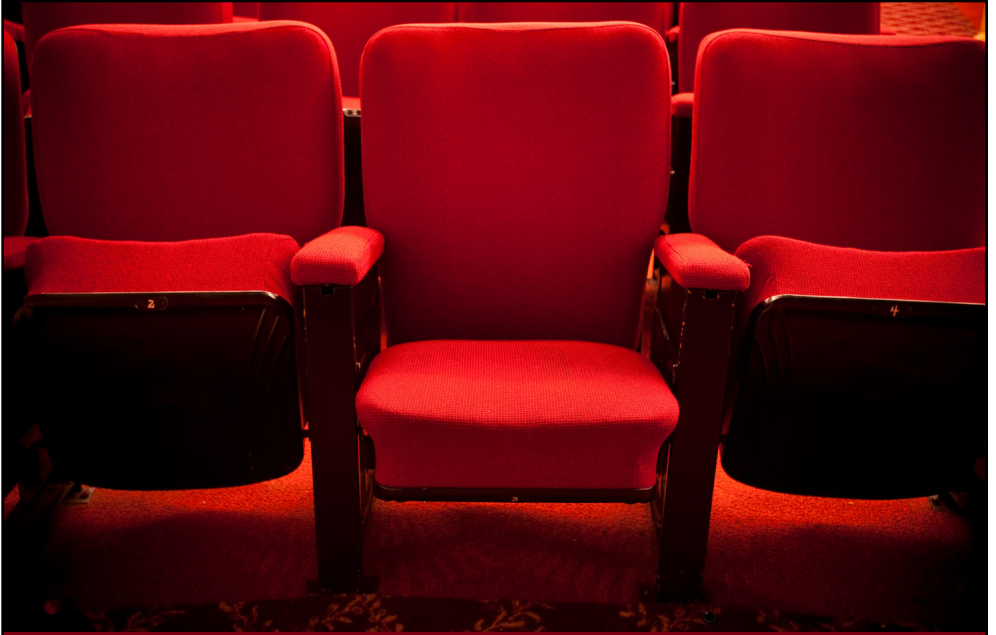
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# CAST AND PRODUCTION TEAM

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**BILLIE BUTLER** they/ them (Cast) has been a music and theatre maker for more than three decades. The last time they were on the GBSC stage was as Pedro/Guitar Player in *Man of La Mancha* in 2003! More recently

they worked with Tony Award winning Greg Kotis (*Urinetown*) on his new musical, *End of All Flesh*. Boston: Cratchit/Marley in the world premiere of Dolly Parton's *Smoky Mountain Christmas Carol* at the Colonial Theatre and Billy in *ONCE the Musical* at Speakeasy Stage. Off-Broadway: *Crazy Head Space*, *Stepchild* and *Hedwig in Hedwig and the Angry Inch* (Broadway Cares/Equity Fights AIDS). They were the 2018/19 Artist-in-Residence for the Portsmouth Symphony Orchestra. They wrote the book, music, and lyrics for *Gay Bride of Frankenstein*, *Missing: Wynter*, *The Brechttones*, *Titus Andronicus Musicus*, and *Children of the Grim*. They have released six solo records and have appeared on dozens of studio recordings. Billie the recipient of the Excellence in American Theatre Award by the New England Theatre Council. Currently, they sing and play the cello like a bass in the band they founded, Bitter Pill. [bitterpillband.com](http://bitterpillband.com)



**CALEB CHEW** he/him (Understudy) is thrilled to return to the Greater Boston Stage Company and work with this friendly and talented crew. He'd like to thank his family, friends, and students for their tireless

support. He'd also like to thank the audience for supporting live theatre! Past local credits

include *All Is Calm*, *Little Women* (GBSC), *Assassins* (Lyric Stage), *Moon for the Misbegotten* (Majestic Theatre), *The Full Monty* (Umbrella Stage).



**HOLLY B. FAUST** she/her (Understudy) is a performer, director, and dance and fight choreographer in the Boston area, and she is thrilled to be joining the GBSC family! In addition to performing, Holly also teaches

at Boston Conservatory and Dean College. Holly holds a BA in Theatre and Dance from Roger Williams University, and an MFA in Musical Theatre from Boston Conservatory. Recent onstage credits include *Woman 1/ Woman 2 Understudy* in *Now. Here. This.* (Umbrella Stage Company), *Ensemble/ Associate Choreographer* in *All Shook Up* (Reagle Music Theater), *Janet MacGregor* in *South Pacific* (Reagle Music Theater), *Titania/ Sander/Female Dance Captain* in *The Donkey Show* (American Repertory Theatre), *Vicki/ Sheila Understudy* in *A Chorus Line* (Reagle Music Theater), and *Featured Dancer* in *GREECE!* (The Gold Dust Orphans). Special thanks to Nora, Kirsten, the cast, and the rest of the team for such a wonderful experience. Enjoy the show! [hollybourdon.com](http://hollybourdon.com).



**JANIS HUDSON\*** she/her (Cast) is a Boston-based actor, director, and choreographer and is thrilled to be making her GBSC debut with this very special show. Most recently, you may have seen her as

Malvolio in *Twelfth Night* (THT Rep), Elvira in



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*Blithe Spirit* (Sullivan Rep), Matilda Hyde in *All Shook Up* (Reagle Music Theater), Madam in *The Hunchback of Notre Dame* (Firebird Pops Orchestra), or Laurel in *Torch Song* (Moonbox Productions). Other highlights include Shelby Stevens in *Steel Pier* (Sullivan Rep), Elsa Schraeder in *The Sound of Music* (Reagle Music Theater), and Diana Goodman in *Next to Normal* (Civic Theater, PA). Her creative endeavors are dedicated to Dr. Sandra Hardy, always.



**ELLIOT LAZAR** he/him (Understudy) is elated to be making his GBSC debut in *The Irish...!* Boston-based and Winnipeg born-and-raised, he's spent much of the last four years touring as Paul Simon in *The Simon and Garfunkel Story* (US/Canada), and Motel in *Fiddler on the Roof* (1st Nat'l). Boston Credits: *The Band's Visit* (Huntington/Speakeasy), *The Drowsy Chaperone* (Lyric). Other Highlights: *Jersey Boys* (Arts Club), *Rent*, *Guys and Dolls*, *The Little Mermaid* (Rainbow Stage), *Another Roll of the Dice* (North Coast Rep), *Parade* (Opera NUOVA). Graduate of the University of Manitoba (B.M.) and The Boston Conservatory at Berklee (M.F.A.). @ElliotLazar.

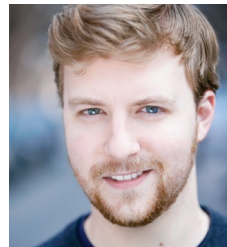


**A. NORA LONG** she/her (Director). Directing credits include: *The Wolves* (Elliot Norton Winner for Outstanding Direction & Outstanding Production, Midsized, Virginia Woolf's *Orlando*, *Murder for Two*, *Mr. Burns: a post-electric play*, *Dear Elizabeth* (The Lyric Stage Company of Boston); *Coriolanus* (Actors' Shakespeare Project); *The Roommate*, *The Clean House* (Threshold Stage Company); *Noises Off!*, *Ruthless: the Musical!* (Hackmatack Playhouse), *Three* (Boston Public Works), *The Real Thing*, *Someone Who'll Watch Over Me* (Bad Habit Productions); and *EEP! Show, Midnight at the Last Cabaret*, *The Paper Bag Princess*, *Shh!*, *Candyland* (New Exhibition Room). She received her MFA in Dramaturgy from the American Repertory Theatre/ Moscow Art Theatre School

Institute for Advanced Theatre Training at Harvard University and her BA from Sarah Lawrence College in theatre and Italian. You can read more about Nora's work at her online portfolio: [www.anoralong.com](http://www.anoralong.com).



**KATIE PICKETT** she/her (Understudy). With Greater Boston Stage Company: *Titanish*, *Clue*, *A Christmas Carol*. Other area credits include Umbrella Stage Company (*Now. Here. This., Head Over Heels*), Lyric Stage Company (*The Drowsy Chaperone*), Gloucester Stage Company (*Tall Tales from Blackburn Tavern*), Hub Theatre Company (*46 Plays for America's First Ladies*, *Into the Breeches!*--Elliot Norton nom.), Apollinaire Theatre (*Lunch Bunch*, *Dance Nation*), Speakeasy Stage Company (*Hot Star*, *Nebraska*), Arts After Hours (*Next to Normal*), Hovey Players (*Falsettos*), and The Longwood Players (*Company*, *Merrily We Roll Along*, *A New Brain*, *She Loves Me*, *Nine*, *Songs for a New World*, *Pirates of Penzance*, and *Sweeney Todd*).



**DAN PRIOR\*** he/him/they/them (Cast) is delighted to be performing at Greater Boston Stage for his first time! Lyric Stage: *Assassins* (Balladeer/Oswald), *Preludes* (Rach), *Little Shop of Horrors* (Seymour).

Wellesley Rep: *The Liar* (Dorante), *Three Sisters* (Rhode). New Repertory: *1776* (Martha Jefferson), *Fiddler on the Roof* (Fyedka). Cape Repertory: *Fun Home* (Roy/Bobby). Reagle Music Theatre: *Carousel* (Enoch Snow), *Wonderful Town* (Frank Lippencott). Theatre by the Sea: *The Music Man* (Charlie Cowell). Moonbox Productions: *Parade* (Brit Craig/Gov. Slaton), *Cabaret* (Ernst Ludwig), *Barnum* (Lyman/Scudder). Bad Habit Productions: *A Man of No Importance* (Robbie Fay). A Boston based actor, writer and musician, Dan graduated Ithaca College with a BM in Vocal Performance and Education. Never ending love and gratitude to his wife and sons. Website: [www.danprior.com](http://www.danprior.com).

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**TESSA PAIGE SACRAMONE\*** she/her (Cast) is thrilled to be making her GBSC debut! Recent regional credits include *ONCE & NOISE* (Wilbury Theater Group); *An American in Paris & Always...Patsy Kline*

(fiddle, Cape Playhouse). Next up is fiddling in *Always...Patsy Kline* at Theater By The Sea. Tessa plays in several regional orchestras and has recently performed with artists such as Celtic Woman and Andrea Bocelli as well as recorded with rock bands Earthside and Bent Knee. She performs as a singer-songwriter and released her own album, "Belong Here," under the name Tessa Paige. Visit [tessasacramone.com](http://tessasacramone.com) for more info.



**KIRSTEN SALPINI\*** she/her (Music Director and Cast) is an actor, pianist, voiceover artist, music director, and singer, and she has performed all over the world with theater companies and cruise lines such as

Holland America and Carnival. Favorite regional credits include *The Donkey Show* at American Repertory Theatre and *Murder for Two* at Lyric Stage Company of Boston (IRNE nomination for Best Lead Actress in a Musical). Her voiceover work includes clients like Google, Taco Bell, and Credo Beauty. Also a singer/songwriter, her original album *Girl at a Piano* can be found on Spotify, Apple Music, etc. BFA Shenandoah Conservatory. [KirstenSalpini.com](http://KirstenSalpini.com)



**JEFFREY SONG\*** he/him (Cast) is delighted to make his GBSC debut with *The Irish...* Additional credits include work with American Repertory Theater, SpeakEasy Stage, Company One, Lyric Stage, Fresh Ink,

Boston Playwrights' Theatre, Wheelock Family Theatre, Central Square Theater, The Revels, and the NPR storytelling podcast *Circle Round*. Credits as composer/music director include *Vietgone* (Studio Theatre,

DC) and Mary Zimmerman's *The White Snake* (Baltimore Center Stage). A NE Foundation for the Arts grant recipient, Jeffrey has performed at music festivals around the globe and appears on over a dozen recordings - his original music featured at museums and on radio and television. As touring bassist for Ute Lemper, he performed at the Montreux Jazz Festival, Istanbul Jazz Festival, L'Opéra de Vichy, and The Palermo Festival Di Verdura. Jeffrey would like to thank the GBSC team for this opportunity. [www.jeffreysong.com](http://www.jeffreysong.com).

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**ACTORS' EQUITY ASSOCIATION (AEA)** was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [actorsequity.org](http://actorsequity.org).





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**AMANDA FALLON** they/she (Lighting Designer) is a lighting designer, director, visual artist, and educator with love for new work and devising. Following the completion of an MFA in Lighting Design at Boston University, they've continued to design throughout New England for professional and educational institutions, including Actors' Shakespeare Project, Central Square Theatre, Speakeasy Stage Company, Commonwealth Shakespeare Company, University of Massachusetts Boston, Boston Playwrights' Theatre, Wheelock Family Theatre, and Brandeis University.

**E.D. FITZGERALD\*** they/them (Assistant Stage Manager) is a Massachusetts-based stage manager, actor, and creator. Past GBSC credits include *Dinner for One* (PSM), *We Had a Girl Before You* (PSM), *Little Women* (ASM), *The Legend of Sleepy Hollow* (ASM), *Miss Holmes Returns* (ASM), *All is Calm* (ASM), and *The 39 Steps* (ASM). Other credits include *Deathtrap* (ASM), *Man of La Mancha* (ASM), *Pride and Prejudice* (ASM), *A Year with Frog and Toad* (Ladybird, Mouse, Young Frog), and *The 25th Annual Putnam County Spelling Bee* (Olive). Insta: @thefitzburger.

**EMILY WOODS HOGUE** she/her (Costume Designer) Selected Regional: *Coriolanus* (ASP), *On Golden Pond* (Winnepesaukee Playhouse), *The Piano Teacher* (Kitchen Theatre Co), *Dear Elizabeth, Becky's New Car, Chinglish, Or,* (Lyric Stage Company of Boston), *Carrie: The Musical* (Speakeasy), *Three Sisters, Orlando* (Wellesley Rep), *Echoes, Blue Window* (Brown Box Theatre Project), *Vinegar Tom, Fen, One Flea Spare* (Whistler in the Dark). Film: *WARMUFFIN*. Education: University of Washington (MFA) + Bennington College. Member of USA 829 + IATSE 481. Find more at ewoodshoguedesigns.com.

**HAZEL PETERS** they/them (Properties Master) Greater Boston Stage Company: *Dinner for One* (Props Master), *Young Company Summer Festival 2024* (Props Master). Lyric Stage: *Noises Off* (ASM), *The Game's Afoot* (Performance ASM), *Assassins* (Assistant Director), *The Great Leap* (ASM). Hub Theatre: *Burn This* (PSM). Lyric Back-Stage TYA: *Party Bots* (Props Artisan), *Made*

*You Look* (Props Artisan). Studio Theatre Worcester: *The Thanksgiving Play* (Scenic, Sound, and Props Designer), *The Mad Ones* (PSM). Enter Stage Left: *Finding Nemo Jr.* (PSM), *Legally Blonde* (PSM). Hazel is a graduate of Bennington College and a member of Actors' Equity. Website: hazel-peters.com.

**MARSHA SMITH\*** she/her (Production Stage Manager) is from a small farm in southern NH and earned her bachelor's degree from Emerson College. She has been working professionally in and around Boston, with a few brief stops in NYC and beyond, for over 20 years. Marsha loves her work and thanks her friends and family for the lifetime of support they have given her.

**MEGHAN WARD** (Production Manager/) has been working as a theatre and events professional since the early 2000s. In addition to nearly two decades of work with the Greater Boston Stage Company, she has led countless other successful productions in the New York City and New England regions. Meghan often shares her experience in the performing arts by training and supporting young performers and technicians and works to promote diversity and inclusivity in all aspects of stagecraft.

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Jim, Lauren, Grace, and James  
In honor of S&T  
Arthur and Lisa Brussard  
A. Kathryn Butler  
Brendan and Lindsey Chisholm  
Brendan and Jane Connell  
Jeanne Cotter  
Mr. & Mrs. Albert DeBueriis  
Jude Dehart  
Donna Dickie  
Susan Finn  
Mary Fiore-Godes  
Jackie Fitzgerald-Boyd  
In memory of Marjorie Patten <3  
Jackie Green  
Lois Groves  
Kathy Habeeb  
Susan Hegel  
Philip Higdon and Linda Johnson  
Rose Howard  
Lisa Killeen  
Dave Kurdzionak  
Robert Lang  
The Lecoq Family  
Mark and Karen Leff  
Cris Logan  
Jim and Theresa Markiewicz  
Jacqueline Mattis  
Susan McClory  
Paul and Carolyn McCluskey

Nancy Meagher Mills  
Linda Morey  
Coogan Moyer  
William Murphy and Maryellen Perrotta  
Judith Murray and James Pidacks  
Pat Nugent  
Stephen and Margaret Ober  
John and Margaret O'Keefe  
Mary Parr  
Joan Lemire and John Peterson  
Lee and Marion Phalen  
Michael and Donna Pisari  
Bob and Mary Ann Quinn  
Linda Reppucci  
Richard and Jean Roketenetz  
Sheila Ryder  
Sid and Marion Schweiger  
Stephen Senna  
Faith Skipper  
Paula Spizziri  
Martha Stearns  
Laura Stern  
Denis and Marnie Stratford  
Strong Family  
Jill Tapper  
Ava Taylor  
Wendy Tirck  
Bruce and Kathy Varney  
Brian and Deb Walsh

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**ART**

Was it worth it?

BY  
**YASMINA REZA**

Translation by Christopher Hampton

DIRECTOR  
**COURTNEY O'CONNOR**

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**Theatre Community Benevolent Fund**  
*Serving theatre artists since 1977 and needed now more than ever.*



## DONATIONS

Your philanthropic support is crucial to GBSC's continued success. Only 60% of the annual operating budget is covered by ticket sales. The theatre relies on the generosity of our sponsors and donors to provide the high quality professional theatre and arts education programs you have come to expect. From corporate sponsorships to individual gifts, there are so many different ways you can support GBSC. For more information on how you can make a gift, call Bryan Miner at 781-587-7907 or give online at [greaterbostonstage.org](http://greaterbostonstage.org).

## CONTACT INFORMATION

395 Main Street  
Stoneham, MA 02180  
Box Office: 781-279-2200  
Administrative Office: 781-279-7885  
[boxoffice@greaterbostonstage.org](mailto:boxoffice@greaterbostonstage.org)  
[greaterbostonstage.org](http://greaterbostonstage.org)

## GROUPS

Special discounts are available for groups of 10 or more. Groups are also invited to use the gallery for exclusive pre or post-show receptions. To schedule your next event, contact Paul Luther at 781-587-7912 or [paul@greaterbostonstage.org](mailto:paul@greaterbostonstage.org).

## AGE APPROPRIATENESS

We rarely suggest appropriate ages for our productions. We assume all children are different and that guardians are the best judges for what is appropriate. We are happy to provide as much information as possible to help make these decisions. If you have questions, please ask the Box Office.

## ACCESSIBILITY



Greater Boston Stage Company is committed to making theatre accessible to everyone. Accessible Seating: Patrons with a wheelchair and/or oxygen tank, or requiring other assistance, should inform the Box Office in advance so that accessible seating can be reserved.



Assisted listening devices are available at the Box Office at no charge. These devices have been made possible by the generous support of Barile Family Funeral Homes.



Babes in arms are not permitted and a seat must be reserved for every guest. A limited number of booster seats are available at the Box Office.



Cost should not be a barrier to enjoying the arts! Information is available at the box office about the theatre's EBT Card to Culture, Frugal Friday, and 25 for \$25 discounts. The theatre is also pleased to offer scholarships & attendance support for education programs through Fund-A-Need.

## GENERAL POLICIES

The use of cameras and recording devices in the theatre is strictly prohibited.

Please turn off all pagers, cellular phones, watch alarms, and other noisemaking equipment when in the theatre.

In consideration for performers and other audience members, all latecomers will be seated at the discretion of the management in order to minimize distractions in our intimate theatre space.

Greater Boston Stage Company reserves the right to ask any patron causing a disturbance to leave the premises without refund.

# SUMMER FESTIVAL 2025

JULY 7 - AUGUST 10

THE FLINDERS  
**CHITTY CHITTY  
BANG BANG**

**BYE BYE  
BIRDIE**

**LEGALLY  
BLONDE**  
*The Musical*  


GRADES 4-12



# OVERTURE 2025

GRADES 1-4



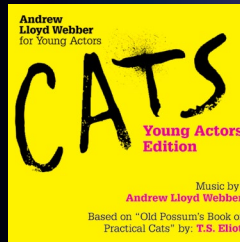
JULY 7-18



JULY 21-AUGUST 1

# 72-HOUR MUSICAL VACATION

GRADES 4-6



FEBRUARY  
18-21

APRIL 22-25





*Celebrating 25 Years!*



**DINNER FOR ONE**  
November 1 - 17, 2024



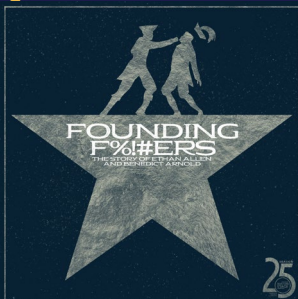
**WINTER WONDERETTES**  
Nov. 29 - Dec. 22, 2024



**THE IRISH AND HOW THEY GOT THAT WAY**  
Feb. 28 - March 16, 2025



**THE PLAY THAT GOES WRONG**  
March 28 - April 19, 2025



**FOUNDING F%#ERS (EFFERS)**  
May 2 - 18, 2025



**LITTLE SHOP OF HORRORS**  
June 6 - 29, 2025