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BY LIZ DUFFY ADAMS

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Directed by Weylin Symes
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Welcome to the second play of our Don Fulton New Play Project. Through the generosity of a wonderful friend and donor, this special series allows us to produce one brand-new play each season and I couldn’t be more excited that this year’s selection is by renowned playwright Liz Duffy Adams, who just happens to hail from Massachusetts originally. The moment I read her witty, anachronistic, fantastical riff on the lead-up to the French Revolution, I was hooked. The play is smart, funny and has something to say about our world today.

Creating new theatre entails risks both financial and artistic. After all, who really knows if a play is going to work well on-stage until you’ve tried? No matter how many table-readings and script revisions you do, there’s no substitute for putting a play in front of a real audience. As a director, there’s also no blueprint—no one to ask “hey, how did you make this scene work?” And then there’s the audience, who we are asking to invest their time and money in something they’ve never heard of before.

But if theatres didn’t take this risk, we’d never have any of our old favorites. After all, every favorite play or musical was brand-new once and waiting to be put on stage until someone took the risk to bring it to life for the first time. If you’re anything like me, that’s the most exciting part of new work: the possibility of discovering something wonderful before anyone else.

So thank you for being willing to take the risk alongside us and try something brand new. Here’s hoping you discover a new favorite tonight.

Weylin Symes
Director/Producing Artistic Director
Don Fulton, the man who made the Don Fulton New Play Project possible, was an irreplaceable friend and benefactor to Greater Boston Stage Company. For 10 years he attended every musical and play (usually multiple times), including many of our Young Company shows. He supported every aspect of what we do and loved that we took risks by presenting new and challenging work. Even when he didn’t like a particular play or musical, he made sure to tell us that he was still glad we were taking the risk.

Don loved theatre. He attended shows wherever and whenever he could, mostly throughout Boston and Maine as well as on his annual trips to New York. Over the years, he would share his thoughts on the many plays and musical he had seen. He had a particular love for science-based plays and I was lucky enough to be his theatre-buddy for some of these shows over the years. I will miss his curiosity and unbridled enthusiasm for all things theatre. He was the greatest reminder of why we do what we do and the effect it can have on others.

As a donor, Don’s financial gifts were specifically geared toward supporting our ongoing efforts to produce new work and, for a mid-sized professional theatre, there truly is no greater gift. Don became a member of our family over the years and we will miss him sitting in the front row on opening night of every show, but we will honor his memory by continuing to create the very best theatre we can.
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THE SALONNIÈRES

By LIZ DUFFY ADAMS

With
LISA JOYCE, LAURA LATREILLE*, ELAINY MATA, BILL MOOTOS*, SARAH NEWHOUSE*

Scenic Designer
KATHRYN MONTHEI

Costume Designer
GAIL ASTRID BUCKLEY*

Properties Master
EMME SHAW

Wig Designer
JASON ALLEN

Lighting Designer
CHRIS FOURNIER

Sound Designer
CAROLINE ENG+

Projection Designer
CHRISTINE A. BANNA

Production Stage Manager
ELIZABETH YVETTE RAMIREZ*

Directed by
WEYLIN SYMES

The Salonnières is produced by special arrangement with Alexis Williams and Mark Orsini, BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036. bretadamsltd.net

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^Member of United Scenic Artists, Local USA 829 of the IATSE.

+A Young Company at Greater Boston Stage Company alum.
CAST
(in alphabetical order)

Françoise ......................................................................................................................... LISA JOYCE
Henriette, the Comtesse de Maré .................................................................................... LAURA LATREILLE*
Madeleine de Sauveterre................................................................................................. ELAINY MATA
Claude, the Duc de la Beauchene...................................................................................... BILL MOOTOS*
Gabrielle, the Marquise D’Aulney ................................................................................. SARAH NEWHOUSE*

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LISA JOYCE (Françoise) is thrilled to be making her Greater Boston Stage debut! She is a Boston local and graduate of Salem State University where she received her B.F.A. in performance. Some recent credits include Our Dear Dead Drug Lord (Off the Grid Theatre Company); The Producers, Spamatlot (The Barnstormers Theatre); and The Broadway Jukebox (Brown Box Theatre Project). She has also been developing and performing a magical shadow puppet piece called Flying Lessons.

LAURA LATREILLE* (Henriette, the Comtesse de Mare) returns to Greater Boston Stage Company having appeared in Sorry, That Hopey Changey Thing, The Unbleached American and Of Mice and Men. She also appeared in Love Song Off-Broadway. Her recent regional credits include The Bakelite Masterpiece (New Repertory Theatre), The Curious Incident of the Dog in the Night-Time (SpeakEasy Stage—IRNE Best Play) and Ripcord (Huntington Theatre). She has originated two roles for playwright Theresa Rebeck in her plays Mauritius (Huntington Theatre—Elliot Norton Outstanding Production, IRNE Best Play) and The Nest (Denver Center for the Performing Arts). She has also worked with Merrimack Repertory Theatre, Lyric Stage Company of Boston, Boston Playwrights’ Theatre, Vineyard Playhouse, Playwrights Collective, Gloucester Stage Company, The Market Theatre, Wellfleet Harbor Actors Theater, among others. She has participated in the development of new plays with The Lark, New Dramatists, Theater Masters, Women’s Project & Productions, Playwrights Collective, Huntington Theatre and the Denver Center’s New Play Summit. She is the recipient of the Elliot Norton Award for Outstanding Actress and The Improper Bostonian’s Best Female

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WHO’S WHO

Performance 2012. Laura is an assistant professor in Suffolk University’s theatre department and holds an M.F.A. from Brandeis University.

ELAINY MATA (Madeleine de Sauveterre) is excited to make her debut at Greater Boston Stage Company. Mata is a recent graduate of Suffolk University where she received her bachelor’s in government and broadcast journalism and master’s in political science. Recent credits include Letters from War, North Shore Music Theatre, Marblehead Little Theatre and Salem Theatre Company, where she won the award for Best Actress in a Drama from Broadway World; Red in Red and the Wolf (The Players Theatre in New York); Sarah Kane in Women Writers Suicide Club (Boston Community Collaborative); Mimi in Rent (Suffolk University); Jocasta in Oedipus (Suffolk University); and Heather in American Idiot (Marblehead Little Theatre). IG: @elainymata.

BILL MOOTOS* (Claude, the Duc de la Beauchene) is delighted to return to GBSC, where he appeared in That Hopey Changey Thing and The Dazzle. Bill’s recent credits include Mothers and Sons with Shakespeare & Company, Accomplice at Saco River Theatre and Blood on the Snow with the Bostonian Society (for which he won an IRNE Award). He appeared in all four of the Apple Family Plays, co-produced by GBSC, Gloucester Stage Company and New Repertory Theatre, all directed by Weylin Symes. Other regional credits include the Huntington Theatre Company, The Gamm Theatre, Boston Playwrights’ Theatre, Metropolitan Playhouse NYC, Manhattan Theatre Source, Sierra Rep, North Shore Music Theatre, The Vineyard Playhouse, The Nora Theatre, Lyric Stage Company, Merrimack Rep, Ivoryton Playhouse, SpeakEasy Stage Company and many others. Television appearances include “The Devil You Know” (HBO), “American
Odyssey” (NBC) and “Hatfields & McCoys” and the films The Company Men, Locked In, Hard Luck, Siren, The Makeover, R.I.P.D., Chappaquiddick and Daddy’s Home 2. Onstage, he can next be seen in A Christmas Carol at Worcester’s Hanover Theatre, followed by The Little Foxes with Boston’s Lyric Stage Company. Bill is a proud member of AEA and SAG-AFTRA.

SARAH NEWHOUSE* (Gabrielle, the Marquise D’Aulney) is delighted to return to GBSC after performing in The Apple Family Plays, Miracle on 34th Street, Distant Music, Picnic and The Sweepers. Last season’s credits include Exit the King with Actors’ Shakespeare Project; Footfalls/Come and Go at The MAC in Belfast, Ireland; Good People with Lean Ensemble in HHI, South Carolina; and The Women Who Mapped the Stars at Central Square Theater. She has appeared in many other productions in the New England area over the years, at such venues as A.R.T., American Stage Festival, Berkshire Theatre Festival, Lyric Stage Company, New Repertory Theatre and Gloucester Stage Company. Film and TV credits include “As the World Turns,” MTV, “Saturday Night Live,” Bleed for This, The Legend of Lucy Keyes, Dischord, Beneath Contempt and most recently, I Feel Pretty. Sarah is a graduate of the A.R.T. Institute at Harvard University. She currently serves on the Board of the Theatre Community Benevolent Fund and resides in Watertown with her husband and son.

LIZ DUFFY ADAMS (Playwright) premiered her play, Or, Off Broadway at WP Theater and has been produced over 60 times since, including at Magic Theatre and Seattle Rep. She’s a New Dramatists alumna and has received a Lillian Hellman Award, Women of Achievement Award, New York Foundation for the Arts Fellowship, Weston Playhouse Music Theatre Award and Will Glickman Award.
WHO'S WHO

Her work has also been produced or developed at the Contemporary American Theater Festival, Humana Festival, PlayPenn Conference, Portland Center Stage, Flux Theatre Ensemble, New Georges, Clubbed Thumb, Cutting Ball, Shotgun Players and Crowded Fire. Publications include Dog Act in Geek Theater: Anthology of Science Fiction and Fantasy Plays (Underwords Press 2014); Or, in Best Plays of 2010 (Smith & Kraus); Poodle with Guitar and Dark Glasses in Best American Short Plays 2000-2001 (Applause Books); and several plays in acting editions by Playscripts, Inc. and Dramatists Play Service. She is originally from the North Shore, and goes back and forth between NYC and Western Massachusetts. More at lizduffyadams.com.

WEYLIN SYMES (Director) was extensively involved in the renovation of Greater Boston Stage’s building in 1999, and over the past 18 years he has overseen the growth of the theatre into one of Boston’s five largest performing arts organizations (Boston Business Journal). After serving as the theatre’s first Artistic Associate, Weylin assumed the role of Artistic Director in 2003 and was named as Producing Artistic Director in 2007. In his time at GBSC, he has directed over 25 productions for the Mainstage and The Young Company and adapted several pieces for performance on GBSC’s stage, including The Old Man and the Sea, Dracula and It’s a Wonderful Life. He also wrote the story and book for the original musical Lobster Girl that premiered on GBSC’s stage in 2016. In 2013, he completed an adaptation of the Grimm fairy tale The Handless Maiden for performance by The Young Company at GBSC. Some favorite directing projects at GBSC include Jonah and the Whale, Gabriel, Richard Nelson’s Apple Family Plays, Seminar, Distant Music, I Capture the Castle, Buddy Cop 2, Gaslight, Strangers on a Train, Marathon, A Prayer for Owen Meany, The Violet Hour, The Dazzle and The Girl in the Frame. Prior to com-
According to Greater Boston Stage Company, he directed several productions in the Boston area, including Henrik Ibsen’s *John Gabriel Borkman* and *We Bombed in New Haven* by Joseph Heller, and spent a year training law enforcement personnel through role-playing exercises in Albuquerque, N.M. Weylin graduated from New York University and studied at the Experimental Theatre Wing of the Tisch School of the Arts.

**CHRISTINE A. BANNA** *(Projection Designer)* is a multidisciplinary visual artist and educator. She pulls from both modern and traditional methods such as painting, drawing, video, sound and animation and utilizes them in her art practice. Christine is thrilled to be joining Greater Boston Stage Company as projection designer for *The Salonnières*. Some of her other projection design credits include MetroWest Opera at the Boston Center for the Arts and Flat Earth Theatre’s *Delicate Particle Logic* and *A Bright Room Called Day* at the Mosesian Center for the Arts. Christine A. Banna received her M.F.A. from the School of the Museum of Fine Arts at Tufts University and her B.F.A. from Boston University’s College of Fine Art. She is currently an adjunct faculty member in the Animation Department at Lesley University’s College of Art and Design. To see more of her work visit christineabanna.com.

**GAIL ASTRID BUCKLEY** *(Costume Designer)* is happy to return to Greater Boston Stage Company having designed *Being Earnest, Calendar Girls, The Legend of Georgia McBride, She Loves Me, Gabriel, Christmas on the Air, Something’s Afoot* and *That Hopey Changey Thing*, among many others. Recent designs include *The Marriage of Figaro* for the Boston Lyric Opera, *The Empaths* for Wellfleet Harbor Actors Theater, *Souvenir* at the Lyric Stage, *The Curious Incident of the Dog in the Night-Time* at SpeakEasy Stage, the opera *Dead Man Walking* for Boston Conservatory and the 10th anniversary of *A Christmas*
WHO'S WHO

Carol at the Hanover Theatre. Gail has received two Elliot Norton Awards and two IRNE Awards for Costume Design. Gail is a proud member of United Scenic Artists Local 829.

CAROLINE ENG+ (Sound Designer) is a New York-based sound designer, audio engineer and alum of the GBSC Young Company. Selected sound design: Follies (Astoria Performing Arts Center, nominated: New York Innovative Theatre Award for Outstanding Sound Design); Lordes (Columbia University); tender of you too (The Tank Theater); Madonna col Bambino (The New Ohio Theatre); Clever Little Lies (Penguin Rep); Crowndnation (National Black Theatre); Grace, or the Art of Climbing (Art House Productions). Upcoming sound design: Uncle Vanya (Brooklyn College), evoking him: Baldwin (New York University). Find Caroline’s work at carolineengdesign.com.

CHRIS FOURNIER (Lighting Designer) is a freelance lighting designer and leads the Lighting Application Design team for Philips Lighting North America. Philips Lighting projects: Empire State Building (IES Award of Merit), New York; Harahan Bridge Big River Crossing, Memphis (IES Award of Merit); Junction, Clinton, Main St. Bridges, Little Rock; Eisenhower Executive Office Building, Washington, D.C.; Zakim Bridge, Boston. GBSC credits: Miss Holmes, Dames at Sea, Jonah and the Whale, Uncanny Valley, … Forum, Doubt, …Frog and Toad and It’s a Wonderful Life. Recent theatrical credits: Intermission Impossible, Hasty Pudding Theatricals; My Fair Lady, New Bedford Festival Theatre; Spring Awakening, The Boston Conservatory; Bach Reinvented, Urbanity Dance and Emmanuel Music. Public art: Memory Matrix, MIT. Chris is Lighting Certified by the NCQLP.

SHAUWNA GRILLO (Production Associate) is thrilled to return for another GBSC Mainstage production. She served as PA for Being Earnest, as well as last season’s The Legend of Georgia McBride.
and Calendar Girls, and six Mainstage productions of GBSC’s 17th season. Other Mainstage credits include spotlight operator for Dames at Sea, and properties master for both She Loves Me and ’Twas The Night Before Christmas. She also frequently works with The Young Company as a stage manager, properties master and more. Other credits include productions with Opera del West, Bridge Rep and CSC, and freelance work with BeNT Productions and Emerson College.

KATHERYN MONTHEI (Scenic Designer) is a scenic designer/muralist based in Brooklyn, N.Y. Her N.Y. credits include Associate Design for Fela! at the O’Neill, Scenic Design for Tales of the Lost Formicans at Fordham, La Vie Materielle with Irina Brook at La MaMa, Leah’s Train with NAATCO and several fringe festival productions. Regionally, Katheryn’s design work includes The Addams Family, Lobster Girl, Alligator Road, Jonah and the Whale and Unbleached at Greater Boston Stage Company; The Canterville Ghost at Shakespeare & Company; Fifth of July at Cape Cod Rep; as well as other designs at WSU, Brandeis University and Schoolcraft College. She holds a master’s degree in design from Brandeis University.

JOEY PISANO (Wardrobe Assistant) is excited to be returning to the Greater Boston Stage Company. He currently works as a part of the wardrobe crew at North Shore Music Theatre. Locally, he has worked with other companies such as SpeakEasy, N.E.C., The Boston Conservatory, Baroque Opera, Moonbox and ArtsEmerson. Joey has traveled the East Coast supervising at N.Y.’s Merry Go Round Playhouse, Rhode Island’s Theatre By The Sea and on Norwegian Cruise Line. “For my heart Bryon and my sister and mom. Love you guys.”

EMME SHAW (Properties Master) is very happy to be back at Greater Boston Stage Company after designing for Miss Holmes last season. She is also very
WHO'S WHO

pleased to be collaborating once again with Weylin Symes and Katy Monthei. Emme is a Carnegie Mellon Drama trained actor, who comes also to property design as yet another means of exploring how to tell stories in today’s theatre, and today’s world. Her background is an eclectic blend of experience which includes seasons with Mettawee River Theatre Company, Gloucester Stage, New York Theatre Workshop, New Dramatists, The Ice Factory Festival and her own theatre company, Pittsburgh Theater Labs. Emme’s most recent work could be seen this summer in Gloucester Stage Company’s production, *Cyrano*.

ELIZABETH YVETTE RAMIREZ* (*Production Stage Manager*) is happy to return to Greater Boston Stage Company after working on *Being Earnest*. Regional: *The Music Man* and *Anything Goes* (Reagle Music Theatre); *The Last Act* (Israeli Stage). ASM credits include New Repertory Theatre, Wheelock Family Theatre and Central Square Theater. Prior to becoming a proud member of Actors’ Equity, she loved working with small/fringe theaters including Flat Earth Theatre, The Calliope Project, Titanic Theatre, Ministry of Theatre and Maiden Phoenix. Elizabeth is now a company member of Flat Earth Theatre, where she will be directing a production of *Not Medea* in March 2019.

AMY MORIN (*Managing Director*) has been a proud member of the GBSC family since November 2016. Prior to moving to the Greater Boston area she served as the Executive Director of SUNY Potsdam’s arts outreach program which brought a concert series, summer stock theatre, and arts education program to the residents of the “North Country.” Amy has also held arts administration positions with the Clayton Opera House (Clayton, N.Y.); American Ballet Theatre and the Princess Grace Foundation (New York, N.Y.); Hangar Theatre (Ithaca, N.Y.); and Etcetera Theatre Club (London, England). She is a graduate of the Theatre Arts Management program at Ithaca College.
WHO'S WHO

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All tickets, memberships, and workshop fees are non-refundable. Discounts or special offers must be mentioned at time of purchase, and multiple discounts cannot be combined; proper ID and/or verification of discount are required to redeem tickets. No retroactive discounts will be given. Schedules are subject to change. Tickets may be exchanged prior to the performance for a different performance of the same production for a fee (waived for members). Orders may be assessed a per ticket handling fee. Senior, student (full-time student ID required), and Stoneham resident discounts apply to most performances, but not to VIP seating. Ask the Box Office, or check online for details. All sales are final. Premium and standard seating distinctions do not apply to members; members are always offered the best seats available.

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As a not-for-profit organization, Greater Boston Stage Company cannot exist without the generous support of individuals, businesses, and foundations. All financial and in-kind contributions are fully tax-deductible to the extent permitted by law. For more information on giving opportunities, including planned giving, contact Melissa deFriesse, Director of Development, at 781-587-7900. You may also give online by going to greaterbostonstage.org.

Groups
Special discount rates are available for groups of 10 or more. In some instances, groups may reserve our art gallery for exclusive pre-show, post-show or intermission receptions. There is a $10.00 handling fee for group ticket orders. For information, contact Carol Dempsey, Director of Sales, at 781-587-7005 or groups@greaterbostonstage.org.

Age Appropriateness
We rarely suggest appropriate ages for our productions. We assume all children are different and that parents and guardians are the best judges for what’s appropriate. We are happy to provide as much information as possible to help make these decisions. If you have questions, please call.

Greater Boston Stage Company Guild
A special thank you to the members of the Guild. The Guild at Greater Boston Stage Company is a volunteer force over 300 members strong that supports the Theatre’s daily operations. It provides personnel to usher at over 225 performances each year, plus its members assist with hospitality for guest artists, fundraising events and housing for visiting actors and directors. Members of the Guild provide countless hours of service without which we would not be able to offer the quality theatre-going experience you’ve come to expect from Greater Boston Stage Company. Guild members are a part of our Greater Boston Stage Company family and are invited to attend performances, special events and cast parties throughout the year. If you’re interested in joining, contact Kelly Gaudet, Director of Marketing and PR, at 781-587-7901 or kelly@greaterbostonstage.org.

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.

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Smoking is permitted outdoors only. • Babes in arms are not permitted in the theatre. • Outside food and drink are not permitted in the theatre. • Please turn off all pagers, cellular phones, watch alarms, and other noisemaking equipment when in the theatre. • The photographing or sound recording of any performance or the possession of any device for such photographing, video, or sound recording in this theatre is prohibited by law. Violations may render the offender liable to financial charges. Violators may be punished by confiscation of equipment and ejection. • Greater Boston Stage Company reserves the right to ask any patron causing a disturbance to leave the premises without refund. • Greater Boston Stage Company rarely cancels performances due to bad weather. If you absolutely cannot make it to the theatre, please call the Box Office before your scheduled performance. The Box Office will make all attempts to reschedule you for a different performance of the same show. No refunds will be issued.

Latecomers
All latecomers will be seated at the discretion of the management in order to minimize distractions in our intimate theatre space. Latecomers may be required to sit in the rear of the theatre. Refunds/exchanges will not be issued to latecomers.

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