

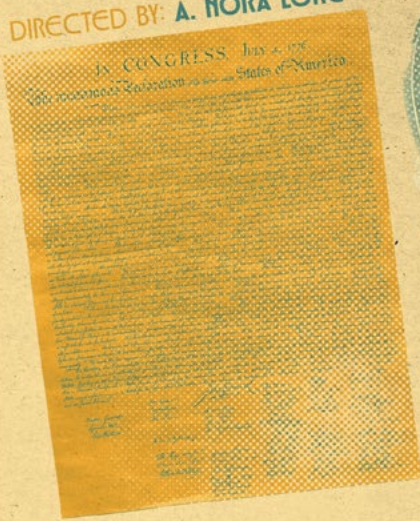
GREATER BOSTON STAGE CO.



395 MAIN STREET
STONEHAM MA, 02180



DIRECTED BY: A. NORA LONG



APRIL
10-26



We the People

WHAT the CONSTITUTION MEANS to ME

BY: HEIDI SCHRECK



FLAGSHIP SEASON SPONSORS

IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America

A NOTE FROM THE DIRECTOR



Hello, you brave magicians, you,

We are all so excited you are here. More than most, we really can't do this show without you.

I don't want to frighten you, but there are some who would consider what you are about to see as radical. Whether at our founding or any day since, the tenants of democracy, to "establish Justice, insure domestic Tranquility, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty," make our Constitution a pretty controversial document. I like to think of the history of the United States as the practice of trying to live up to the ideals set-forth by Gouverneur Morris in the Preamble.

Heidi Schreck has herself committed a radical act - sharing the story of her life as if it matters, trusting we will accept her as a human being, even if our Constitution does not. Her play, in some ways, is even more relevant and radical now than when it was originally conceived more than 10 years ago. As I write this, the Equal Rights Amendment hangs in a kind of

procedural limbo, the Supreme Court is debating a core tenant of the 14th Amendment, and by even discussing the experience of being a woman, or writing as a woman, Heidi and I are apparently engaging in "gender ideology," a new kind of thought crime the current administration deems "[extremely inaccurate and disconnected from truth.](#)"

The power of theatre is that for 90 minutes, we can step into the shoes of someone we've never met, and learn about the world from their eyes - what young Heidi might call a collective act of ethical visualization - or, in other words, exercise our muscles for compassion. I believe compassion is our most valuable - and most endangered - renewal resource, and is exactly why I do this kind of work.

I'm not much younger than Heidi, and we share many things in common: first hand experience with big, yellow phone books, a dark, and irreverent sense of humor, a deep respect for the power of a respectful exchange of ideas, a youthful love for the Constitution (and Patrick Swayze). My 9-year old self was a *Dirty Dancing* zealot when it came out on VHS, but it is only now, in revisiting the film as a woman in her mid-40s, that I recognize how radical it was. If you don't know it,



IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a solemn appeal is made to the Supreme Judge of the world for the rectitude of their intentions. We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and permanent Happiness. In the present State of the Colonies, a unanimous Declaration is necessary to explain the reasons for their separation, and to declare their independence of Great Britain, and to declare their united friendship and alliance with the world.

I encourage you to seek it out - it definitely holds up.

Also, like Heidi, I'm descended from a long line of bad-ass women (and men) who have made it possible for me to live the life of my dreams. So, please allow me to take a moment to shout-out Judi and Ed (my parents), Virginia and Irma (my grandmothers), Edythe, Abbie, Irma, and Margaret (my great-grandmothers).

Working on this story with these amazing artists at Greater Boston Stage has been a dream come true. We've laughed, and cried, and wrestled with some big questions - I hope you will too. I warn you, it may take some courage, but I think you can handle it - you're tough. We are all as capable (and as flawed) as those who have come before us, and our ability to acknowledge our common humanity is, I think, the first step towards our liberation.

Finally, this play discusses sexual and physical

violence, and reproductive rights. If you or someone you know needs assistance, call the [National Domestic Violence](#) hotline at 800.799.SAFE (7233) or text "START" to 88788. [Planned Parenthood](#) provides safe and licensed medical care for all people, and has several branches across the Commonwealth. There are also more than 30 "crisis pregnancy centers," deceptively advertised counseling centers that do not provide comprehensive care and may put your health at risk.

Thanks for your courage and I hope you enjoy the show!

Nora

PS. Theatre, like democracy, is a participatory act, so I hope you will do your civic duty in the house, and in the lobby!

Special Thanks: Dawn M. Simmons, Shelley Barish

Wm. Hooper
Lynchburne
John Pinner
Edward Rutledge

John Hancock
Samuel Adams
John Adams
John Jay
George Washington
Richard Henry Lee

Robert Morris
Benjamin Franklin
John Jay
John Adams
James Wilson
Gouverneur Morris
John Jay
James Wilson
Gouverneur Morris

WHAT THE CONSTITUTION MEANS TO ME

By Heidi Schreck

PRODUCING ARTISTIC DIRECTOR
Weylin Symes

DIRECTOR
A. Nora Long

ASSISTANT DIRECTOR
Ashley J. Archer

SCENIC DESIGNER
Kathleen Chadwick

LIGHTING DESIGNER
Matthew Brian Cost

COSTUME DESIGNER
Emily Woods Hogue[^]

SOUND DESIGNER
Andrew Duncan Will

PROPERTIES DESIGNER
Emily Allinson

DRAMATURG
Jonathan Santoro[•]

PRODUCTION MANAGER
Meghan Ward

PRODUCTION STAGE MANAGER
Marsha Smith^{*}

PRODUCTION ASSISTANT
E.D. Fitzgerald

ASSISTANT PRODUCTION MANAGER
Kit Verweij

SCENIC BUILDER
Misfit Toys LLC.

SCENIC CHARGE
Kate Bell

ACCESSIBILITY CONSULTANT
Think Outside the Vox

^{*}Member of Actor's Equity Association

[^]Member of IATSE/USA

[♦]Current Young Company Member

[•]Young Company Alumni

CAST AND PRODUCTION TEAM

*Member of Actors' Equity Association,
the union of professional actors and stage managers in the United States.



The use of any recording device, either audio or video, and the taking of photographs either with or without flash is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers, and watches. The use of cell phones in the theatre is prohibited.



MAYA FELDMAN+ she/her (Teen Debater) is delighted to be making her GBSC Mainstage debut in *What the Constitution Means to Me*.

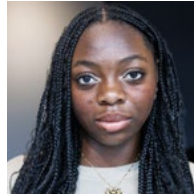
Previous stage credits include *Annie* (Wheelock Family Theatre), *Fun Home* (Burlington Players), and many performances with Arlington Children's Theatre and Greater Boston Stage Company's Young Company (most recently, as Lydia in *Beetlejuice, Jr.* during Winter Festival 2026). Maya's film credits include *A Complete Unknown* (Mika Seeger). She would like to thank her family, friends, and teachers (especially Carrie Tully and Joy Lober Anderson for their love and support.



JANIS HUDSON* she/her (Heidi) is a Boston-based actor and choreographer and is grateful to be back at GBSC after making her debut here last

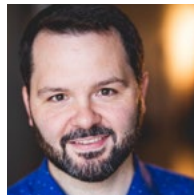
spring in *The Irish and How They Got That Way*. Other recent highlights include *Witch* in *Into the Woods* (Seacoast Rep), *Angie Dickenson* in *The Prom* (Wheelock Family Theater), *Miss Merriweather* in the original musical play, *Library Lion* (Adam Theater), *Malvolio* in *Twelfth Night* (The Hanover Rep), *Elvira* in *Blithe Spirit* (Sullivan Rep), *Matilda Hyde* in *All Shook Up* (Reagle Music Theater), *Madam* in *The Hunchback of Notre Dame* (Firebird Pops Orchestra), *Laurel* in *Torch*

Song (Moonbox Productions), and *Shelby Stevens* in *Steel Pier* (Sullivan Rep). Her work is dedicated to the late and incomparable Dr. Sandra Hardy, always.



AYANNAH JOSEPH she/her (Teen Debater) is a 16-year-old theater major with a concentration in acting at Boston Arts Academy.

She found a burning passion for theater in the 6th grade. Her past productions include *Peter Pan Jr.* (Brave Girl), *Joe Turner's Come and Gone* (Molly Cunningham), *Pippin* (Assistant Stage Manager), *Our Lady of 121st Street* (Production Stage Manager), *Kufre N Quay* (Aissatou), *Six* (Jane Seymour's Lady in Waiting), and *On Strivers Row* (Ruby Jackson). Ayannah is in love with acting, and she is very excited to gain lots of experience from this opportunity.



JOSEPH MARRELLA* he/him (Legionnaire) GBSC debut! Lyric Stage Company: *Noises Off* (Garry Lejeune), *Mr. Burns...* (Matt), *Death of Salesman* (Happy

Loman), *Big River* (Silas Phelps), *Nicholas Nickleby* (Ned Cheeryble, et al). Charles Playhouse: *Shear Madness* (Nick, Tony, Eddie, Mikey). Huntington Theatre Company: *The Who and The What* (Eli). Peterborough Players: *Grand Horizons* (Ben). Kitchen Theatre Co.: *Proof* (Hal). Film: *American Fiction* (Matthew Wilson), *Salem's*

PLATINUM SHOW SPONSOR

Visit us for all of your
financial needs.
We've reserved a seat just for you.



Since 1869

The Savings Bank
Local. Innovative. Trusted.

Wakefield | Lynnfield | North Reading
Andover | Methuen

800-246-2009 | www.tsbdirect.bank

Member FDIC | Member DIF | Equal Housing Lender



Lot (Tony Glick). Joseph is a monologue coach and college consultant for My College Audition (mycollegeaudition.com). BA Theatre Education from Emerson College. Love and thanks to Lily and Mandy. josephmarrella.com.

EMILY ALLINSON she/her (Properties Designer) Merrimack Repertory Theatre: *A Christmas Carol*, *The Porch on Windy Hill*, *Where you are now*, *Misery*, *Ring of Fire*. Peterborough Players: *Noises Off!*, *Deathtrap*, *Man of La Mancha*, and all other productions since 2018. Lyric Stage Company: *Noises Off!*, *The Great Reveal*. Greater Boston Stage Company: *Wait Until Dark*, *An Irish Carol*, *Clue*, *Dial M for Murder*, *Guys and Dolls*. Emily has been working as a props supervisor/designer and theatre technician in New England since 2017.

ASHLEY J. ARCHER she/her (Assistant Director) is a writer, director, and designer for stage and screen. Her past projects include *Natasha*, *Pierre*, and *The Great Comet of 1812* and *Clue: On Stage* at the University of Massachusetts Boston. Her short documentary exploring the role of spirituality in American anti-war movements, *Silence the Gun*, was the recipient of the 2024 Beacon Bijou Critical Award. She is currently pursuing a bachelor's degree.

KATHLEEN CHADWICK she/her (Scenic Designer) is very pleased to be designing for Greater Boston Stage Company for the first time. Her scenic designs have recently been seen at Merrimack Repertory Theatre, UMass Lowell, and Northeastern University. Kathleen teaches technical theatre at UMass Lowell.

MATTHEW BRIAN COST he/him (Lighting Designer) is a Boston-based lighting designer whose work has appeared in hundreds of productions throughout Boston, New Hampshire, and Maine, and more far-flung corners. Matt has designed with The Boston Conservatory, Boston University, Portland Stage Company, BoSoma Dance Company,

Gold Dust Orphans, The Center for the Arts in Natick, Moonbox Productions, and many others. His work was recently seen on this stage in *Featherbaby* and *Murder For Two*. Matt graduated from Colby College in 2001, and lives in East Weymouth, MA with his wife Abby, son Simon and pitbull Roadie.

E.D. FITZGERALD they/them (Production Assistant) Past GBSC credits include *Murder for Two* (PSM), *An Irish Carol*(ASM), *Wait Until Dark* (ASM), *Dinner for Two* (PSM), *The Irish and How They got That Way* (ASM), *Founding F**ers** (ASM), *Dial M for Murder* (ASM), *Titanish* (ASM), *We Had a Girl Before You* (PSM), *Clue* (ASM), *Little Women* (ASM). Peterborough Players Credits include *Native Gardens* (ASM), *Hay Fever* (ASM), *Man of La Mancha*(ASM), *Deathtrap* (ASM), *The Emperor's New Clothes* (PSM). Other credits include *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) is a freelance costume designer with a heart based in New England and a suitcase ready for anywhere and anything. East Coast regional design credits include Company One, Williamstown Theatre Festival, Speakeasy Stage Company, The Lyric Stage Company of Boston, Actor's Shakespeare Project, Greater Boston Stage Co, and many, many more. If she's not in tech or in her haunted old mill building studio, you can find Emily working as a costumer for film & television, hiking somewhere with her partner or her mom, or on the open road with a Subaru full of snacks. Member IA-TSE 481 & USA 829. ewoodshoguedesigns.com

A. NORA LONG she/her (Director) Directing credits include: *The Irish and How They Got that Way* (Greater Boston Stage Company); *The Wolves* (Elliot Norton Winner for Outstanding Direction & Outstanding Production, Mid-size), Virginia Woolf's *Orlando*, *Murder for Two*, *Mr. Burns: a post-electric play*,

**STONEHAM FORD
SILVER SEASON SPONSOR
PLATINUM SHOW SPONSOR**



WWW.STONEHAMFORD.COM
781-438-0490

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: anoralong.com.

JONATHAN SANTORO he/him (Dramaturg) is your friendly neighborhood GBSC box office associate, gradually working his way back to the production side of theatre. He is an alum of American University in Washington, DC, as well as several school debate organizations (Junior State of America, Harvard Model Congress, American Parliamentary Debate Association). Prior credits include – Lyric Stage Company: *The Book of Will* (dramaturg). American University: *The Birds* (dramaturg), *Eight Minutes: A Senior Theatre Capstone* (co-writer/co-director), *How to Succeed...* (assistant director). AU Rude Mechanicals: *The Dybbuk* (director), *Hamlet* (associate director).

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

ANDREW DUNCAN WILL he/him (Sound Designer) Previous designs include *Dial M for Murder*, *Titanish*, *39 Steps*, *I Loved, I Lost, I Made Spaghetti*, and *Lucky Stiff*. Recent local sound de-

signs include productions for Lyric Stage Company, SpeakEasy Stage, Boston Public Works, Fresh Ink, Hasty Pudding, Lyric Stage, Bad Habit Productions, Flotsam Productions, Gloucester Stage, Puppet Showplace Theater, Company One, New Rep, Fresh Ink, Commonwealth Shakespeare, The Poets' Theatre, and A.R.T. Institute. Andrew received an MFA in Sound Design from Boston University.

Special Thanks:

Johnathan Carr

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.



THE ARBORS WEDNESDAY MATINEE SPONSOR



YOUR LIFE DESERVES AN *Encore!*

Tired of the "intermission" at home?

Step into a community designed for a spectacular second act!

From gourmet dining to curated social events, we provide the perfect backdrop for your best years yet!

ASSISTED LIVING ✨ **MEMORY CARE**

Take the leading role &
Come visit us!

(781) 435-1958



THE Arbors[®]

Assisted Living Residential Communities

At Stoneham



Think Outside the Vox

ASL INTERPRETED PERFORMANCE

Greater Boston Stage Company is pleased to offer a performance of ***What the Constitution Means to Me*** with professional American Sign Language (ASL) interpretation, presented in partnership with **Think Outside The VOX.**

SATURDAY, APRIL 25 AT 7:00 PM

VOX is an arts nonprofit that offers accessibility consulting and training for artists and institutions by centering disability culture and Deaf, Blind and disabled expertise in its services.

ASL interpretation provides live, professional translation of spoken dialogue and storytelling into American Sign Language, making the performance accessible to Deaf and hard-of-hearing patrons. VOX is committed to delivering high-quality, culturally competent interpretation created for and by the Deaf community.

The ASL Interpreted performance will be:

**Director of Artistic Sign Language (DASL)
Sabrina Dennison**

**ASL Interpreters
Christopher Robinson & Desiree Weems**



SABRINA LOUISE DENNISON she/her (Director of Artistic Sign Language), a proud Cape Cod native, was the DASL and actor in Playwrights Horizons' *I Was Most Alive With You* and a theatrical interpreter and actor "Cady Heron" in *Mean Girls* (Broadway in Boston). Sabrina was in Irne-nominated *Love Person* (BCA), Hollywood's *Santa Sangre*, HBO's *High Maintenance*, and DeafYES! films. ASL consultant credits: *Twelfth Night*, *Avenue Q*, *Trumpery*, *What the Butler Saw*, *The Lady Hamlet*, *All's Well That Ends Well*, *King Lear*, and *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. Her most recent DASL work was with VOX for Charles Dickens' *A Christmas Carol* (Commonwealth Shakespeare Company) and *Fun Home* (The Huntington Theater).

CHRISTOPHER ROBINSON he/him (ASL Interpreter), is the co-Founder of Think Outside the Vox and a renowned ASL/English Interpreter. He is privileged to have worked on productions of August Wilson's *Fences*, *King Hedley II*, *Jitney*, *Gem of the Ocean*, and *Radio Golf* at The Huntington (and as a cast member of *I Was Most Alive With You*). He has interpreted *Hamilton* at The Kennedy Center and Boston Opera House, and *Hadestown* on Broadway. He has 25+ years of experience interpreting for Commonwealth Shakespeare Company, Wheelock Family Theatre, Oregon Shakespeare Festival, Seattle Rep, Pittsburgh Playhouse, Portland Stage and American Repertory Theater.

DESIREE WEEMS she/her (ASL Interpreter) is a Nationally Certified ASL Interpreter who studied Interpretation and Theatre at the University of New Hampshire. Most recent productions include *Fun Home* (The Huntington) and *As You Like It* (Commonwealth Shakespeare Company). Other credits she holds close to her heart include *Kinky Boots*, *Cabaret*, *Once*, *Hairspray*, *War Horse*, and *The Wizard of Oz*.

**GREATER BOSTON STAGE COMPANY
FLAGSHIP SPONSOR**



**Cummings
Foundation**

Cummings Foundation now awards at least \$50 million each year, and has awarded a total of \$600 million to date, to a wide variety of nonprofits, primarily in eastern Massachusetts.

200 WEST CUMMINGS PARK, WOBURN, MA 01801

Your neighbors and trusted financial partners.

Who We Are

We are more than a bank, we are your neighbors. For over 135 years it has been our mission to drive financial success, encourage economic stability and improve the lives of everyone who lives and works in our community.

Learn more about us at www.stonehambank.com



SILVER SEASON SPONSOR

 **StonehamBank**

Expect more. Get more. Do more.



Member FDIC
Member DIF



BOARD OF TRUSTEES

Daria Niewenhous, MA, JD, CHAIR
Melodie Wing, VICE-CHAIR
Kiera McNelis Shaw[•], TREASURER
Aricia Symes-Elmer, SECRETARY

Eric Bergstrom
Kathryn Boyle

Shanna Cahalane

Joan Cassidy
Nancy Sterling

STAFF

MANAGEMENT

Weylin Symes, PRODUCING ARTISTIC DIRECTOR
Heather Mell, MANAGING DIRECTOR

FINANCE

Diane Amato, FINANCE MANAGER

EDUCATION AND ARTISTIC

Autumn Blazon-Brown[•], DIRECTOR OF EDUCATION
Meghan Ward, PRODUCTION MANAGER
Kit Verweij, ASSISTANT PRODUCTION MANAGER.
Daniel Begin[•], ASSOCIATE DIRECTOR OF EDUCATION AND ARTISTIC ASSOCIATE

MARKETING AND DEVELOPMENT

Bryan Miner[•], DIRECTOR OF MARKETING AND STRATEGIC PARTNERSHIPS
Lindsey Nupp, DIRECTOR OF PHILANTHROPY
Emily Monroe, BOX OFFICE MANAGER
Filomena Cunha, HOUSE MANAGER & CONCESSIONS SUPERVISOR

BOX OFFICE STAFF

Noah Braunstein, Michael DeFillippi, Camilla DeSano, Nathen Elmer[•], Sophia Enokian, Fran Foti, Jackie Kenney, Alexandria Nance, Carola Roeder, Steve Roeder, Jonathan Santoro[•], Gwendolyn Symes

LAND ACKNOWLEDGEMENT

We acknowledge that our land is located on the traditional territories of the Wampanoag and the Massachusett peoples.

[•]The Young Company at Greater Boston Stage Company alumni



WORKING TOGETHER TO MOVE OUR COMMUNITIES FORWARD.

Salem Five is dedicated to helping our region thrive by understanding and supporting what matters most. We are thrilled to support this and celebrate the important mission of **Greater Boston Stage Company**.

FLAGSHIP SEASON SPONSOR

SalemFive®

CHARITABLE FOUNDATION

salemfive.com | 800.850.5000

Member FDIC



THANK YOU TO OUR GENEROUS DONORS!

All of us at Greater Boston Stage Company are thrilled to be making theatre for our community. We couldn't do it without you.

The following list represents gifts made to Greater Boston Stage Company between March 3, 2025 through April 10, 2026

CORPORATE, GOVERNMENT, AND FOUNDATION SUPPORT

SILVER SEASON SPONSORS

Massachusetts Office of Travel
and Tourism
Stoneham Motor Co.
Platinum Show Sponsor for *Annie*
StonehamBank
Symes Family Charitable Foundation

FLAGSHIP SEASON SPONSORS (\$25,000+)

Cummings Foundation
Salem Five Charitable Foundation
The Shubert Foundation

PLATINUM SPONSORS (\$10,000-\$24,999)

Bridgeton Properties*
Melrose Cooperative
Charitable Foundation
The Savings Bank - Show Sponsor
for *Wait Until Dark*

GOLD SPONSORS (\$1,000-\$9,999)

100 Women Who Care Boston North
The Arbors at Stoneham
Wednesday Matinee Sponsor
American Online Giving
Foundation, Inc.^
Bank of America Foundation^
Boston Celtics Shamrock Foundation*
charterUP
Gaetano's Restaurant
Global Atlantic Foundation^
Jackson Lumber & Millwork*
Rapid Liquors*
Triple T Foundation
UBS - Sponsor for
25th Anniversary Gala
Westminster Barrington Foundation

CORPORATE FRIENDS (\$100-\$999)

Amore Pizza Stoneham*
Christine's Sweet Shoppe & More
Winter Festival Sponsor
The Daily Scoop
Summer Festival Sponsor
Harvest Catering
Nobility Hill Tavern*
Pizza Mia*
Rang Indian Bistro*
Stoneham Chamber of Commerce
The Stones Common House & Kitchen*
WBUR

GOVERNMENT SUPPORT

Mass Cultural Council
Burlington Cultural Council
Medford Cultural Council
Melrose Cultural Council
Peabody Cultural Council
Reading Cultural Council
Stoneham Cultural Council
Wakefield Arts Council
Wilmington Cultural Council

Special thanks to State Senator Jason M. Lewis's and State Representative Michael Day's offices.

THE YOUNG COMPANY SEASON SPONSOR (\$15,000)

Adelaide Breed Bayrd Foundation

THE YOUNG COMPANY FUND-A-NEED SPONSOR (\$2,500)

Reading Cooperative Bank
Charitable Foundation

* In-Kind donations

^ Employee Matching Gift programs

GREATER BOSTON STAGE CO.

DIRECTED BY: TYLER ROSATI

MAY
29-
JUNE
28

395 MAIN STREET
STONEHAM MA, 02180

ON AIR

Annie

The Hit Broadway Musical

BOOK BY:
THOMAS MEEHAN

MUSIC BY:
CHARLES STROUSE

LYRICS BY:
MARTIN CHARNIN

This production of ANNIE is produced through special arrangement with Music Theatre International (MTI). For more information, visit www.mtishows.com. Logo and Poster courtesy of Stephen Menard Design (2025)

INDIVIDUAL DONORS

The following list represents gifts made to Greater Boston Stage Company between March 3, 2025 through April 10, 2026

MARQUEE PRODUCER (\$25,000+)

Anonymous

MARQUEE CONTRIBUTOR (\$10,000-\$24,999)

Anonymous

Aricia Symes-Elmer*
and the Elmer Family

MARQUEE ENTHUSIAST (\$1,000-\$9,999)

Anonymous

Joan Cassidy* and the Cassidy Family
Nick DiCiaccio and
Marguerite Shepard-DiCiaccio
Wes and Sandy Elmer
Janice Houghton
Kieran McNelis Shaw* and John Shaw
Mary Miner
Daria Niewenhous* and Michael Rickley
Marsha Rosselli and James Driscoll
The Silk Family
Mary Shaw
Denise Symes
Melodie Wing* and David Szabo
Nathan, Amanda, Nate,
and Sammy Young

ENTHUSIAST (\$250-\$999)

Anonymous x15
Andrea and Eric Bergstrom*
Kathryn Boyle*
Joan Ford Mongeau
and Peter Mongeau
Jane Francis
Peter Haydu and Donna Sommer
Lorene Comeau
Nancy Ghareeb
Patricia Kilty

William and Linda Kimball
Sally and Steve Lamb
Beth and Brian McNelis
Mary Miner
Dianne Rice
Stephen Senna
Anthony Speziale
Ken Stack and Karen Vigurs-Stack
Sulloway Family
Charles Swim
April Swiniuch
Tina Szoka
The Walker-Gilmore Family
Donna M. Weiss
Cheryl and Robert Werlin
Margaret Wong and Michael Cutillo
Elizabeth and Tuggelin Yourgrauy

FAN (\$100-\$249)

Anonymous x26
John Bracciotti
Mark Cardono and Tracy Sioussat
The DePalma Family
Dr. Bruce Doyle
Paula Falzone
Eugene Giunta
Philip Higdon
Rose Howard
Robert Lang
Sarah May
Stephen and Margaret Ober
Pagliarulo Family
Lee and Marion Phalen
Debralee Quinn
Nancy Sterling*
Cheryl Werlin

*Indicates GBSC Board of Trustees

GBSC launched a new ticketing and donation system in July 2025! If you have made a donation and your name or acknowledgement is missing from this list, please contact Heather Mell at heather@greaterbostonstage.org, and she will be happy to correct it.

THE WBUR FESTIVAL

Friday, May 29 &
Saturday, May 30 | Boston



Join WBUR for two days of lively conversations, podcast tapings, musical performances and plenty of surprises. **Tickets available now.**



Buy tickets





BECOME A MONTHLY DONOR!

A little each month makes a big difference. Whether it's \$5, \$10, \$25, or whatever amount feels right for you, your steady support helps Greater Boston Stage Company keep our doors open, bring inspiring performances to life, and nurture the next generation of artists.

Your monthly gift gives us the foundation to plan ahead, sustain our work throughout Season 26 and beyond, and continue creating unforgettable live theatre for our community.



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 Lindsey Nupp at 781-587-7118 or give online at greaterbostonstage.org.

CONTACT INFORMATION

395 Main Street
Stoneham, MA 02180
Box Office: 781-279-2200
Administrative Office: 781-279-7885
boxoffice@greaterbostonstage.org
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 the box office at 781-279-2200 or boxoffice@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.



Babies 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, Savvy Saturdays, and 26 for \$26 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.

S E A S O N

27



SHEAR MADNESS



BLACKHOLLOW

IT'S A WONDERFUL LIFE

A LIVE
RADIO
PLAY



WEBSTER'S BITCH

AGATHA
CHRISTIE'S

MURDER ON THE ORIENT EXPRESS



ROALD
DAHL'S

MATILDA