

**HUB THEATRE COMPANY OF BOSTON PRESENTS**



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FRIDAY FEB 20 - SUNDAY MARCH 8**



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Hub Theatre Company of Boston presents

# The Bald Soprano & The Lesson

By Eugène Ionesco

Translated by Donald M. Allen

Directed by Bryn Boice



Brooks  
Reeves



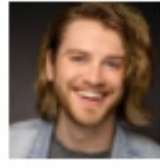
Lily  
Ayotte



Lauren R.  
Elias



Siobhán  
Carroll



Cleveland  
'Mac' Nicoll



Jessica  
Golden



Cristhian  
Mancinas-García

## PRODUCTION TEAM

Lauren R. Elias	Producer
Nona Ferney	Stage Manager
Nate C. Kelleher	Asst. Stage Manager
Justin Lahue*	Scenic Designer
Hannah Spangler	Props Designer
Marissa Wolf	Costume Designer
Narissa 'Nars' Kelliher	Lighting Designer
Mackenzie Adamick*	Sound Designer
Gabby Stryker	Production Manager
Taylor Kaufman	Technical Director
AJ Aversano	Assistant Director/PA
Lauren Cook	Intimacy Choreographer
Thomas Cappelli, Joe Thistle, Madison Eden Crystal VanArtsdalen*	Install Carpenters
Mac Weaver	Painters
Brooks Reeves	Poster art

*\*Member of United Scenic Artists Local USA 829*

**The play runs approximately two hours and ten minutes with an intermission**

**CONSIDER YOURSELF WARNED:** these plays include violence both real and rhetorical, repetition, themes of an absurdist nature, existentialism, dialog in translation, dinner party banter, and a toothache!

**W**elcome to *The Bald Soprano & The Lesson* the first show of the Hub's fourteenth season. Everything is as it should be-or is it? Ridiculous on the surface but razor-sharp underneath, *The Bald Soprano & The Lesson* is a fast, funny, absurdist double feature. As the laughs pile up in *The Bald Soprano*, polite dinner party chatter unravels, propriety goes off the rails, and conformity spirals into chaos. In *The Lesson* a hysterical tutoring session explodes into a nonsensical power struggle fueled by misplaced authority. The result is a frenetic theatrical tour-de-force that is simultaneously comedic and profound, asking audiences to laugh loudly but think deeply.

*The Bald Soprano & The Lesson* are the first plays by Ionesco the Hub has produced, and we're very pleased to have Bryn Boice of Commonwealth Shakespeare back to direct after her multiple Elliot Norton nominated production of *Tartuffe* in addition to her acclaimed work on *The Book of Will* and *Into the Breeches!* Please read Bryn's note on how Ionesco's work speaks to our current moment, and why absurdism matters more than ever. We will be performing again at Club Café this summer and announcing the rest of our season shortly, so please subscribe to our mailing list and follow us on social media for all the exciting details.

Thank you for supporting live theatre - as you know, we are Boston's only pay-what-you-can theatre, every show, every seat, every time, and we appreciate your support. Enjoy the show!

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## CAST

**BROOKS REEVES** (The Professor/Mr. Martin) is delighted to return to Hub Theatre Company of Boston where he previously appeared in *Tartuffe* (Elliot Norton Award Winner, Outstanding Actor) and *The Complete Works of William Shakespeare (Abridged)*. Other Boston-area performances include *Gross Indecency*, *44 Plays for 44 Presidents*, and *Closer* with Bad Habit Productions; *A Christmas Carol* and *Arabian Nights* with Central Square Theater; *Neville's Island* with Greater Boston Stage; *The Golden Girls Musical* with Bitter Bitch Productions; *Legally Blind* with The Gold Dust Orphans; *The Book Club Play* with Boston Playwrights' Theatre; and *An Octoroon*, *Shockheaded Peter*, and *Greater Good* with Company One. His roles with Zeitgeist Stage Company include *Life of Riley*, *Bent*, *Love! Valour! Compassion!* and *The Boys in the Band*. At Apollinaire Theatre Company, Brooks has appeared in *From White Plains*, *The Strange Undoing of Prudencia Hart*, *A Midsummer Night's Dream*, *Hamlet*, *The Suppliant Women*, *The Visit*, *Y Tu Perrito También*, *The Importance of Being Earnest*, *Stupid Fucking Bird* and *Lunch Bunch*. Brooks has also directed *Winter Solstice*, *The Christians*, *Hir*, *Wild Swimming* and *The Antelope Party* with Apollinaire.

**LILY AYOTTE** (The Girl Pupil) is a Boston-based actor and writer. She graduated from Suffolk University in '22. She is grateful to be working with Hub Theatre on her third show, after appearing in *Into The Breeches!* (June Bennett) and *Tartuffe* (Marianne). Her past credits include: Regional: *Romeo and Juliet* (Commonwealth Shakespeare Company), *Macbeth* (Commonwealth Shakespeare Company), *The Statue* (Revolution Stage Works), *The Wolves* (The Hive Theatre Company). Film: *Outside Salem* (To be released!), *Deeply Dark Down Below* (To be released!), *Mr. Winslow's Bell* (2023). Writing: *Family Vacation* (Broadway Bound Theatre Festival 2024), *Signed Anonymous* (in progress). She would like to thank her friends, family, and fiancée for keeping her going. Love and kindness, first. Enjoy the show.

**LAUREN R ELIAS** (The Maid/Maid) Selected area acting credits include Hub Theatre's *Tartuffe* (Elliot Norton Award Nominee, Outstanding Actor and Outstanding Production), *The Book of Will*, *Into The Breeches!* (Elliot Norton Award Nominee-Outstanding Production), *Love, Loss and What I Wore*, *Much Ado About Nothing*, *Peter and the Starcatcher* (IRNE Award Nominee-Best Play/Best Ensemble), *Wit* (IRNE Award nominee-Best Supporting Actress); Theatre Uncorked's *As Bees In Honey Drown*; Arlekin Player's *Witness*; Hovey Player's *Well*; Dream Role Player's *As You Like It*, and *Twelfth Night*; The Gold Dust Orphans' *Murder on the Polar Express*; and Amazing Things' *The Great American Trailer Park Musical* (EMACT DASH award nominee). Regional credits include Connecticut Free Shakespeare, Act 2 Theater and AlphaNYC Theatre Co. Much love and gratitude to Bryn for trusting me with her theatrical baby and to the amazing cast and crew for all their hard work and dedication.

**SIOBHÁN CARROLL** (Mrs. Smith/Ensemble) is an Irish American theatre artist and filmmaker. Her on screen credits include: *Mr. & Mrs. Smith* (Amazon Prime) *FBI: Most Wanted* (Paramount+) and *Ms/Manage* (BlackOakTV) Onstage credits include: *As You Like it*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, and *Blue Kettle and Here We Go* (Comm Shakes), *Macbeth* and *A Midsummer Night's Dream* (CSC2), *A Christmas Carol* (Trinity Rep), *The Thin Place* (Gloucester Stage), *It's A Free Country* (SheNYC - best supporting actress), *My Fascination With Creepy Ladies* and *I, Snowflake* (Anthem Theatre Company), *Red Velvet* (OWI), *Rosmersholm*, *The Serpent*, and *Machinal* (Boston University).  
[siobhancarroll.com](http://siobhancarroll.com) @siobhancarroll

**CLEVELAND "MAC" NICOLL** (Mr. Smith/Ensemble ) *The Book of Will* (The Hub Theatre Company of Boston); *Annie*, *The SpongeBob Musical* (Wheelock Family Theatre); *As You Like It*, *The Winter's Tale*, *Macbeth* (Commonwealth Shakespeare Co.); *Macbeth*, *A Midsummer Night's Dream*, *Romeo and Juliet* (CSC2); *Strictly Ballroom* (U.S. Premiere), *Sense and Sensibility* (Hale Center Theater); *Hedwig and the Angry Inch* (An Other Theatre Co.); Mac has a BFA in theatre arts from Utah Valley University, and studied Shakespeare at the University of Birmingham. He currently serves as the Theatre and Acting Director for New World Opera in Wellesley Hills. To Rilyn, Charlie, and Penny.

**JESSICA GOLDEN** (Mrs. Martin/Ensemble) is absurdly delighted to be returning to Hub Theatre! Past credits include: *The Book Of Will*, *Into the Breeches!* (Hub Theatre Company); *John Proctor is the Villain* (Huntington Theatre Company); *Macbeth*, *Romeo and Juliet*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *The Tempest* (Commonwealth Shakespeare Company); *Nothing But Victory!* (Plays in Place); *Creature Feature*, *How to Not Save the World with Mr. Bezos* (Moonbox Productions). Education: BFA in Drama (NYU / Tisch)

**CRISTHIAN MANCINAS-GARCÍA** (Fire Chief/Ensemble) is excited to return to the Hub Theatre Company stage, having appeared last as Jake in *The Understudy*. Some of his favorite credits include Judge Brack in *Hedda Gabler*, The Narrator in *Every Brilliant Thing* (Elliot Norton Award Nominee, Outstanding Solo Performance) and Jacob in *Lunch Bunch*, all with Apollinaire Theatre Company; Abel in *Fade* and Richie in *619 Hendricks* (Elliot Norton Award Nominee, Outstanding Lead Performance) with *Teatro Chelsea*; Ed Reiss in *Torch Song* and Mr. Black in *The Wild Party* with Moonbox Productions; Henry David Thoreau in *Nature: A Walking Play* with TigerLion Arts; Rae/Reynaldo in *Noir Hamlet* with Centastage (Boston premiere and Edinburgh Festival Fringe tour). Cristhian has been performing for over 20 years on stages in México, the USA, and the UK.  
[www.cristhianmancinas.com](http://www.cristhianmancinas.com)

## PRODUCTION TEAM

**BRYN BOICE** (Director) is an award-winning director, educator, actor, and producer. Previous Hub directing credits include: *Tartuffe* (Norton Award nominations for Outstanding Direction and Production), *The Book of Will*, and *Into the Breeches!* (Norton Award noms for Outstanding Direction and Production). Bryn is the Associate Artistic Director and Director of Education & Training for Commonwealth Shakespeare Company. For CSC, she directed the 2024 Shakespeare on the Common production of *The Winter's Tale* as well as *Universe Rushing Apart: Blue Kettle & Here We Go* – two Caryl Churchill one-acts – which garnered her the Elliot Norton Award for Outstanding Director, Large Theatre. Other favorite Boston-area credits include: *The Sound Inside*, *The Children* (both Norton Award-nominated for Outstanding Production) for Speakeasy Stage; *Tall Tales from Blackburn Tavern*, *Gloria* (Gloucester Stage); *Admissions* (The Gamm Theatre); and an all-female *Julius Caesar* for Actors' Shakespeare Project, among others. Her podcast, “*The ShakesDown*” finds Bryn nerding out over Shakespeare’s text. She holds an MFA in Directing from Boston University (CFA ‘16) and an MFA in Acting from the Asolo Conservatory for Actor Training (FSU). Thanks and love to Mike and Phoebe! For more information, visit [www.brynboice.com](http://www.brynboice.com)

**NONA FERNEY** (Stage Manager) Select Emerson Stage credits: *The Secret in the Wings* (Production Assistant), *16 Winters* (2nd Asst. Stage Manager), and *POTUS: ...* (1st Asst. Stage Manager), *...Spelling Bee* (Stage Manager). Select Emerson College credits: Kidding Around’s *A Wrinkle in Time* (Asst. Stage Manager), MTAG’s *Fun Home* (Asst. Producer), *Tanner Maverick’s Book of Sound* (Producer) and *Hair* (Producer), EmShakes’ *No Exit* (Producer) and *The Inheritance* (Stage Manager), Mercutio Troupe’s *The Effect* (Producer) and *The Thanksgiving Play* (Producer), and The ERA Awards (Production Supervisor / Stage Manager). Select Regional Credits: Playhouse on Park’s *Steel Magnolias* (Asst. Stage Manager), The Connecticut Shakespeare Festival (Asst. Stage Manager), and *In The Heights* (Asst. Stage Manager). Nona recently graduated in December with their BFA in Stage & Production Management from Emerson College, and is so excited to be working with The Hub!

**NATE KELLEHER** (Assistant Stage Manager) is so excited to be back with his friends here at the Hub and working with such an incredible team of people. You can find him later this year working with the recently launched arts organization Revolution StageWorks and Commonwealth Shakespeare Company on the Boston Common. Recent Stage Management work: *The Understudy* (Hub Theatre Company) and *The Rover* (Suffolk University) Production Management: *The Statue* (Suffolk University Theatre Department with Revolution StageWorks) and *Career Man* (Revolution StageWorks): [nateckelleher.carrd.co](http://nateckelleher.carrd.co) @nate\_c\_kelleher

## Director's Note

A personal note from the director on the double bill:

I first encountered *The Bald Soprano* (1950) at a pivotal moment in my life—3.9 years into a 4-year theatre degree. I had been studying seriously, but trying to understand why I was learning such things as movement and masks and LeCoq and voice and improvisation and, and, and. I really enjoyed myself in these classes, but in the relative arts-desert of suburban Kansas City, in my time I had really only seen Neil Simon, a high school production of *Into the Woods*, and *A Midsummer Night's Dream* set in the 80s. No synthesis had taken place. I didn't have a clue how to use this bounty of tools from acting school. (I didn't even know they WERE tools.)

Then I saw my movement teacher's direction of Ionesco. I now regale my own students all the time with this story, that it was like I had been buffering, buffering, buffering for those 3.9 years, and suddenly—truly, like a flash—everything downloaded.

Here was language unraveling! Here was the absurdity I sensed in the world! And more basically for me as a young actor, THIS is why we learn body awareness, control, and release! This is what they mean by 'a style'! This is why clarity is essential! This is what risk means! It was also the first time I understood what theatre was for, and that I wasn't alone. I left knowing, with such certainty, that I had to be an artist.

My teacher took note: "Something is different with you," he scowled—his love language, which also now made sense— "You're getting it."

Pairing this play with Ionesco's *The Lesson* (1951) as is often done, feels like the right combination for our moment. It too is ridiculous, but it also feels like Ionesco speaking nonsense to power. He invites us to laugh (and recoil) at authority, indoctrination, and the ease at which we cycle from a hearty welcome to sadism. It's all too petty and horrible to believe! Won't you come in? (Side note: *The Lesson* has been paired with *The Bald Soprano* continuously since 1957 at Théâtre de la Huchette in Paris. The double bill holds the world record for the longest running show in the same theatre. So apparently, it's always the moment.)

I am grateful to revisit the plays that first showed me why Absurdist work matters, and with Hub and such a terrific group of actors and designers. I hope the plays awaken something in you, too, and if you're lucky, that you wet your pants like Mr. Smith.

With fervor,

- Bryn Boice

**JUSTIN LAHUE** (Scenic Designer) is a Boston based theatre artist and filmmaker. Hub credits: *Tartuffe* (Elliot Norton nomination, outstanding scenic design), *The Understudy*, *46 Plays For America's First Ladies*, *Burn This, Love, Loss and What I Wore*, *Into the Breeches*, *Slow Food*, *Love's Labour's Lost*, *Solitaire Suite*, *Much Ado About Nothing*, *The Last Days of Judas Iscariot*, *The Clearing*. Previous collaborations include work with Commonwealth Shakespeare Company, Speakeasy Stage, Wellfleet Harbor Actors Theater, Boston Conservatory, Harbor Stage Company, Northeastern University, Wheelock Family Theatre, Firehouse Center for the Arts, Seacoast Repertory Theatre, and New Hampshire Theatre Project. He is the recipient of a 2022 BroadwayWorld Boston award (best professional scenic design | *Straight White Men*), as well as a 2022 Cannes Film Award and regional Emmy nomination in art direction for the feature film *Not on This Night*. He has a BA in Theatre from Suffolk University and is a proud member of United Scenic Artists Local USA 829. For more information on his work, please visit [www.justinlahue.com](http://www.justinlahue.com)

**HANNAH SPANGLER** (Props Designer) She/Her is a theatre practitioner based in the Boston area. She is Prop Manager at Boston Conservatory at Berklee and an actor and production assistant with History Alive, Inc. in Salem MA. Select credits include; *Little Women*, *Legally Blonde*, *Rogers and Hammerstein's Cinderella*, *Così fan Tutte*, *She Kills Monsters* (Boston Conservatory), *Southern Harmony* (Wellfleet Harbor Actors Theatre), *Pride and Prejudice*, *Into the Breeches* and *Lerner and Lowes' Camelot* (Barnstormers' Theatre). Previously Hannah has worked as Scenic and Prop Apprentice at Trinity Repertory Company, Prop Manager at The Barnstormers' Theatre, and founded the Prop Apprenticeship program at Gordon College, from which she graduated with her BA in International Affairs.

**MARISSA WOLF** (Costume Designer) is Boston-based costume designer, technician, and wardrobe supervisor. They are costume shop manager and wardrobe supervisor at Wheelock Family Theatre. Their previous credits include *Macbeth* and *How I Learned to Drive* (Actors' Shakespeare Project), *Tartuffe* (Hub Theatre Company), *Alice By Heart* and *The Lightning Thief* (Wheelock Family Theatre), *Two Noble Kinsmen* and *Henry IV Part I* (Commonwealth Shakespeare Company Apprentice Program). Marissa graduated from Northeastern University's Theatre Program with a focus in costume design.

**NARISSA "NARS" KELLIHER** (Lighting Designer) Hub Theatre Company: *Tartuffe*. Lyric Stage: *Party Bots*, *Made You Look*, *Senior Year Project*, *Envy and Hope*. Moonbox Productions: *Mox Nox*, *Holy Chicken Sandwich*. Hive Theatre Company: *25th Annual Putnam County Spelling Bee*. Revolutionary Spaces: *Phyllis in Boston*. Emerson Stage: *Old Jake's Skirts*, *Next to Normal*. Mercutio Troupe: *Our Dear Dead Drug Lord*. RareWorks Theatre Co.: sub. Emshakes: *A Midsummer Night's Dream*. Full Fathom Productions: *Fefu and Her Friends*. Commonwealth Shakespeare Company: *The Winter's Tale* (Assistant). Company One Theatre: *The Interrobangers* (Associate). Central Square Theater: *Angels in America Part 2: Perestroika* (Associate). Boston Conservatory: *Something Rotten* (Assistant). BFA Emerson College.

**MACKENZIE ADAMICK** (Sound Designer) is an award-winning Boston-based Composer and Sound Designer. Her previous selected composition credits include *Pericles* and *A Midsummer Night's Dream* (Santa Cruz Shakespeare), *The Winter's Tale* and *Macbeth* (2024 Elliot Norton Award - Outstanding Sound Design) (Commonwealth Shakespeare Company), *King Lear* (Island Shakespeare Festival), and *Flora & Ulysses* (Wheelock Family Theatre). Selected design credits include *Tartuffe* (Hub Theatre Company of Boston), *An Irish Carol*, *Featherbaby* (Greater Boston Stage Company), *Macbeth*, *A Midsummer Night's Dream*, *How I Learned to Drive*, *As You Like It*, *Coriolanus*, *Let the Right One In* (Actors' Shakespeare Project), *Every Brilliant Thing*, *Pictures From Home*, *The Roommate*, *Summer 1976*, *A Christmas Carol*, *The Mountaintop* (Lean Ensemble Theater). Mackenzie holds an MFA in Sound Design from Boston University and BA in Interdisciplinary Studies from Western Carolina University. She is a proud member of United Scenic Artists Local USA 829.

**GABBY STRYKER** (Production Manager) She/Her is a stage and production manager in the Boston area. She is the assistant production manager for the Tufts University Theatre Department, and production manager for Moonbox's New Works Festival and Coro Allegro. Past stage management credits include; *The Slutcracker* (Ballet Ruses), *Cirque of the Dead* (Boston Circus Guild), *Pimpinone & Ino* (BEMF), *Dirty*, *Rotten Scoundrels* (Moonbox), *The Mad Ones* (Boston Conservatory), *With Blood, With Ink* and *Roméo et Juliette* (Seagle Music Festival), *Good People* (Oceanside Theater Company), *Birds of North America* and *The Children* (MOXIE), *Curious Incident* and *Mother Road* (San Diego Repertory). She's thrilled to be working with Hub for the first time and hopes you enjoy the show!

**AJ AVERSANO** (Assistant Director/PA) is the co-founding artistic director of Revolution StageWorks. They previously served as the managing director for QTCboston and worked in the development department at Centaur Theatre in Montréal. Previous directing credits include: *Portland to Portland* (No Notes Theatre Co.), *Career Man* and *A Dream Deferred* (Suffolk University). Previous assistant directing credits include: *The Rover* (SU), *It Can't Happen Here* (SU). AJ is currently in their final semester at Suffolk University where they are pursuing a BA in Theatre with double minors in arts administration and advertising. IG: @ajaversano, @revolutionstageworks

**LAUREN A. COOK** (Intimacy Choreographer) is a Boston-based stage director, intimacy choreographer, voice teacher, and actor. Intimacy choreography credits include Commonwealth Shakespeare Company: *As You Like It*, *Charles Dickens' 'A Christmas Carol,'*; Hub Theatre Company: *The Understudy*, *Tartuffe*, *Book of Will*, *Burn This*; MassOpera, Boston Lyric Opera, Boston Conservatory Opera, and Lowell House Opera at Harvard University. As stage director: *Metamorphoses*; Arlington Children's Theatre, *Waiting for Cain* by Hope Jahren, and multiple scenes and one-acts with Boston Theatre Marathon/Boston Playwrights Theatre. She holds a Master of Music degree in Vocal Pedagogy from the Boston Conservatory and is a member of the Alliance for Jewish Theatre.

**EUGÈNE IONESCO** (playwright) was a Romanian-French writer. Born on November 26, 1909 in Romania, he died on March 28, 1994 and is buried in Montparnasse cemetery in Paris, where he spent much of his life. Known as an absurdist playwright, Ionesco was major avant-garde figure during his lifetime and his plays frequently feature bizarre and surreal themes, earning him comparisons with writers such as Samuel Beckett and Jean Genet. *The Bald Soprano* (*La Cantatrice chauve*) written in 1950 was his first play, and *The Lesson* (*La Leçon*) was written not long after. Other notable works include *The Chairs* (*Les Chaises*) *The Killer* (*Tueur sans gages*) *Rhinoceros* (*Rhinocéros*) and *Exit the King* (*Le Roi se meurt*).

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## SPECIAL THANKS

Boston Center for the Arts, Boston Conservatory, Club Café, Suffolk University, Brandeis University, The Huntington Theatre Company, Madison Park Development, Prop Co-op, Moonbox Productions, Alma Elias, Kristin MacDougall, Dale + Robin Lahue, Skip Bold, Ben Rose



Hub Theatre Company Of Boston



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*Photo: The Fortune Teller by Christina R. Chan, Directed by Kai Chao.  
Photos by Ken Yotsukura Photography.*

**BOSTON  
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Lauren Elias – Producing Artistic Director  
Daniel Bourque – Associate Artistic Director



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### PRODUCTION HISTORY 2013 - 2025

2013 • *Lebensraum* • *Love, Loss & What I Wore* • *Goodly Creatures* • *Sand Mountain* • 2014 • *Three Days of Rain* • *The Complete Works of William Shakespeare (Abridged)* • *6 Hotels* • 2015 • *Loot* • *Laughing Wild* • *The Love of the Nightingale* • 2016 • "Art" • *The Good Body* • *Wit* • 2017 • *Coyote on a Fence* • *Waiting for Waiting for Godot* • *Robyn is Happy* • 2018 • *True West* • *The Taming* • *Peter and the Starcatcher* • 2019 • *The Clearing* • *Steel Magnolias* • *The Last Days of Judas Iscariot* • 2020 • *Intermittent Dreams* • *Much Ado About Nothing* • 2021 • *Solitaire Suite* • *Love's Labour's Lost* • 2022 • *Slow Food* • *Into The Breeches!* • 2023 • *Love, Loss & What I Wore* • *The Book of Will* • 2024 • *Burn This* • *46 Plays for Americas First Ladies* • *Tartuffe* • 2025 • *The Understudy* •

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### 2026 Hub Theatre Company of Boston Season

*The Bald Soprano & The Lesson*

By Eugène Ionesco

February 20 – March 8

Boston Center for the Arts

*TBD*

July 17 - August 1

Club Cafe

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