

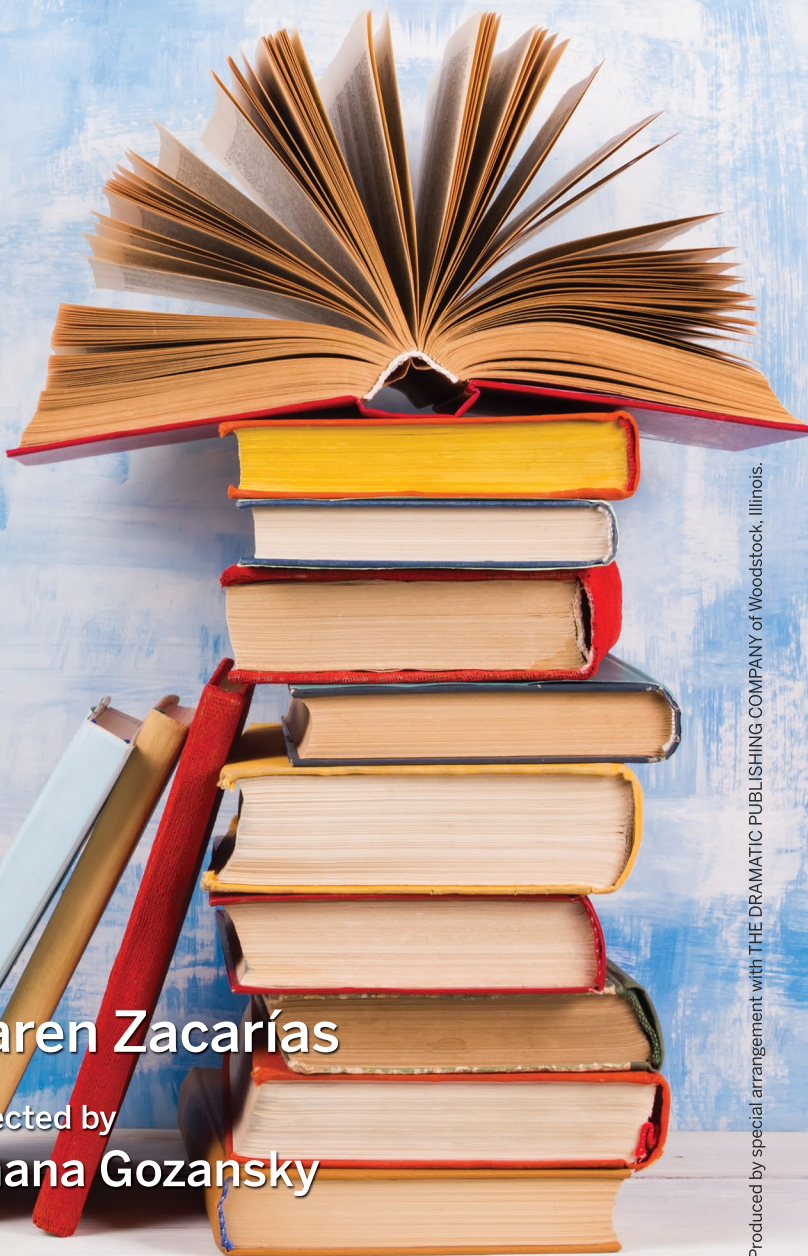
# THE BOOK CLUB PLAY

Sept. 26-Oct. 13

Tickets:  
(866) 811-4111 or [BostonPlaywrights.org](http://BostonPlaywrights.org)

By  
**Karen Zacarías**

Directed by  
**Shana Gozansky**



Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.

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# A WELCOME FROM OUR ARTISTIC DIRECTOR

Dear Friends:

It is my great pleasure to welcome you to *The Book Club Play*! Playwright Karen Zacarías is a favorite of ours—she graduated from our Playwriting Program in 1995, and she’s been writing ever since. This will make the third time we have produced a Zacarías play—the first two were *The Barechested Man* and *The Sins of Sor Juana*. Karen’s pointed and hilarious *Native Gardens* has been produced throughout the country in the last two years, making her one of the most produced playwrights in America. Even now you may see it at Gloucester Stage Company playing to packed houses ([www.gloucesterstage.com](http://www.gloucesterstage.com)). I highly recommend you attend!

Karen’s work is funny, yes, but what makes her plays so important are the serious questions they ask. She’s not just making us laugh, she’s calling us to arms against injustice in all its forms—whether it be neighbors trying to get along (*Native Gardens*) or friends judging each other (*The Book Club Play*). At the heart of it all is her demand that we listen with our hearts and minds and that we accept our differences. These are difficult lessons to learn, and they are even more difficult to practice. Karen is making a subtle and subliminal plea for change, and we’re happy to join her in this appeal.

We are looking forward to another call to arms with Ronan Noone’s *the smuggler*, directed by Judy Braha, and featuring the incomparable Billy Meleady as the smuggler. You may remember our former productions of Ronan’s works—*The Lepers of Baile Baiste*, *The Blowin of Baile Gall*, *Little Black Dress*, *The Atheist*. Once again, we bring you his singular point of view as an immigrant (and now citizen) in America. This one-man play in verse comes at a particularly potent time in our nation, and Ronan’s “take” on what it means to be an American will confront some of our long-held beliefs; he asks important questions that we must answer in the coming decades. But I won’t spoil it for you. Playing November 7-24, *the smuggler* arrives just in time for Thanksgiving, so please don’t miss it!

Thanks again for supporting new work for the stage. We’re thankful to have you in the room!

With warmest regards,



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Boston Playwrights' Theatre

presents

# THE BOOK CLUB PLAY

By Karen Zacarías

Directed by Shana Gozansky\*\*

Scenic Design	Jeffrey Petersen
Lighting Design	Kat C. Zhou
Sound Design	Stephanie Lynn Yackovetsky
Costume Design	Kevin Morris
Properties Design	Sally Tomasetti
Dramaturg	Caity-Shea Violette
Stage Manager	Katherine Humbert*
Prod. Asst. to the Stage Manager	Kayla Norton
Projection Designer/Engineer	Jonas B Hayes
Assistant Costume Design	Talia Adler
Production Manager	Jeffrey Petersen
Production Assistant	Cayenne Douglass
Master Electrician	Connor O'Brien
Electricians	Victor Gutierrez, Liam Hofmeister, Sam Martin, Philip Smith, Michelle Sparks, PJ Strachmann
Carpenters	Jacob DeSousa, Bethany Grenier, Emily Keebler, Samantha Knox, Saskia Martinez, Jake Mellen
Painter	Michelle Sparks
Costume Master	Eliana Pipes
Run Crew	Cayenne Douglass
House Managers	Emily Keebler, Mavis Manaloto
Front of House Staff	Daniel Blanda, Cayenne Douglass, Matt Leal, Eliana Pipes, Ally Sass, Sarah Shin, Natalie Scott

## CAST

Ana	Becca A. Lewis
Rob	Sean Patrick Gibbons*
William	Greg Maraio*
Jennifer	Meredith Gosselin*
Lily	Rachel Cognata*
Alex	Anthony Goes*
Pundit	Brooks Reeves

***Act I runs 70 minutes; Act II runs 50 minutes. There will be one 15-minute intermission.***

\*Member, Actors' Equity Association

\*\*Member, Stage Directors and Choreographers Society

*The video and/or audio recording of this performance  
by any means whatsoever is strictly prohibited.*

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# A HISTORY OF BOOK CLUBS IN THE U.S.

**1634** On a ship headed for the Massachusetts Bay Colony, religious reformer Anne Hutchinson organizes a female discussion group to examine weekly sermons.

**1778** Hannah Mather Crocker organizes a female reading society in Boston to study science and read the belles lettres.

**Early 1800s** Various groups of women in New England start meeting regularly to discuss poetry, nonfiction, and publications.

**1827** The Society of Young Ladies is established in Lynn, Massachusetts, sparking the formation of African-American women's literary societies throughout the Northeast.

**1840** The first known bookstore-sponsored discussion club in the United States, "Conversations," begins meeting in Margaret Fuller's Boston shop.

**1877** The Woman's Reading Club of Mattoon is formed in Illinois. Still running today, it is known as the longest-running book club in the country.

**1926** Harry Scherman, launched the Book of the Month Club, utilizing a subscription model to deliver volumes directly to people's homes.

**1947** The Great Books Foundation is established by Robert Maynard Hutchins and the Great Books Program is born.

**Late 1950s** The Great Books movement sweeps the nation and more than 50,000 readers register with the Great Books Program.

**1980s** Discount chain bookstores make it easier to buy books in stores, lessening the need for mail-order book clubs.

**1984** Helen Hooven Santmyer's "*...And Ladies of the Club*", a national best-selling novel and Book of the Month Club selection focusing on members of a longstanding book club, inspires the formation of book groups across the country.

**1996** Oprah Winfrey launches Oprah's Book Club, a televised discussion segment on her talk show creating a massive book club boom across the nation that continues today even after the end of her show.

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**Late 1990s** Online book clubs emerge, making participation more accessible to people unable to regularly meet in person.

**Early 2000s** Book-group activities are increasingly encouraged and mediated by libraries, book retailers, and publishers.

**2009** Book club members in the United States reach an estimated five million people. Most clubs have 10 or more members. Between 70 to 80 percent of clubs are all-female.

**Today** Book clubs have become a trend promoted by celebrities such as Reese Witherspoon, Emma Watson, and Florence Welch. Monthly book-centric subscription services that mail a monthly book and other themed items are gaining popularity.

—Caity-Shea Violette, dramaturg

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## CAST & CREW

**RACHEL COGNATA\* (Lily)** is thrilled to make her Boston Playwrights' Theatre debut. Other credits include *Hype Man* (Company One Theatre, 2018 Elliot Norton Award winner—Outstanding Production, Script), *Really* (Company One Theatre), and *Cardboard Piano* (New Repertory Theatre). She was most recently seen in the world premiere of *Greater Good* (Company One Theatre). A graduate of both the Boston Arts Academy and Tufts University, Rachel is from and resides in the Boston area.

**CAYENNE DOUGLASS (Production Assistant/Run Crew)** is a second-year MFA playwright at BU. Her plays have been produced at Ensemble Studio Theatre, New Perspectives Theatre Company, Dixon Place, The Big Apple Theatre Festival, ESPA Primary Stages Detention Series, Manhattan Repertory Theatre, The Players Theatre, FEAST: A Performance Series, CalArts New Work Festival, Edmunds Driftwood Players in Seattle and "Ain't I a Woman" in Louisville, KY. In 2018, Cayenne participated in The First Stage Residency through The Drama League and was awarded The Barn Arts Residency in Bass Harbor, ME and The Emerging Artists Residency at The Tofte Lake Center in Ely, MN. In December, she was published by Smith and Kraus in two monologue anthologies.

**SEAN PATRICK GIBBONS\* (Rob)** is an actor, theatre educator, and acting coach. He has performed in numerous theaters across the country including Williamstown Theatre Festival, Bridge Repertory Theatre, Apollinaire Theatre Company, Fiddlehead Theatre Company, Boston Theatre Company, The Castillo (Theatre Row), The Tank, Scranton Shakespeare Festival, Theatre Lab, Atlantic Rep., The Pines, Cortland Repertory Theatre, and Electric Theatre Company. Training: BA Theatre Education and BA Acting (Marywood University), MFA Acting (Florida Atlantic University), MCS Meisner Studio in NYC. Sean is an adjunct professor at The Boston Arts Academy where he teaches Voice and Speech, Movement for the Actor, and a BFA audition class. Thanks to the BPT team, and love to my fiancé Bryan for his soul-sustaining, unwavering love and support.  
[www.seanpatrickgibbons.com](http://www.seanpatrickgibbons.com)

**ANTHONY GOES\* (Alex)** holds an MFA in Acting from the University of Connecticut. Recent credits include Lee in *True West* (The Gamm Theatre), Odie in *Brawler* (Kitchen Theatre/BPT), Captain O'Hurley in *FLY* (Off-Broadway), and Stanley in *A Streetcar Named Desire* (The Gamm Theatre). Regional credits: *Olives and Blood*, *Cat on A Hot Tin Roof*, *The Comedy of Errors*, *Take Me Out*, *Moonlight and Magnolias*, *PAUL*, *Much Ado About Nothing*, *The Three Musketeers*, *Big Love*, *Hairspray*, *His Girl Friday*, *Romeo and Juliet*, *O Beautiful*, and *Odysseus DOA*, to name a few. Theatres: Pasadena Playhouse, New Victory, Crossroads Theatre, Connecticut Repertory Theatre, Chautauqua Theatre Company, and The Gamm Theatre. Television Credits: *Person of Interest*, *The Blacklist*, and *FBI*. Anthony is also a graduate of the New England School of Clowning and adjunct professor at the Community College of Rhode Island.

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**MEREDITH GOSSELIN's\* (Jennifer)** regional credits include *A Christmas Carol* (Hanover Theatre for the Performing Arts), *Mr. Burns: A Post-Electric Play* (Opera House Arts), *The Wild Party* (Moonbox Productions), and *Dark Room* (Bridge Repertory Theatre). Favorite roles include Maria (*Twelfth Night*), Dora Strang (*Equus*), Lysistrata (*Lysistrata*), Abby (*The Musical of Musicals (The Musical)!*), and Liz Morden (*Our Country's Good*). Meredith earned her BFA in Musical Theatre from The Boston Conservatory at Berklee and is a proud member of Actors' Equity Association. She is married to actor Cameron Gosselin.

**SHANA GOZANSKY\*\* (Director)** is a freelance director and teaching artist. She has directed at Alabama Shakespeare Festival, Gloucester Stage Company, Boston Playwrights' Theatre, Central Square Theater, Trinity Repertory Company, The Hangar Theatre, The Calderwood Arts Pavilion, The Bowery Poetry Club, Dickinson College, Manhattan Theatre Source, and The Red Room. She has held teaching positions at Brown University, Clark University, and The College of the Holy Cross and has directed at all three as well as at Emerson College. She has assisted on productions at Berkeley Rep, The Geffen, Manhattan Ensemble Theatre, Henry Miller's Theater, and Trinity Repertory Company. Shana holds an MFA in Directing from the Brown University/Trinity Repertory Company MFA Programs and a BA in Theater from Bard College, and she was an Artistic Associate at The Hangar Theatre, an Artist-in-Residence at Chashama and The Lower Manhattan Cultural Council. She is a member of the Lincoln Center Theater Directors Lab, is a Drama League Directing Fellow, and an Associate Member of Stage Directors and Choreographers Society.

**KATHERINE HUMBERT\* (Stage Manager)** is delighted to be working on another production with Boston Playwrights' Theatre where she has stage managed *Winter People*, *The Tragic Ecstasy of Girlhood*, *Brawler*, *Elemeno Pea*, *Every Piece of Me*, *The Atheist*, and *Memorial*. She spent several years with Central Square Theater where she has assistant stage managed The Nora Theatre Company's *Operation Epsilon* and *Arcadia*, and the Underground Railway Theater's (URT) productions of *SILA*, *A Disappearing Number*, and *Mr. g*. She has also had the pleasure of working on The Nora/URT's *The Other Place* and *Arabian Nights*. A graduate of Carnegie Mellon University, she returned to the Boston area several years ago to explore the theatre scene and has been enjoying every moment. Other recent stage management credits include *Allegiance* (SpeakEasy), *Men on Boats* (SpeakEasy), and *Matchless* and *The Happy Prince* (URT).

**BECCA A. LEWIS (Ana)** The book that had the deepest impact on Becca when she was young was *Wait til Helen Comes*, a spooky story about a bratty child who becomes possessed by a ghost. Becca may or may not have pretended to be possessed by a ghost for much of her pre-teen years. A good excuse for quite a bit, really. Previous Boston Playwrights' credits include *Broken*. Becca co-created and acts in *The Pineapple Project* ([www.pineappleproject.org](http://www.pineappleproject.org)) with Queer Soup, an original piece for kids celebrating gender diversity.

**GREG MARAIO\* (William)** is happy to return to BPT where he originated the roles of Adam/Moose in the world premiere of *Brawler* (IRNE nomination) and



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Skip in *Faithless*. He was a member of the ensemble of the 2016 workshop production of *Finish Line* and also appeared in its world premiere at Boston's Shubert Theater in March 2017. He has performed the roles of Jordan in the New England premiere of *Significant Other* (IRNE nomination), Jonathon/Miranda in *Casa Valentina* (Elliot Norton and IRNE nominations), Victor/Clint in John Kuntz's *Necessary Monsters*, all with SpeakEasy Stage; and Garry in *Noises Off* with The Footlight Club (DASH nominee, Best Actor). Other recent acting credits include *Les Liaisons Dangereuses* (Nora Theare); *Colossal* (Company One); *Translations* (Bad Habit Productions); and *The Misadventures of Spy Matthias* (Theatre on Fire). He has also worked with many other local companies including The Huntington, New Rep, and Zeitgeist Stage. Greg received a BFA from Lesley University where he studied acting with Anne Pluto.

**KEVIN MORRIS (Costume Design)** is thrilled to be making his Boston Playwrights' Theatre debut! He currently serves as the Director of Production/Resident Costume Designer for the Create. Inspire. Change. Theater Company (CIC) and loves getting to bring theater to children around Boston. His favorite design credits include *Horizon Line* (Boston University), *The Wizard of Oz* (CIC Theater Company) and *How to Succeed...* (Greater Boston Stage Company). Kevin is currently a second-year student in the MFA Costume Design program at Boston University.

**KAYLA NORTON (Prod. Asst. to the Stage Manager)** graduated with a BFA in Stage Management from Salem State University. Recent management credits include *Don't Feed the Bear* (Brown Box Theatre Project), *Poison of Choice* (Salem State University), *Broadway Jukebox* (Brown Box Theatre Project), *Macbeth* (Salem State University). Recent ASM credits include *School Girls: or the African Mean Girls Play* (SpeakEasy Stage Company). Awards: Kennedy Center American College Theater Festival Region One Finalist for Stage Management (2019).

**JEFFREY PETERSEN'S (Scenic Design)** recent New England design credits include *Maria, Regina d'Inghilterra* (Odyssey Opera); *Romeo and Juliet* (Commonwealth Shakespeare Company); *Barefoot in the Park*, *The Agitators* (Gloucester Stage Company); *Everyman* (Northeastern University); *DIVAS* (OperaHub); *Becoming Dr. Ruth*, *Lonely Planet*, *Statements After an Arrest Under the Immorality Act*, and *Unveiled* (New Repertory Theatre); *Elemeno Pea*, *Lost Tempo*, *Equal Writes*, *Restricted*, and *The Honey Trap* (Boston Playwrights' Theatre); *The Werther Project*, *Così fan tutte*, and *Rosmersholm* (Boston University). As associate designer to Tony Award winner Clint Ramos: *The Purists* (Huntington Theater); *Birdy*, *Death and the Maiden* (Commonwealth Shakespeare Company); *Melancholy Play* (Trinity Rep). For more information please visit: [www.jeffreypetersendesign.com](http://www.jeffreypetersendesign.com)

**ELIANA PIPES (Costume Master)** is a playwright and the 2019 recipient of the Leah Ryan Fund Prize for Emerging Women Writers. Recent playwriting work includes *DREAM HOUŞE* (Ars Nova ANT Fest, San Diego Rep New Latinx Plays Festival, O'Neill Theater Conference Finalist); *Cowboy and the Moon* (National New Play Network MFA Workshop); *Stand and Wait* (Gaffney National Playwrit-



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ing Prize Winner, Bay Area Playwright's Festival Finalist); *Stiletto Envy* (Boston Theater Marathon, Samuel French Off-Off Broadway Festival, The Fire this Time Festival). She is currently a member of Echo Theater's NYPR Program. She received a BA in English from Columbia University, and is currently pursuing an MFA in Playwriting from Boston University. [www.elianapipes.com](http://www.elianapipes.com)

**BROOKS REEVES (Pundit)** has worked throughout Boston as both actor and director. Recent credits include *Greater Good*, *An Octoroon*, *Shockheaded Peter* (Company One); *The Christians*—dir., *Winter Solstice*—dir., *The Strange Undoing of Prudencia Hart*, *A Midsummer Night's Dream*, *The Three Sisters*, and *From White Plains* (Apollinaire Theatre Company); *A Christmas Carol*, *Arabian Nights* (Central Square Theater); and *Neville's Island* (Greater Boston Stage). Also a playwright, his play *The City That Cried Wolf* was recently remounted at 59E59 Theatre Off-Broadway. [www.BrooksReeves.com](http://www.BrooksReeves.com)

**SALLY TOMASETTI (Properties Design)** has served as props artisan/designer and/or scenic charge/designer for numerous productions of musicals, plays, and Shakespearean plays in the U.K. and Greater Boston. She has worked with Commonwealth Shakespeare Company for the last two seasons, recently working on the Boston Commons Shakespeare in the Park production of *Cymbeline*. Sally teaches Set Design and Technical Theater with Needham Exploration and Westwood Schools.

**CAITY-SHEA VIOLETTE (Dramaturg)** is a national award-winning playwright whose internationally produced work explores gender, invisible disabilities, and complex trauma through a feminist lens. Her plays include *Target Behavior* (Kennedy Center American College Theater Festival's National Partners of the American Theatre Playwriting Excellence Award Winner), *The Stand* (Susan Glaspell Playwriting Festival National Award Winner), *Reap The Grove* (O'Neill National Playwrights Conference Semifinalist, Tennessee Williams/New Orleans Literary Festival Finalist), and others. She is a member of Dramatists Guild of America. Caity-Shea earned her BFA in Theatre from University of Minnesota, Duluth. She is currently pursuing her MFA in Playwriting at Boston University. More information about her work is available at [www.caitysheaviolette.com](http://www.caitysheaviolette.com).

**STEPHANIE LYNN YACKOVETSKY (Sound Design)** is a third-year MFA candidate. Past Boston Playwrights' Theatre credits: *Laughs in Spanish* by Alexis Sheer. Past Boston University credits include *Sunlight Interior*, *Runaways*, *Angels in America, Part 2: Perestroika*, *Antigone: A Play*, *Intimate Apparel*, and *Aurora Borealis*. Other favorite credits include *Metamorphoses* (Cambridge School of Weston); *The Saint Plays* (Suffolk University); and *Radium Girls* (Suffolk University). Before BU she taught at the Cambridge School of Weston after getting her BA in Theatre Studies from Suffolk University. Many thanks to her amazing friends, family, and little cat for keeping her sane-ish. [www.stephanielynnackovetsky.com](http://www.stephanielynnackovetsky.com)

**KAREN ZACARÍAS's (Playwright)** plays include *The Book Club Play*, *Destiny of Desire*, *Native Gardens*, *Just Like Us* (adapted from the book by Helen Thorpe),

*Legacy of Light* (Steinberg Award citation), *Mariela in the Desert* (Francesca Primus Award), *The Sins of Sor Juana* (Helen Hayes Award), and the adaptation of Julia Alvarez's *How the Garcia Girls Lost Their Accents*. Her plays have been produced at The John F. Kennedy Center for Performing Arts, Arena Stage, The Goodman Theater, Round House Theater, The Denver Center, Alliance Theater, GALA Hispanic Theater, Berkshire Theater Festival, South Coast Rep, La Jolla Playhouse, Cleveland Playhouse, San Jose Repertory Theater, Geva Theater, Walnut Street Theater, Milagro Theater, Teatro Vista, Aurora Theater, and many more. Karen is an alumna of Boston University's Playwriting Program and received the League of Professional Theatre Women's Lee Reynolds Award earlier this year. Learn more at [www.KarenZacarias.com](http://www.KarenZacarias.com).

**KAT C. ZHOU (Lighting Design)** is a third year MFA student at BU. She is pleased to return to the BPT after making her debut last year with *The Tragic Ecstasy of Girlhood*. Other recent design credits at BU include *The Cunning Little Vixen* (Opera Institute), *Our Country's Good*, and *Runaways*. Additionally, she serves as the artist-in-residence at the Signet Society. For more information about her work, please visit [www.katzhoudesign.com](http://www.katzhoudesign.com).

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From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring we produce New Noises: Massachusetts Young Playwrights' Project. Area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

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