

COMPANY
ONE
THEATRE
» what's next.

a new play by
Boston's own
Kirsten Greenidge

a spoonful of source code
helps the existential dread
go down

morning, noon, and night

directed by
Summer L. Williams

dramaturgy by
Ilana M. Brownstein

April 26 – May 25 | Boston Center for the Arts, Plaza Theatre

BOSTON
UNIVERSITY

BOSTON
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FOR THE
ARTS

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Foundation

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SHUBERT
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FOUNDATION

CITY OF BOSTON

companyone.org



welcome

Welcome to Company One Theatre and the world premiere production of *Morning, Noon and Night* by Boston's own Kirsten Greenidge in partnership with Boston University's College of Fine Arts.

Did you know that Company One is celebrating its 25th season? Whether this is your very first experience with us or you've been rocking with us for each one of these past 25 years, we are so happy to have you with us and so excited to introduce you to Kirsten's uncanny voice via her newest creation!

Company One Theatre builds community at the intersection of art and social change in service of our vision of a Boston defined by justice, equity, and artistic innovation. We work in four interdependent programming areas: live performance, the development of new plays and playwrights, arts education in the Boston Public Schools and beyond, and community connections.

Founded in 1998, Company One has situated itself as a home for social justice and artistic excellence by connecting Boston's diverse communities. By establishing a dedicated space for marginalized and progressive narratives to thrive, and working with partners and collaborators across the city, C1 has become a local leader in the ongoing conversations that continue to define the era of social change in contemporary America.

Beyond the work onstage, our hope is that our plays open up new connections for our audiences to engage with each other by attending our post-show conversations or taking part in direct social and political action with our community partners. We don't just want you to sit back and enjoy the show—we want you to be an active part of our community. In fact, it's why we do what we do.

Our 25th season is all about C1's commitment to uplifting Public Art for Public Good. ALL of our public events this season are free with Pay-What-You-Want tickets. That means that the people of Boston can see this work at no cost! We hope you'll join us again next season for more free productions in incredible public venues like the Boston Center for the Arts, the Boston Public Library, and the Strand Theatre in Historic Uphams' Corner.

At C1, we are blessed to have Kirsten as our longtime Resident Playwright. Not only is Kirsten a gem within Boston's theatre community, but she also works to teach the next generation of theatremakers as the Director of Boston University's School of Theatre. An Obie award winner, Kirsten's plays are at the same time familiar, magical, hopeful, and necessary. We produced our first Kirsten play almost 20 years ago and are proud to say that this is our SEVENTH Kirsten Greenidge world premiere! This new play dares to look only a few years backwards as we process and re-emerge from an epicly bizarre and traumatizing pandemic time. A time of isolation, introspection, and absurdity that was either spent intimately with or desperately far away from the people we love most. And now what? Are we ready to laugh? To reconnect? To celebrate?

No matter what, we've got some living to do!

With love and hope,

A stylized, handwritten signature in black ink, appearing to read 'Shawn'.

Shawn LaCount
C1 Artistic Director

A handwritten signature in black ink, appearing to read 'Summer'.

Summer L. Williams
C1 Associate Artistic Director

COMPANY ONE THEATRE PRESENTS

MORNING, NOON, AND NIGHT

A NEW PLAY BY
KIRSTEN GREENIDGE

DIRECTED BY
SUMMER L. WILLIAMS

DRAMATURGY BY
ILANA M. BROWNSTEIN

WITH
BOSTON UNIVERSITY'S COLLEGE OF FINE ARTS

SETTING

POST 2020 PANDEMIC/2020s ENDEMIC
AND VIRTUAL REALITY

...by which this means: a space that is both imaginary and conjectural as well as real, genuine, and authentic, and some of our spaces that occupy the in-between: hallways, doorways, stairways, bus stops, waiting rooms, and so on....

Morning, Noon, and Night was commissioned by Company One Theatre as part of our PlayLab Circuit Flux Lab cohort and the National Mellon Foundation Resident Playwright Program. This is the world premiere production of *Morning, Noon, and Night*.



cast

(IN ORDER OF APPEARANCE)

Kaili Y. Turner Mia
Sydney Jackson Dailyn
Eliza Fichter Heather
Schanaya Barrows Chloe
Aislinn Brophy Nat
Alexandria King* Miss Candice

creative team

Kirsten Greenidge Playwright
Summer L. Williams Director
Ilana M. Brownstein Lead Dramaturg
Elena Morris Co-Dramaturg
Rachel Oppong Assistant to the Director
Charlie Berry Stage Manager
Ren Evans Rehearsal Assistant Stage Manager
Mike Gehman Assistant Stage Manager
Justin Lahue Scenic Designer
Maria Servellón Projections Designer
Jonathan Fajors Costume Designer
Christopher Brusberg^ Lighting Designer
Aubrey Dube Sound Designer
Jason Ries & Karen Krolak Props Designer
Andrew Chandler Technical Director
Brett Melican Master Electrician
Baz Kouba Master Electrician Mentor
Grace Kroeger Projections Technician
Logan Puleikis Audio Engineer

* Member of Actors' Equity Association

^ Member of United Scenic Artists, Local USA 829

COMPANY ONE THEATRE IS PRODUCING *MORNING, NOON, AND NIGHT* TO AMPLIFY...

- » **Public Art for Public Good at the Boston Center for the Arts**, C1's long-time homebase, where accessible theatre that fosters community dialogue can thrive.
- » **Community and compassion as effective ways to combat loneliness and isolation**, especially in this new age of reconnection following the height of the Covid-19 pandemic.
- » **Future forward depictions of technology, social media, and artificial intelligence** that explore the ways these tools both help and harm our ability to meaningfully connect with each other.
- » **Community partners and organizations who build intergenerational bridges**, center mutual empathy and care, and help us envision the path to a sustainable shared future.
- » **The vibrant, complex depictions of Black women** that are central to the work of Company One's Resident Playwright Kirsten Greenidge, whose singular voice and style enrich the American Theatre.

special thanks

Lani Asuncion
Brandie Blaze
Maxwell Bennett
Christa Brown
Jennifer Brown
Annielly Camargo
Jamila Batts
Capitman
Johnathan Carr
Rochelle
Christopher
Maegan Clearwood
Rachel Cognata
Evey Connerty-
Marin
Katrina Conte
James Cooper

Michaila Cowie
Kurt A. Douglass
Liz Diamond
Chris Everett
Grace Ferrera
Gabriel Garrett
Sharon Greendfield
Ariel, Kaitlyn &
Kerri Greenidge
Tatiana Gil
Takumi Hawes
Lorraine Kanyike
Journey-Ade King
Shiloh & Levi
LaCount
Liam St. Laurent
Lynne Layton

Erin Lerch
Becca A. Lewis
Giovanni Lopez
Victoria Marsh
Noe Montez
Mindy Nettifee
Ron, Kati & Anya
Nigro
Nikki Olusanya
Ayanna Polk
Mikayla Reid
Christian Ruiz
Carla Mirabal
Rodríguez
Amanda Shea
Maria Servellón Sr.
Chandran Seshagiri

Carole & Hans
Thomson
Tufts University
Department of
Theatre, Dance,
and Performance
Studies
Aujanai Tavares
Jenn Turner
Valyn Lyric
Turner
Jessica Ullian
Chance Walker
Rachelle Webb
Jo Williams
Ken Yotsukura
Harvey Young



sandwiched between grief and joy

an interview with Kirsten Greenidge

Playwright Kirsten Greenidge and lead dramaturg Ilana M. Brownstein have been collaborators and colleagues for over 20 years across multiple organizations. They sat down recently to dig into *Morning, Noon, and Night* — Kirsten's seventh production with Company One, and the second C1 commission supported by the Mellon Foundation and HowlRound's National Playwright Residency Program.

Ilana M. Brownstein: How exciting to finally see this play into production! It's only been, what, a whole pandemic since we kicked this one off? Kirsten, get us situated. Where is this play rooted?

Kirsten Greenidge: I think the story of *Morning, Noon, and Night* is very much a story about a family trying to find itself, a family trying to find its home amidst a lot of fracture. It's definitely a story of a parent and child, which I gravitate a lot towards.

IMB: Yes! The parent/child relationship — often a mother/daughter relationship — has always been so central in your work.

KG: From when I first started making plays, I wrote about parents and children. I've always been interested in family as a subject, but as my children have gotten older, my vantage point has definitely switched and changed. I'm in that stage in life where many of my peers are in that sandwich generation. Often (though of course not for everyone) in your 20s you're mostly taking care of yourself. But in midlife, many folks are sandwiched by



Kirsten and Ilana at the opening night of *Greater Good*, 2019

caring for their own parents, as well as their children if they're a parent, or whomever is coming up after them in their community or workplace. That is a certain type of pressure. In the play, Dailyn and her friends are Gen Z, and with youth comes an ability to just say: "there needs to be a different way and I'm not going to compromise!" There are a lot of pressures enacted on Mia, and that's not always a point in your life where you're like, let me find a whole new way of being. And yet, she's finding out a different way to interact with those around her, those who care about her, and those she cares about.

IMB: We read the first draft of the play in 2021. A lot about the story has changed, obviously, yet something that has been a constant is the presence of young people trying to figure out why the fuck the world is the way it is, and why the adults can't seem to fix it.

KG: For an idea for a play to be durable, one has to be interested in it for a long time. It has

to have deep roots so you can excavate, and re-plant. So that is very much what the past four years have been like with this idea. How are people much younger than myself intersecting with the world around them? Demanding answers and change? I'm really coming at that idea in terms of multiple vantage points. I'll be transparent, too, and say the original spark of this idea did have to do with a story that involved one of my kids. For some (maybe a lot of) years, I was very active on Facebook, telling stories about them. It was around the time I started working on this play that my kids were like, we don't want you to tell any more stories about us. Do not do that. So by necessity, my task in this play changed and morphed. Relatedly, one of the things I love is biographies about writers and artists. Writers and artists that don't have very good relationships with their children? They do not listen to their children, and I do not want to be that!

IMB: You've located the play in the Very Near Past. It's a past that feels both like 10 minutes ago and a lifetime ago. That period of 2020 into 2021 into early 2022 — it's like I forget the details of that reality. It mushes together, like it was bad and now we're dealing with it. There's a shared cognitive difficulty in tracing our progress precisely over the last couple years. And so I'm really interested for you — as a writer and an artist and somebody who thinks about the way your work intersects with the world — why you wanted to locate the action of the play in late 2021/early 2022, and what you hope has illuminated for us as we gaze through that near-distant lens.

KG: I have said — often! — I do not want to write a pandemic story...but...one cannot escape the fact that that's where we are. And I'm cognizant that in 2024 we are in a different space than we were in 2021/2022. While we might currently still be feeling the effects of the pandemic, we are not in a crisis moment in the same way. The play deals a lot with trauma, and sometimes that's the journey with the experience of trauma: yes, it is far away, and yet it is nestled up right next to me in a way that is difficult and wrought and damaging. When one is in the midst of dealing

with a traumatic event, you do not have the perspective to be able to say, "how am I gonna deal with this right now in the moment?" So when you see this parent and child in this play, they have a need — a want — for the repair that can only happen once you're removed a little bit from the actual situation.

IMB: I would also point out, though, that you didn't set it in 2024, a time when a lot of people are still handling all that same stuff. So what is it that makes you want to tell this story in this way? You've placed it historically at a point of societal transition, and then the literal setting of play — the entry of the house, and other locations irl and online — is also "transitional." In the script, you call it "the in-between." It seems there's something central here about portals, liminality, and change.

KG: Well, it speaks to my hope. I know this is completely naive, but my hope is that in the midst of the pandemic, we had recognitions and realizations, maybe pivots towards something else that was more equitable for all of us, no matter what your political leanings are. But right now? 2024 puts us in an election year, a rather divisive space that is different from when we were coming out of that time in 2021 where we had a little bit of hope that some gears of justice were going to be turning. By the time you get to spring 2023, you have the overturning of *Roe v. Wade* which, no matter what your feelings are, is monumental in thinking about our country's future. So, to me, the "now" is not a liminal, transitional space, as 2021 seems to have been; it is like a boots-on-the-ground reality.

IMB: A metaphor that we've been working with during the development process is trauma therapist Peter A. Levine's idea of "the suitcase." He says that when you have a traumatic experience, you can take all the things you're experiencing, throw them over the fence, and hope to never see them again... until one day they fall on your head when you're not expecting it. Or, you take all these things from your traumatic experience, you pack them away in a metaphorical





Workshop rehearsals of
Morning, Noon, and Night
2023

suitcase, and you wait until you have a bit more capacity and repair to go through them one by one and deal with them in a way that is productive and healing. As you're talking, I'm thinking about the transition between the worst of the pandemic onto where we are now with a political recalcification, and maybe a feeling of hopelessness for some people. For you, is this play an invitation for us to put ourselves back in that place of potential and hope as a way to facilitate a reckoning with our own experiences of that time? A chance for us to dig out our suitcases and have a look inside? That's interesting to me.

KG: Yes, there was of course the isolation, not being with the people that I would normally be with everyday. But I also wanted to take on the things that were good about that moment. There was the chance to digitally re-connect with people I had not seen for years, or being able to have Zoom parent meetups. And I think that, too, is where some of the hope was bubbling up from. That potential for connection.

IMB: *Morning, Noon, and Night* director and C1 co-founder Summer L. Williams has often said that something she deeply appreciates about your plays is that they give an unusually realistic and rooted depiction of interracial, cross-racial friendships. Especially for Boston, a city that has such a challenging history of racial segregation. Is that kind of connection something you consciously look to include?

KG: Locality is very important for me in my plays. And Boston is a multiracial space. But the story that most people think of for Boston and Greater Boston is...not that. Lately, I've been thinking a lot about when my parents and I moved back to Arlington after living in Washington, D.C. and Brooklyn. I was very young. We moved in right before the Blizzard of '78, so they didn't meet the neighbors until the snow began to melt and they're all shoveling out. It turned out that my dad's old neighbor that he grew up next to in Cambridge, who was as Irish Catholic as they come, was our new neighbor. It was a little strange to be like, oh, you know, daddy's old neighbors were white at that time — 'cause that was in the 40s and 50s in Boston — and to see the love and reverence they had for each other. These two men had a shared experience in Greater Boston during a time when people Do Not Think that is the story. I think it's important for me to tell those stories along with the other stories.

IMB: This production is a partnership with Boston University's College of Fine Arts, where you teach playwriting, and have just been named the new Director of the School of Theatre. Has your work as an educator had an impact on this project?

KG: One of the most exciting things about this partnership is that we were able to cast a current student, Sydney Jackson, who is a second-year BFA Acting candidate at BU. I just really, really love when I can work with students. Whenever my purely artistic life can intersect with my work as an educator, it's always a very fruitful experience for me. Also, in my position, something I'm seeing in real-time is the effect of isolation. How the pandemic has been manifesting in individuals: feeling estranged, wondering how to re-enter life, feeling the gaps in education across class and race and gender and "all the things." I have not met anybody — out in the world, and especially in student populations — who has not experienced some sort of rupture or rift. Students missed graduations, proms, SATs. These may seem like trivial things, but they are rites of passage that make us feel like we belong.

IMB: The pandemic certainly opened the door for a culture shift in social media. I have to know: do you like TikTok?

KG: I do.

IMB: What does your algorithm serve you? What neighborhood of TikTok do you live in?

KG: Oh my god. I am on Black TikTok. Older ladies of a certain age TikTok. Recipe TikTok. LGBTQI+ allyship is coming through there, parents of trans kids, all these things. I love it because I like storytelling. It's a marketplace, a way to share ideas. People who might be feeling the isolation of sitting in the middle of — I'm gonna pick Iowa because I used to live there — sitting in the middle of a town in Iowa and not having people who look like them or think like them and thinking they're alone? TikTok has leveled the playing field there, and it has been transformative for many people. I think that's what makes it so dangerous to people in power. I'm particularly drawn to stories of people who are in that transitional liminal space. Who say: things were this way for me and my life, and I have made this shift. The drama! I mean, I look through all their past posts like, how did you get to this? I wonder how you got to this space.

IMB: And how does everybody suddenly have a PhD in video production??

KG: Yes, but I like it when it's just a tight shot of someone, always in a certain part of their house or their car, and that's where they

speak their truth about their life. I also really, really love the dancing. What's wonderful is their testament, their life spirit, that says: I'm just gonna do this. I'm gonna film it. You know? Just to make this connection with other people. There was one woman, I think she's like 64. Around the time of the pandemic, she decided: I used to love dance so I'm gonna go back to it! She moved to New York and she's trying to get Broadway gigs. And I look at my two children who have — whether they choose to accept the mission or not is up to them — a possibility of new models of how life can be. They can literally see it. I did not grow up knowing that, like, in my 60s, I could fully change the direction of my life. That's really cool. Especially if you are a marginalized identity.

IMB: "A possibility of new models of how life can be." That feels like an invitation, as well as a pretty apt description of the theatre itself.

KG: This play is ultimately about coming together, and the negation of isolation. I think the theatre, gathering in public spaces, has the opportunity to do that. So in addition to saying I hope you come just to see a play, I also hope people are able to come in and experience that community. It's that thing that happens in a theatre where no one is experiencing the exact same story, but you're experiencing something together. Kind of like sitting around your dinner table with your family. You're not experiencing the same dinner as your family. Everyone has their own vantage point. But you are experiencing them together, and that's the important part.



Kirsten in rehearsal, 2019



viral trends

How well do you remember these 2021 viral trends?

The pandemic sparked a tidal wave of online content as platforms like TikTok and Instagram Reels became a place to escape between Zoom calls and virtual classes and a way to stay connected to friends and family through sharing. What was your social media vibe as we gradually returned to life in person? **Take the quiz to find out!**

Which of these was NOT a 2021 style trend?

- Y2K
- E-girl
- Barbiecore
- Cottage Core



Put these viral moments in the order they happened in:

- A container ship runs aground in the Suez Canal for six days
- Prince Harry and Meghan Markle are interviewed by Oprah Winfrey
- Britney Spears' conservatorship is terminated #FreeBritney
- Amanda Gorman and Bernie Sanders go viral at the U.S. presidential inauguration

What song do you remember most from 2021?

- Savage Love* - Jason Derulo and Jawsh 685
- Leave the Door Open* - Silk Sonic
- Montero (Call Me By Your Name)* - Lil Nas X
- Drivers License* - Olivia Rodrigo



**SCAN THIS
QR CODE**
to take the full quiz!



Charli D'Amelio teaches
Jimmy Fallon TikTok dances
on The Tonight Show



11

community partners

The Center for Trauma and Embodiment at Justice Resource Institute

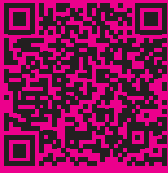
Experiences of psychological trauma profoundly change our relationship to our body. The Center for Trauma and Embodiment at JRI is dedicated to researching, developing and training providers in effective, trauma-informed practices that help survivors safely re-connect to their body so that they may engage more fully with their life. jri.org/services/behavioral-health-and-trauma/center-for-trauma-and-embodiment

For Black Girls

For Black Girls is a dynamic and inclusive non-profit organization dedicated to fostering equity and empowerment for Black girls and womxn of color. Their mission is to create a society where every girl and womxn, regardless of background or circumstances, has equal access to opportunities, resources, and support. Through their innovative programs, advocacy, and community engagement, they break down barriers, challenge systemic injustices, and celebrate the diverse strengths and talents of Black girls. They are committed to building a world where every Black girl can thrive, achieve her full potential, and lead confidently and proudly. forblackgirls.com

Massachusetts Institute for Psychoanalysis

The Massachusetts Institute for Psychoanalysis (MIP) provides comprehensive psychoanalytic training and professional education for candidates, postgraduate fellows, scholars, and mental health clinicians. Our institute takes a comparative approach to psychoanalysis where a wide range of perspectives, ranging from classical to contemporary, come together in open, ongoing dialogue. Central to this inclusive approach, we emphasize expanding our understanding and practice to engage with an increasingly diverse range of patients. mipboston.org



Be sure to visit the action and resource table in the lobby for more info from our community partners, and **SCAN THIS QR CODE** with your phone's camera to find additional links, actions, and resources!

Skip the Small Talk

Skip the Small Talk events are grounded in psychology research that help strangers really get to know each other. They use cards with unique questions written on them and structured facilitation to help people meet in a low-stress, fun, and genuine way. skipthesmalltalk.com

Vital CxNs

Vital CxNs' work began in December of 2020 in direct response to the COVID-19 pandemic which demanded community-centered, coordinated action. As a result, Vital CxNs was founded to facilitate collaboration, enhance efficiencies, and discover synergies amongst existing resources and stakeholders. They are a team of community organizers, medical professionals, and public health practitioners, bridging gaps and forging partnerships between health and wellbeing, healthcare and community, and individuals and institutions. Vital CxNs takes a grassroots approach to improving Boston's community health ecosystem through tackling the city's persistent and pervasive health inequities. vitalcxns.org



the path to production

Company One Theatre is thrilled to bring Kirsten Greenidge's *Morning, Noon, and Night* to life in its premiere production. We offer gratitude and honor for the artists who have been part of its development and growth:

November 2021 — Company One Internal Reading

Director: Summer L. Williams

Stage Directions Reader: Carla Mirabal Rodríguez

Cast: Rachel Cognata, Nikki Olusanya, Lorraine Kanyike, Tatiana Gil, Grace Ferrera, Valyn Lyric Turner

April 2023 — Company One Public Workshop

in partnership with Tufts University Department of Theatre, Dance, and Performance Studies

Director: Summer L. Williams

Dramaturg: Ilana M. Brownstein

Stage Manager: Liz Diamond

Stage Directions Reader: Maxwell Bennett

Cast: Rachel Cognata, Becca A. Lewis, Chance Walker, Jennifer Brown, Christa Brown

October 2023 — Company One Internal Workshop

Director: Summer L. Williams

Dramaturg: Maegan Clearwood

Stage Manager: Erin Lerch

Stage Directions Reader: Raqael Duarte Hunt

Cast: Rachel Cognata, Nikki Olusanya, Sydney Jackson, Schanaya Barrows, Chris Everett, Aislinn Brophy

Special thanks to the Mellon Foundation, who supported the development of *Morning, Noon, and Night* through the National Playwright Residency Program.

who's who?



KIRSTEN GREENIDGE (she/her) — Playwright

Kirsten Greenidge's work presents African American experiences on stage by examining the nexus of race, class, and gender. Kirsten is currently a Playwright in Residence at Company One Theatre in Boston Massachusetts, where she helps run Company One's playwrighting program, PlayLab. She is the author of *Baltimore*, a commission from the Big Ten Consortium at the University of Iowa, which toured to the National Black Theatre Conference; *Bud Not Buddy*, an adaptation of the children's novel by Christopher Paul Curtis, with music by Terence Blanchard, which will be produced this winter at Metro Stage Company in St. Louis; *The Luck of the Irish* (Huntington Theatre Company; LTC3); and *Milk Like Sugar* (La Jolla Playhouse; Women's Theatre Project; Playwright's Horizons), which was nominated for a Lucille Lortel Award and received an Independent Reviewers of New England Award, and San Diego Critics Award, and an OBIE Award. She is a 2016 winner of the Roe Green Award for new plays from Cleveland Playhouse for *Little Row Boat*; *Or, Conjecture*, a play about Sally Hemings, James Hemings, and Thomas Jefferson, commissioned by Yale Rep. Her play *As Far As A Century's Reach* toured to the Edinburgh Fringe Festival in August, after being part of the Royal Exchange's B!RTH Project. She is a proud author of *Audacity*, part of Oregon Shakespeare Festival's EVERY 28 HOUR PLAYS, and she's enjoyed development experiences at Family Residency at the Space at Ryder Farm, the Huntington's Summer Play Festival, Cleveland Playhouse (as the 2016 Roe Green New Play Award recipient), The Goodman, Denver Center Theatre's New Play Summit, Sundance, Bay Area Playwrights Festival, Sundance at Ucross, and the O'Neill. Kirsten is currently working on commissions from Company One, La Jolla Playhouse, OSF's American Revolutions Project, The Goodman, and Playwrights Horizons. She is an alum of New Dramatists, and has proudly graced the Kilroys list of New Plays by women and women identified Playwrights several years running. Her play *Familiar*, a winner of the Kennedy Center/American College Theatre Festival New Play Award, was presented by Harvard's A.R.T. Institute this winter. She is an alum of Wesleyan University, and the Playwrights Workshop at the University of Iowa. She oversees the Playwriting Program at the School of Theatre at Boston University. www.kirstengreenidgeplaywright.com



SUMMER L. WILLIAMS (she/her) — Director

Summer L. Williams is an award-winning director and Co-Founder/Associate Artistic Director of Company One Theatre in Boston. Her most recent directing credits include August Wilson's *King Hedley II* at Actor Shakespeare Project (2024 Elliot Norton Award Nominated), *How We Got On* by Idris Goodwin at Emerson Stage, *The Boy Who Kissed The Sky* by Idris Goodwin at Company One Theatre, *Jump* by Charly Evon Simpson at Everyman Theatre in Baltimore, MD, *can i touch it?*, a National New Play Network Rolling World Premiere by Francisca Da Silvera at Company One Theatre, *sandblasted* by Charly Evon Simpson with Vineyard Theatre and WP Theater, Off-Broadway.

Local/Regional credits: *The Arboretum Experience* at American Repertory Theater (A.R.T.), *Daddy Issues* at Salt Lake City Acting Company New Play Sounding Series, the Digital World Premiere of *Downtown Crossing* at Company One Theatre, *Wolf Play* at Company One Theatre, *School Girls, or The African Mean Girls Play* at SpeakEasy Stage Company, *Miss You Like Hell* with Company One Theatre and OBERON at American Repertory Theater, the World Premiere of *Leftovers* at Company One Theatre, *Wig Out!* with Company One and OBERON at A.R.T.; *Smart People* at Kitchen Theatre Company in Ithaca, NY and Geva Theater in Rochester, NY; *Barbecue* at Lyric Stage Company of Boston—Winner of the 2018 Elliot Norton Award for Outstanding Director; *Revolt. She Said. Revolt Again.* at Company One Theatre; *Bootycandy* at SpeakEasy Stage Company; *An Octoroon* and *Colossal* with Company One Theatre—Winner of the 2016 Elliot Norton Award for Outstanding Director for both productions. *Intimate Apparel* at Lyric Stage Company of Boston; *Shiv* as a part of The Displaced Hindu Gods Trilogy; *Shelter of Last Resort* by Miranda Craigwell as a part of XX PlayLab 2014; the New England Premiere of Jackie Sibbles Drury's *We Are Proud To Present A Presentation About The Herero Of Namibia, Formerly Known As Southwest Africa From The German Sudwestafrika Between The Years 1884-1915*; Idris Goodwin's *How We Got On*; Lynn Nottage's *By The Way, Meet Vera Stark* at the Lyric Stage Company of Boston; *The Brothers Size* and *Marcus*; *Or The Secret Of Sweet* as part of The Brother/Sister Plays (2012 Elliot Norton Award nominated for Outstanding Production and winner of the 2012 IRNE Award for Best Play); *Neighbors*, *Grimm*; *The Good Negro*; *Voyeurs De Venus* (Winner of 2009 Elliot Norton Award for Outstanding Director); *The Bluest Eye* (IRNE and Elliot Norton Award nominated); *The Last Days Of Judas Iscariot*; *Spell #7* (IRNE nominated); *Jesus Hopped The A Train* (2004 Elliot Norton Award for Best Fringe Production); and *Twilight: Los Angeles 1992* (IRNE nominated).




ILANA M. BROWNSTEIN (she/her) — Lead Dramaturg

Ilana M. Brownstein is a dramaturg and facilitator specializing in new plays, public arts advocacy, and collaborative work centered on a mission of equity, diversity, and inclusion. In her public-facing work, she is a frequent moderator/facilitator, panelist, and invited delegate at conferences and convenings, and has adjudicated numerous dramaturgy and playwriting residencies and awards. She is an experienced producer, designing responsive containers that allow artists to identify and meet their own goals in creative ways.

Previously, she was the Director of New Work at Company One Theatre and organizational co-leader. In addition to production dramaturgy, she trained early career dramaturgs in creative producing; curated and produced professional and creative development programs; represented the Company with the National New Play Network, and in the field at large; and supported playwrights at all stages of their careers.

As the Founder of Playwrights' Commons, she created social programs to support and connect Boston's numerous playwrights to one another; and designed and ran the annual Freedom Art Retreat, bringing playwrights, designers, and dramaturgs to the New Hampshire woods for a week of collaborative creation and artistic renewal. As Literary Manager at the Huntington Theatre, she created and produced the Huntington Playwriting Fellows program and Breaking Ground Festival, programs celebrated as part of a 2013 regional Tony Award. She served as editor in chief for the annual *Limelight* Literary Guide journal; and managed distribution of the substantial Calderwood Commissioning Fund. At the Boston University School of Theatre, she created and developed the dramatic literature core curriculum for BFA students; forged a curricular concentration in dramaturgy and new plays for undergraduate and graduate students; and was the director of the Theatre Minor program, connecting the resources of a professional school to the university at large.

Her dramaturgy in the new play sector includes productions, workshops, commissions, and collaborations with a wide-ranging pool of writers including Kirsten Greenidge, Idris Goodwin, Francisca da Silveira, Tara Moses, Josh Wilder, Aditi Kapil, Jackie Sibbles Drury, Natsu Onoda Power, Rajiv Joseph, Lauren Yee, Lydia R. Diamond, Mia Chung, Qui Nguyen, Kristoffer Diaz, Melinda Lopez, August Wilson, Wendy Wasserstein, A. Rey Pamatmat, Theresa Rebeck, Naomi Iizuka, David Lindsay-Abaire, and Lisa Kron, among many others. She has been a guest artist at festivals and theatres around the world, including The O'Neill, Kennedy Center, New Harmony Project, PlayPenn, New Dramatists, HowlRound's Mellon Workshops, Ensemble Studio Theatre, Denver Center New Play Summit, Humana Festival, The Baltic/American New Play Workshop in Estonia, the Tofte Lake Center, and on Broadway.

She holds an MFA in Dramaturgy (Yale), and a Directing BA (College of Wooster), and served on the National Advisory Board for HowlRound/A Center for The Theatre Commons. She is an enthusiastic member of several artist cohorts, including ArtEquity's anti-racism facilitators; National Arts Strategies New England Creative Community Fellows; and Todd London's Third Bohemia. She is a two-time winner of the LMDA Elliott Hayes Award for excellence in dramaturgy (2008, 2014).


KAILI Y. TURNER (she/her) — Mia

Kaili Y. Turner is an Afro-Indigenous (Nipmuc), actor, comedian, writer/director, and puppeteer, and mom to two boys. She is elated to be returning to the Boston stage in another Kristen Greenidge play, following her C1 debut in *103 Within The Veil* twenty years ago. Kaili recently finished a regional tour in the Obie winning play *The Nosebleed* as part of the Lucille Lortel nominated cast. Selected credits include: *Fires in the Mirror*, Actors Studio Drama School; *The Nosebleed*, Lincoln Center; *My Story is Gluskabe*, Penobscot Theater; and *103 Within the Veil*, Company One. To follow Kaili's journey visit www.KailiYTurner.com or @MadamnStarlight on IG.


SYDNEY JACKSON (she/her) — Dailyn

Sydney Jackson is thrilled to be making her Company One Theatre debut! She is a Boston and New York based Actor and Singer. Sydney's professional credits include *Squeak in The Color Purple* (Umbrella Arts) and Ensemble in *Beauty & the Beast* (Summer Theatre of New Canaan). Some of her favorite educational credits include Effie White in *Dreamgirls* (WHS), Ti Moune in *Once on This Island* (WHS), Jack's Mother in *Into the Woods* (Play Group Theatre), and Pearl Krabs in *The Spongebob Musical* (Play Group Theatre). She is currently pursuing a BFA in Acting with a Concentration in Musical Theatre from Boston University College of Fine Arts. Sydney would like to thank her family and friends for their support! www.sydneym-jackson.com

who's who?



ELIZA FICHTER (she/they) — Heather

Eliza Fichter is making their Company One Theatre debut! Recent projects include *The Minutes* (The Umbrella Stage Company), *Kill the Magistrate* (Boston Playwright's Theatre), *Oxbow* (Huntington Theatre's Summer Workshop Series), *The Crucible* (BEDLAM and The Nora Theatre), *The Revolutionists* (Central Square Theater), and *Matchless & The Happy Prince* (Underground Railway Theater). An interdisciplinary artist from Massachusetts, Eliza is also a printmaker and a current Artist-in-Residence at Mount Auburn Cemetery. elizafichter.com



SCHANAYA BARROWS (she/her) — Chloe

Schanaya Barrows is excited to be taking the stage with Company One! She graduated with a Bachelor of Fine Arts in Performance with a minor in Dance and composition at Salem State University 2021. Her recent credits include *A Wrinkle in Time* (Assistant Director) Wheelock Family Theatre, *The Interobongers* (Dani Bundy) Company One, *The Color Purple* (U/S Squeak, Olivia) The Umbrella Arts Center, *Dance Nation* (Ashlee) The Apollinaire Theatre, *can i touch it?* (Meeka, Beth) by Summer L. Williams at Company One (Won an Elliot Norton Award for Outstanding Performance 2023), *The Colored Museum* (Hair Designer) by Pascale Florestal at The Umbrella Arts Center, *Once on This Island* (Hair Designer) by Pascale Florestal at SpeakEasy Stage, *Dream Love Escape* by Kate Kohler

Amory (Helena, Peter Quince, Choreographer) *The Ridiculous Project*, *Machinal* by Sophie Tredwell (Adding clerk, Lawyer of Defense, Reporter, Bridesmaid, Choreographer) Salem State University, *The Long Christmas Ride Home* by Paula Vogel (choreographer), *Much Ado About Nothing* by William Shakespeare (Choreographer), *Bedroom Farce* by Alan Ayckbourn (Female swing, Fight Captain), *Gunplay: A play about America* by Frank Higgins (George Washington, Shante Johnson, Lois Milberger, Woman, Announcer), *Ragtime* by Terrence McNally (Sarah's Friend, Harlem Ensemble, Dance Captain), *Poison of Choice* by William Cunningham (Haley/Chavez) Salem State University, *A Freeman of Color* by John Guare (Melpomene, Leda, Margery Understudy, Dance Ensemble) Salem State University.

Awards: Elliot Norton Winner (2023), Kennedy Center American College Theatre Festival Region 1 Irene Ryan Best Scene Partner (2019), Merit Nomination for best ensemble (*Ragtime*). Irene Ryan Nominee Kennedy Center College Theatre Festival (2019).



AISLINN BROPHY (they/she) — Nat

Aislinn Brophy is delighted to return to Company One after assistant directing *Hype Man* in 2018! They are a queer writer and theater artist whose work seeks to explore hard truths about our world with empathy and joy. Selected acting credits include *Rosalind in Pruthis Mercury* (ISLE Theater Company), Mariana in *Measure for Measure* (Brown Box Theatre Project), Ellen/Mrs. Saunders/Cathy in *Cloud 9* (Central Square Theater), and *Nasi in A Story Beyond* (Liars & Believers).

Aislinn is a cross-genre writer who works as both a playwright and an author. The world premiere of their play with music, *Water, Water Everywhere*, was recently produced by ISLE Theater Company. In 2022, they published their debut young adult novel, *How to Succeed in Witchcraft*, with Penguin Random House. Their second novel, *Spells to Forget Us*, is due for publication this September. aislinnbrophy.com



ALEXANDRIA KING (she/they) — Miss Candice

Born in Chicago, Illinois, Alexandria King received her BA in Drama from Tufts University and advanced theatre training from The Moscow Arts Theatre School, Billie Holiday Theatre Black Arts Intensive and Sordelete Inc. Her previous credits include: Regional: *The Bluest Eye* (The Huntington Theatre). Non Regional: *The Forgotten Girl* (Milwaukee First Stage), *Bud Not Buddy* (Wheelock Theatre), *Twelfth Night* (Classical Theatre of Harlem, Pipeline (WAM & The Nora Theatre), *A Christmas Carol in Harlem* (Classical Theatre of Harlem), *Antigone* (Classical Theatre of Harlem), *Detroit 67'* (New Horizon Theatre), *The Girls of Summer* (The Layon Gray Experience, LLC),

The Revolutionists (The Nora Theatre), *Broken City: Wall St.* (Pop Up Theatrics), *Arabian Nights* (The Underground Railway Theatre), *Shockhead Peter* (Company One), *Splendor* (Company One), *A Midsummer*



Night's Dream (Roxbury Repertory Theater), *Black Nativity* (The National Center of Afro-American Artists). Film: *I Wanna Dance With Somebody* (Compelling Pictures), *Sighted Eyes/Feeling Heart* (Film Posse), *Red Monster* (Beyond Measure Productions), *Clear History* (HBO). Award Wins: Eliot Norton Awards Outstanding Ensemble & Production, *The Bluest Eye*. Award Nominations: (Berkshire Theatre Critics, Eliot Norton and IRNE Awards). **Website:** www.AlexandriaDanielleKing.com **Instagram:** @divineloveheals

ELENA MORRIS (she/her) — Co-Dramaturg

Elena Morris is a dramaturg, playwright, and performer passionate about building new plays and just futures. She recently produced a sold-out workshop of *Little Peasants*, a new play from the food advocacy nonprofit Food Tank. Dramaturgy credits include *Wolf Play* (Assistant Dramaturg) and the *Better Future Series* (Dramaturg) at Company One and *Cardboard Piano* at New Rep. Elena currently works in the Development department at The Huntington. She previously served as a staff Dramaturg at Company One, Artistic Associate at New Repertory Theatre, and an administrator at ArtsBoston, where she wrote articles on local artists and promoted cultural events on The ArtsBoston Calendar. Elena earned a BFA in Theatre Arts from Boston University in 2018. elenamorris.com

RACHEL OPPONG (she/her) — Assistant to the Director

Rachel Oppong is excited to make her debut with Company One Theatre! With a combined major in Theatre and Psychology at Northeastern University, Rachel is excited to be with Company one for her co-op. While she's accustomed to the stage as an actress, she's thrilled to broaden her horizons and delve into all facets of theatre production. As Assistant to the Director for *Morning Noon, and Night*, Rachel's is excited to embrace the opportunity to expand her knowledge across various departments of theatre.

CHARLIE BERRY (they/them) — Stage Manager

Charlie Berry is excited to be making their Company One Theatre debut! Recent credits include MassOpera: *Caravana de mujeres* New Opera Workshop (Stage Manager). Lyric Stage: *The Game's Afoot* (Rehearsal ASM), *Sister Act* (Deck Crew), *The Light* (ASM). Huntington Theatre Company: *The Band's Visit & Prayer for the French Republic* (Deck Crew/Automation). Commonwealth Shakespeare Company: *Macbeth* (ASM). North End Music & Performing Arts Center: *Le Nozze di Figaro* (Stage Manager). Education: BFA Stage & Production Management. Special thanks to all their friends' cats that decorate their black clothing with fur for every show!

REN EVANS (she/her) — Rehearsal Assistant Stage Manager

Ren is an interdisciplinary artist and filmmaker/directress based in Boston, MA. She is deeply inspired by nostalgia and expressing the intangible and unreal through visual media and design. With a background in fine arts, Ren is gravitated to experimentally investigating visual storytelling and how to use various mediums in innovative and evocative ways. Ren is deeply committed to collaborating with local artists and engaging with the community to foster and support artistic endeavors. Her primary focus lies in coordination, design execution, and overseeing production to bring creative visions to life.

MICHAEL GEHMAN (he/him) — Assistant Stage Manager

Michael is making their Company One Theater debut! As assistant stage manager he is excited to be a part of the start of this great show *Morning, Noon, & Night*. In the past, he has acted in various roles throughout the theater space, from actor to director while he was pursuing his undergraduate degree. Now, Michael is delighted to begin his path involved with the theater scene here in Boston.

JUSTIN LAHUE (he/him) — Scenic Designer

Justin Lahue is thrilled to be making his Company One debut! He is a Boston based theatre artist and filmmaker with a BA in theatre from Suffolk University. Previous collaborations include work with Commonwealth Shakespeare Company, Speakeasy Stage, Boston Conservatory, Northeastern University, Wellfleet Harbor Actors Theater, Hub Theatre Company, Harbor Stage Company, Wheelock Family Theatre, Firehouse Center for the Arts, Seacoast Repertory Theatre, The Tank (NYC), 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*. For more information on his work, please visit www.justinlahue.com.

who's who?

MARIA SERVELLÓN (she/her) — Projections Designer

Maria Servellón is an award-winning filmmaker, multimedia artist, educator, and arts advocate from Boston, MA. Her expertise spans across various mediums, including film, media art, projection, installation, photography, and design. Maria's work explores the synesthetic connections between art, music, and dance as they contribute to the formation of a self-identity.

Maria has garnered recognition through numerous screenings and exhibitions across Massachusetts, New York, California, Oregon, the UK, and Mexico. Among her notable works are the magic-realist short film, *Hyphen* (2018), the projection design for the Company One/American Repertory Theater play *Black Super Hero Magic Mama* (2022), and the immersive installation *Hibiskiss* (2022), showcasing the breadth of her creative work.

Maria's contributions to the arts earned her being named one of 2018's "Latinos 30 Under 30" by El Mundo Boston and a finalist for the 2019 New England Film Star Award. In 2020, she was honored as a "Latina Leader" by Amplify Latinx and an "Outstanding Young Leader" by the Greater Boston Chamber of Commerce. She has been awarded grants, fellowships, and residencies from the Boston Mayor's Office Of Arts & Culture, Boston Arts & Business Council, Boston Public Schools, Boston Dance Theater, Danza Orgánica, Collective Futures, and Mass MoCA. Maria received her BA from UMass Boston, an MFA from Emerson College, and has taught at Emerson College, UMass Boston, and Northeastern University.

JONATHAN FAJORS (he/him) — Costume Designer

Jonathan is making his debut as a costume designer, specializing in fashion and womenswear, with some formal training from a mentor, he has built up a portfolio and skill sets that make him a unique addition to the design team.

CHRISTOPHER BRUSBERG (he/him) — Lighting Designer

Christopher Brusberg is a regional lighting designer based in NYC who is passionate about Opera, Dance, and New Theatrical Work, including how the intersection of design and storytelling can influence the relationships between art, the viewer, and the artist. Chris is happy to return for his seventh show with Company One. He has designed for the following companies: Opera Lafayette (DC/NYC), Annapolis Opera (Resident Designer), Tri-Cities Opera, Syracuse Opera, EMERGE125 (Resident Designer), BANDPoteir, Lyric Stage Company of Boston, Arrow Rock Lyceum, The Cherry Arts Space, New Repertory Theatre, NYU Steinhardt, and Boston Conservatory. Christopher holds a MFA from the University of Maryland and is a proud member of USA829. For upcoming design work, check out: **Website: www.ctblighting.com, Instagram: [@ctblighting](https://www.instagram.com/ctblighting)**

AUBREY DUBE (he/him) — Sound Designer

Aubrey Dube returns to Company One after working on; *Downtown Crossing* and *Vietgone*. Other credits include; *Fat Ham*, *The Bluest Eye*, *Joe Turner's Come and Gone*, *Clyde's & The Lehman Trilogy* [associate designer] (Huntington); *Paradise Blue*, *The Thin Place*, *Stew* (Gloucester Stage); *Simona's Search* (Hartford Stage); *The Fortune Teller* (Chuang Stage); *How We Got On* (Arts Emerson); *Trayf*, *Good* (New Rep); *Clyde's* (Berkeley Rep); *Queens*, *Torch Song*, *The House of Ramon Iglesia* (Moonbox Productions); *Vinegar Tom*, *Monster*, *Serious Money*, *Pentecost* (PTP/NYC); *A Taste of Honey* (BCAP); *Potus*, *A Case For The Existence of God* (SpeakEasy Stage); *Fences* (The Umbrella Theatre); *The Renaissance Mixtape* (Apollo Theatre NYC). University: *Cymbeline*, *Pilgrims of the Night* (Suffolk University); *Orlando* (Brandeis University); *Antipodes*, *Love and Information*, *As You Like It*, *Sensitive Guys*, *The Moors* (Northeastern University); *Big Love*, *The Imaginary Invalid*, *In The Next Room*, *Man of La Mancha* (Middlebury College); *Delirium*, *Daddy Issues*, *The Hothouse* (Boston University). Education; MFA in Sound Design. **@footballpowerhour on YouTube**

JASON RIES & KAREN KROLAK (he/him & she/her) — Props Designer

Jason Ries & Karen Krolak are a bonded pair of interdisciplinary odd ducks who collaborate on a panoply of performing and visual art projects. Over the last two decades their creative endeavours have been presented in New York, San Francisco, Minneapolis, Chattanooga, Boston, Latvia, Ukraine, and S. Korea. Locally, they have worked with Monkeyhouse, Company One, Laura Sánchez, Actors' Shakespeare Project, The Pingree School, The Dance Complex, NACHMO Boston, Lyric Stage, and the Clary and Cimermanis Little Free Library. They are the ones to call if your project demands a frozen pie from the early oughts, a historically inaccurate family of blow up dinosaurs, dustbunnies that could battle a German Shepard, or contradicting accounts of how they got lost on a variety of continents.



BRETT MELICAN (he/him) — Master Electrician

Brett Melican is a filmmaker and theatre electrician. Brett has worked as an electrician on Speakeasy Stage Company's current season, as well as with Revels, the Central Square Theater, and the Telluride Film Festival. He is a founder of Electric Goo Films, an independent film production company, and The Sprocket Hole, a publication and film screening series in Boston. As a cinematographer, gaffer, electrician, camera assistant, and editor, he has worked on a number of independent and commercial film productions in the Boston area. To see more of Brett's work visit brettmelican.com

BAZ KOUBA (he/him) — Master Electrician Mentor

Baz Kouba is a theatrical artist and technician based in Boston. He's excited to join Company one for the first time on this production. His previous credits include Commonwealth Shakespeare Company's *Macbeth*, *Much Ado About Nothing*, *The Tempest*, Emerson Stage's *Cabaret*, *Old Jake's Skirts*, *Three Romances for the Unwell and Otherwise*, and Central Square Theatre's *Alma*.

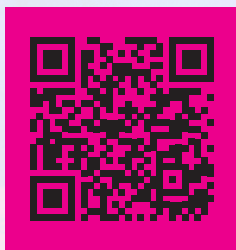
GRACE KROEGER (she/they) — Projections Technician

Grace Kroeger is a Minnesota born, new to Boston engineer and designer in both audio and video. She earned her BA in German and Theater: Design & Technology at the University of Minnesota: Twin Cities. Their favorite aspects of theater are the puzzle of putting complicated systems together, creating system schematics, and (most importantly) programming within QLab. They are excited to be working again with Maria Servellón and Company One for *Morning, Noon, and Night!*

Recent credits include – Projections Technician: *Interrobangers*, Company One. Video Programmer: *La Voix Humaine*, Des Moines Metro Opera; *A Thousand Acres*, Des Moines Metro Opera. Video Engineer, *La Voix Humaine*, Des Moines Metro Opera. Assistant Video Designer: *Interstate*, *Mixed Blood Theater*; *Hometown to the World*, Town Hall.

LOGAN PULEIKIS (he/they) — Audio Engineer

Logan is joining Company One for his second production as the audio engineer. Recent theater credits include production assistant for C1's *The Interrobangers* and projection designer for Company One's *Born to Do This*. He works as a "jack of all trades" doing freelance for lighting, projections, sound, and scenic for local event production agencies and commanages his video art studio space in Somerville, VHF Studio, where he makes collaborative video art installations. His work can be viewed at VHFStudio.com



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THE WORD ON C1

Company One Theatre builds community at the intersection of art and social change.

Founded in 1998, Company One has situated itself as a home for social justice and artistic excellence by connecting Boston's diverse communities through live performance, the development of new plays and playwrights, arts education, and public engagement programming. By establishing a dedicated space for marginalized and alternative narratives to thrive and working with partners and collaborators across the city, Company One has become a local leader in the ongoing conversations that continue to define the era of social change in contemporary America.

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Errol Service Jr. in *The Boy Who Kissed The Sky*. Photography by Erin Crowley



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 Roderick L. Kersey
Ju Yon Kim & Larson Hogstrom*
 Alexandria King
 Ramona & John King
 Lucas Klein
 Steven Klein & Kristine Penner Klein
 Jill Klowden
 Stephanie Komorowski
 Deborah & Joshua Kronenberg
Douglas & Judith Krupp*
 David & Manni LaCount
 Shawn & Jessica Ullian LaCount
 Lynne Layton & Oliver Buckley
 Emily Lazzaro
 Grace Lee
 Adam Lee & Heidi McCarthy
Sarah Lee*
- Robert Leeman
 Jeff Lemberg
 Erin FM & Greg Leonard
Jenny & Jay Leopold*
 Terry Lerner & Art Ley
 Angela Lett
 Robert Levine
 Hannah Levinson
 Susan Lewinnek
 Claire Lewis
 Becca Lewis & Finley K. Foster
 Jason Lewis
 Ellen Lewis & Sheryl Maskell
 Joel Light
 Wei Han Lim
 John H Lin
 Karen Lourence
 Doris Lowy & Paul Zigman
 Clay Luby
 Linda & Steven Luz-Alterman
 Bichhai Ly
 Jessica & Brian MacAuley
 Eileen & Brian MacDougall
 Beatrice Madrey
 Leo Maffei
Mal Malme & Meg Stone*
 Sydney Maloney
 Louis Manfredi & Joanne Carroll
 Aaron Mann
 Susan & Don Manuel
 Angele Maraj & James Simmons
 Emma March
 Judy Margo
Linda Markarian*
 Susan Markowitz & Richard Krushnic
 Victoria & D'Arcy Marsh
 Hunter Martin
 Rebecca Mason
 Mads Massey & Alex Carson
 Jane Matlaw
 Mark Matteson
 Meri Mauro
 Thoni Mayela
 Rachel Mazor
 Sharon McBride
 Beatriz McConnie Zapater
 Susan McCully
 Chayna McDermott
 Margaret McKenna & Paul Feiss
 Shaleah McNeil-Tersilas
 C Medeiros
 Revonda Mehovic
 Alice Merkl
Amy Merrill*
 Jane & George Metzger
Michael & Barbara Eisenson*
**Michael Douvadjian & Lynne
 Brainerd***
 Sarah A. Michaels
 Terence Michale
 Sandra Middleton

Lee Mikeska Gardner
Jonathan & Ellen Miller
Lynn Modell
Simone Moise
Michael Monroe & Lisa Underhill
Noe Montez *
Ann Moritz
Caroline Mortimer *
Joan Moynagh & Adam Sholley
Amanda Mujica & Kim Slack
David Murphy
Matthew Murphy & Loc Truong
Hubert & Nancy Murray
Susan Musinsky & David Krieger
Roxanna Myhrum & François Brochet
Elizabeth Mynatt
Ajay Nathan
Geoffrey Nathan
Linda Nathan & Steve Cohen *
Ross Neisuler
Julie Nelson *
Holly Newman
Nealie Ngo
Kelechi Njoku
Jonathan Norton
Kelly Nowlin
Niba Ntcha
**Antonio Ocampo-Guzman & Doug
Lockwood ***
Alicia Margarita Olivo
Nicole & Olu Olusanya *
Nerymar Ortiz Otero
Aline Zoldbrod & Larry Osterweil
Liz Page
Richard Packhem & Rachel Panitch
Joanie Parker
Edward Pazzanese
Jennifer Howe Peace & Joel Peace
Patricia Pepper
Angela Perry
Candace Perry & Charles Thinodeau
John Petrowsky & Tom Vise
Jakarri Pierre
**Carlos PiSierra & Catherine
O'Connor ***
Willie Pleasants
Marilyn Plotkins & Glenn Litton
Bernard, Julian & Isaiah Plovnick
Point32Health *
Barbara Popken
Tyler Prendergast & Margaret Clark
Alison Yueming Qu *
Hazel Radvansky
Trinidad Ramkissoon
Jennifer Rauch
Kathleen Engel & Jim Rebitzer
Stephanie Recio
Linda & Jack Reisman
Sabina Rene-Smith
Mary Rene
Susan & Paul Ridker *

James Riley
Dianara Rivera
Charlotte Robinson
Janine Robinson
Yulieth Rodarte
Luis Rosadoo
Jennifer & Joshua Rose-Wood
Lawrence Rosenberg
Sarah Rowley
Yvonne Ruggles
Maura Russell & Stephanie Yesner
Margie Ryan
Nancy Ryan
Ximene Sanchez
Megan Sandberg-Zakian
Robert Sandberg & Virginia Zakian
Jon Saunders
Julia Schachnik
Marjorie Schaffel & Peter Belson
Cameron Schoettle
Sarah Schoettle
Nolan Schooley
Hal Schrieve
Eli Schwamm
Marguerite Louise Scott
Paul Sedgwick
Donna Segreti Reilly
Audrey Seraphin
Nina Servan-Schreiber
Sarah Shin
Kai Shraiberg
Martha Sibert
Asa Silberstein
Robert & Denise Silverberg
Helaine Simmonds
Jacquinn & Cedric Sinclair
C. D. Singleton
Erika Singleton
Utku Sirin
Kathleen Sisak
Andrea Smith
Jennifer Farley Smith
Katherine Snodgrass
Dani Snyder-Young
Cara Solomon
Joseph Somers
Jeff Song
Magda Spasiano
Clive Standley
Kimberly Stanfield
Gregory Stewart
Loren Stolow
Jesse Strzempko
**Karthik Subramanian & Sumana
Srinivasan ***
Jim Suk & Barbara Stein *
Quita & Mark Sullivan
Ruth Sullivan
**Valentine Talland & Nagesh
Mahanthappa ***
Cheryl Taylor

The Theatre Offensive
Rosalind Thomas-Clark
Joey Thomas
Gene Thompson-Grove
Robert & Shari Thurer *
Maura Tighe
William Tilton & Jamie Picardy
Jaime Tirrell Hassey
Cristina Todesco
Sharon Tomasulo
Peter Tone
Jude Torres
Patrina Townsend
Tien Tran
Dawn C. Tucker
Eduardo Tugendhat
Elaine & Stephen Ullian *
Thaddues Underwood
Kate VanDerzee-Glidden
Mark & Sasha Abby VanDerzee *
Reinaldo Vazquez
Zahida Vides
Emily Vigneron
Clara Wainwright *
Diana Chapman Walsh *
Jean Walsh & Graham Davies
Emma Watt
Fawn Weaver
Zoe Weinrobe
Griffin Welburn
Susan Werbe
Shenica Weve
Andronica Wheelock *
Jerry Wheelock & Elizabeth Wood
Jean S. Whitney
Lynn Wilcott
Josette Williams
Joshua Williams
Karimah Williams
Nailah Williams
Summer L. Williams
Liliana Wollheim-Martinez
Roberta Wollons
Lou Wollrab
Steven Wong
Jennie Wood
Matthew Wood
John Wortham & Cynthia
Johnson
Barry Shelley & Brenda
Wyss
Barbara Yanus
Julianne Yazbek & JD Paul
Abel Young
**Heather Schoenfeld &
Harvey Young ***
Lisa, Moshe & Danielle
Zaidel
Jodie Zalk
Kimberly Zeller
Carolyn Zern





A NEW PLAY BY ELIANA PIPES

ADAPTED FROM THE HOOPS PROJECT BY NICOLE ACOSTA

DIRECTED BY TONASIA JONES

DRAMATURGY BY AFRIKAH SELAH

IN PARTNERSHIP WITH BOSTON PLAYWRIGHTS' THEATRE AND
THE CITY OF BOSTON'S OFFICE OF ARTS AND CULTURE

@THE STRAND THEATRE JULY 12 - AUGUST 10, 2024

Hoop earrings are way more than just an accessory. They represent **FAMILY**, **RESILIENCE**, and **SELF-EXPRESSION**. They represent the freedom to shine in a world that's constantly trying to dim the lights. From Chicago to Oaxaca to right here in Boston, these earrings shout "**I'M HERE, AND THERE'S NOTHING YOU CAN DO ABOUT IT.**"

Eliana Pipes brings 5,000 years of history to life with Hoops, a joyous celebration of Black, Latine, and Indigenous culture. Based on a series of intimate interviews, this vibrant and playful collage of self-adornment and heritage shows off just how much power a pair of hoops can hold.