

Plaza Theatre

BOSTON
CENTER
FOR THE
ARTS

THE BROTHER / SISTER PLAYS

BY
TARELL
ALVIN
MCCRANEY



IN THE
RED AND
BROWN
WATER



THE
BROTHERS
SIZE



MARCUS;
OR THE
SECRET
OF SWEET



COMPANY
ONE
CHANGING THE FACE OF BOSTON THEATRE

BCA RESIDENT THEATRE COMPANY



THE BROTHER/SISTER PLAYS

BY TARELL ALVIN MCCRANEY



PART 1:
*IN THE RED &
BROWN WATER*

PART 2:
ACT 1
THE BROTHERS SIZE
ACT 2
*MARCUS; OR THE
SECRET OF SWEET*

DIRECTORS

MEGAN SANDBERG-ZAKIAN & SUMMER L. WILLIAMS

CAST

MIRANDA CRAIGWELL, MICHELLE DOWD, HAMPTON
FLUKER, JEREM GOODWIN, CHRIS LEON, JOHNNIE
MCQUARLEY, JAMES MILORD, NATALIA NAMAN,
JUANITA A. RODRIGUES

DESIGNERS

SET DESIGNER.....ERIK DIAZ
COSTUME DESIGNER.....SARAH NELSON
SOUND DESIGNER.....AARON MACK
LIGHTING DESIGNER.....DAVID ROY
PROPS DESIGNER.....ALEXANDRA HERRYMAN

STAGE MANAGEMENT

PRODUCTION STAGE MANAGER.....ERIN CARLSON
ASST.STAGE MANAGER.....MADELEINE LAUPHEIMER
ASST. STAGE MANAGER.....MARJORIE SCARFF

PRODUCTION STAFF

PRODUCTION MANAGER.....	ALYSSA MCKEON
TECHNICAL DIRECTOR.....	MARK ABBY VANDERZEE
ASST. PRODUCTION MANAGERS.....	KARTHIK SUBRAMANIAN & JOSEPH THOMAS
ASST. TECHNICAL DIRECTOR.....	MIKE BEST
DRAMATURGS.....	PHILLIP BERMAN & CORIANNA MOFFATT
DIALECT COACH.....	LIZ HAYES
MUSIC DIRECTOR.....	DR. CLARICE LAVERNE-THOMPSON
YORUBA CONSULTANT.....	DR. LAURA SMALLIGAN
MARKETING DIRECTOR.....	SUMMER L. WILLIAMS
MASTER CARPENTER.....	MIKE BEST
MASTER ELECTRICIAN.....	SAULIS SLEZAS
CARPENTERS.....	MARK DUHAIME, TIM HOOVER BEN ROGERS, MIKE SHIELDS, CHARLIE WARREN
PAINT CHARGES.....	ERIK DIAZ, BRIAN PRYWES & LIZ PANNETON
ELECTRICIANS.....	MATT MARTINO, TIM HOOVER, ALIX STRASNICK & KARTHIK SUBRAMANIAN
DIRECTOR OF NEW WORK.....	ILANA M. BROWNSTEIN
WEBMASTER.....	GEORGE LUKE
PRODUCTION ASSOCIATE.....	SARAH COHAN
PRESS DIRECTOR.....	MASON SAND
AUDIENCE SERVICES MANAGER.....	KATE SHANAHAN
ARTISTIC DIRECTOR.....	SHAWN LACOUNT
MANAGING DIRECTOR.....	SARAH SHAMPOIS
COMPANY INTERN.....	REBECCA WILLINGHAM

World premiere of THE BROTHER/ SISTER PLAYS produced by
The Public Theater

Oskar Eustis, Artistic Director and Andrew D. Hamingson, Executive Director, and McCarter Theatre Center

Emily Mann, Artistic Director and Timothy J. Shields, Managing Director

IN THE RED AND BROWN WATER

Originally produced by Alliance Theatre, Atlanta, GA

Susan Booth, Artistic Director Thomas Pechar, Managing Director

U.K. stage premiere produced by The Young Vic Company

THE BROTHERS SIZE

World premiere produced by The Foundry Theatre, Mel nie Joseph, Producing Artistic Director, and the Public Theater, Oskar Eustis, Artistic Director and Mara Manus, Executive Director

U.K. stage premiere produced by The Young Vic Company

THE BROTHER/SISTER PLAYS were developed with the support of The McCarter Theatre Center

Company One is proud to be a Resident Theatre Company at the Boston Center for the Arts (BCA).

Company One wishes to thank the BCA for offering us a “home” to allow us to focus on artistic excellence, audience development and organizational growth.

Company One is funded in part by the Massachusetts Cultural Council, a state agency.

Company One is funded in part by the Boston Cultural Council, a city agency.

FROM OUR ARTISTIC DIRECTOR:

Dear Friends & C1 Family,

Welcome to Company One's Boston premiere of Tarell Alvin McCraney's award-winning trilogy: *THE BROTHER/SISTER PLAYS*, running in repertory.

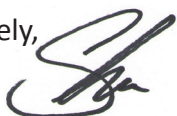
THE MOMENT HAS COME: Company One is one of Boston's fastest growing cultural institutions. This past year has brought the Company from the Boston stage into the national spotlight. In addition to receiving four Elliot Norton Awards, Company One is thrilled to have been one of just ten companies in the country to receive a major grant from the American Theatre Wing (presenter of the Tony Awards) for being "one of the most inspiring and innovative theatre companies on our national landscape!"

This season, we are proud to be able to bring Tarell's revelatory trilogy to Boston after the plays' phenomenal receptions in London, Chicago, and New York. Every once in a great while a playwright emerges with a strong new voice, poised to take American theatre to another level — dipping into the past while forging a vision of a bright future. Tonight you will see why the New York Times calls him this generation's Eugene O'Neill or Sam Shepard: his work is lyrical, ritualistic, humanistic and deeply beautiful.

The 2011-2012 season will be the richest, wildest, and most anticipated of Company One's thirteen-year history. Our winter production of Tennessee Williams' steamy play *GREEN EYES* will take place downtown in a hotel room at the Ames Hotel. Love is in the air again this spring when we bring you the complicated, passionate, and poetic *LOVE PERSON* by Aditi Brennan Kapil, written in a rich multilingual blend that includes American Sign Language. Season 13 wraps up next summer with the 2011 Obie award winner for Best New American Play, Kristoffer Diaz's *THE ELABORATE ENTRANCE OF CHAD DEITY*. On the Second Stage we will be collaborating with the BCA on their XX PlayLab Program to bring you the world premiere of Lauren Yee's new play *HOOKMAN* and world premiere of *ARTiculation: ILLUMINATED* by Company One's own poetry/theatre ensemble.

Now is the best time to become a Company One Member. Pre-sales for Season 13 are already strong — don't miss out on the year's most talked-about plays. C1 members can look forward to insider parties with the artists, open rehearsals, exciting second stage productions, and deeply discounted tickets to all Company One performances. It is a great time to join our family.

Sincerely,



Shawn LaCount, Artistic Director
& the C1 Family





IN THE RED AND BROWN WATER

DIRECTED BY
MEGAN SANDBERG-ZAKIAN

SETTING
San Pere, Louisiana
Near the Bayou
Distant Present

CAST

OYA.....MIRANDA CRAIGWELL
AUNT ELEGUA.....JUANITA A. RODRIGUES
MAMA MOJA/NIA/
THE WOMAN WHO REMINDS YOU.....MICHELLE DOWD
SHUN.....NATALIA NAMAN
ELEGBA.....HAMPTON FLUKER
EGUNGUN.....JAMES MILORD
O LI ROON/THE MAN FROM STATE.....JEREM GOODWIN
SHANGO.....CHRIS LEON
OGUN SIZE.....JOHNNIE MCQUARLEY

Photo by Liza Voll



THE BROTHERS SIZE

DIRECTED BY
SUMMER L. WILLIAMS

SETTING

San Pere, Louisiana

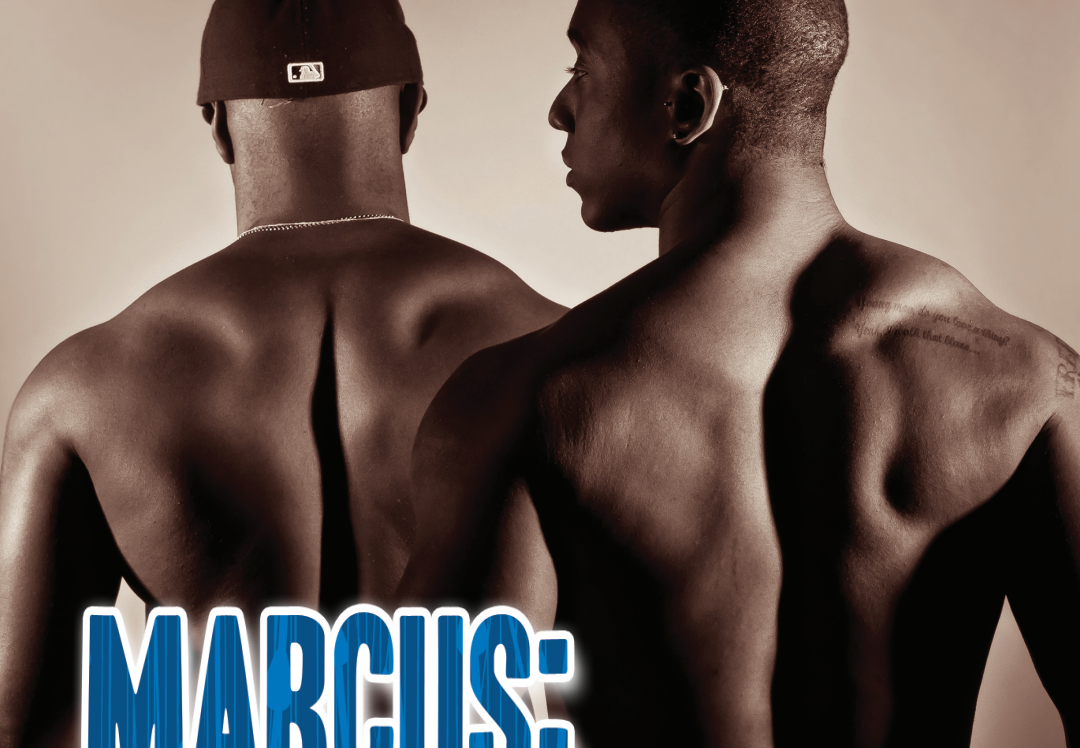
Near the Bayou

Around twelve years since the events of
IN THE RED AND BROWN WATER

CAST

OGUN SIZE.....	JOHNNIE MCQUARLEY
OSHOOSI SIZE.....	JAMES MILORD
ELEGBA.....	HAMPTON FLUKER

Photo by Liza Voll



MARCUS; OR THE SECRET OF SWEET

DIRECTED BY
SUMMER L. WILLIAMS

SETTING
San Pere, Louisiana
Near the Bayou
Around four years since
the events of
THE BROTHERS SIZE

CAST

MARCUS.....	HAMPTON FLUKER
OSHOOSI SIZE/TERRELL.....	JAMES MILORD
OBA/SHUN.....	MICHELLE DOWD
OGUN SIZE.....	JOHNNIE MCQUARLEY
OSHA.....	NATALIA NAMAN
SHAUNTA IYUN.....	MIRANDA CRAIGWELL
SHUA.....	CHRIS LEON
AUNT ELEGUA.....	JUANITA A. RODRIGUES

Photo by Liza Voll

FROM THE DIRECTORS:

MEGAN SANDBERG-ZAKIAN & SUMMER L. WILLIAMS

We see THE BROTHER/SISTER PLAYS as a triptych – one play in three parts, an epic and enormously important work, taken on by one theatre company, one design team, one amazing cast – and two directors, with a shared vision. We've known each other for several years, admired each other's work, and become aware that although our approaches and sensibilities as directors are very different, we share a common impulse towards telling important stories with love. It's fitting to be collaborating so deeply on a play about the complexity of the familiar – as in "about family," but also as in "something we recognize."

Tarell's beautiful play unfolds a constellation of stories about the ways our brothers and sisters, blood or not, free us and confine us. How we lock up and liberate each other every day. How our desire to go is bound up with our obligation to stay. How the events of history urge us forward and weigh us down in the same moment. How our vision of the future both inspires and constrains us. Invisible lines trace back from our bodies – under water, into air, through iron – ancient and unbreakable, tethering us, fortifying us and defining us.

As directors, we believe that in order to make theatre, intimate collaboration is required. For us and for this production, it is especially poignant – very essential, very risky. In our time together, we've both turned a year older (we are the same age!), shared triumphs and disappointments, consulted and consoled. We are indeed bound to each other. We are family. And now, bound to you, we seek a way forward, mindful of both the love and the danger in Elegba's words when he whispers, in a dream:

My brother...

Can you walk with me?

I am your taker.

I am here to take you home.

Just when you thought you walked alone –

I am here.

THE WORLD OF ORISHA:

A TRIP THROUGH AN AFRICAN PANTHEON



ELEGBA/
ELEGUA/
ESHU

Trickster, opener of
doors and roads.

A playwright walks into a Miami Biscayne Starbucks, and is followed by a Santeria practitioner who wants to talk about the gods and goddesses of the West African pantheon.... It sounds like the set-up for a joke, but it's actually one of the major inspirational events that lead to the birth of Tarell Alvin McCraney's *THE BROTHER/SISTER PLAYS*.

Most of the characters throughout the trilogy are named for one of the Orisha, human-like manifestations of the supreme being Olorun. The Orisha came not from a singular cosmology but from a forced fusion of religious beliefs that occurred as colonizers conquered and absorbed other cultures. "The very concept of Orisha," says Robin Poynor in her book



OYA

Warrior Orisha of wind,
tempests and torna-
does. Wife to Shango.



OGUN

Lord of iron, champion of civilization. Oya's first husband.

A History of Art in Africa, "suggests an endless number. ...There is always the possibility that new ones will make themselves known to a particular human community."



OSHOOSI

Archer/scout Orisha of the forests. Brother to Ogun.

The Orisha found new communities as they journeyed with slaves captured from West Africa to the Caribbean, Central, and South America. Slaves in Catholic-controlled areas were baptized and taught the Christian gospel in an attempt to stamp out African traditions. But rather than abandoning the faiths of their ancestors, the Africans married Yoruba and Catholicism together to create new religions like Vodun in Haiti, Candomble in Brazil and Santeria in Cuba. These religions flourished in their new homes, creating, as McCraney calls it, "something new that is neither West African nor European." As immigrants traveled to the United States, so too did the Orisha.

Tarell Alvin McCraney's hometown of Miami is a nexus of Haitian, Cuban, and Brazilian cultures. As McCraney was introduced to the world of the Orisha just out of sight of the public eye, he adapted the West African stories and characters for the contemporary American heart and mind. In THE BROTHER/SISTER PLAYS, McCraney finds a new stop on the never-ending adaptive journey of the Orisha.

IMAGES OF THE ORISHA BY BRAZILIAN PAINTER FRANCISCO SANTOS. FOR MORE INFORMATION, PLEASE VISIT ORISHANET.ORG/ART.HTML



OSHUN

Orisha of the rain-water, river, and beauty; often switches between bitterness and sweetness. Wife to Shango.

SHANGO

Warrior king Orisha of the thunderbolt; a seducer of women. Husband to Oya and Oshun.



YEMOJA/YEMAYA

Fish-tailed Orisha of the sea and sorcery.



Welcome to... *San Pere*



*"Let's go out by
the waters..."*

The fictional San Pere – created by Tarell Alvin McCraney as the setting for THE BROTHER/SISTER PLAYS – is a community surrounded by bayou, where mosquitoes, crocodiles, and water moccasins rule, and stories about magic seem a little less foolish. The temperature rarely dips below 100 degrees, May through August, and nearly nothing can be done to scare away the heat.

*The families have
set down roots here,
living on the same
plot of land their
grandparents lived
on; tradition and
expectation are
tightly woven
together.*

San Pere is a melting pot of influences, where centuries of colonies, immigration, and the slave trade brought diverse peoples into close proximity. As is typical in Louisiana, the cultural practices of Creoles, Yoruban peoples, and Vodun practitioners are dominant here.

CREOLE: in the U.S., the term is used to describe people descended from Haitian, French, and Spanish colonial settlers whose families were present before the Louisiana Purchase. The Creole class held power and had a deep influence on culture and cuisine. Eventually, Creoles of Color and Black Creole communities emerged, and a distinctive Creole language – a mix of



French and West African dialects – took hold.

YORUBA: the term refers to a group of cultures linked by a common language and religious practice (called Ifa), centered in Nigeria, Benin and Togo. In the New World, the Yoruban beliefs of slaves were syncretized with Roman Catholicism – that is, partially subsumed into the dominant religion to create something new. Ifa practice features devotion to a wide-ranging collection of Orisha, or spirits.

VODUN: a religious practice derived from the Yoruban god of the same name, which evolved as slaves were imported to the West Indies, especially Haiti. Actively suppressed by colonial powers, it was vilified as “Voodoo” – a supposedly malicious practice full of curses, sorcery, and terrifying rituals. In reality, Vodun is a religion focused on pantheons of spirits called Loa, which overlap with Catholic saints. It is practiced today in West Africa, the West Indies, and areas of the United States where Haitians have settled, including Louisiana.



Ezili Danto: the Vodun great warrior mother and goddess – a personification that combines the Catholic mother and child with the traditional North African (and similarly staged) image of the goddess Isis nursing Horus as a child.

People here say this porch community is close the way family is close. There is always noise: a baby crying, car stereos, hymns from the church, the swish swish of the ladies fans and the humming of men at work. Economically depressed and cut off from the other communities by the swamp, these people know each other. The families have set down roots here, living on the same plot of land their grandparents lived on; tradition and expectation are tightly woven together.

In this small town, kids grow up longing for far-off places: the cool hipness of New York City, going to college, competing on American Idol. Their search for identity sometimes smacks up against the ways things have always been around here, but to hear the residents of San Pere tell it, that's always been the curse of being young.



A portrait of Tarell Alvin McCraney, a Black man with a short beard and mustache, wearing a light blue button-down shirt and a dark vest. He is looking directly at the camera with a serious expression. The background is slightly blurred, showing what appears to be a doorway or a wall.

TARELL ALVIN MCCRANEY

INCANTATIONS IN THE THEATRE

Tarell Alvin McCraney possesses a rare triumvirate of qualities: fully-formed talent, an authentic voice, and accomplishments across a variety of artistic disciplines. That he is still in the sunrise of his career makes this all the more remarkable. His trilogy of **THE BROTHER/SISTER PLAYS** brought him into the international spotlight, but they are only a piece of a repertoire that is all about his connection to the audience.

In a 2009 interview with NPR reporter Jeff Lunden, McCraney spelled it out: "I have a job. My job is to sort of keep people engaged into the theatre. So, I find as many things that I think are powerful, palpable, visceral and engaging to do that." In an interview with Adam Szymkowicz that same year, McCraney explained that the trilogy plays "were born out of a great need for me as an actor to reconnect to audiences. They also served as ways for actors of color to work on pieces that were new and invigorated with traditions of the old." This focus on community deeply influences his artistic and civic life. But don't take our word for it. As with many playwrights, the best way to get to know Tarell is through the power of his own language.

ON DOING THE TRILOGY IN BOSTON, AND THE NATURE OF INTIMACY AND COMMUNITY SURROUNDING THE PLAYS

As told to Ilana M. Brownstein, Company One Director of New Work - 2011

IMB: *To date, the trilogy has been done in several cities as co-productions between two or three different theatres. The only other company aside from Company One to tackle the trilogy solo has been the Steppenwolf in Chicago – a much larger theatre. What was it about C1 and Boston that felt, to you, like we'd be a great match for this epic work?*

TAM: Well, I think C1 has a lot of passion, and also what I've discovered more interestingly enough is that everyone is attractive at Company One – no, I'm just kidding! Really, I thought that there was a passion for the work, and a passion to engage the community with the work. To me, those are the most important aspects of a theatre company, a com-

pany that wants to be a part of its community, to be engaged in its community, and also to make the community a part of a dialogue. Company One seemed to be doing that from the onset.

IMB: One of the things that we've been exploring deeply throughout the rehearsal process is the question of what it means to be intimate – it's like a thread that runs through the three plays. What questions or revelations feel most potent to you around this question?

TAM: I mean the question of intimacy in these plays is an age-old question actually. It goes back to the Greeks when they first questioned the self vs. the polis. I think that holds true in American theatrical landscape as well. The question is, do I remain here, or do I go after the things that are calling to me that I'm longing for? In the trilogy, how does Oya reach out for a child when the community's saying she's not seeing what's right in front of her? How does Oshoosi understand that being still is more advantageous to him than what he longs to do, which is to go, to be a part of the world, when the community is telling him the opposite of that? Similarly in MARCUS, the question is how close can you get to someone else, but still remain absolutely who you are? That is, for me, a tricky question because when people think about "intimacy" they think: affection towards each other. But it's also letting down of your guard, letting people in to who you are, who you want to be, what your dreams are, your hopes, and allowing them to see who you are there. That happens in the strangest places in the trilogy, in some unexpected places. Or, where you think there should be an intimacy, sometimes there is not.

IMB: I'm wondering what you've learned about your work, now having seen it in multiple cities, taken on by varying theatre companies who all serve different constituencies? What do you think is important with regards to this trilogy and its position within a community?

TAM: You know the word "community" itself it becomes very important around these plays. What these stories are doing is, together, they build a tapestry that is a community. You get to see the expanse from minor to major character roles, and over the process of watching the plays, you see how lives and worlds interact. Community becomes important on stage, but also off stage. I find every time we do the trilogy, the community becomes important because the way in which the audience talks about the plays not just to themselves, but to each other – important and extraordinary. What I take away from it is that with these plays, I am not building a world apart, I'm building a world we know, and we can call and respond to.

**"THERE WAS A
PASSION FOR THE
WORK, AND A
PASSION TO ENGAGE
THE COMMUNITY
WITH THE WORK"**



Kelly Conway (in boat), John Aylward (in water), and Nike Imoru in McCraney's 2008 production of *THE BREACH* at Seattle Repertory Theatre.
Photo by Chris Bennion.



The Royal Shakespeare Company's 2011 production of McCraney's *AMERICAN TRADE*, a "contemporary Restoration comedy." Sheila Reid as Aunt Marian, and Tunji Kasim as Pharus in *American Trade*.

Photo by Manuel Harlan

ON FAMILY

As told to Gregg Shapiro, Wisconsin Gazette - 2010

GS: Mothers and fathers are as important in the trilogy as brothers [and sisters]. Is that a reflection of your own relationship with your family?

TAM: It's ultimately about how people relate to their parents, and the people who came before them, and how they tried to interact with them and use them as the foundations on which they build their lives. Many times in the community that I'm from, that a lot of people are from, those foundations are snatched from you. Either they don't survive to see you through the transition in to adulthood or they are so intertwined with other things. Maybe they've gone to jail or they work really late hours, so you become a child of the neighborhood. Those kinds of relationships were interesting and important to me, because a lot of times we like to demonize the people who come from those types of families. We like to say that we're accepting of people who come from a home that is not necessarily traditional, but somehow we turn around

and shun them for being who they are. I thought it was important to have theatre reflect that these people have lives and feelings and love and wants and dreams like everybody else.

<http://www.wisconsin gazette.com/interview/brother-to-brotherbreak-interview-with-playwright-tarell-alvin-mccraney.html>



ON THE POWER OF LANGUAGE & LIVE PERFORMANCE

As told to Karla Williams, Afridiziak.com - 2009

TAM: I find that when you figure out technically what it is that you're doing with the language and can see how the language is helping, it becomes a tool. Any spell that a magician or a sorcerer casts, the incantations of the poetry bring up so much in just the words itself, and then to add on top of that the actors' own emotion and personality coming through is just incredible. It's like you can't have a better tool.

KW: Is that the reason why you write in verse?

TAM: Yes, because verse has a rhythm to it, it holds a meaning in itself. That's the other thing that Shakespeare does well. There is a rhythm to things; you follow when things are spoken in verse and when in prose. That for me is not only fascinating it's helpful.

**"WHAT THESE
STORIES ARE
DOING IS,
TOGETHER,
THEY BUILD
A TAPESTRY
THAT IS A
COMMUNITY"**

"THE QUESTION IS, DO I REMAIN HERE, OR DO I GO AFTER THE THINGS THAT ARE CALLING TO ME THAT I'M LONGING FOR?"

KS: And your other influences would be...?

TAM: Every writer I read some way helps, from Sarah Kane to Chekhov, you learn something from everybody. [But] me reading Lorca is not as helpful as me performing Lorca, or reading it in a performative way; reading it out loud is different from me then just reading it on a page. Doing Shakespeare helped me much more than reading it on the page ever did. I didn't come to playwriting from a writer's stance, from a poetry stance; I came from the performative stance and was an actor first.

KW: You write ingeniously, from the way the characters in the different plays interlock so perfectly, to the actors saying their own stage directions.

TAM: Stories told in Africa, or so I'm told (what Peter Brook would tell us), somebody sits in front of the fire, or a ritual happens, and it happens in front of everybody, and they tell you what they're going to do. They illustrate, "then he did this," and then they do it. I

am always the actor at all times, even when I am inside the character I am still just the actor inside of the character doing the play from their point of view.



<http://www.whatsonstage.com/index.php?pg=207&story=E8821194805596>

ON SPIRITUALITY

As told to Tom Atkins, WhatsOnStage.com - 2007

TA: In writing a play set in Louisiana, why were you influenced by west African Yoruba mythology?

TAM: The west African mythology is alive and present in various retentions across the southern portion of America, in the north amongst African-Americans, and in the Caribbean. The retentions and celebration of the Orisha and these old traditions have merged into culture, music, food in the African-American cosmology. The tradition of keeping those stories alive and using them to tell stories about African-Americans in the most urban and quotidian way is nothing new ...we call it sampling in Hip-Hop. So I was interested in keeping that tradition in the theatre. Merging the old with the new. And listening to the discourse it created in the space.



<http://www.guardian.co.uk/stage/2011/jun/05/tarell-alvin-mccraney-plays-interview>

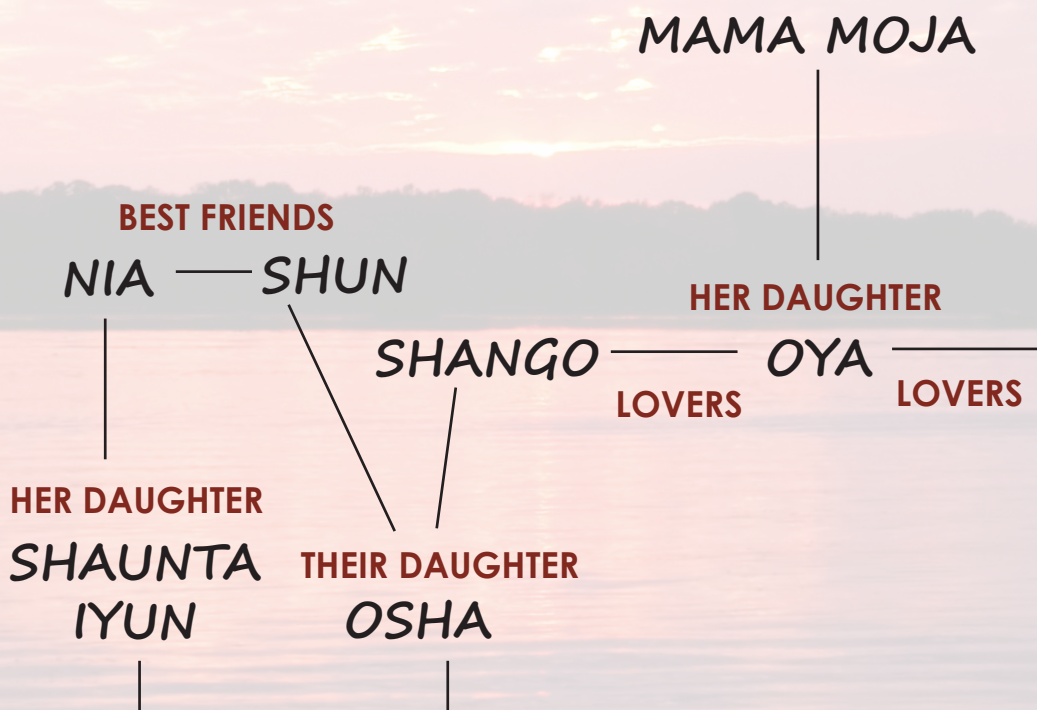
CONTINUED...



Troi Bechet, right, looks back from the future at her younger self, played by Keshia Bullard, on a rooftop during Hurricane Katrina, in McCraney's 2007 production of *THE BREACH* at Southern Rep in New Orleans.

Photo by John Barrios.

THE BROTHER / SISTER PLAYS



FAMILY TREE

AUNT ELEGUA

HER NEPHEWS

BEST FRIENDS

OBA

OGUN
SIZE

OSHOOSI
SIZE

ELEGBA

BROTHERS

THEIR SON

MARCUS

BEST FRIENDS

ON IDENTITY & SEXUALITY

Tom Lamont, *The Observer UK* - 2011

When [Tarell Alvin McCraney] goes back to his hometown, Liberty City in Miami, it is not unusual for him to be called a faggot on the bus. He says: "Back home, they notice that I'm a little less masculine than maybe they'd like." This is an improvement on 20 years ago. McCraney grew up living in an enclave of five or six housing projects, all inward facing, the smell of corner boys smoking weed ever present. He was eight or nine when he started noticing "artistic differences" between himself and his peers. He quite liked ballet, for instance, and preferred wearing pointe shoes to "sweatpants and Timberlands." He recalls: "I didn't know what 'faggot' meant but I found out quickly. I heard Buju Banton songs going off, telling me what 'batty men' were and what was going to happen to them." At school, McCraney was beaten up a few times. Rocks were thrown and cracked two of his teeth.



<http://www.afridiziak.com/theatrenews/interviews/interview-with-tarell-alvin-mccraney.html>

As told to Johann Hari, *johannhari.com* - 2011

JH: Your plays explore some of the problems that disproportionately affect black gay people. At times in the play, the characters seem to feel there's a conflict between being a black man and being a gay man. Is that a struggle you feel in yourself?

TAM: For me, identity isn't a conflict – it's a range of games for me to play with myself to survive. We all have a voice we would call a double consciousness. Like there's a home speak and the way I speak with my family, is not the way I speak with my friends, is not the way I speak in public, is not the way I speak to an interviewer, it's not the way I write to an interviewer. So that sort of...because I kept thinking to myself "well, they all have to be sort of compartmentalised into one thing, don't they?" And I realized that society was asking me to do that. Society was asking me to sort of make them into one thing. But we all have this point where people are saying "This Is What We Think Of You As", and from then on you're meant to be just one small part of yourself. You can accept that, or you say to hell with all of it. You make a choice to own or accept or walk away from it.... You see this in sexuality too. Human sexuality is not as fixed as we'd like it to be and the more we keep painting these pictures so it's just black and white – it doesn't work. Humans contradict themselves. I know people who feel a certain way who act differently – so that means there's an ability to turn those things off on the outside. And that's interesting to me.



<http://johannhari.com/2011/06/05/from-the-crackdens-of-miami-to-the-royal-shakespeare-company-the-full-interview-with-tarell-alvin-mccraney/>

The Vineyard Theatre production of
Tarell Alvin McCraney's *WIG OUT!*,
directed by Tina Landau (2008). Erik
King (left) as Lucian and Nathan
Lee Graham as Rey Rey.

Photo by Carol Rosegg

WHO'S WHO

TARELL ALVIN MCCRANEY (Playwright): Plays



include **THE BROTHER/SISTER PLAYS: THE BROTHERS SIZE**, (Studio Theatre, Washington DC 2008, The Public Theater New York, The Abbey Theatre Dublin, produced with the Foundry Theatre, the McCarter Theatre

Princeton, NJ, the Young Vic

Theatre London Barcelona, Spain 2008 produced with ATC London directed by Bijan Sheibani) **IN THE RED AND BROWN WATER** (Winner of the 2007 Kendeda Award, premiered Feb. 2008 Alliance Theatre Atlanta, GA directed by Tina Landau) and **MARCUS; OR THE SECRET OF SWEET**. All three plays are currently under option at the Young Vic Theatre in London, UK. Other plays: **THE BREACH** (Southern Rep. Theatre New Orleans 2007, Seattle Rep Theater 2008), **WIG OUT!** (Sundance Summer Theater Institute), **WITHOUT/SIN** (Yale Cabaret 2005), **RUN MOURNER**, **RUN** (Yale Cabaret 2005), **A TAURIAN TALE** (52nd Street Project 2008), **PROMISE NOT TO TELL** (New World School of the Arts Playwrights Festival 2007). Tarell graduated from the New World School of the Arts High School, with the exemplary Artist award and the Dean's Award in Theater in 1999, matriculated into the Theater School at DePaul University in Chicago graduating with the Sarah Siddons Award and a BFA in Acting 2003. Attended the British American Drama Academy (BADA) Mid-Summer at Oxford studying Shakespeare with master actors and teachers from the Royal Shakespeare Company, and around the UK. Masters Degree from the Yale School of Drama in playwriting 2007; receiving the Cole Porter Award upon graduating. Tarell was recently honored with the 2007 Paula Vogel Playwriting Award from the Vineyard Theater and a 2007 Whiting Writing Award. The Young Vic production of **THE BROTHERS SIZE** was nominated for an Outstanding Achievement by an Affiliate Theater Olivier Award this past year in London, UK. He has also been named the International Writer in Residence for the Royal Shakespeare Company 2008-2010, the Hodder Fellow at the Lewis Center for the Arts, Princeton University and a seven-year residency at New Dramatist center in New York, NY.

MEGAN SANDBERG-ZAKIAN (Director): Megan



is thrilled to be collaborating with C1 and with Summer on these beautiful plays. Favorite recent projects include 1001 (C1), **HARRIET JACOBS** (Underground Railway Theater) and **HEDWIG AND THE ANGRY INCH** (Perishable/Trinity Rep). Megan has served as Associate Artistic Director

of the Providence Black Repertory Company and The 52nd Street Project, and is a current recipient of a TCG Future Leaders grant to work with the Underground Railway Theater in Cambridge. www.megansz.com

SUMMER L. WILLIAMS (Director): Ms. Williams



has been with Company One since its inception in 1998. An active member of the Board of Directors, Summer is a producer, director and educator for Company One. Her most recent directing credits include the controversial **NEIGHBORS**, the

world premiere of **GRIMM**, the critically-acclaimed **THE GOOD NEGRO**, and **VOYEURS DE VENUS**, for which she earned the 2009 Elliot Norton Award for Outstanding Director. The production was also Elliot Norton Award nominated for Outstanding Production. Regional credits: **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) **TWILIGHT: LOS ANGELES 1992** (IRNE nominated). Ms. Williams has also directed for the Boston Playwrights' Theatre, Clark University, Brandeis University, The Theatre Offensive and Huntington Theatre Company. She is a teacher of drama and director at Brookline High School and holds a B.A. in Theatre, as well as a MA Ed. in Theatre and Urban Education. Ms. Williams serves as a member of the Board of Directors of both Stage Source and The Coolidge Corner Theatre. She thanks her family and friends for their unyielding support and love.

CHRIS LEON (Shango, Shua): Chris holds a BA in



Performance Arts and Communications, St. Lawrence University. Winner **SLAMBoston 2010** for **CHRISTMAS VISITS**. Director, actor, and producer for **CITY OF BONES** - a series of monologues inspired by Charles S. Dutton and drawn

from the works of August Wilson. Including dance choreography, Haitian Voodoo practices, and theatre, Chris was able to tell a story of the African-American male struggle. Chris is very excited and thankful for the opportunity that Company One has granted him.

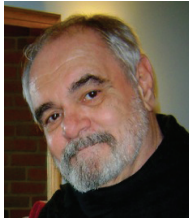
HAMPTON FLUKER (Elegba, Marcus): Hampton



is honored to take part in Company One's production of THE BROTHER/SISTER PLAYS. He last appeared with Company One in 1001. He is a junior acting major at Boston University's School of Theatre. Originally from Atlanta, GA he would like to thank all of

his family and friends from back home who have supported him over the years along with the new friends he has made in Boston. Special thanks to BU's Mark Cohen, Paula Langton, and Adam McLean for their unwavering support. He would also like to thank Megan and Summer for their belief in him.

JEREM GOODWIN (O Li Roon, The Man From State): Jerem is making his



Company One debut. Credits include HAMLET (New Rep On Tour), A VIEW FROM THE BRIDGE and THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE (American Premiere, New Rep), NATIVES ON THE GREEN and PRAYIN' HANDS

(Boston Playwrights'), REQUIEM FOR A HEAVYWEIGHT (Merrimac Rep), A ROSEN BY ANY OTHER NAME (Worcester Forum). Co-writer/producer: ORPHANS and BABY BOOMER (Theatre of Newburyport). Voice acting: Cadillac, Boston Globe, Perrier. Radio: Duke of Madness.

JUANITA A. RODRIGUES (Aunt Elegua): Juanita



is excited to be collaborating with Company One for the fifth time! She teaches at the Boston Arts Academy and is founder/artistic director of TriCord Productions. Emerson College: B.S.S.P. Speech/Communication, MA Theatre Education. Directing: THE

WEDDING BAND, JOE TURNER'S COME AND GONE, BLUES FOR MR. CHARLIE, A MORE PERFECT UNION, OUT LIKE THAT, A DAY OF ABSENCE, ON STRIVERS ROW. Acting: SIX ROUNDS SIX LESSONS, THE LAST DAYS OF JUDAS ISCARIOT (C1), A STREETCAR NAMED DESIRE (Roxbury CC).

NATALIA NAMAN (Shun, Osha): Natalia is thrilled



to be making her Boston and Company One debut with this amazing artistic team. A playwright recently relocated from NYC, she has cherished the opportunity to join the Boston theatre scene in such a powerful capacity. NYU

Tisch School of the Arts: MFA Dramatic Writing 2010. Learn more about her artistic endeavors at natalianaman.wordpress.com. Love to her fiancé Pete for his incredible support and thanks to Bob for forwarding the fateful email.

JOHNNIE MCQUARLEY (Ogun Size): Johnnie is



making his Company One debut. Brandeis University: MFA Acting. Professional credits include SUPERIOR DONUTS, ANTONY AND CLEOPATRA, and MACBETH. Brandeis Theatre Company: SUNDAY IN THE PARK WITH GEORGE, THREE SISTERS,

HECUBA, LITTLE MONSTERS, COCKTAIL TIME IN CUBA, THE GAME OF LOVE AND CHANCE. Alabama State University: SIX CHARACTERS IN SEARCH OF AN AUTHOR, WEST SIDE STORY, JESUS CHRIST SUPERSTAR, INTO THE WOODS, FIRST BREEZE OF SUMMER, JITNEY, and OTHELLO. Certified with Society of American Fight Directors.

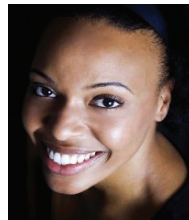
MICHELLE DOWD (Mama Moja, Nia, Oba, Shun): Michelle is delighted



to return to Company One, having last appeared with them in THE GIBSON GIRL. Michelle was recently seen in TIMON OF ATHENS (Actor's Shakespeare). IRNE awards include Best Actress for SEASCAPE (Zeitgeist) and Best

Supporting Actress for THE STORY (Zeitgeist). She has mainstage credits with The Huntington Theatre, Lyric Stage Co., and SpeakEasy Stage Company. She dedicates her performance to her extremely loving and supportive parents, Anne and Fred.

MIRANDA CRAIGWELL (Oya, Shaunta Iyun):



Miranda is thrilled to be making both her Company One and stateside debut. Theatre roles include Candis in IMPOSITION (On The Brew Theatre Co. London, UK), Mum in STONING MARY (Rose Bruford College of Drama London, UK) and Donelle Woolford in DOUBLE AGENT.

Miranda was formerly a member of the URBAN IMPROV troupe (Freelance Players). Film/TV roles include Grace in LITTLE EYES (Beyond Measure Productions), Margaret in FOUR (Jam the Wimp productions) and Oona in the UK television series NIGHTLIFE.

JAMES MILORD (The Egungun, Oshoosi Size, Terrell):



James is returning to the Company One stage, having previously appeared in THE GOOD NEGRO, THE EMANCIPATION OF MANDY AND MIZ ELLIE, A CLOCKWORK ORANGE, 103 WITHIN THE VEIL, DEN OF THIEVES, SIX ROUNDS SIX LESSONS, and THE GIBSON

GIRL. 2010 David Wheeler Award: Best Emerging Actor. African American Theatre Festival: ZOOMAN AND THE SIGN, FEATHERS ON MY ARM, and BESS THE BRAVE. James hopes to be a well-rounded artist contributing to the growth of the arts in his hometown.

ERIK D. DIAZ (Scenic Designer): Erik is thrilled to be working on THE BROTHER/SISTER PLAYS. Previous C1 credits: BOOK OF GRACE, MANDY & MIZ ELLIE. Recent Credits: THE KING & I (North Shore Music Theatre), LAST GAS (Penobscot Theatre), RED, WHITE AND TUNA (Sierra Rep), FRANKIE & JOHNNY, WORLD GOES ROUND (New Rep), PINKALICIOUS (Omaha Theatre Co.), RENT, HAIRPSRAY (TriArts), THE 39 STEPS (Barnstormers) TV: HGTV'S DESIGNED TO SELL. Thanks Holly & Queso. www.DESIGNBYDIAZ.com

SARAH PATTERSON NELSON (Costume Designer): Massachusetts College of Art: BFA Fashion Design; UMass Amherst: MFA Costume Design. She has designed in Western Massachusetts and upstate New York. Some of her recent work includes costume designs for ...AND JESUS MOONWALKS THE MISSISSIPPI, NIGHT ON THE GALACTIC RAILROAD (Umass Theater), and WITTENBERG (Chester Theatre). She is thrilled to be working with Company One for the first time.

DAVID ROY (Lighting Design): David is a lighting and sound designer based in NYC. Recent NY work includes NOSTRADAMUS PREDICTS THE DEATH OF SOHO, THE NEAR(NESS), NIGHTMARE, and associate designer for CIRCLE MIRROR TRANSFORMATION. He last worked with C1 on Jason Grote's 1001. Regional: CIRCLE MIRROR (SCR), Central Square Theater, Ford's Theatre. David is an associate designer with IMCD and a member of United Scenic Artists. David lives in Brooklyn. www.davidroydesign.com

AARON MACK (Sound Designer): Aaron is a Sound Designer and Composer based in Boston. Aaron is so happy to be returning to Company One after having designed THE ALIENS (2011 Eliot Norton - Best Design) last season. Other Notable projects includes ASSASSINS (Company One), ADDING MACHINE: A MUSICAL

(SpeakEasy Stage Company), I SPEAK THEREFORE I AM (The A.R.T. Institute), AMADEUS (Northern Stage), and NEIGHBORHOOD 3: REQUISITION OF DOOM (Apollinaire Theatre Company).

ALEXANDRA HERRYMAN (Props Designer):

Alexandra is making her Company One debut! Arriving in Boston in 2009, she worked as a prop designer with Metro Stage Company and Boston Opera Collaborative. She currently works with Puppet Showplace Theatre as the stage manager for several Puppet Slam Events. Previously she was the Production Manager of Silk Road Theatre Project in Chicago, and freelanced around the Windy City. She wishes a hearty congratulations to everyone who made this project a reality!

DR CLARICE LAVERNETHOMPSON (Music Director):

Dr. Thompson is a musicologist; a multi AUDELCO award winning composer and musical director, and founder and artistic director of the RPM Voices of Rhode Island. (www.RPMVOICES.com). Dr. Thompson works as a consultant for Providence Public Schools, choral director for Trinity Academy for the Performing Arts and Bethel AME Church. She was the music director at Rites and Reason Theatre and adjunct professor at Brown University.

ERIN CARLSON (Production Stage Manager):

Erin is thrilled to be working with Company One on her first Boston area show. She was an ensemble member

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and the resident stage manager at Strawdog Theatre in Chicago. Strawdog favorites include THE CHERRY ORCHARD and MARATHON 33. Chicago: REN FAIRE: OR A FISTFUL OF DUCATS! (Factory Theatre), VALENTINE VICTORIOUS (House Theatre). Erin would like to thank the Ronson for being her home, wherever she is.

ALYSSA MCKEON (Production Manager): Alyssa is excited to be starting her fourth Company One season. Previous Production Management credits with C1 include: BOOK OF GRACE, THE ALIENS, and THE GOOD NEGRO. Alyssa holds a B.A. in Theatre from Westfield State University, where she specialized in Lighting Design, with additional experience in Sound Design, Stage Management, and Directing. She would like to thank Karen, Cassandra, and Hannah for all their love and support.

MARK ABBY VANDERZEE (Technical Director): For the past twelve years Mark has served as both the Educational and Technical Director for Company One, but some of his most memorable work has come as lighting and set designer. Design credits include: ARTiculation (lights), THE GIBSON GIRL (lights), SIX ROUNDS/SIX LESSONS (set & lights), SPELL # 7 (set) and JESUS HOPPED THE 'A' TRAIN (set & lights). Recent Technical Direction credits include 1001, BOOK OF GRACE, THE ALIENS, GRIMM, THE EMANCIPATION OF MANDY AND MIZ ELLIE, THE GOOD NEGRO, THE OVERWHELMING, AFTER THE QUAKE, THE PAIN & THE ITCH, ARTiculation, VOYEURS DE VENUS, ASSASSINS,

THE GIBSON GIRL, and THE BLUEST EYE. It is with profound gratitude that Mark thanks Sasha, Aaron and Seth for the support and love they provide.

MADELEINE LAUPHEIMER (Assistant Stage Manager): Madeleine is so glad to be back working with all the wonderful people at Company One! She has previously assisted the stage managers of NEIGHBORS and THE BOOK OF GRACE and the costume designer of 1001. Love to Helen, Simone, and Stitch - the best roommates ever.

MARJORIE SCARFF (Assistant Stage Manager): Marjorie is so excited for her first show with C1 and to be back in her home town. A recent grad of UVM, she is so grateful to C1 for their belief in her. Other professional ASM credits include, BETRAYAL and SAINT EX at the Weston Playhouse (2011). She would like to thank her roommate for putting up with her and her parents for their continued support.

MIKE BEST (Asst. Technical Director): Mike is very thankful for the expanding opportunities the Company One family provides and is thrilled about the upcoming season. He is currently the Master Carpenter at Stoneham Theatre and has served as Technical Director for various small theatre companies in Colorado Springs. He doesn't like being taken too seriously and would like to thank his family and friends for being awesome.

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KARTHIK SUBRAMANIAN (Asst. Production Manager): Karthik is thrilled to be working with Company One yet again. Past credits have included THE ALIENS, NEIGHBORS, THE BOOK OF GRACE, 1001 (Asst. Production Manager), GRIMM (Production Assistant) & THE EMANCIPATION OF MANDY AND MIZ ELLIE (Asst. Stage Manager). He would like to thank the Company One staff for their continued support.

JOSEPH THOMAS (Associate Artistic Director): Joseph is very excited to be starting his second season with Company One! A graduate of the College of William and Mary, he is currently pursuing an MA in Theatre Education from Emerson College. Favorite past credits include NEIGHBORS (C1), THE ALIENS (C1), EURYDICE (W&M), HAIR (W&M), and A MAN FOR ALL SEASONS (VA Shakes). He would like to thank everyone who has helped make Boston his new home.

PHILLIP BERMAN (Co-Dramaturg): Phil is blessed to be working again with Company One on this incredible play after providing dramaturgy for 1001. Phil is working with Company One as their Assistant Literary Manager throughout Season 13 with C1's Team Dramaturg. Phil was the dramaturg for TI-JEAN AND HIS BROTHERS at Underground Railway Theater and a teaching artist at City Spotlights. His plays include THE LAST CONFESSION OF THE VIRGIN MARIA and BASEMENT VODOO. BU BFA '11.

CORIANNA MOFFATT (Co-Dramaturg): Corianna is triple extra double smack-down thrilled to be working on her first production as a part of Team Dramaturg for Company One. Besides dramaturging powerful shows such as THE BROTHER/SISTER PLAYS, Corianna enjoys working as the Associate Producer for Playwrights' Commons, singing, directing, acting, and more recently puppeteering. Follow @DturgsC1 on Twitter for rehearsal insight throughout the Company One Season!

LIZ HAYES (Dialect Coach): Liz is grateful to be working with Megan & C1! An actor, teaching artist and dialect coach, Liz has most recently performed with SpeakEasy Stage, the Lyric Stage, Stoneham Theater

and Underground Railway Theater, and appeared this past August in LOVE SONG at the Charlestown Working Theater with Orfeo Group (founding company member). A proud member of Actors' Equity, Liz graduated from Brown University, holds an MFA from The Shakespeare Theatre's Academy for Classical Acting and teaches at The Boston Conservatory.

SAULIS SLEZAS (Master Electrician): Saulis is currently a student at Hampshire College studying technical theater and video production. A Boston Latin School grad, he hails from Dorchester and has worked extensively with various theater groups in and around Boston including Another Country Productions, The Factory Theatre, Turtle Lane Playhouse, and Arlington Children's Theatre. He looks forward to working closely with Company One this fall!

SHAWN LACOUNT (Artistic Director): Shawn is a co-founder of Company One, a Resident Theatre Company at the Boston Center for the Arts. He has been making theatre in Boston, his hometown, for more than a decade. Recent directorial credits include the Boston premiere of Annie Baker's THE ALIENS (Elliot Norton Awards for Outstanding Director and Outstanding Production), the world premiere of GRIMM (IRNE Award nominee for Best New Play), the Boston premiere of THE OVERWHELMING by JT Rogers (Elliot Norton Award nominee for Outstanding Drama, Fringe); the Boston premiere of Haruki Murakami's AFTER THE QUAKE (Elliot Norton Award nominee for Outstanding Drama); Stephen Sondheim's ASSASSINS (IRNE nomination for Best Director and Best Musical); the Boston premiere of Noah Haidle's MR. MARMALADE (Elliot Norton Award nominee for Outstanding Director/Outstanding Drama); the Boston premiere of AFTER ASHLEY by Gina Gionfriddo; and Anthony Burgess' A CLOCKWORK ORANGE (featuring The Dresden Dolls). Shawn's current projects include directing Adam Rapp's PARAFFIN and NURSING (Hallway Plays) for Emerson Stage this fall and THE ELABORATE ENTRANCE OF CHAD DEITY with Company One this coming summer. Shawn holds an MA Ed in Theatre Education from Clark University and an

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MFA in Directing from The University of Massachusetts, Amherst. He has taught at the Boston Arts Academy, Huntington Theatre Company, Tufts University, Stage One, and the University of Massachusetts, Amherst.

ILANA M. BROWNSTEIN (Director of New Work): Ilana is a dramaturg and director specializing in new play development. She is Director of New Work at Company One, Founding Dramaturg at Playwrights' Commons, and a professor at Boston University's School of Theatre. For seven years she was the Literary Manager at The Huntington, where she created the Huntington Playwriting Fellows program and the Breaking Ground Festival of New Play Readings; served as production dramaturg for all season shows; and ushered new plays to premiere at the Huntington, on Boston stages, and on Broadway. For C1, she dramaturged Lydia R. Diamond's VOYEURS DE VENUS, ran the 2011 summer C1 Playground, and is currently developing Lauren Yee's HOOKMAN for the XX Lab, and mentoring a team of early career dramaturgs for the 2011-12 season. In 2008, she won the Elliott Hayes Award, an international prize given yearly by Literary Managers & Dramaturgs of the Americas for innovation and excellence in dramaturgy. She holds an MFA in Dramaturgy & Dramatic Criticism from the Yale School of Drama, and a BA in Directing from The College of Wooster.

SARAH COHAN (Production Associate): Sarah holds a B.A. in Theatre (Stage Management) from the University of Vermont. This marks her eight season with Company One. Select favorite credits include NEIGHBORS, GRIMM, ASSASSINS, and AFTER THE QUAKE (Production Manager, C1), AFTER ASHLEY and THE LAST DAYS OF JUDAS ISCARIOT (Stage Manager, C1), THE CRUCIBLE (UVM), and THE BOYS NEXT DOOR and GREATER TUNA (St. Michael's Playhouse). Sarah would like to thank her mother Rebecca, Jeff, Abby, and her Company One family for their love and support.

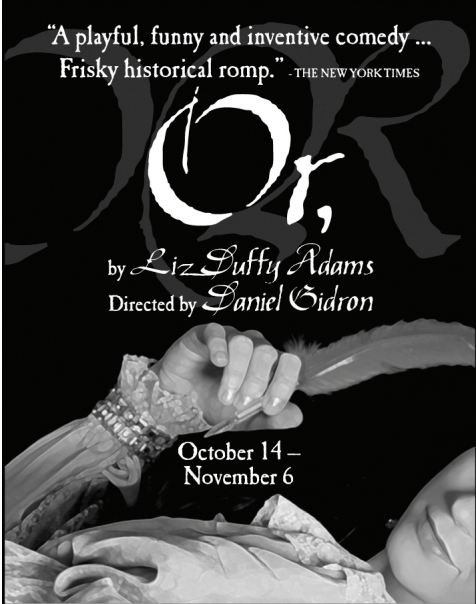
MASON SAND (Press Director): Mason is a proud founding member of Company One, where favorite productions include: ASSASSINS (Sam Byck) (IRNE Award, Best Supporting Actor in a Musical), THE LAST DAYS OF JUDAS ISCARIOT (El-Fayoumy), DEN OF THIEVES (Flaco), JESUS HOPPED THE 'A' TRAIN (Valdez) (2004 Elliot Norton Award, Best Fringe Production, TWILIGHT: LOS ANGELES, 1992 (IRNE nomination, Best Ensemble Cast). Also in Boston: SUGAN Theatre Company: TALKING TO TERRORISTS; Zeitgeist Stage: FLESH & BLOOD; A.R.T.: THREE SISTERS; New Repertory Theatre: ROMEO & JULIET; A GIRL'S WAR (IRNE Nomination, Best Supporting Actor). Regional: Gloucester Stage Company: THE HEIDI CHRONICLES; Stoneham Theatre: HOW MANY MILES TO BASRA. Mason is currently working towards his MFA in Theatre Education at B.U. and lives in Boston with his wife, Chrissy and their son, Alden.

GREG MARAIO (Director of Second Stage): Greg started with Company One as an actor in shows such as

THE LAST DAYS OF JUDAS ISCARIOT, MR. MARMALADE, THE GIBSON GIRL, and THE GOOD NEGRO. Since then he has gone on to direct many of Company One's Second Stage productions including both incarnations of THE SUPERHEROINE MONOLOGUES (IRNE nominee, best new play and IRNE winner, best costumes), CHRISTMAS BELLES, APPLE, and LEARN TO BE LATINA. He thanks his family and friends for their constant support, especially his husband Jared and the trio.

KATE SHANAHAN (Audience Services Manager): Kate is excited to start her third year as a member of the C1 family. She served as House Manager for THE ALIENS, GRIMM, THE EMANCIPATION OF MANDY & MIZ ELLIE, and THE GOOD NEGRO. Kate holds a B.A. in Theatre and Film Studies from The George Washington University and was most recently seen on stage as Robin in THE HAT TRICK, a part of Holland Theatre Company's Inchworm Play Reading Series. She would like to thank Megan and Summer for allowing her to tag-along and observe their dynamic directing styles for this production - she has learned so much!

SARAH SHAMPNOIS (Managing Director): Sarah is a founding member of Company One. She holds an MPA in Nonprofit Management from the Sawyer Business School at Suffolk University and a BA from Clark University. She has acted in several past Company One shows. Sarah thanks her family for their undying support.




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Lisa Simmons*

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Charles Anderson*
Wendy Baring-Gould
John Bates & Susan Werbe*
Geri Belle
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Phyllis Bretholtz*
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Johnny Lee Davenport &
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Constance Duhamel*
Abby Erdmann*
Karen Fallon*
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 Wortham
 John & Susie Kim*
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 Rikk Larsen*
 Sandra Larson*
 Carlene Larrson*
 Ron LaSalvia*

Veronique LeMelle
 Emily Litonjua*
 The Maher/Wessels Family*
 Liz Mazurkeiwicz*
 Andrea Milia*
 Lynn Modell*
 John Mone*
 Linda F. Nathan
 Julie Nelson
 Holly Newman
 Antonio Ocampo-Guzman &
 Doug Lockwood
 Nicole Prefontaine*
 Dan Poliner
 Jeffrey & Susan Robbins*
 Amanda Roe*

Theodore Schubert*
 Bradley Seeman*
 Merle Shaer*
 Marianna Shampnois
 George Smart & Bruce Bell
 Tracy Strawn*
 Teng Fai Sun
 Bernie & Peggy Tabor
 Barbara Truscello
 Barry Weisman &
 Michelle Fishel*
 Susan Werbe
 Boyd Williams
 Grace Wood*

\$1 - \$99

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 Peter Belson & Marjorie Schaffel
 Patricia A. Bernard
 Joyce Bernstien
 Betsy White Booz
 Jeff & Paulette Brown
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 Lewis & Marilyn Dale
 Ted Driscoll
 Patricia Dugan
 Jessica & David Eber
 Carmen Josie Figueroa
 Vivien Finkelman
 Bob & Glenda Fishman
 Gail Flackett
 Bernard & Mary Gustafson
 Barbara Haimowitz
 Larry Haley & Frada Kaplan

Lynne Hall
 Alan Harwood & Margot Welch
 Jon Heimberg
 Les & Jackie Ingalls
 Craig Jackson
 Abe & Arlene Jaffe
 Satyra King
 Susan & Ray Kwasnick
 Gloria LaCount
 Bruce Levy
 Ron & Ruth Lorbert
 Stan & Amy Makson
 Mary Mastandrea
 David Miller
 Nellie Moore
 Charles & Lynne Morgan
 Bob Pascucci
 Chuck and Pat Picardy
 Bernard Plovnick
 Bob Schwalbach

Phyllis & Austin Sheridan
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 Candelaria Silva-Collins
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**Includes support for our PUSHING THE ENVELOPE: 2011 GALA*

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COMPANY ONE'S MISSION IS TO CHANGE THE FACE OF BOSTON THEATRE BY UNITING THE CITY'S DIVERSE COMMUNITIES THROUGH INNOVATIVE, SOCIALLY PROVOCATIVE PERFORMANCE AND THE DEVELOPMENT OF CIVICALLY ENGAGED ARTISTS.

DEAR FRIENDS & C1 FAMILY,

Welcome to Company One's **BUILDING THE BASE CAMPAIGN**. We are excited to be launching our first-ever major fundraising campaign, specifically designed to establish Company One as a permanent cultural institution in Boston.

Since 1998, Company One has been instrumental in creating a vibrant theatrical culture in Boston. **Dedicated to changing the face of theatre**, C1 has become known for its socially provocative, high quality productions and its uniquely diverse group of artists and audiences.

In the past year Company One has been celebrated in the national spotlight for being "one of the 10 the most inspiring and innovative theatre companies on our national landscape" when the American Theater Wing (The Tony Awards) recognized the company with a prestigious grant. *The New York Times* has featured Company One twice in the past year and Company One was the sole company representing "The Future of American Theater" when featured in the opening video for the 2010 National Theatre Conference in Chicago.

While we were once known only for being Boston's edgiest theatre company, Company One is now positioned to be a major player in laying the foundation for the future of American Theatre. The time is now to catapult ourselves to the next level, to ensure that the changes we have made, and continue to make, to the cultural fabric of our city are not lost.

THE BUILDING THE BASE CAMPAIGN will raise \$350,000 over the course of the next two years to ensure Company One's sustainability. As the Company One family has grown, we are honored to have your support and investment. Thanks to those who have been with us since the beginning and also to those who are joining us now. Together we are a powerful team, fighting the good fight. We appreciate your gift of any amount.

NOW IS THE TIME TO DONATE. NOW IS THE TIME TO SUPPORT THE FUTURE OF AMERICAN THEATRE. NOW IS THE TIME TO BUILD THE BASE.

Sincerely, The Campaign Co-Chairs



Shawn LaCount,
Artistic Director



Will Tilton,
Board Member



Michael Tow,
Board Member

"Company One is one of the most intellectually and theatrically adventurous theater companies with whom I've worked. They treat artists with great respect and care deeply about reaching diverse audiences. They're in the business of making theater for all the right reasons."

-**ANNIE BAKER** (THE ALIENS, OBIE Award Winner)

"I can honestly say our theatrical community would be a stale and stagnant place if it were not for Company One's vibrancy and urgency in a world where both are sorely needed."

- **KIRSTEN GREENIDGE** (THE GIBSON GIRL, Resident Playwright at Woolly Mammoth)

"I'm amazed when I sit in their theatre, of how much the room reflects the world I live in... the diversity of gender, race and age at Company One productions always renews my faith in the power and relevance of theatre."

-**LYDIA R. DIAMOND** (VOYEURS DE VENUS, STICKE FLY, Huntington Theatre Playwriting Fellow)

CAMPAIGN GOALS

- Establish C1 as a permanent cultural institution in Boston
- Strengthen C1's infrastructure to ensure the organization's longevity
- Transition qualified long-time volunteers into salaried professional staff

NEXT STEPS WE NEED YOU TO TAKE...

DONATE! Send in your investment today...

HOST A C1 FUNDRAISING EVENT. Get your friends together with some food and drink, create some new investors!

CORPORATE SPONSORSHIP. Does your company invest in local non-profits? Do they want to reach our unique demographic?

MATCHING GIFT PROGRAM. Where you work may have a corporate matching program for employees gifts to non-profits.

BIRTHDAY GIFTS. Ask your friends to donate to C1 as your birthday gift!

COME TO SEE OUR SHOWS! BECOME A MEMBER!

MAKE YOUR INVESTMENT TODAY!

Company One needs your support today.

Tickets sales cover less than 50% of our operating costs, it is only with support and investment from individuals like you that we can continue to...

Change the Face of Boston Theatre!

DONATE ON-LINE TODAY AT
WWW.COMPANYONE.ORG

OR

Send form to Company One
539 Tremont Street, Studio 202
Boston, MA 02118

☐ \$25 ☐ \$250 ☐ \$2500
☐ \$50 ☐ \$500 ☐ \$5000
☐ \$100 ☐ \$1000 ☐ Other \$ _____

CONTACT INFORMATION

BuildtheBase@CompanyOne.org
617-292-7110, ext 1

NAME: _____

ADDRESS: _____

CITY/STATE/ZIP: _____

E-MAIL: _____

PHONE #: _____

PAYMENT: CHECK CREDIT CARD

Please enclose a check made out to Company One or pay with MC/VISA/AMEX

CREDIT CARD #: _____

MC/Visa Customers please turn card over and provide the 3 digits on the signature panel.
AMEX customers, please provide the 4 digits printed on the front of the card.

EXP DATE: _____

CVC: _____

SIGNATURE: _____

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Serving Caterers & Event Professionals Throughout New England



In May, Company One successfully launched our Building the Base Campaign with our Pushing the Envelope Gala generously furnished by Simone Williamson of Be Our Guest, Inc. Simone's luxurious crystal, flatware, and custom seating were featured at the White House State Dinner for Chinese President Hu Jintao, and several of her other great products were at Chelsea Clinton's wedding. Innovative Party Planners go to Simone for the touches that make a party legendary, such as hand-made Turkish linen lampshades, sumptuous Italian tablecloths or one-of-a-kind tables like the 26-foot-long white-washed table that Be Our Guest custom built for a 4th of July party on Tom Brady's deck.

Simone's mantra is, "Make it happen." Her creative collaborations with event planners have put her company on Boston Business Journal's list of Boston's Top Women-led Businesses. Over the past 23 years, she has built the Be Our Guest staff from four employees to 130.

Simone's connection to Company One came through James Milord, the star of eight-Company One productions and the 2010 recipient of the David Wheeler Emerging Artist Award. James is currently the CEO of One Life Events, but he began his career working for Simone. He invited her to one of his many performances and Simone left the theatre a fan. She says, "I love Company One because it is so exciting and different. It isn't the mainstream theatre. What they do is so high quality and that's very similar to Be Our Guest."

Through her business practices Simone exemplifies a commitment to Boston that is an inspiration to Company One. "We develop a lot of our own cutting edge products, party supplies that are off the charts. We also believe in the inner city, and how important it is to have a presence here as an employer. I love being part of this city, it really is about the connections we have with the Community as well as the Arts.

When asked what advice she has to offer to Company One at the launch of the Building the Base Campaign, Simone offered, "Stay true to your own mission. That sounds very simple but if you allow knee jerk reactions to different scenarios in a way that differs from what you set out originally to do, that's when you get in trouble. After 9/11, and certainly after this recession, we never veered away from our focus on the customer and also on the employee. We dipped during both those times but we went right back up and far beyond and have been growing ever since."





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THE DIVINE SISTER

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THE BROTHER/ SISTER PLAYS

October 28 –
December 3
Company One

RED

January 6 –
February 4
SpeakEasy Stage Company

GREEN EYES

January 18 –
February 12
Company One

Tickets and showtimes...



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The BCA provides an affordable, creative home for artists and a vibrant citywide cultural destination that incubates and showcases visual and performing arts for Boston's diverse audience. Your support is critical to continuing our mission of supporting working artists to create, perform and exhibit new works; developing new audiences; and connecting the arts to community.

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To learn more about the BCA and to make a secure online donation, please visit us at www.bcaonline.org.

THANK YOU FROM EVERYONE AT THE BCA...

We look forward to seeing you back on our campus soon and often!

**BOSTON
CENTER
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www.bcaonline.org

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*Member tickets not valid
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