

The Elaborate Entrance of

CHAD DEITY

A SMACKDOWN OF A PLAY BY KRISTOFFER DIAZ



THE ELABORATE ENTRANCE OF CHAD DEITY

DIRECTOR.....SHAWN LACOUNT

DESIGNERS

SET AND PROPS DESIGNER.....JASON RIES
LIGHTING DESIGNER.....JEN ROCK
SOUND DESIGNER.....ARSHAN GAILUS
COSTUME DESIGNER.....KENDRA BELL
VIDEO DESIGNER.....OLIVIA SEBESKY
DRAMATURG.....JESSIE BAXTER

STAGE MANAGEMENT

STAGE MANAGER.....JOSEPH THOMAS
ASSISTANT STAGE MANAGER.....MOLLY BURMAN
STAGE MANAGEMENT INTERN.....HILLARY SPIRITOS

FEATURING:

HEIGHT: 5' 11"
WEIGHT: 180 lbs
SIGNATURE MOVE: **Jobber to the Stars**
FROM: **The Bronx, NY**

RICARDO ENGERMANN* AS

MACEDONIO GUERRA





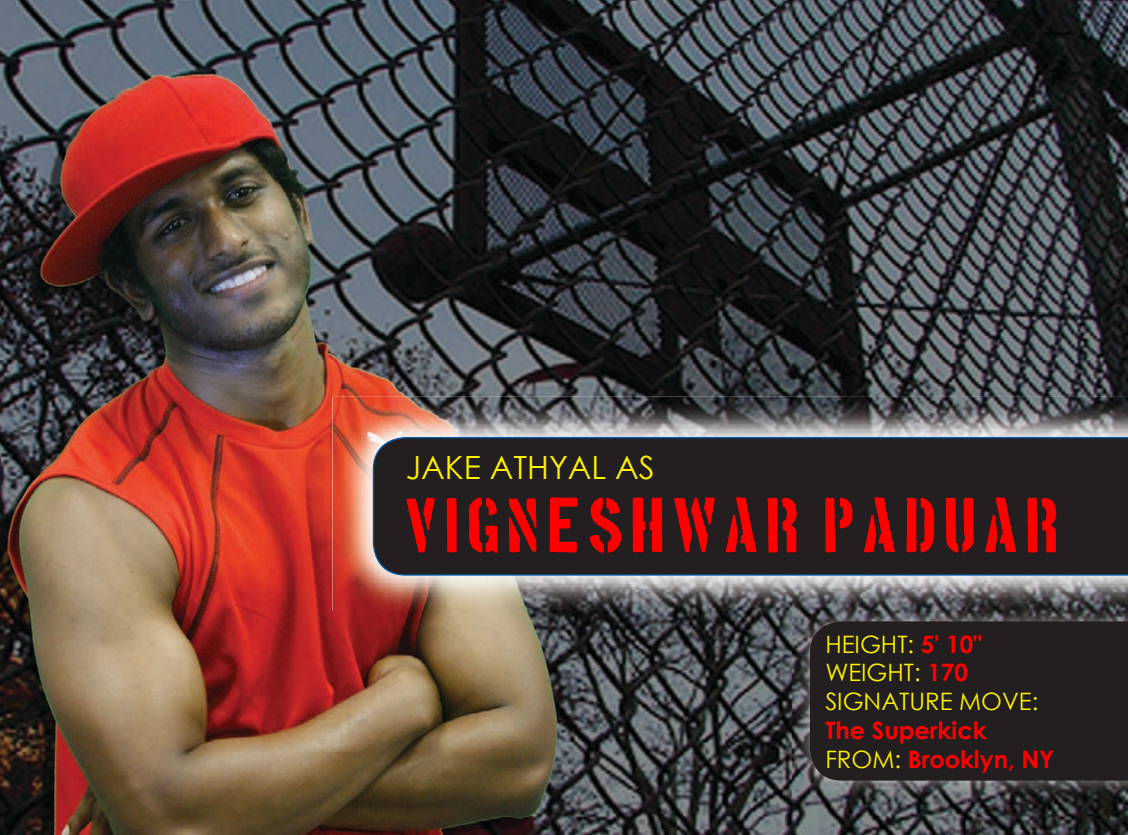
PETER BROWN AS
EVERETT K. OLSON

HEIGHT: 6' 2"
WEIGHT: 200
SIGNATURE MOVE:
The Buck Stops Here
FROM: **None of Your Business**



HEIGHT: 5' 11"
WEIGHT: 220
SIGNATURE MOVE:
THE POWERBOMB
FROM: **THE United States of America**

CHRIS LEON AS
CHAD DEITY



JAKE ATHYAL AS

VIGNESHWAR PADUAR

HEIGHT: 5' 10"

WEIGHT: 170

SIGNATURE MOVE:

The Superkick

FROM: **Brooklyn, NY**



HEIGHT: 5' 9"

WEIGHT: 190

SIGNATURE MOVE:

The All-American

FROM:

Main Street, USA

MIKE WEBB AS

THE BAD GUY BILLY HEARTLAND & OLD GLORY

PRODUCTION STAFF

PRODUCTION MANAGER.....	ALYSSA MCKEON
TECHNICAL DIRECTOR.....	MARK VANDERZEE
ASSISTANT DIRECTOR.....	DANIEL BURMESTER
ASSOCIATE PRODUCTION MANAGER.....	KARTHIK SUBRAMANIAN
ASSISTANT PRODUCTION MANAGERS.....	ALEXANDRA HERRYMAN & COURTNEY NELSON
SUPERVISING DRAMATURG.....	ILANA M. BROWNSTEIN
WRESTLING CONSULTANT & TRAINER.....	BRIAN PHILLIPS
TRAINING FACILITY.....	NEW ENGLAND PRO WRESTLING
FIGHT CAPTAIN.....	MIKE WEBB
DIALECT COACH.....	CHRISTINE HAMEL
"THE" WRESTLING LOGO DESIGN.....	PETER NIGRINI
PRODUCTION IMAGE DESIGN.....	GILLY ROSENTHOL & DOBRODANA POPOVA
MASTER ELECTRICIAN.....	ANNE DRESBACH
PRODUCTION APPRENTICES.....	PETER ANDERSEN, THOMAS DUBINSKI, ANNA RENEE HANSEN, JESSICA RASSP & YESSENIA RIVAS
COMPANY INTERNS.....	ERIC IMBARRA, ALEXANDRA TENNENT, CHARLOTTE THOMAS & CATHERINE WOODARD
COMMUNITY ENGAGEMENT INTERN.....	PETER STALEY

RING PROVIDED BY TOP ROPE PRODUCTIONS

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Carole Rothman, Artistic Director

World Premiere Produced by Victory Gardens Theater, Chicago, Illinois
Dennis Zacek, Artistic Director; Jan Kallish, Executive Director
in association with Teatro Vista

*Member of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States

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.

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

THANK YOU...

The VanDerzee Family, The Sand Family, The Shamprois Family, The Williams Family, The LaCount Family, Sasha, Seth & Aaron Abby VanDerzee, Rebecca Cohan, Chrissy & Alden Sand, Jessica & Shiloh LaCount, Paulette Morin, Terri Deletetsky, Barry Andelman, John ADEkoje, Ros Thomas-Clark, Carlos PiSierra, Sandra Casagrand, Lois Roach, Lisa Simmons, Victoria Marsh, Michael Tow, Cathy Penny, Will Tilton, Mary Chin, Devin Hill, Brookline High School, Veronique Le Melle and the Boston Center for the Arts, The Huntington Theatre Company, Katie Most and Joey Riddle and The Calderwood Pavilion, Jason Ries and Actors' Shakespeare Project, Monkeyhouse, Paul Melone and Speakeasy Stage Company, Jess Klarnet and High Output, Steve Ricard and Top Rope Productions, Jamie Jamitkowski and Chaotic Wrestling, Brian Phillips and New England Pro Wrestling, Eddie Jacobs and Interstate Rental, Sheldon Goldberg at NECW, Jill Barnes and Geffen Playhouse, Brookline Access Television, Chandran Seshagiri, Corianna Moffatt, Phil Berman, Cara Pacifico, Falsalama on freesound.org for Tibetan chant recordings.

FROM OUR ARTISTIC DIRECTOR

Dear Friends & C1 Family,

Welcome to Company One and the Boston premiere of Kristoffer Diaz's *THE ELABORATE ENTRANCE OF CHAD DEITY*. For those of you who know our work and our mission, welcome back! If this is your first experience, you've chosen the right time to get to know us. This rowdy performance requires you to hoot, holler, chant, cheer and even boo to your heart's delight. Get ready to be part of the action, because we are about to throw down!

Company One was founded thirteen years ago to create award winning theatre for a non-traditional audience, to represent our city's diverse population, and to start new dialogues within the community. The work that Company One has done toward its mission of "changing the face of Boston theatre" is evident across Boston's stages, now more than ever. This past season we garnered six major Boston theatre awards, new national funding, and significant growth in our board, our staff, our audience and our artists. We remain proud to be one of the few companies in Boston dedicated to providing performance for savvy, brave and diverse audiences who are game for wild rides, beautiful stories and socially provocative ideas.

Season 14 marks the next step for Company One as we present a lineup comprised purely of New England premieres by America's newest generation of world class dramatists and story-tellers, designed to ignite the Boston theater scene and continue enriching our cultural landscape.

The season kicks off with **NO ROOM FOR WISHING**, a one-man examination of the Occupy Movement by local playwright and performer Danny Bryck, presented in collaboration with Central Square Theatre and Boston Playwrights Theatre. In October, Company One brings you **BENGAL TIGER AT THE BAGHDAD ZOO** by Rajiv Joseph, the Broadway sensation made famous by Robin Williams as the tiger. Another local voice follows with Mia Chung's **YOU FOR ME FOR YOU**, a magical new tale of two sisters smuggled out of North Korea. A second collaboration with the Boston Center for the Arts' **XX PlayLab** will celebrate local female playwrights, with a festival of new work by Kirsten Greenidge (**LUCK OF THE IRISH**), Lydia Diamond (**STICK FLY**) and newcomer Natalia Naman. In the spring Company One gets its badass-nerd-ninja on with Qui Nguyen's visually stunning and hilarious **SHE KILLS MONSTERS**. Season 14 concludes with **HOW WE GOT ON**, the hit of this year's Humana Festival. This coming-of-age mix-tape play by rapper/MC/poet/playwright Idris Goodwin is sure to delight on next summer's nights.

There has never been a better time to get down with Company One and become a COMPANY CARD holder. CARD holders can look forward to insider parties with the artists, open rehearsals, free stuff, and deeply discounted tickets to all Company One performances. It is a great time to join our family and be a part of the dynamic changes taking place.

Sincerely,



Shawn LaCount, Artistic Director & the C1 Family





KRIS DIAZ, BUSTED OPEN

THE PLAYWRIGHT CHATS WITH C1'S DIRECTOR OF NEW WORK, ILANA BROWNSTEIN, ABOUT GIRLS, THE GREEKS, AND TAKING THE LONG VIEW.

Playwright Kris Diaz getting his son, Leo, started early in rooting for The Rock.

SO, LET'S BEGIN AT THE BEGINNING. HOW DID YOU FIND YOUR WAY TO THE THEATRE?

Growing up in New York, my mom took us to see plays. When I got to high school, I was playing baseball, basketball – I'm short and not particularly athletic, but it's what I did. I was between sports seasons, and for those two weeks I had nothing to do, so I went into school on a Saturday, and they were holding play auditions. I auditioned and got in, and then I realized there were girls there. I got to hang out with girls! I acted and sang, and danced – I got really into it. I went to NYU thinking I was maybe going to study acting, but I got there and realized that people who study acting do it really, really seriously, and I didn't care about it that much. So I studied a little bit of everything, and then tumbled into a writing class. It went well.

CHAD DEITY IS SUCH A BODYSLAM OF A PLAY. WHAT'S THE PATH THAT LED YOU TO WRITING IT?

CHAD is maybe the third full-length play I ever wrote, and the first play I ever had completely produced. I wrote a play when I was in grad school at NYU called WELCOME TO ARROYO'S, which was a hip hop play. I was seeing a lot of theatre at that time, and the stuff that was really moving me was stuff like John Leguizamo, Danny Hoch, Universes, Sarah Jones – these were all people who were in some way connected to solo performance and hip hop. I got to develop it with the Hip-Hop Theater Festival here in New York, the Lark Play Development Center, and South Coast Rep, but I didn't know that when you get out of graduate school you don't necessarily go into production, you go into development. I thought that because

people liked WELCOME TO ARROYO'S that it was going to be my huge success, and my career was going to be set! It doesn't work that way. Arroyo's wasn't getting produced because it had too many characters and was "too large," so I started working on a small 3-character play that wasn't my voice. Then, you know, I sort of got fed up with the theatre business, and started seeing a lot of parallels with the business of professional wrestling and the political system of the United States, where it seemed that things weren't necessarily about coming in and doing the best work. There were other factors involved – whether it was factors of image, or who you know. I sat down to write a play in response. That became CHAD DEITY.

WHAT WAS THE "IN" FOR YOU WITH THE WRESTLING WORLD?

When I say I grew up watching professional wrestling, I Grew Up Watching Professional Wrestling, and paying attention to all kinds of nerdy stuff associated with it. I saw Wrestlemania in 1984 or 1985. Around 2000, during the first internet boom, when you could get paid for doing anything on the internet, I would watch wrestling and write about it online. So, once I realized that the forum for all these complicated feelings that I had about the United States, and about my job, was going to be pro wrestling, I decided to go all the way in. You know, back in the early days – like the 1930s and 40s – all the bad guys in pro wrestling were German, then they became Irish, then Polish, and then at some point they were all Russian. You don't think about those things, but there's a deep politic involved, and hopefully people begin to see that through the modern-day story of Mace and VP.

SO, WHY IS PRO WRESTLING AWESOME?

That answer changes for me. When you're young, the fighting is very cool. At some point you realize that it's dance. Now most people realize that the outcomes are pre-determined, the moves are choreographed. But even in the old days when we didn't acknowledge the artifice and wrestlers didn't acknowledge that they were friends, even then you saw that they were cooperating. You can't do those things without the help of somebody else. That's what I respond to. At the same time, it's just cool. It's flashy, the sounds and music, these big ripped muscular guys. The hard thing with wrestling on TV is that 90% of the time, it's super dumb and the storytelling is terrible, the characters are cheesy, and politically offensive. But when they get it right, it's mind bogglingly good. They tell multiple stories at once. There's the story of a match, there's the longer-term career stories of the two guys who are involved, there's the story arc of the show that you're watching. It's sort of the best of what television, theatre, sports, soap operas, improv, and sketch have to offer – when they get it right, it's nuts.

WHAT'S YOUR FAVORITE STORYLINE?

Bad guy Randy Savage, from Wrestlemania 2 to Wrestlemania 8 – the story of him and his manager, Ms. Elizabeth, is this epic, six-year love story. He treats her badly, and then finally he starts to learn to be nice to her and he becomes the good guy, and then he turns his back on her, goes to somebody else, she retires, he's about to retire, she's gone from television for years, he's the bad guy for years, then he's fighting a retirement match, and the other woman that he's with is in his corner. He loses the match, the bad woman turns on him. The camera cuts to the crowd – Elizabeth is there, at Wrestlemania. She never interfered through the match, but she hops around him, beats the other woman down, and he doesn't know she's there...I'm choked up talking about this...he bumps into her and turns around, and people in the audience are bawling their eyes out. It's epic storytelling in a way that you don't see anywhere else. I mean where else do you see story that takes six years to tell? You always sort of chase that, I think.

WHO DO YOU FOLLOW THESE DAYS?

The Rock. I mean, of all time, The Rock. Right now, probably Daniel Bryan is the best – for super

nerdy reasons that I won't go too deep into – but he's another one who's got a really interesting story. He wrestled on the independent circuit for a long time, and was considered the best wrestler in the world. But he was too small to ever think he was going to make it in WWE, and finally got a chance, and then lost his chance, and then got his chance again. It's actually a really complicated story that they're telling with him. The best men and women in pro wrestling, it becomes clear that they are playing extensions of themselves. Roddy Piper used to say this about bad guys, but I think it's true about the good guys as well: the best are the ones who are slightly exaggerated versions of themselves. What you see with Daniel Bryan or CM Punk, or even John Cena to some extent, you know that that's sort of who these folks are. They're slightly bigger, and what is that - that's the Greeks, right? They're wearing platform shoes and giant masks, and they speak directly to the audience, and there's physicality, and it's the basics of theatre. When they get it right, it's special.

WHAT'S THE HISTORY OF THIS SCRIPT?

It started with an informal development process – roundtable readings at the Lark and the Summer Play Festival in New York. Then it graduated to the formal development world, with a workshop in the Ignition Festival at Victory Gardens Theatre in Chicago. In the first year, there were four productions: Chicago, Minneapolis, Philadelphia, and then the Chicago production went on to New York. It was eye-opening. Philly and Minneapolis were small productions, a lot closer to what Company One is doing – great, intimate work – which is where the play comes from. I really learn a lot from the small companies where everybody is all-hands-on-deck.

ONE OF THE THINGS I LOVE ABOUT CHAD IS YOUR EXTRA-HONEST AUTHOR'S NOTE WHERE YOU ARTICULATE THAT THIS PLAY IS A BIG PROCESS. AS A SCRIPT, IT THROWS CAUTION TO THE WIND, BUT PRODUCERS NEED TO TAKE THE PLAY'S REQUIREMENTS SERIOUSLY: YOU NEED WRESTLING INSTRUCTORS INSTEAD OF STAGE COMBAT EXPERTS, YOU NEED A PHYSICAL TRAINING REGIMEN FOR THE ACTORS, YOU NEED VIDEO, AND, BY THE WAY, THIS WHOLE THING COULD KILL PEOPLE IF YOU'RE NOT CAREFUL –

– And you need actors of color who can handle massive chunks of text. It's a dif cult show to cast, and that was a conscious decision. There are all these great actors I know who get to play the soldier in Shakespeare in the Park, or play drug dealers who grunt and don't get to say a whole lot. It was really important for me to write characters like these who speak in long sentences, with big thoughts.

IS IT FAIR TO SEE CHAD'S EXCELLENT PRODUCTION RECORD AS SOME KIND OF CASE STUDY? DO YOU THINK THERE'S A MISCONCEPTION ABOUT HOW TO TELL STORIES SUCCESSFULLY?

I think when you write the thing that expresses your voice, people are going to respond to that, like with [Amy Herzog's 4000 MILES](#) or [Annie Baker's THE ALIENS](#) – THE ALIENS [produced by Company One in 2010] is one of the best plays I know. It's something I could never write, but it works very naturally for those three characters on a simple set. People are responsive to that, but not because it's easy to produce. It's definitely not easy to act. You get to [the ladder scene](#), and that's incredibly, ludicrously demanding. It so surely comes out of Annie – you meet Annie and it makes sense. I think that's ultimately what Artistic Directors and audiences are looking for, and if people are excited about it you find a way to do it. My job is to put the big dream and big vision on stage and great companies like C1 will come in and interpret it and make it work for them.

YOU'VE SEEN MULTIPLE PRODUCTIONS NOW AT THEATRES OF ALL SIZES, SO WHAT HAVE YOU LEARNED FORM AFAR? WHAT ARE THE PARTICULAR CHALLENGES?

It's dangerous. Not so much in the way of someone will get seriously hurt, but rather everyone is always hurt. It's like dancers – you're working really hard and somebody's got a twisted ankle, or a sore knee, everybody's back hurts. There's still a lot of text work and table work that needs to get done. The combination of the two things is hard. The other thing from my perspective that's dif - cult is that everybody comes into it and says it's a professional wrestling play, but it's fundamentally about some big themes, and it's telling a big story. The temptation sometimes is to get wrapped up in the theatricality of the flash, but that's important, too, because ultimately it's a play about what hap-

pens when we get lost in the flash. It's also a pretty a straightforward story about a guy who has a dream job, realizes there are a lot of problems with it, and has to decide whether to rock the boat. A lot of us can relate to that.

WHEN YOU WRITE, DO YOU HAVE A PARTICULAR AUDIENCE IN MIND? FOR YOU, HOW DOES THAT FIT IN WITH THE C1 AESTHETIC?

You know, [George C. Wolfe](#) used to talk about wanting the lobby of the [Public Theater in New York](#) to look like a subway stop in terms of who was in the space. That's what I want. I want to see a bunch of different people, maybe headed in different directions, but all intersecting around this event. I think that you don't get the full effect of the show unless the people in the room are all getting different references. The ideal situation is hopefully, somebody would turn to their neighbor at intermission and say, "I heard you laughing at this thing, what was that about?" You get a deeper level of understanding than when you have an audience that looks the same or comes from the same place. That's why I'm excited for C1 to produce it.

**WANT MORE CONTEXT? VISIT
OUR DRAMATURGY BLOG
TO READ MORE ABOUT THE
UNDERLINED PEOPLE AND
CONCEPTS KRIS REFERENCES
IN THIS INTERVIEW!**

**CHADATURGY.WORDPRESS.
COM/MORE-FROM-KRIS**



POWERBOMBS & APPLE PIE:

PRO WRESTLING IN THE AMERICAN CULTURAL LANDSCAPE

Why do so many people like watching grown men fake-assault each other while wearing Spandex? Action, drama, humor, romance, betrayal – professional wrestling contains aspects of almost every other entertainment medium, borrowing devices from melodrama-loaded soap operas, sitcoms, and professional sports. This blend of sport and spectacle caters to a wide audience with varying tastes, transcending age, language, and educational background. The bad guy vs. good guy dynamic is timeless and universal, the action doesn't require a lot of exposition, and brief promo videos bring the clueless up to speed. It's easy to tell who to cheer and who to boo, even if you're turning on WWE Monday Night Raw for the very first time.

Pro wrestling has a chokehold on American pop culture, and in the past few decades, has cemented its place as one of the nation's favorite pastimes. The numbers back up the smack talk - 12 million viewers tune in to watch WWE programming every week, which is broadcast in more than 145 countries and 30 languages. WWE also has a significant social media following and boasts a staggering 9.4 million Facebook fans (dropping pipe bombs and exceeding the combined numbers of the NFL, MLB, and NHL) and 1.3 million followers on Twitter. You just have to look at the stats to know that pro wrestling is more than just a passing trend.

Modern pro wrestling is dominated by World Wrestling Entertainment - the organization simply known as WWE. This Stamford, CT based operation has grown from a regional, family-owned business with thirteen employees into an industry. But WWE wasn't always the multi-million dollar enterprise it is today.

Prior to the 1980s, all professional wrestling organizations were small regional promotions. They featured matches that combined boxing, Greco-Roman and freestyle wrestling with theatre, but pro wrestling was still focused more on sport than spectacle. It wasn't until 1982, when Vince K. McMahon came onto the scene, that pro wrestling broke out of its niche market and began to go mainstream, all kitted out in flash and sequins.

McMahon had a vision that pro wrestling could go national and set out to turn a regional operation into a major brand. He re-named the promotion World Wrestling Federation (WWF) and called his product "sports entertainment" - emphasis on the entertainment. By leveraging new developments in cable and closed circuit television, McMahon broke from the regional model and syndicated WWF across the country. Stars like Hulk Hogan, Andre the Giant, and Ricky Steamboat headlined weekly matches and pay-per-view events like WrestleMania drew huge crowds. A WWF and



"MACHO MAN" RANDY SAVAGE AND HULK HOGAN, TWO OF THE WWF'S BIGGEST STARS

MTV cross-promotion, dubbed the Rock 'n' Wrestling Connection, further cemented pro wrestling as a mainstream craze. The 1980s saw the Golden Age of professional wrestling and the evidence was all over pop culture.

The 1990s brought new stars to the WWF, but good ratings didn't follow. Allegations of drug and steroid abuse as well as competition from new promotions injured the WWF brand. Profits tanked after McMahon's rival, Ted Turner, launched World Championship Wrestling (WCW). Their weekly show Monday Night Nitro ran in the same time slot as WWF's flagship program RAW, and the "Monday Night Wars" escalated even further when WCW began poaching talent from the WWF roster. Extreme Championship Wrestling (ECW) was another rival brand that drew good crowds with their violent, no-rules style of play.

Faced with financial collapse, McMahon led the WWF through a major programming shift. He featured grittier matches and crafted storylines full of violence and sexuality in an attempt to draw viewers. "Stone Cold" Steve Austin and The Rock, new headliners that audiences loved, ushered in The Attitude Era and brought back the high ratings WWF needed to thrive again. McMahon's strategy worked so well, he was eventually able to buy out WCW and ECW.

In 2000, the World Wildlife Fund sued WWF for name infringement and the promotion was forced to re-title itself. Now called World Wrestling Entertainment (WWE), the newly re-branded company continued to grow. In 2008, WWE moved away from the edgier content of the '90s and changed the parental guideline rating of all its programming to PG. By marketing the brand as family entertainment, the WWE audience expanded and profits soared.

WHO ARE TODAY'S FANS?

- 21% under 18 years old
- 25% 18-34 years old
- 23% 35-49 years old
- 30% 50+ years old
- 34% of WWE viewers are female
- 66% of U.S. audience has at least some college education and/or post graduate education
- WWE Monday Night Raw is the #3 most watched regularly scheduled cable program among Hispanic viewers and the #4 most watched regularly scheduled cable program among Black/African-American viewers

Source: Nielsen Media Research (12/26/11-3/25/12)



**VINCE MCMAHON,
CHAIRMAN OF THE BOARD
AND CHIEF EXECUTIVE
OFFICER OF WWE, INC.**



**"STONE COLD" STEVE
AUSTIN AND THE AT-
TITUDE ERA GAVE THE
WWE A NEW EDGE**

Over the last decade, wrestling's popularity continued to grow. In addition to weekly cable programs and pay-per-view events, over the past few years WWE has launched its own online social network, reality show, webseries, and has even branched into film with WWE superstars like John Cena. The most recent WrestleMania XXVIII garnered 1.3 million pay-per-view buys and had global gross sales in excess of \$67 million, smashing attendance and viewing records. Vince McMahon, who received his own star on the Hollywood Walk of Fame in 2008, has seen his dream of a worldwide wrestling brand come true.

Pro wrestling may have a diverse audience, but wrestling doesn't have the best track record depicting diversity in the ring. The formula that makes wrestling so accessible has relied on a steady stream of simplistic, often offensive racial stereotypes over the years. From the Iron Sheik and Saba Simba in the 1980-90s, to Muhammad Hassan and Eddie Guerrero in more recent years, pro wrestling has used these characters to draw heat from the crowd and stimulate the audience's nationalistic pride. These ethnic depictions have ranged from dicey to downright offensive, and just about every minority group has been used on the wrestling stage as a gimmick: Mexican wrestlers riding into the ring on lawnmowers, black thugs stealing furniture from the WWE set, and an Asian cannibal from "Manchuria" are only a few examples. Fans, promoters, and the wrestlers themselves all accept these stereotypes as part of the business, though sometimes begrudgingly. If wrestling reflects the American ethos about race and nationality, the widespread use of culturally insensitive depictions does not reveal a flattering portrait.

"There are sometimes 'Oh Shit!' moments in sports, like a game winning homerun or a great slam dunk, but they are few and far between. In wrestling, you always get that 'Oh Shit!' moment. It's built in, and you can see it coming, and it gives you a chance to share that moment with everyone around you." -- Trevor Choleva, wrestling fan



Today's average wrestling fan is more sophisticated than ever. The demand for a more nuanced product has led to more complex storylines and characters, as well as gimmicks that go beyond cartoonish representations. The current WWE era, dubbed the "Reality Era", has programming that is a direct response to the demands of wrestling fans. As the WWE audience goes global, perhaps the in-ring talent will better reflect the diversity of the fans. Or maybe Mace Guerra is right, and professional wrestling is "the most uniquely profound artistic expression of the ideals of the United States [because] in wrestling, you can't kick a guy's ass without the help of the guy whose ass you're kicking." The only way to find out is to tune in, find your hero, and cheer like your life depends on it.

Anthony White (left)
(a.k.a. Tony Atlas, a.k.a. Mr. USA, a.k.a. The Black Superman) as Saba Simba, c. 1990

Muhammed Hassan (right) is known for his controversial match that aired on Smackdown, where he called in a gang of masked men to choke his opponent, the Undertaker, with piano wire. The pre-taped segment was taken by critics as a metaphor for al-Qaeda in Iraq's beheading of its hostages, and aired the same day as the London subway bombings in 2005.



*-BY JESSIE BAXTER,
 DRAMATURG*

Join us online, every Monday night starting at 8pm, during the run of CHAD DEITY for our livetweeting and commentary of WWE's Monday Night Raw. Find us on Twitter at @DturgsC1 and at the hashtag #C1RAW (where @kristofferdiaz has been known to chime in now and then).
www.twitter.com/#!/search/%23c1raw

Know Your Terms

Don't be caught in the ring unawares!

ANGLE – A wrestling "plot." An angle may involve only one match, or can play out over a period of time.

BABY-FACE (OR FACE)

– A good guy; a character designed for the audience to love.

BOOKER

– The person in charge of setting up matches and writing angles, the wrestling equivalent of a screenwriter. A booker is also someone who recruits or hires talent to work in a particular promotion.

FALL – The ending of the match. A fall is obtained after a pin, submission, count-out, or disqualification by one of the wrestlers.

FEUD – A battle between two or more wrestlers or teams, usually lasting for several months and involving multiple matches and promos.

FINISHER – A wrestler's signature move that leads to a finish to end the match, like Chad Deity's Powerbomb.



CM Punk has a straight edge lifestyle in the ring and in real life by avoiding drugs and alcohol

GIMMICK – A wrestler's personality or other distinguishing traits they have while wrestling. Some gimmicks are based on real life, like CM Punk's straight edge lifestyle.

HEAT – When a wrestler gets a negative reaction from the crowd.



The Iron Sheik, Hulk Hogan's most notorious enemy, was one of the most successful heels in all of pro wrestling

HEEL – A bad guy; the wrestler that the fans are supposed to hate.

JOBBER – A wrestler whose primary role is to lose to better-known wrestlers.

KAYFABE – An old carnival term that refers to the illusion that the characters and storylines

in wrestling are not staged. Wrestlers also use the term as a signal to stop discussing business if an uninformed person is in earshot. To "break kayfabe" is to step out of character in the ring, or break the illusion.

KICK OUT – When a wrestler escapes from a pin or submission hold.



Lucha Libre wrestlers wear distinctive masks

LUCHA LIBRE

– A Mexican style of wrestling that consists of high-flying acrobatic moves. A Mexican wrestler is a luchador.

MANAGER – A person, sometimes another wrestler, assigned to accompany a wrestler to the ring and in interviews. They are often used to help work up the crowd and can assist a heel in cheating.

MOUTHPIECE – A manager who does all the talking for a wrestler who has no mic skills.

PROMO – A backstage or in-ring interview performed by a wrestler; usually singles out an opponent through trash talking and helps develop a feud.

PROMOTION – A wrestling league, also known as a federation, or fed.

SCREWJOB – When a performer is legitimately double-crossed by either his opponent or the promoter he is working for, or a match ends by going off script. A worked screwjob is when a match is designed to have a controversial end.

SELL – The act of convincing the audience that what is happening is real.

SHOOT – The real thing, not scripted or faked. A shoot can be a match where the wrestlers get angry and actually fight each other instead of using the choreographed moves, when someone accidentally uses another performer's real name, or when behind-the-scenes events spill into the ring.

SIGNATURE MOVE – A move performed by a wrestler on a regular basis for which the wrestler is well-known.

-Compiled by Jessie Baxter, Dramaturg

TAG TEAM – A pair of wrestlers that work together in a match that pits two or more teams of wrestlers against one another.

TAP OUT – When a wrestler submits by tapping the mat, which signals the referee to call the match.

THREE-COUNT – When the referee slaps the mat with his hand to count a pinfall.



Shawn Michael's signature move – a superkick dubbed Sweet Chin Music

WHO'S WHO



KRISTOFFER DIAZ

(Playwright): Kristoffer Diaz is a playwright and educator living and working in Brooklyn. Full-length titles include *THE ELABORATE ENTRANCE OF CHAD DEITY*, *WELCOME TO ARROYO'S*, *GUERNICA*, and *#THEREVOLUTION*.

Awards: 2011 New York Times

Outstanding Playwright Award; finalist for the 2010 Pulitzer Prize for Drama; winner, 2011 Lucille Lortel Award for Outstanding Play; winner, 2011 OBIE Award, Best New American Play; and the inaugural Gail Merrifield Papp Fellowship from The Public Theater (2011). His work has been produced, commissioned, and developed at The Public Theater, Dallas Theater Center, Geffen Playhouse, Center Theatre Group, The Goodman, Second Stage, Victory Gardens, Oregon Shakespeare Festival, Actors Theatre of Louisville, American Theater Company, The Atlantic, InterAct, Mixed Blood, The Orchard Project, Hip-Hop Theater Festival, The Lark, Summer Play Festival, Donmar Warehouse, and South Coast Repertory. He has written short work for the 24 Hour Musicals and the 24 Hour Plays on Broadway. Kristoffer was one of the creators of *BRINK!*, the apprentice anthology show at the 2009 Humana Festival of New American Plays. He is a playwright-in-residence at Teatro Vista; a

resident playwright at New Dramatists; a co-founder of the Unit Collective (Minneapolis); and a recipient of the Jerome Fellowship, the Future Aesthetics Artist Regrant and the Van Lier Fellowship (New Dramatists). Kristoffer holds a BA from New York University's Gallatin School of Individualized Study, an MFA from NYU's Department of Dramatic Writing, and an MFA from Brooklyn College's Performing Arts Management program.



SHAWN LACOUNT (Director):

Shawn is a co-founder of Company One, a resident theatre company at the Boston Center for the Arts. Recent directorial credits include the Boston premiere of Adam Rapp's *PARAFFIN* and *NURSING* at Emerson Stage; Annie Baker's *THE*

ALIENS (Elliot Norton Award 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, Fringe); Stephen Sondheim's *ASSASSINS* (IRNE nomination for Best Director and

Best Musical); the Boston premiere of Noah Haidlé'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 holds an MA Ed in Theatre Education from Clark University and an 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. Shawn is deeply grateful to the entire C1 crew and of course to Jessica, Terri and Shiloh.



JACOB ATHYAL (VP): Jake

is over the moon about making his Company One and professional theatre debut. He is currently a rising junior at Suffolk University where he is a Journalism/Theatre major. He would like to thank Shawn LaCount for giving him this opportunity to perform

with this remarkable cast and exceptional crew. He would also like to thank his parents for giving him opportunities he would otherwise never have access to. He hopes you enjoy this show just as much as he does.



PETER BROWN (EKO): Peter is

thrilled to be back at Company One, and to be teamed with such a talented and dedicated cast and crew. He previously appeared with Company One in their production of THE OVERWHELMING. Peter last appeared in Zeitgeist Stage Co.'s TIGERS BE STILL; and last

season he earned an I.R.N.E. nomination for his work in Zeitgeist's production of Edward Albee's AT HOME AT THE ZOO. Peter is also an active member of the Screen Actors Guild; a public school special education teacher; and most importantly, the proud father of two beautiful daughters.



RICARDO ENGERMANN

(Mace): Ricardo is jubilant to be making his Company One debut. Some of his Boston area credits include Scarecrow in THE WIZARD OF OZ (Wheelock Family), Davey Battle in TAKE ME OUT (SpeakEasy), Balthazar in OUR LADY OF 121ST ST.

(SpeakEasy), Leland Cunningham in A BLUES FOR AN ALABAMA SKY (Huntington), and Husband Witherspoon in OLD SETTLER (Lyric Stage). He would like to pay tribute to Sue Kosoff, one of the founding members of Wheelock Family Theatre, for

an illustrious career. Thank you for your support and faith. Good luck with the next journey.



CHRIS LEON (Chad Deity):

Chris Leon is thrilled to work with C1 once again. His first show with C1 was the award-winning BROTHER/SISTER PLAYS (characters Shango/Shua). Chris Leon is very thankful for the opportunity C1 has granted him. He would also like to personally

thank all the folks that supported him throughout the CHAD DEITY Experience!



MICHAEL WEBB (Bad Guy):

Mike is making his Company One debut. Mike was trained at the New England Pro Wrestling Academy by Brian Fury. He majors in liberal studies at Framingham State University with a concentration in acting. He is excited to be working on such a unique project. Mike

currently wrestles for Chaotic Wrestling, and has worked for Independent Wrestling Entertainment, All Star Wrestling, and Beyond Wrestling. He would like to thank his mother Linda, his grandmother Jane, his little brother Dustin and everybody who has been impactful in his wrestling career thus far (Brian Fury, Johnny Vegas, Matt Taven, Scotty Slade, Max Beau, Handsome Johnny, Brian Milonas, Tommaso Champa, Chase Del Monte, The Logans, and Tarzan).

JASON NIES (Set & Props Designer): Jason is thrilled

to be returning to the Company One family after designing properties for last season's 1001. As the Production Manager for Actors' Shakespeare Project since 2006, he has designed sets for TAMING OF THE SHREW and HENRY IV and lights for LOVE'S LABOURS LOST, and LIVING IN EXILE. Other favorite recent creations with partner and choreographer Karen Krolak are AGAINST THE ODDS and Æ (Monkeyhouse/lovesme.com). He was Resident Designer & Director at EXITheatre in San Francisco from '97-'04 where he collaborated regularly with Mark Jackson and Banana, Bag & Bodice.

JEN ROCK (Lighting Designer): Jen has worked

extensively in live theatre and dance throughout the Northeast. She is thrilled to be joining Company One for her first production. Other selected design credits include The Orfeo Group: LOVE SONG. Perishable Theatre: HEDWIG AND THE ANGRY INCH. Metro Stage Co: THE BAT BOY. The Gamm Theatre: CIRCLE MIRROR TRANSFORMATION, MAURITIUS. 2nd Story Theatre: IN THE NEXT ROOM (OR THE VIBRATOR PLAY), MASTER CLASS. Connecticut Repertory Theatre: THE

SKIN OF OUR TEETH, THE ARABIAN NIGHTS. www.jenrockdesign.com

ARSHAN GAILUS (Sound Designer): Arshan returns to Company One after scoring and designing sound for five previous productions including 1001 and GRIMM. Other recent area credits include TWELTH NIGHT (Actors' Shakespeare Project, Elliot Norton Award for Outstanding Design), THE DIVINE SISTER (SpeakEasy Stage), and AVENUE Q, THE TEMPERAMENTALS, and SUPERIOR DONUTS (Lyric Stage Company). Arshan is also active in the Boston independent video game community as a composer and sound designer. Arshan holds a BS in Music from MIT.

KENDRA BELL (Costume Designer): Kendra is a costume designer and technician in the Boston area. She has done technical work for such notable companies as Costume Works, Boston Ballet, Huntington Theatre Company, Stonehill College, Chicago Shakespeare Theater, Glimmerglass Opera, and Hubbard Street Dance. Some of her design work includes SONG OF SONGS and 28 SEEDS (LAB), THE FANTASTICKS (Prometheus), COSI FANTUTTE (Millikin University), and PETER (Braintree Films). Kendra holds a BFA in Studio Art from Millikin University and a MFA in Theatrical Design from Mason Gross School of the Arts.

OLIVIA SEBESKY (Video and Projection Designer): Projection design for Boston area productions include YESTERDAY HAPPENED, REMEMBERING H.M. (Central

Square Theater) and RADIUM GIRLS (Northeastern University Theater). Credits also include Assistant Video/Projection Designer for the AMERICAN IDIOT National Tour (Work Light Productions) and STOP THE VIRGENS (St. Ann's Warehouse), as well as Assistant Set Designer for ART (New Repertory Theatre) and ONE NIGHT WITH JANIS JOPLIN (Portland Center Stage).

JESSIE BAXTER (Dramaturg): Jessie holds a BA in Theatre Studies from Emerson College, and was the recipient of the 2010 National Dramaturgy Award at the Kennedy Center American College Theatre Festival. Her production dramaturgy credits include TROG AND CLAY, PRISCILLA DREAMS THE ANSWER, INCORRUPTIBLE, TWELFTH NIGHT, and MUCH ADO ABOUT NOTHING. She's previously worked at Denver Center Theatre Company, The Eugene O'Neill Theatre Center, and The Playwrights' Center, and is the Literary Director for Fresh Ink Theatre. Jessie is thrilled to join the C1 family!

JOSEPH THOMAS (Stage Manager): Joey is overjoyed to be finishing his second full season at C1 with CHAD, having previously stage managed THE BOOK OF GRACE, LEARN TO BE LATINA, and NEIGHBORS. He currently serves C1 as the Associate Artistic Director, and has been also been credited as assistant director (LOVE PERSON) and production manager (GREEN EYES). MA Theatre Education (in progress), Emerson College. BA Theatre / BA Sociology, The College of William & Mary. Huge thanks to Shawn, Chris, and the whole C1 family.

MOLLY BURMAN (Asst. Stage Manager): Molly is thrilled to work on her first production with Company One. Past productions include VAPOR, LIQUID, SNOW, SOLID (Paradox Theatre), 4:48 PSYCHOSIS (Clark University), WHY TORTURE IS WRONG AND THE PEOPLE WHO LOVE THEM (Clark University), DANNY AND THE DEEP BLUE SEA (Paradox Theatre), and HAMLET (Worcester Shakespeare Company). Love to M, D & P.

HILLARY SPIRITOS (Stage Management Intern): Hillary is a junior at Duke University and is thrilled to be joining the Company One family. At Duke, she was an assistant stage manager and prop mistress for AIDA, and produced, directed, and acted in Eve Ensler's THE VAGINA MONOLOGUES. An avid lover of theatre, who grew up in New York City just 3 subway stops from Broadway, Hillary wants to thank everyone at Company One for giving her this incredible opportunity.

ALYSSA MCKEON (Production Manager): Alyssa is in her fourth season with Company One and continues to be thankful for all the people involved in each project. Previous Production Management credits include: LOVE PERSON, THE BROTHER/SISTER PLAYS, BOOK OF GRACE, THE ALIENS, and THE GOOD NEGRO. Alyssa holds a BA in Theatre from Westfield State University, where she concentrated in Lighting



4 turnips peeled and quartered
5 Yukon Gold potatoes halved
2 carrots peeled and sliced diagonally
3 parsnips peeled and diced
1 large sweet potato cut into one inch pieces
2 rutabagas cut in half
3 large onions cut in rounds
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Design, with additional experience in Sound Design, Stage Management, and Directing. She would like to thank her fiance Mike and her family (Karen, Cassie, 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 THE BROTHER/SISTER PLAYS, GREEN EYES, 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 and ASSASSINS. It is with profound gratitude that Mark thanks Sasha, Aaron and Seth for the support and love they provide.

DANIEL BURMESTER (Assistant Director): Daniel is currently the Production Manager of Emerson Stage. He served as Head of Theater Arts at Vermont Academy in Saxtons River, Vermont. Daniel was the Production Manager and Co-Founder of the Theatre Company, GUTWORKS. He served on the teaching faculty at New England Youth Theater in Brattleboro, Vermont. He has worked off and on Broadway and worn a myriad of hats. Daniel holds a Bachelors in Theatre Arts from SUNY New Paltz. He thanks Company One for this experience.

KARTHIK SUBRAMANIAN (Associate Production Manager): Karthik is thrilled to be assisting with THE ELABORATE ENTRANCE OF CHAD DEITY. Past credits have included LOVE PERSON (Associate Production Manager) HOOKMAN (Production Manager), THE BROTHER/SISTER PLAYS, 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 Company One staff for their continued support!

ALEXANDRA HERRYMAN (Assistant Production Manager): After swearing she had quit theatre a few years back, Alexandra came to Company One as the prop designer for THE BROTHER/SISTER PLAYS. From there she became an assistant production manager, and, now that she's realized quitting is not an option, is looking forward to working on the coming season. Local credits include prop design for Lowell House Opera, Metro Stage Company, and Boston Opera Collaborative, and regular appearances at the Puppet Showplace Theatre. Previously she worked in Chicago as the production manager for Silk Road Theatre Project and as a freelance stage manager.

ILANA M. BROWNSTEIN (Supervising Dramaturg and Director of New Work): Ilana is a dramaturg and director specializing in new play development. In addition to her work with Company One, she is the Founding Dramaturg at Playwrights' Commons, and on the faculty of the Boston University School of Theatre. For seven years she was the Literary Manager at The Huntington, where she created the Huntington Playwriting Fellows program and Breaking Ground Festival of New Play Readings; served as production dramaturg; 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 and Aditi Kapil's LOVE PERSON; ran the 2011 summer C1 Playground; developed Lauren Yee's HOOKMAN for the XX PlayLab; and is 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. www.playwrightscommons.org

BRIAN PHILLIPS (Wrestling Consultant): Brian is very excited to be participating in a theater environment for the first time. He has been a professional wrestler for 12 years. He runs the New England Pro Wrestling Academy, where the actors trained. He wrestles throughout New England for various companies including Chaotic Wrestling, CTWE, NECW among others. He wants people to support independent wrestling!

SARAH COHAN (Production Associate): Sarah holds a BA in Theatre (Stage Management) from the University of Vermont. This marks her 8th 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.



JESSICA FOSTER (Director of Community Engagement): Jess is ecstatic to be working with audiences on such an exciting play. She is a graduate of the University of Iowa Playwrights' Workshop where she also focused on dramaturgy. In addition to Company One, Jess also works as the Education and Outreach Director for the emerging theater company Sleeping Weazel. Jess would like to thank Company One and the CHAD team for presenting such a unique play to the Boston area!

SUMMER L. WILLIAMS (Director of Public Relations): 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, educator, and the director of public relations for Company One. Her most recent directing credits include the controversial NEIGHBORS and the world premiere of GRIMM. In 2009, Summer won the Elliot Norton Award for Outstanding Director. Regional credits: THE GOOD NEGRO, VOYEURS DE VENUS, 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). Summer has also directed for the Boston Playwrights' Theatre, Clark

University, The Theater Offensive and Huntington Theatre Company. She is also a teacher of drama and director at Brookline High School and holds a BA in Theatre and well as a MA Ed in Theatre and Urban Education. Summer serves as a member of the Board of Directors of both Stage Source and The Coolidge Corner Theatre.

KATE SHANAHAN (Audience Services Manager): Kate has become a permanent lobby fixture for C1 - she House Managed GREEN EYES, NEIGHBORS, THE ALIENS, GRIMM, THE EMANCIPATION OF MANDY & MIZ ELLIE, and THE GOOD NEGRO. Kate holds a BA in Theatre and Film Studies from The George Washington University and was most recently seen on stage as Gloria in 6 PLAYWRIGHTS IN SEARCH OF A STAGE at Roxbury Repertory Company. Thanks to Missy for doing the dishes!

SARAH SHAMPOIS (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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The Calderwood Pavilion at the BCA is operated by the Huntington Theatre Company, and programmed by the Huntington and the Boston Center for the Arts.

Parking

Parking is available at the Atelier 505 Parking Garage located next to the Pavilion at 505 Tremont Street (entrance on Warren Avenue), the Garage @ 100 Clarendon Street, and other nearby locations. Valet parking is also available for all evening performances for \$15 (pre-paid valet parking available). For details, please visit BostonTheatreScene.com or call the Box Office.

Please note that these parking garages are independently owned and operated and are not affiliated with the Calderwood Pavilion.

Refreshments

Snacks, wine, beer, soft drinks, and coffee are available before opening curtain and during intermission in the main lobby. Concessions may be preordered for intermission and are permitted inside the theatre.

Babes in Arms

Children under the age of five are not permitted in the theatres.

Cameras

The use of all cameras and recording devices, including cell phone cameras, in the theatres is strictly prohibited.

Beepers and Cellular Phones

Please remember to silence all watches, pagers, and cell phones during the performance.

Smoking

Smoking is not allowed on the premises.

Wheelchair Accessibility



The Calderwood Pavilion is fully accessible and can accommodate both wheelchair and companion seating in the orchestra and mezzanine sections. Please notify us when you purchase your tickets if wheelchair accommodations will be required and confirm arrangements with the House Manager at 617 933 8672.

Hearing Enhancement



The Calderwood Pavilion is equipped with an FM hearing enhancement system. Wireless headphones are available free of charge at the coatcheck in the main lobby for your use during a performance.

Restrooms

Located in the main lobby and mezzanine lobby. All restrooms are wheelchair-accessible.

Coat Check

Located in the main lobby.

If You Arrive Late

In consideration of our actors and audience members, latecomers will be seated at the discretion of the management.

Calderwood Pavilion Rental Information

All Calderwood Pavilion spaces are available for private parties, meetings, and receptions. For more info contact rentals@bostontheatrescene.com or 617 933 8671.

NO ROOM FOR WISHING



A New England Premiere written & performed by Danny Bryck
Directed by Megan Sandberg-Zakian
Produced in collaboration with Central Square Theatre
Supported by a Boston Playwrights' Theatre Black Box Fellowship

9/7 – 9/16/12

BCA Black Box Theatre

"An important and timely play by one of Boston's most dynamic young theatre makers" -Shawn LaCount, Artistic Director Company One

BENGAL TIGER AT THE BAGHDAD ZOO



A New England Premiere by Rajiv Joseph
Directed by Shawn LaCount

10/19 – 11/17/12

BCA Plaza Theatre

"A visionary new work of American theater" – New York Times
"Daring and Magnificent" -Los Angeles Times

YOU FOR ME FOR YOU



A New England Premiere by Mia Chung
Directed by M. Bevin O'Gara

1/18 – 2/16/13

BCA Plaza Theatre

"One of the most imaginative young writers of her generation"
- Howard Shalwitz, Woolly Mammoth

XX PLAYLAB



Reading series featuring new work by Kirsten Greenidge, Natalia Naman & Lydia R. Diamond. Produced in collaboration with the Boston Center for the Arts

3/22 – 3/24/13

Calderwood Pavilion

SHE KILLS MONSTERS



A New England Premiere by Qui Nguyen

4/12 – 5/11/13

BCA Plaza Theatre

"Packed with action, wit, and a sizable nerd-quotient, the production is a delight from start to finish" – TheatreMania

HOW WE GOT ON



A New England Premiere by Idris Goodwin
Directed by Summer L. Williams

7/19 – 8/17/13

BCA Plaza Theatre

"To borrow a phrase from the play itself, the show was 'dope.'"
– Arts-Louisville.com
"Fresh and fly" - Backstage.com