

GREEN EYES

BY TENNESSEE WILLIAMS

AMES HOTEL, BOSTON

BY TENNESSEE WILLIAMS

CAST

DESIGNERS

LIGHTING DESIGN.....DEREK WRIGHT

PRODUCTION STAFF

PHOTOGRAPHY.....KARL GIANT

BOSTON PRODUCTION

MANAGING DIRECTOR.....SARAH SHAMPNOIS

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

DIRECTOR'S NOTE

The war in Iraq is over (just). The war in Afghanistan lingers on. They say all of our troops will be back by 2014. And I wonder, what sort of demons and desires will they bring home with them?


Tennessee Williams wrote GREEN EYES in 1970, around the time of the Winter Soldier Investigation, a media event designed to expose war crimes by the U.S. Armed Forces during the Vietnam War. In GREEN EYES, Williams refers to Vietnam by the alias "Waakow," lending his war a timelessness that anticipates future unimagined atrocities with the ominous resignation of a self-fulfilling prophecy. Perhaps we can think of this as Williams' "war play," in which an epic crisis of patriotic faith is played out on a domestic scale. The battlefield here is not some exoticized, amorphous jungle location thousands of miles away in a land we may never visit except in photographs, television exposés, and Hollywood movies. It's a bedroom, in a hotel, a space that could hardly be more familiar. Williams puts you right there in the middle of the metaphor, which this production has literalized, transforming a honeymoon suite into a psycho-sexual battleground where the very fabric of reality is at stake for 40 inescapable minutes. As always, Williams uses desire as an allegory to spur our visceral engagement with his themes. Yet here, he goes further than ever before, by revealing the role that desire plays in our impulses towards violence, forcing us to consider not only how violence may come into play in instances of war and domestic dispute, but also how violence can sometimes be used to purge us, like an exorcism, of our anguish when the things we believe in turn into demons that threaten to destroy us and the world we inhabit....

-Travis Chamberlain, December 2011




*Give me all the
service you've got.
Do your duty!*

*-Bessie Smith,
by way of Wesley
'Sox' Wilson*




*He just scratched
my arm and I
came.*

*-Tennessee Williams, on his first
sexual encounter with a man-
whom he called "Green Eyes"*



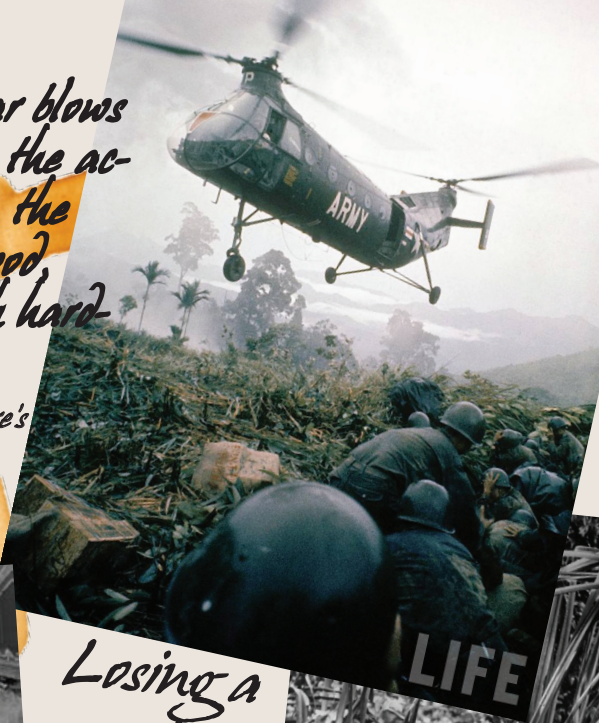
*Time is the substance from which I
am made. Time is a river which carries me
along, but I am the river; it is a tiger that
devours me, but I am the tiger; it is a fire
that consumes me, but I am the fire.*



*- Jorge Luis Borges,
'A New Refutation of Time'*

*But when the blast of war blows
in our ears, Then imitate the ac-
tion of the tiger. Stiffen the
sinews, conjure up the blood,
Disguise fair nature with hard-
favoured rage.*

*- King Henry in William Shakespeare's
'Henry V'*



*Losing a
war is a
state of
mind.*

*Tom Hayden, co-
founder of Students
for a Democratic
Society*



*Every cat, every tiger,
embraces its prey and
licks it even while it
destroys it.*

*- Sidonie Gabrielle Colette,
'Quatre Saisons'*



Visit <http://vimeo.com/16966889> – or scan the QR code with your smartphone –
and lose yourself in the New Orleans of the Elsewhereness Project.
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ephemeral, the alien, the nowhere and everywhere of this mysteri-
ous cityscape.



-Notes by Ilana M. Brownstein

WHO'S WHO

TENNESSEE WILLIAMS (Playwright):

Tennessee Williams was one of the most prolific American playwrights of the last century. At the end of his 72 years, he had to his credit 35 full length plays, 31 short plays, 6 original screenplays, 6 collections of short stories, 4 songs, 2 books of poetry, 2 novels, 2 books of letters, an autobiography, and the libretto to an opera. He was born March 26, 1911, and spent his youth in Columbus and St. Louis, Missouri. He studied at Washington University in St. Louis, and worked at the International Shoe Company there, but it never felt like home. He would later write that his life was spent yearning for his "perfect youth" in the South. This vision of the South dominated his writing, and as an adult, he chose to spend much of his time along the Gulf Coast, from Key West to New Orleans. Aside from geography, the other major influence on Williams' life and work was his family. His mother, Edwina, appears again and again in the guise of strong heroines who face adversity head-on, such as Amanda in *THE GLASS MENAGERIE*. Williams' writing career began in earnest in 1939 when he won the \$100 Group Theatre Award for *American Blues*, and a Rockefeller Foundation Grant for \$1000 — it was the same year he began writing under the name Tennessee. In 1940 he had his first major premiere: *BATTLE OF ANGELS* opened at The Wilbur Theatre in Boston. Between 1945, when *THE GLASS MENAGERIE* premiered, and his death in 1983, Williams achieved an astonishing 32 Broadway openings in 38 years. His numerous works include: *THE GLASS MENAGERIE* (1945); *A STREETCAR NAMED DESIRE* (1947); *SUMMER AND SMOKE* (1948); *THE ROSE TATTOO* (1951); *CAMINO REAL* (1953); *CAT ON A HOT TIN ROOF* (1955); *GARDEN DISTRICT* (1958) *SWEET BIRD OF YOUTH* (1959) *THE NIGHT OF THE IGUANA* (1961); *THE SEVEN DESCENTS OF MYRTLE* (1968) *IN THE BAR OF A TOKYO HOTEL* (1969); *SMALL CRAFT WARNINGS* (1972); *THE RED DEVIL BATTERY SIGN* (1975); *THE ECCENTRICITIES OF A NIGHTINGALE* (1976); *VIEUX CARRÉ* (1977); *A LOVELY SUNDAY FOR CREVE COEUR* (1978); and *CLOTHES FOR A SUMMER HOTEL* (1980).

New Directions first published *GREEN EYES* (1970) along with numerous other recently uncovered plays in 2008, encouraging directors, producers, and scholars to reevaluate Williams' career, with

an emphasis on obscure works from the last three decades of his life. 2011 marked Williams' centennial, an occasion when many of these 'new' Williams plays were first produced.

THE KINDNESS (Production Company):

The Kindness is committed to exploring the histories of transgressive culture and maintains a keen sensitivity to the impact that physical environments and social contexts have on the meaning of performance. The company was founded in 2011 by Travis Chamberlain and Christopher Keegan and is based in New York City.

TRAVIS CHAMBERLAIN (Director):

Travis is a director and curator. Since 2007, he has produced and curated performances at the New Museum in New York and from 2004-2007 served as Artistic Director at Galapagos Art Space in Brooklyn. In 2011, he directed the site-specific NYC premiere of Tennessee Williams' *GREEN EYES* at the Hudson Hotel, presented by Performance Space 122. He is a member of Lincoln Center Theater's Directors Lab and the Artistic Director of The Kindness. www.travischamberlain.com

CHRISTOPHER KEEGAN (Producer):

Christopher produced the NYC premiere of Tennessee Williams' *GREEN EYES* at the Hudson Hotel in 2011, presented by Performance Space 122. He served as Special Events Director at Galapagos Arts Space from 2004-2007 and is the House Manager for public programs at the Museum of Arts and Design in New York City. Chris is a writer, musician, designer, and the Producing Director of The Kindness.

ALAN BRINCKS (Claude Dunphy):

Alan is an actor, director, and freelance scenic carpenter. Alan most recently tackled the role of Iago in *OTHELLO* at the Secret Theatre, NYC. Alan has also appeared on the regional theatre circuit with Nebraska Shakespeare in *HAMLET*, *A MIDSUMMER NIGHT'S DREAM*, *ROMEO AND JULIET*, and *TWO GENTLEMEN OF VERONA* the Musical; as well as with Virginia Stage Company in *A CHRISTMAS CAROL*, and *HANSEL AND GRETEL'S GRIMM TALE*. Alan has studied with

Shakespeare's Globe in London, and he received his BFA in Theatre Arts from Nebraska Wesleyan University where in 2010 he returned to direct *THE LAST FIVE YEARS* with his wife Faith Fossett as musical director.

SHELDON BROWN (Soldier, Waiter): Sheldon is a B.F.A Acting major at Emerson College. His credits include numerous productions at Emerson including *PARAFFIN & NURSING* under the direction of Shawn LaCount. His other credits include the Peter Brook production of the *GRAND INQUISTOR* through ArtsEmerson.

ERIN MARKEY (Mrs. Claude Dunphy): Erin is a writer/performer, actress, and singer. She is a company member of Half Straddle, was a series regular on *Jeffery and Cole Casserole* (LOGO TV), and appears monthly in *OUR HIT PARADE* with Bridget Everett, Neal Medlyn and Tony-nominated Kenny Mellman. Her solo musical *PUPPY LOVE: A STRIPPER'S TAIL* played to sold-out houses at Performance Space 122. She performs regularly at Joe's Pub (The Public Theater), and has shown work at the New Museum, Ars Nova, Comix, The Solomon R. Guggenheim Museum, and the Highline Ballroom. In 2011, she originated the role of Mrs. Claude Dunphy in the New York City premiere of Tennessee Williams' *GREEN EYES*. Markey recently premiered her newest musical solo piece, *THE DARDY FAMILY HOME MOVIES* BY STEPHEN SONDHEIM BY ERIN MARKEY, with the San Francisco Film Society.

O'HAGAN BLADES (Intern for The Kindness): O'Hagan is a co-founder of the Brooklyn-based ensemble Rudy's Collaborative, with whom she has written, directed, and performed *Forgeries of Jealousy* at the Irondale Center in 2010 and *THISISMYREALIFE* at the Irish Repertory Theater in 2011. Blades has also interned with The New York City Players and assistant directed *The Village Halloween Ball* at Theater for the New City.

RICH CAMPBELL (Musical Arrangement): Rich is a performer, composer, and teacher. Performing credits include studio recordings, film, TV, concerts, club dates, traveling stage shows, stints on Mississippi riverboats, and Carnegie Hall. As a composer he has written songs and works for various ensembles and the

theatre. He is the co-composer with Erin Markey of the musical *PUPPY LOVE: A STRIPPER'S TAIL*.

DUNCAN CUTLER (Sound Design): Duncan is a sound designer and engineer. His designs have been heard at Theater Row, Soho Rep, Performance Space 122, HERE Arts Center, Culture Project, Whitney Museum, and Off Broadway theaters around the city. As an engineer, Duncan has mixed and recorded live performances by a number of talented musicians including members of Sonic Youth, Lightning Bolt, Animal Collective, Dinosaur Jr, Dead Meadow, Arab Strap, Cold Cave, Xeno & Oaklander, Lemonade, Prince Rama, Nico Muhly, and John Zorn. He mixes concert series' for the New Museum and Smack Mellon and most recently mixed monitors for Karen O's psycho-opera *STOP THE VIRGINS* at St. Ann's Warehouse.

ELANA FRIEDLAND (Show Runner/Stage Manager): Elana is a recent graduate of Brandeis University, where she received a BA in English and Theater Arts. While at Brandeis, she directed *ROMEO & JULIET* and *COMMEDIA DELL'AMORE*. She also created/performed the solo piece *AS IF IN A DREAM*. Boston credits include stage managing Thornton Wilder's *OUR TOWN* at Riverside Theatre Works and ASming Company One's production of *1001*.

JASON HOWARD (Fight Director): Jason has been choreographing fights and acting on stage and screen for the past two decades with work shown at the Public Theater, New York Theatre Workshop, Theater for the New City, the Ontological, EST, Circle Rep, the Ohio, HERE, et al. He was nominated for a NYIT award for best Actor in 2009 for *UNIVERSAL ROBOTS* and awarded Best of 2006 Performances by Backstage for his performance as Lorenzo in *MACHIAVELLI*. TV/Film highlights: *3rd Watch*, *Soldier in the Shadows*, *Solar Vengeance*, *The Launch*, *Yule Log*. Member AEA and SAG. www.jasonhoward.org

DEREK WRIGHT (Lighting Design): Derek designs lighting for theatre, dance, opera and special events. His lighting design work was part of the USA exhibit at the 2011 Prague Quadrennial. In NYC he has designed for Baryshnikov Arts Center, Wolf359, East River

Commedia, NYTW, Cherry Lane Theatre, Performance Space 122, NYU Tisch/Steinhardt, Repertorio Espanol, Slant Theatre Project, Anonymous Ensemble, and Brooklyn Music School. Regional: American Repertory Theatre, Berkshire Theatre Festival, URITP, Studio Theatre (DC), Andy Warhol Museum. UK/Europe: Mercury Theatre, LEAP Dance Festival, Theatre Royal, Edinburgh Fringe Festival. Training: MFA from NYU. www.derekwrightlight.com

STEPHANIE BARKER (Makeup Design):

Stephanie is an effects makeup artist who has worked in both film and theater. Credits include *Diagnosis of a Faun* as an Art Assistant, *THE LOUISIANA CONVERSATION*, and *MOTHER'S DAY*.

JOSEPH THOMAS (Production Manager):

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.

SHAWN LACOUNT (Artistic Director):

Shawn is a co-founder of Company One, Theatre Company in Residence 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 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 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 holds an MA Ed in theatre Education from Clark

University and an MFA in Directing from The University of Massachusetts, Amherst. He has taught acting and drama 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 PlayLab, 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.

SUMMER L. WILLIAMS (Marketing 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 BROTHERS SIZE* and *MARCUS; OR THE SECRET OF SWEET* as part of the *THE BROTHER/SISTER PLAYS*, 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.

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.

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.

KATE SHANAHAN (House 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.

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.

save the date.



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ABOUT COMPANY ONE...



Company One was founded in 1998 to integrate Boston audiences, challenge the city's social divides and foster a new generation of theatre-makers and theatre-goers. We have become a nationally renowned, award-winning theatre company in residence at the Boston Center for the Arts. Our mission is to change the face of Boston theatre by uniting the city's diverse communities through innovative, socially provocative performance and developing civically engaged artists. Through our productions and our educational programs, we use the artistic experience to foster social change, build community, broaden arts participation, and eliminate social divides.

Over the past 13 seasons Company One has produced and mounted over 45 plays. The company is the recipient of several Elliot Norton Awards and Independent Reviewers of New England Awards and is a proud recipient of a National Theatre Company Grant from The American Theatre Wing (The Tony Awards) who called Company One "One of the most inspiring and innovative theatre companies on our national landscape."

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The VanDerzee Family, The Sand Family, The Shampnois 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, Lydia Diamond, Brookline High School, Coolidge Corner Guest House, Paul Saucedo and the staff of the Ames Hotel.

THE KINDNESS WOULD LIKE TO THANK...

Frank Lord; Lionel and Nila Chamberlain; MaryBeth Keegan; Adam Couperthwaite and all the soldier boys from Green Eyes NYC; Blake Zidell and Lyssa Thompson; Morgans Hotel Group; Paul Saucedo and the Ames Hotel staff; David Herskovits and John Del Gaudio from Target Margin Theater; Vallejo Gantner, Derek Lloyd, and everyone else at Performance Space 122; Karl Giant and Adam; Ralph Centra; Ves Pitts; Richard Patterson and Brad Lohrenz at Sam French; Jay Wegman and Abrons Arts Center; Eungie Joo and the entire Education staff at the New Museum; Dave Ebert; Rich Campbell; Ali Marx; The Bushwick Starr; all of the participants for The Kindness of Strangeness at the Museum of Arts and Design, including Joe E. Jeffreys, Jake Yuzna, Thomas Keith, Mitch Douglas, Jeremiah Newton, David Schweizer, Elizabeth LeCompte, Moises Kaufman, Annette J. Saddik, David Savran, and David Kaplan; Professor Kenneth Holditch and all our friends in NOLA, and all of our donors.



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 R.O. Walton Jr. & Martha Walton
 Kate C. Honeycutt
 Katherine L Atkinson



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

Victoria Marsh, Board President & Mary Chin, 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 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.

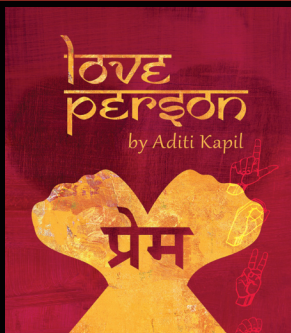
EXP DATE: _____

CVC: _____

SIGNATURE: _____

NAME (as it appears on card): _____

UP NEXT ON THE MAIN STAGE...

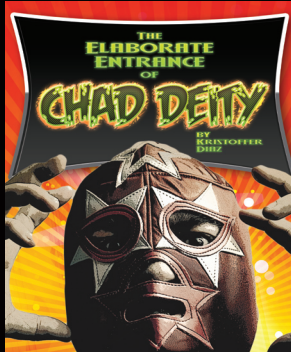


LOVE PERSON By Aditi Brennan Kapil

May 25 - June 23 / Boston Center for the Arts, Plaza Theatre

A modern love story told in English, Sanskrit & ASL.

"This complex piece about the way we communicate and connect never loses sight of the simple. Ultimately, the play possesses a profundity less about the languages it employs than the universal human loneliness its characters struggle to overcome." -Variety



THE ELABORATE ENTRANCE OF CHAD DEITY By Kristoffer Diaz

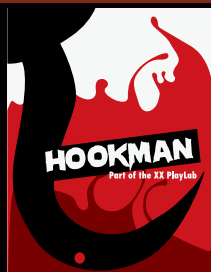
July 27 - August 25 / Calderwood Pavilion, Roberts Theatre

Pulitzer Prize Finalist - Drama, 2010

Obie Award-Winner: Best New American Play

"The fights are fixed, and the man-crushing body slams are faked. But the energy that radiates from Kristoffer Diaz's crazy-like-a-fox comedy about television wrestling, is the real thing." -The New York Times

UP NEXT ON THE SECOND STAGE...



HOOKMAN By Lauren Yee

March 22 - April 14, 2012 / Calderwood Pavilion, Hall A

Two teenage friends. A trip home from college. A guy with a hook for a hand. Part of the XX Play Lab, in collaboration with the Boston Center for the Arts.

"Yee is a talented young writer. ... Yee's voice is absolutely worth a listen; I will look forward to what she comes up with next." - nytheatre.com



ILLUMINATED By ARTiculation

April 20 - May 5 / Boston Center for the Arts

A multi-media, multi-sensory adventure through the creative process. Throw your concepts of theatre & production aside as we set out to blaze our own trail. You in?

"ARTiculation embraces the complexity of life with passion, humor, and poetic flair for one of the most energizing and entertaining evenings seen in a long time."
- The Boston Globe