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by Aditi Brennan Kapil

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# love person

BY  
**ADITI  
BRENNAN  
KAPIL**

**DIRECTOR**.....M. BEVIN O'GARA

## **CAST**

FREE.....SABRINA DENNISON

VIC.....SCARLETT REDMOND

RAM.....NAEL NACER\*

MAGGIE.....JACQUELINE EMMART

## **DESIGNERS**

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SOUND DESIGN.....JASON E. WEBER

LIGHTING DESIGN.....ANNIE WIEGAND

COSTUME DESIGN.....MIRANDA KAU GIURLEO

PROPERTIES DESIGN.....ALEXANDRA HERRYMAN

PROJECTION DESIGN.....AMELIA GOSSETT

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ASST. STAGE MANAGER.....EMILY HART

ASST. STAGE MANAGER.....ANNIE MCGUIRE

REHEARSAL ASST. STAGE MANAGER.....JOSEPH HEYWORTH

**DRAMATURG**.....ILANA M. BROWNSTEIN

We gratefully acknowledge Production Sponsors Laurette & Bob Bachman.

LOVE PERSON was developed and received its world premiere at Mixed Blood Theatre (MN) as part of the National New Play Network's Continued Life for New Plays Program, with subsequent productions at Marin Theatre (CA) and Phoenix Theatre (IN). It received its first reading in May, 2005, at the Playwright's Center (MN), and was further workshopped in Lark Play Development Center's Playwrights' Week 2006 (NY).

Translations of *Sanskrit Love Poetry* ©1977 by W.S. Merwin, used with permission of The Wylie Agency, and with permission of J. Moussaieff Masson, PhD.

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

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

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.



# FROM OUR ARTISTIC DIRECTOR:

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Dear Friends & C1 Family,

Welcome to Company One and the Boston premiere of Aditi Brennan Kapil's LOVE PERSON. For those of you who know our work and our mission, welcome back! If this is your first time with us, you've chosen to get to know us at an amazing time, as we present a work that exemplifies Company One's past, present, and future.

In the past year, Company One has moved from the Boston stage into the national spotlight. We were thrilled to be one of just ten companies in the country to receive a major grant from the American Theatre Wing (presenter of the Tony Awards) as "one of the most inspiring and innovative theatre companies on our national landscape." We were honored to receive four Elliot Norton Awards in 2011 and be nominated for four more in 2012. Additionally we are proud to have received four I.R.N.E. Awards this year. And we are incredibly excited to explore new territory and expand our community of artists and collaborators with this season's production of LOVE PERSON.

Company One was founded thirteen years ago to create theatre for a non-traditional audience, to represent our city's diverse population, and to start new dialogues within the community. Tonight, with LOVE PERSON, you'll accompany us on a journey that takes place in four languages, crosses an ocean, explores the boundaries of sexual orientation, and has two very distinct dialogues in play: one that takes place in spoken English, one in American Sign Language. If you're familiar with only one of these languages, I encourage you to look around and discuss the play with your fellow audience members, to see how the experience can change from person to person.

In one sense, the relationships we've built while producing a play partially performed in ASL have shown us how far we've come as a company. In another sense, they show us how much work is yet to be done. Hundreds of opportunities for conversation and community-building arise in our hometown every day. We are so lucky that our audiences and members have given us the support to seize this chance, and so hopeful that our new relationships with the Deaf community and service organizations will continue to blossom.

This season wraps up in July, with the 2011 Obie Award winner for Best New American Play, Kristoffer Diaz's THE ELABORATE ENTRANCE OF CHAD DEITY. Hopefully you did not miss this season's earlier award-winning productions, THE BROTHER/SISTER PLAYS and GREEN EYES. As you can see, there has never been a better time to become a Company One Member. 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 and be a part of the dynamic changes taking place.

Sincerely,



Shawn LaCount, Artistic Director & the C1 Family



WORDS.  
SIGNS.  
GESTURES.  
FACIAL EXPRESSION.  
VOCAL TONE.

## FROM THE DIRECTOR:



So many ways to convey thoughts and feeling, and so many ways to screw that up. How do you start to say something when you don't have the words? How do you say something when you don't know the language? Do you have to speak the same language in order to communicate? These are the things LOVE PERSON asks you to contemplate, but it does more than that. This play forces each member of the creative team to live and breathe all this during every step of the process of bringing the play to life.

"I'm lost." That was the very first American Sign Language I learned. It was good to have a tool at the ready, to be able to throw my index fingers behind my head and signal to my new friends that I had no clue what was going on. And that was okay. It's easy to get lost in a sea of words and ideas, even when you know the language, but what happens when not everyone does?

Walking into the world of this play, as well as the world of Deaf culture, asked things of me that had never been asked before: talking through an interpreter, learning to trust that my point is being delivered clearly, and recognizing when it's not. So easy to get something wrong, so easy to be misconstrued. Knowing that my words needed to be processed by someone else before reaching my actor forced me to be more economical in my choices. Many of my usual tactics for communicating with actors and designers were useless. I needed to understand more than ever what I was asking and how I was asking it to be done, before saying a word. With much stumbling, many missteps, much miscommunication, I took it all day by day. Eventually, it felt normal having someone shadow me in rehearsal, waiting and watching as questions and thoughts moved between individuals and layers of language.

Learning to be comfortable in a world of quiet also challenged me. As someone who comes home and turns the TV on just to have background noise – hell, I even composed most of this note with the underscoring of some cheesy television show – removing that was, at first, uncomfortable. But there was something soothing about this adaptation. I found my ASL class to be almost like a yoga session, removing sound made my world feel less chaotic. Something was a bit more settled. Similarly, this play asks everyone to live in someone else's world for awhile.

Everyone sitting in the audience today is going to feel lost at times, there are moments crafted solely for the Deaf audience and solely for the hearing audience. But that's life, that's the complications of language, that's LOVE PERSON.

-M. Bevin O'Gara

A stylized, handwritten signature in black ink, appearing to read 'M. Bevin O'Gara'.



Aditi Brennan Kapil identifies as a playwright, director, and actress whose home is in the twin cities of Minneapolis and St. Paul, but whose unusual background has left deep impressions on her as an artist. “I’m an immigrant twice over,” she notes. With a father from India and a mother from Bulgaria, the family immigrated to Sweden, which is where Kapil spent her childhood. As a result, “there’s an international element to my writing, always,” she says. Identity, language, and culture crop up as recurring motifs, which she contextualizes by noting that, for theatre, “it’s fascinating when disparate elements meet and friction develops. I feel like a walking friction because of my background.”

Now a naturalized American citizen, she finds that her complex cultural heritage winds its way into her art when it comes to investigations of language and identity. “In my playwrighting especially, I’m interested in how people communi-

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*On a global level, I’m interested in how the languages we speak affect the way we appear to others.*

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cate with each other. On a global level, I’m interested in how the languages we speak affect the way we appear to others.” In LOVE PERSON, a play comprising English, Sanskrit, and American Sign Language, we see these concerns in sharp relief. “Because I find language to be such a compelling lens into the human condition,” she says, her plays are “layered and complex” by design.

Kapil’s first play, a one-act called THE DEAF DUCKLING: A TALL TALE, was a bilingual production written in American Sign Language and English, commissioned by Mixed Blood Theatre for young audiences,

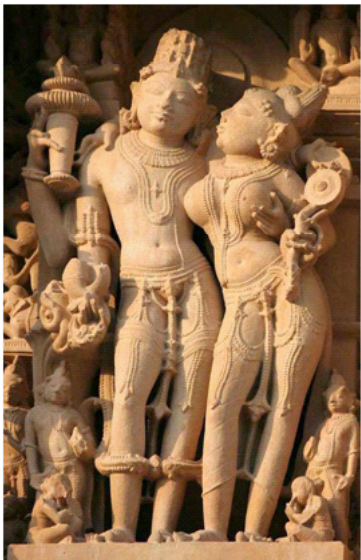


and featuring Deaf performer Nic Zapko. Later, Kapil used this experience, and the desire to provide more meaty roles for talented Deaf actors, as one of the points of inspiration for LOVE PERSON, which has been produced to critical acclaim around the country. In the fall of 2011, Kapil directed a gender-bending version of Rajiv Joseph's GRUESOME PLAYGROUND INJURIES with a Deaf cast, performed entirely in ASL.

Kapil's work is dynamic, diverse, and engaging. She allows that it's not always easy, but, she says, "I feel that theatre audiences can sustain a more challenging aesthetic than we sometimes think they can. In the end it's just a story told by a group of people in a live space. If we can get to that, we're all good."

Her other plays include THE ADVENTURES OF HANUMAN (for young audiences), AGNES UNDER THE BIG TOP, and a trilogy based on the Hindu trinity (BRAHMANI, A ONE-HIJRA STAND-UP COMEDY SHOW; SHIV; and THE CHRONICLES OF KALKI). The trilogy, commissioned by Mixed Blood Theatre, re-sets the Hindu deities in the bodies of contemporary immigrants, and tells their stories in the styles of stand-up, Merchant Ivory films, and a girl-gang thriller. She is currently working on a commission for Yale Rep called IMOGEN SAYS NOTHING, based on a silent character from the first folio of Shakespeare's MUCH ADO ABOUT NOTHING.

**-Program note by Ilana M. Brownstein**



Vishnu and Lakshmi at the Lakshmana Temple, Khajuraho, Madhya Pradesh, India.  
Photo by Lloyd Raleigh.



A Sanskrit manuscript on papyrus of the Dashabhuja Sutra, c. 1400.



*"The Unmade Bed" by Imogen Cunningham – an image that inspired the design and direction of this production.*

Discover more on the LOVE PERSON rehearsals and research blog by using your smartphone to take a picture of this QR Code:



Or visit the following site:  
<http://c1dramaturgy.wordpress.com/love-person>

# UNDER THE STREETLIGHT WITH ADITI & ILANA

OVER THE PAST FEW MONTHS, PLAYWRIGHT ADITI KAPIL AND COMPANY ONE'S DIRECTOR OF NEW WORK ILANA BROWNSTEIN HAVE BEEN WRAPPED UP IN AN ONGOING EMAIL DIALOGUE ABOUT THE PLAY. SOME EXCERPTS:

**FROM: ILANA  
TO: ADITI**

The other day, we had a Communication Meeting, where we got 17 deaf and hearing people who are working on the show all in the same room together over at the Boston University Center for Interpreter Education (BUCIE). The most wonderfully ironic moment came when the lights in the building shut off unexpectedly. There we all were, basically living that moment in the play where Free turns the lights off on Maggie to end their fight. The truth of that scene was made super-tangible for everyone in the room as folks took out their cell phones and used the blue glow to illuminate the interpreters' hands so they could let our deaf team members know what was going on. Talk about an object lesson!

**FROM: ADITI  
TO: ILANA**

How cool, I love that! Something about the process of producing this play always ends up reflecting the

ideas of the play: it's rife with language miscommunication and disconnect, and then successful connection, and then somehow making it to opening night. It's relationship building in the extreme, just in order to make the play happen. Casts tend to bond intensely, it's like they've been through something huge together. I've heard a couple of suggestions that there should be an "I survived Love Peson" support group for Stage Managers.

**FROM: ILANA  
TO: ADITI**

You aren't natively fluent in American Sign Language (ASL), but decided to write a bilingual play because of experiences you had working with deaf actors in Minneapolis. That's quite an undertaking.

**FROM: ADITI  
TO: ILANA**

It's the hardest thing for me in working with ASL. Being a writer, my words matter quite a bit to me, and I give up a lot of ego to the future Sign Masters of this show because I love ASL on stage. The one point of power a playwright has – putting words in people's mouths – is not mine for 50% of this play.



A Deaf Sign Master translates the script into ASL, coaches the actors, and provides the outside eye for the deaf experience of the play, and that translation evolves as the acting choices evolve.

**FROM: ILANA  
TO: ADITI**

How did you decide to work with ASL in the first place?

**FROM: ADITI  
TO: ILANA**

My first job out of college was as a voicer for a Deaf theatre company in Minneapolis, the now defunct Northern Sign Theatre. Over the years I voiced for other projects at Mixed Blood, at Ragamala Music and Dance Theater, and I kept running into Nic Zapko, a Minneapolis-based Deaf actor. She's a gorgeous artist. I was voicing for Nic in a show at Mixed Blood, and simultaneously researching Sanskrit for a fiction project I was working on. It struck me that there's a similarity between ASL and Sanskrit, a sort of undiluted bluntness and poetic simplicity. Language is a fascination for me, I grew up with a lot of them, and I've always felt that the way you express yourself, the language in which you think, informs so much about who you are. I imagined a story in which a Deaf woman and a Sanskrit scholar fall in love as a result of an affinity between their languages. I tried to write it in short story form and failed – you really can't capture ASL in prose – so I gave up on the idea. Only a few years later did it re-emerge as a play.

**FROM: ILANA  
TO: ADITI**

Did writing this play change you in any way as a person? As an artist?

**FROM: ADITI  
TO: ILANA**

LOVE PERSON was my first full-length, and it turned me into a playwright. Writing it was so deeply pleasurable, especially after I found the four poems to build it around. Also, the play is about loneliness and reaching out, making a connection. The beauty of that, the beauty of discovering that there's someone else in the world who thinks about the things you think about, is to some degree is what I feel the connective tissue of theatre is about.

**FROM: ILANA  
TO: ADITI**

What are your thoughts about bringing this play to Boston?

**FROM: ADITI  
TO: ILANA**

Way back when I was researching Ram's backstory, I did a google search on Sanskrit programs in the US, and settled on Boston University as Ram's home base. When you contacted me all those years ago to talk about teaching LOVE PERSON to your advanced theatre students at BU, I was so thrilled about fictional Ram being taught at his own university. I feel similarly about LOVE PERSON being at Company One – this production totally feels like he's coming home. Also, I can't tell you how honored I am to be included in this amazing season line-up with Tarell McCraney (THE BROTHER/SISTER PLAYS) and Kris Diaz (CHAD DEITY)!

**FROM: ILANA  
TO: ADITI**

Well, we're thrilled to have you, and we can't wait to see you in June!





"Paddy Ladd" by Nancy Rourke. See more of Nancy's De'VIA ("Deaf View/Image Art") work here: [www.nancyrourke.com](http://www.nancyrourke.com)

# Deafhood & Deaf Civil Rights

When reading about Deaf culture, the uninitiated may at first wonder why the word "deaf" is sometimes – but not always – capitalized. This question has everything to do with a movement over the last century to claim deafness as a cultural identity, rather than as a disability. As a shorthand, one can assume that "deaf" – in lower case – refers mainly to the physical condition of not being able to hear, and is sometimes used to describe those who identify most closely with hearing culture. Capital-d "Deaf" tends to connote a connection to culture, community, and often, a political stance that favors Deafhood.

The term "Deafhood" was first coined in 1993 by Paddy Ladd, a scholar, author, activist and researcher of Deaf culture. Much like previous domestic civil rights movements that advocated for self-determination and equality, the Deafhood movement does the same for the deaf and hard of hearing. The materials of the Deafhood Foundation further define the term: "Deafhood acknowledges that ALL Deaf people embark on a journey towards deepening and refining their Deaf selves. ...Deafhood is described as a journey that each Deaf person undertakes to discover their true identity and purpose here on the Earth as a Deaf person. This journey is for anybody who is what George Veditz [President of the National Association for the Deaf in the early 1900s] calls 'first and foremost, people of the eye.'"

Though not codified as a cultural/political stance until the early 1990s, the road to Deafhood has been a long one. In the late 1800s, Deaf Americans chafed at the methods of instruction and assimilation advocated by people like Alexander Graham Bell. PBS's materials for the film *Through Deaf Eyes* note that in 1884, Bell (who had opened a school for the deaf in the 1870s) published a paper called "Upon the Formation of a Deaf Variety of the Human Race," in which "he warned of a 'great calamity' facing the nation: Deaf people were forming clubs, socializing with one another and, consequently, marrying other Deaf people. The creation of a 'Deaf race' that yearly would grow larger and more insular was underway." Bell proposed a series of solutions, including a ban on sign language in the education of the Deaf. By privileging written and oral English communication over ASL, Bell set the stage for over a hundred years of ghettoization of visual communication. In response to these trends, the National Association for the Deaf (NAD) was formed, and has been a central force over the last 130 years in advocacy for linguistic and cultural empowerment.

A little over a century after Bell's paper was published, the Deaf civil rights movement broke into the national scene with a series of protests at Gallaudet University, the country's largest center of education for the Deaf. In 1988, the board appointed a hearing President – there had never been a Deaf leader of the university, and the students felt it was long past due. The Deaf President Now protests garnered national attention from hearing Americans, including support from labor unions and the halls of government. The students proved successful, the board and President resigned, and the first Deaf President was appointed. Within weeks, Congressional hearings began for the



Deaf President Now protests at Gallaudet University, 1988.



A 2011 Deaf community rally at the Indiana Statehouse to protest Governor Mitch Daniels' appointment of four people to the Indiana School for the Deaf, three of whom had strong ties to organizations that are anti-sign language. Photo by Danese Kenon for *The Indianapolis Star*.

Americans with Disabilities Act, which passed in 1990, and mandated access to telecommunications, public events and interpreting services.

Contrary to Bell's assumption that most deaf children descend from deaf parents, we now know that (according to the National Institute on Deafness and Other Communication Disorders) over 90% of deaf children are born to hearing parents. With the development of advanced technologies to identify and address hearing loss – like Early Hearing Detection and Intervention tests, and cochlear implants (which stimulate brain cells to respond to sound) – the concept of deafness as a protected cultural identity has faced new challenges. The Deaf civil rights movement has taken on issues such as the necessity of Internet captioning proto-

cols, and the fight against audism, which the activist group Audism Free America defines as “attitudes and practices based on the assumption that behaving in the ways of those who speak and hear is best. It produces a system of privilege, thus resulting in stigma, bias, discrimination, and prejudice – in overt or covert ways – against Deaf culture, American Sign Language, and Deaf people of all walks of life.”

For further information on Deafhood and Deaf civil rights, we recommend visiting the websites of the Deafhood Foundation, which provides financial, educational and social opportunities to end the economic exploitation of Deaf people; and of The National Association for the Deaf, the premier civil rights organization of, by and for deaf and hard of hearing individuals in the United States of America.

<http://www.deafhoodfoundation.org>  
<http://www.nad.org>

**-Program notes by Ilana M. Brownstein**



“Hands,” a study by the artist Ben Towle

## FURTHER RESOURCES:

*Through Deaf Eyes*, a PBS film with extensive online resources. Explore issues of Deafhood, civil rights, and deaf life here: <http://www.pbs.org/weta/throughdeafeyes>

Gallaudet University is not only the foremost university for the deaf in this country, it also provides extensive online resources for those wishing to know more about deaf life and language. [http://www.gallaudet.edu/Library/Research\\_Help/Research\\_Help/Frequently\\_Asked\\_Questions.html](http://www.gallaudet.edu/Library/Research_Help/Research_Help/Frequently_Asked_Questions.html)

*For Hearing People Only: Answers to Some of the Most Commonly Asked Questions about the Deaf Community, Its Culture, and the "Deaf Reality,"* written by Matthew S. Moore and Linda Levitan, with an introduction by Harlan Lane, and published by Deaf Life Press.

*Sanskrit Love Poetry*, translated by W.S. Merwin and J. Moussaieff Masson, first published in 1977.

SanskritNYC, a resource for Sanskrit studies, poetry, and history: <http://sanskritnyc.com/blog>

# WHO'S WHO

**ADITI BRENNAN KAPIL (Playwright):** Aditi is an actress, writer, and director, of Bulgarian and Indian descent. She was raised in Sweden, and resides in Minneapolis, MN. She is a graduate of Macalester College with a BA in English and Dramatic Arts, has performed extensively in the Twin Cities and around the country, and her writing has been nationally produced to critical acclaim. Her play LOVE PERSON received the 2009 Stavis Playwriting Award. Her latest play, AGNES UNDER THE BIG TOP, A TALL TALE, was selected as a Distinguished New Play Development project by the NEA as administered by Arena Stage, and recently premiered at Mixed Blood Theatre and Long Wharf Theatre, and Borderlands Theatre.

**M. BEVIN O'GARA (Director):** Credits include THE PAIN AND THE ITCH (Company One); MATT AND BEN (Central Square Theatre); TWO WIVES IN INDIA, GARY (Boston Playwrights Theatre); 2.5 MINUTE RIDE (Downstage @ New Rep); BAT BOY (Metro Stage); OTHELLO, THE CRUCIBLE (New Rep On Tour); MELANCHOLY PLAY (Holland Productions); TATTOO GIRL (Williamstown Theatre Workshop); ANTI-KISS (3 Monkey's Productions) and LA CAGE AUX FOLLES (Longwood Players). Last year, Bevin received the Lois Roach Award. Bevin holds a BFA from Boston University and works as the Associate Producer at the Huntington Theatre Company.



**SABRINA DENNISON (Free):**

Sabrina played a major role in *Santa Sangre*, the 1990 Alejandro Jodorowsky film that was named one of Siskel and Ebert's ten best films of the year. Her professional acting continued with the

National Theater of the Deaf as Greta in OPHELIA. Other credits include; ASL translation for Yale's TWELFTH NIGHT; ASL consultant for the tour of the Broadway musical AVENUE Q, BU's TRUMPERY, WHAT THE BUTLER SAW, THE LADY HAMLET, and Commonwealth Shakespeare Company's ALL'S WELL THAT ENDS WELL. Sabrina is a proud Cape Cod native, whose late father was the only Bay Stater to be convicted of Robin-Hood-style piracy in the 20th century.



**SCARLETT REDMOND**

**(Vic):** Scarlett is delighted to make her Company One debut. Recent Boston credits include Nadia in SOME EXPLICIT POLAROID (Brown Box), Mrs. Noelte in REFLECTIONS OF A ROCK

LOBSTER (Boston Children's Theatre), Ginger in BOOK OF DAYS and Callie in STOP KISS (Bad Habit). Touring credits: Olivia in TWELFTH NIGHT (Brown Box) and Princess/Chorus in MEDEA (PaperStrangers). Scarlett holds a BFA from Emerson College and studied at Stella Adler, NY. Love and gratitude to M&D and Jeremy.



**JACQUELINE EMMART**

**(Maggie):** Jackie is making her theatrical debut as Maggie in LOVE PERSON. She is honored to work with such a supportive and talented cast and crew on this provocative project. She brings eight

years of experience as an ally and active member in the DEAF-WORLD and interpreting community, and she feels blessed to live in a world where love abounds. Jackie is eternally grateful for the LOVE PERSON in her life, her wife Brie (and their two pups)!



**NAEL NACER\* (Ram):**

Nael is excited to be working with Company One again, after 1001, THE ALIENS, and THE LAST DAYS OF JUDAS ISCARIOT. Boston credits include: ANIMAL CRACKERS (Lyric Stage Co.); THE FARM, and GARY (Boston Playrights' Theatre);

CAR TALK: THE MUSICAL!!! (Suffolk University/ Modern Theatre); WATERS RISING, and SHOUTING THEATRE IN A CROWDED FIRE (National Theatre of Allston); A NUMBER (Payomet PAC); THE FLU SEASON (Whistler in the Dark); POLAROID STORIES (Tinderbox Stage Co.); BENT (SouthCity Co.). Off-Broadway: THE HIDING PLACE (59E59), LEMONADE (NYC Fringe Festival).

**DAHLIA AL-HABIELI (Set Design):** Dahlia is thrilled to be working with Company One for the first time. Recent designs include CALVIN'S MONSTER (Boston Childrens' Theatre), A CHRISTMAS STORY (New Rep), OR (Lyric Stage Company), MATT AND BEN (Central Square Theatre). Dahlia received the 2009 IRNE Award for Best Set Design (Small Company) for HUMBLE BOY (Publick Theatre). She holds a BA from Wellesley College, and is a graduate of the O'Neill National Theater Institute. [www.eloquentaction.com](http://www.eloquentaction.com)



**ANNIE WIEGAND (Lighting Designer):** MFA, lighting design, Boston University; BA, theatre concentrating in design/technology, Appalachian State University, Boone, NC. Lighting Director, The Acting Company 2010-2012. NYC and Regional Designs: PENELOPE OF ITHACA, Hangar Theatre; RECKLESS, Gallery Players; A MOVEMENT OF THE SOUL, Berkshires Playwrights Lab; RX and THE FURTHER ADVENTURES OF SUZANNE AND MONICA, Chautauqua Theatre Company New Play Workshops. Boston Designs: OTHELLO, Actors Shakespeare Project; HOW I LEARNED TO DRIVE, Boston Center for American Performance; TRUMPERY, Boston University Theatre, and more. [www.anniewiegandlighting.com](http://www.anniewiegandlighting.com).

**JASON E. WEBER (Sound Designer):** Jason is a multi-disciplinary designer whose work has been seen on numerous stages across New England. Company One design credits include: projections for THE BOOK OF GRACE and sound/projections for THE GOOD NEGRO. Other credits this season include; sound for GHOST-WRITER (Merrimack Repertory Theatre), MRS. WHITNEY (MRT), and THIS VERSE BUSINESS (MRT); lights/sound for OUR TOWN (Riverside Theatre Works); lights for BLACK TIE (Adirondack Theatre Festival); and sound/projections for the interactive performance installation, SPOOKY STORY STATION (Puppet Showplace Theatre). [www.jasoneweber.com](http://www.jasoneweber.com).

**MIRANDA KAU GIURLEO (Costume Designer):** Miranda happily returns to Company One, where in the past she has designed NEIGHBORS, GRIMM, THE GOOD NEGRO, and AFTER THE QUAKE. Other design credits include: FIGHTING OVER BEVERLY, OUR SON'S WEDDING, PONIES, DEAR LIAR, THE WIND IN THE WILLOWS, THE HEIDI CHRONICLES, CALVIN BERGER, THE SECRET OF MME. BONNARD'S BATH (Gloucester Stage Company), MATT AND BEN (Central Square Theater), BATBOY (Metro Stage Company), PILLOWMAN, THE BEAUTY QUEEN OF LEENANE (Teatro Zuccone), SAILOR'S WIVES, SAILOR'S LIVES (U.S.S. Constitution Museum). Miranda holds a BA from Berea College in Kentucky and an MFA in Costume Design and Technology from Brandeis University where she works as the Costume Director.

**AMELIA GOSSETT (Projection Designer):** Amelia is thrilled to have this opportunity to work with Company One as a senior Theatre Arts major in Boston University's Design & Production program. Recent design credits include scenic and projection design for Emily Mann's EXECUTION OF JUSTICE (Wimberly Theatre), scenic design for IN THE JUNGLE OF CITIES (Boston University), and costume design for LITTLE BLACK DRESS (Boston

Playwrights' Theatre) and FIVE DOWN ONE ACROSS (Boston Playwrights' Theatre). Check her out at [amelialogsett.com](http://amelialogsett.com).

**ALEXANDRA HERRYMAN (Properties Designer and Assistant Production Manager):** Alexandra is an assistant production manager at Company One. This is her second prop design with them and she's very happy to be sharing a bill with so many talented designers! Other local credits include prop design for Lowell House Opera, Metro Stage Company, and Boston Opera Collaborative. She also makes regular appearances as a puppeteer and technician at the Puppet Showplace Theatre.

**ERIN CARLSON (Stage Manager):** Erin is thrilled to be working with Company One once again after stage managing THE BROTHER/SISTER PLAYS in the fall. Before returning to Boston, Erin worked around Chicago, and could most often be found at Strawdog Theatre Company. Chicago favorites include: THE CHERRY ORCHARD, MARATHON 33 and TOOTH OF CRIME (2nd Dance) (Strawdog), REN FAIRE: OR A FISTFUL OF DUCATS! (Factory Theatre), and VALENTINE VICTORIOUS (House Theatre). Erin would like to thank the Ronson for being her home, wherever she is.

**EMILY HART (Assistant Stage Manager):** Emily is thrilled to be working with Company One for the first time. She has worked as an ASM with other Boston-area theaters including Theatre on Fire and Zeitgeist Stage Company. Emily has also stage-managed with several area community theaters, including The Burlington Players and The Wellesley Players. Emily studied ASL and Deaf Studies at Northeastern University and taught the adult education U.S. Citizenship class at D.E.A.F, Inc. for 5 years.

**ANNIE MCGUIRE (Assistant Stage Manager):** Annie is delighted to be working with Company One on this brave and challenging production. Previous C1 credits include 1001 (2nd ASM) and, most recently, serving as the attendance chair for C1 GALA XIII. Annie works for the Boston Symphony by day and is grateful to her wonderful husband, Eric, for his support and late rides home.

**ILANA BROWNSTEIN (Dramaturg and 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 developed Lauren Yee's HOOKMAN for the XX Lab, 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.

**JOSEPH HEYWORTH (Rehearsal Assistant Stage Manager):** Joey is elated to make his professional theatre debut amidst the inspirational cast and crew of Company One's LOVE PERSON. Previous credits include Interpreting Assistant for LADY HAMLET (Boston University) and Interpreting Workshop Participant for THE SHAKESPEARE PROJECT (Boston University). He would like to give a special thanks for the unwavering guidance of Ilana Brownstein and Christopher Robinson, without whom he wouldn't have this opportunity. He is currently a Theatre Major at Boston University's School of Theatre.

**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: 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 specialized in Lighting Design, with additional experience in Sound Design, Stage Management, and Directing. She would like to thank her fiancé Mike and her family (Karen, Cassie, and Hannah) for all their love and support.

**CHRISTOPHER S. ROBINSON (ASL Community Liaison):** Chris is the full-time American Sign Language (ASL) Interpreter at Boston University where he coordinates ASL Interpretation for Boston University School of Theatre. In this capacity, he mentors ASL Interpreters and students of ASL interpreting. He is an Associate member of the Registry of Interpreters for the Deaf (RID) and a full member of the National Alliance of Black Interpreters (NAOBI). His work as an American Sign Language Interpreter for the performing arts is influenced by his conversations with the late August Wilson. Christopher has worked as an interpreter for August Wilson's FENCES, KING HEDLEY II,

RADIO GOLF, JITNEY and GEM OF THE OCEAN. His stage and television credits include THE MEETING at the Palace Theatre in Manchester NH and the featured role of David Walker in the PBS series SLAVERY IN THE MAKING OF AMERICA. He does nothing without his Love Person-Aimee. He is the 2012 recipient of the David Wheeler Award from Company One, honoring an emerging talent in the Boston Theatre community.

**ALBERTO R. SIFUENTES (ASL Coach):** Alberto grew up in Mexico and Texas. After attending the Texas School for the Deaf, he went to the National Technical Institute for the Deaf and studied computer design. Alberto enjoys his time working as an ASL coach/consultant in Texas, New York, Virginia and Massachusetts. In addition to aspiring toward achieving certification as a Deaf Interpreter, Alberto has taught ASL classes for 14 years in a variety of locations. He currently works at the Northeastern University Regional Interpreter Education Center and studies graphic design.

**JESSICA DOONAN (Interpreter Coordinator):** Jess is a recent graduate of Northeastern University with a degree in Theater and American Sign Language. Since graduation she has been assisting Christopher Robinson to coordinate ASL interpreted plays throughout Boston. Her previous show experience includes THE SHAPE OF

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THINGS (Stage Manager, Northeastern University), ALL'S WELL THAT ENDS WELL (Translation Assistant, Commonwealth Shakespeare Company), and PORGY AND BESS (Translation Assistant, American Repertory Theater).

**PATRICK "PAX" MC CARTHY (Consultant):** Pax is an American Sign Language native, for his parents, and grandparents were proud culturally-Deaf. He earned his Master's Degree in Deaf Education from McDaniel College in Westminster, Maryland. Pax became involved in Boston's Deaf community theatre in 1985, under the tutelage of Janis Cole, the professional National Theatre of the Deaf (NTD) actress who was also with Broadway's CHILDREN OF LESSER GOD. Pax then co-founded Show of Hands Theatre Company (SOHTC) which saw nine original Deaf-themed play productions annually since its inception. Pax has also been the ASL-coach for numerous plays' sign language interpreters, primarily at Huntington Theatre Company. He is delighted to be affiliated with Company One as a theatre model for collaboration with the Boston Deaf Community.

**MIKE BEST (Technical Director):** Mike has been with Company One since the summer of 2010 when he worked as the Assistant Stage Manager on GRIMM, and joined the staff in 2011. This is his second show with Company One as Technical Director.

He holds a BA in Theatre and Environmental Policy from The Colorado College. Currently, he works as the Master Carpenter for the Stoneham Theatre. He has served in the past as Technical Director for a high school and several small theater companies in Colorado, as well as companies such as the Harvard Early Music Society, Shakespeare Now!, and the Off Broadway and touring versions of SWIMMING TO SPALDING. He would like to thank Alyssa and his family for being supportive and absolutely wonderful!

**JOSEPH THOMAS (Assistant Director):** Joey is the Associate Artistic Director at Company One. He has also been credited with C1 as a production manager and stage manager (GREEN EYES, THE BOOK OF GRACE, LEARN TO BE LATINA, NEIGHBORS). Favorite past credits include HAIR (G^2), TOPDOG/ UNDERDOG (W&M), and A MAN FOR ALL SEASONS (VA Shakes). MA Theatre Education (in progress), Emerson College. BA Theatre/Speech/Dance, BA Sociology, College of William & Mary. Big thanks to Bevin, Chris, and the whole C1 family.

**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



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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 (Community Outreach Coordinator):** Jess is happy to be working with the Company One team this season. She is a graduate of the University of Iowa Playwrights' Workshop where she also focused on dramaturgy. When she's not writing plays, she works as an Artistic Associate for the emerging theater company Sleeping Weazel. Jess would like to thank the entire dramaturgy team and Company One for giving her this opportunity.

**MARK ABBY VANDERZEE (Education 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 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.

**KARTHIK SUBRAMANIAN (Associate Production Manager):** Karthik is thrilled to be assisting with LOVE PERSON! Past credits have included 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!

**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 and will be directing the Boston premiere of Kris Diaz's THE ELABORATE ENTRANCE OF CHAD DEITY this summer. 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



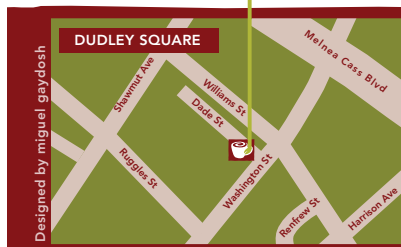
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Drama, Fringe); the Boston premiere of Haruki Murakami's AFTER THE QUAKE (Elliot Norton Award nominee for Outstanding Drama, Fringe); Stephen Sondheim's ASSASSINS (IRNE nomination for Best Director and Best Musical); the Boston premiere of Noah Haidle's 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.

**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: Suga 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.

**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 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 BU 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 B.A. 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 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.

## THANK YOU...

The VanDerzee Family, The Sand Family, The Champnois 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, Stacey D'Onofrio c/o Boston University Center for Interpreter Education, Rosa Lee Timm, Bonnie Kaplan - VSA Massachusetts, Wellesley College, The Lyric Stage Company, The Huntington Theatre Company, Merrimack Repertory, Deaf Inc, Stoneham Theatre Company, Mike Tutaj, Micali Fiksel, Aditi Kapil, Corianna Moffatt, Phil Berman, Cara Pacifico, Liz Engleman

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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 4 employees to 130.

Simone's connection to Company One came through James Milord, the star of 8 Company One productions and last year's 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."



# Resident Theatre Companies at the BCA

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**Red | January 6 - February 4**  
*SpeakEasy Stage Company*

**Green Eyes | January 18 - February 12**  
*Company One*

**Next to Normal | March 9 - April 7**  
*SpeakEasy Stage Company*

**Xanadu | May 11 - June 9**  
*SpeakEasy Stage Company*

**Love Person | May 25 - June 23**  
*Company One*

**The Elaborate Entrance of Chad Deity | July 27 - August 25**  
*Company One*

Tickets and showtimes...



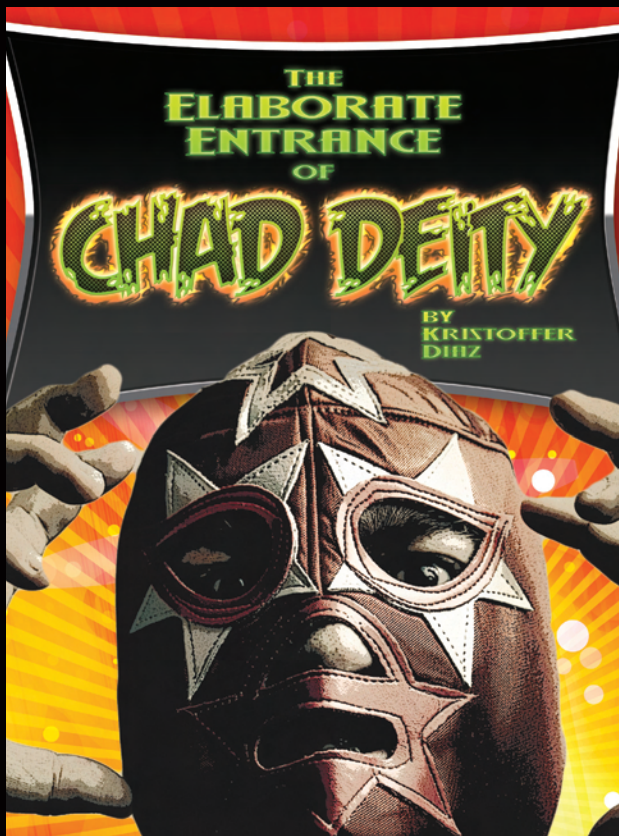
Jeffery Roberson  
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Having just won the Obie for Best New American Play, this Pulitzer finalist is as hilarious as it is relevant. Mace is a professional wrestler. He's a really good professional wrestler. He's not the champion though — that's the impossibly charismatic Chad Deity. When Mace discovers a young Indian-American Brooklyn kid whose charisma rivals that of the champ, Mace decides to get him a job in the company. Only problem is, the boss has a very specific plan for the duo! A serious minded comedy about wrestling, geopolitics, and raisin bread.

*"Has the delicious crackle and pop of a galloping, honest-to God, all-American satire"*

— New York Times

*"Flashy, fleshy and ridiculously entertaining"*

— New York Daily News

**July 27 - August 25**

Calderwood Pavilion at the BCA - Roberts Theatre

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