

COMPANY  
**ONE**  
THEATRE  
» what's next.

**ARTS  
EMERSON**

THE WORLD ON STAGE  
AND SCREEN

# AN OCTOROON

*By Branden Jacobs-Jenkins*



# Welcome To ArtsEmerson: The World On Stage And Screen

Back in September, in my letter about ArtsEmerson's production of Daniel Beaty's **Mr. Joy**, I spoke about the struggles that arise when questions of diversity take the spotlight. ArtsEmerson will continue unpacking that difficult topic in 2016, but from a very different angle, co-producing **An Octoroon** with Company One Theatre. Branden Jacobs-Jenkins's Obie Award-winning script re-writes one of the most popular plays of 1859 as—in the words of my ArtsEmerson colleagues—an “incendiary, subversively funny exploration of contemporary cultural politics.” *The New York Times* declares the play “may turn out to be this decade's most eloquent theatrical statement on race in America today”—a bold prediction of which this production is worthy.



Tony Rinaldo

With **An Octoroon**, ArtsEmerson and Company One will address questions related to the history of race in the United States and, in turn, spark a city-wide dialogue on the topic. Conversations will take place informally in the lobby directly after performances, in subway cars and taxis as audience members make their way home, and on February 9th at the free Public Dialogue series titled “Interrogating Whiteness Part II: Controversies and Interventions in the Theatre.”

I look forward to hearing as many voices as possible added to this vital, contemporary discussion.

Sincerely,



M. Lee Pelton  
President, Emerson College

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## About Emerson College



Located in Boston, Massachusetts, opposite the historic Boston Common and in the heart of the city's Theatre District, Emerson College educates individuals who will solve problems and change the world through engaged leadership in communication and the arts, a mission informed by liberal learning. The College has 3,660 undergraduates and 829 graduate students from across the United States and fifty countries. Supported by state-of-the-art facilities and a renowned faculty, students participate in more than eighty student organizations and performance groups. Emerson is known for its study and internship programs in Los Angeles, Washington, D.C., the Netherlands, London, China and the Czech Republic. The College has an active network of 32,000 alumni who hold leadership positions in communications and the arts. For more information, visit [emerson.edu](http://emerson.edu).

# Why Theatre? Why Melodrama?

It's something you'll notice in the first minute of the production: the playwright is speaking directly to the audience from inside the play. In **An Octoroon**, Branden Jacobs-Jenkins holds himself to the same standards of his characters as he inserts himself with complete transparency into the plot of Boucicault's original play. Characters will narrate their emotions directly to the audience, so there are no secrets of which we won't be completely aware. As in any melodrama, the story is high on emotion, heavy on plot and light on character, characters being of a usually identifiable type. The story leads us to a place where moral order and virtue prevail, while evil is punished.



By putting his own emotional context inside the play, Jacobs-Jenkins understands that the form of melodrama has something to tell us about right now, about the dramas that are unfolding on a daily basis on all of our various screens, dramas of a country struggling with the daily news stories and videos of racism and gun violence. How do we make sense of a reality that feels as if it is swirling out of control? Melodrama provides emotional transparency. As the emotions of our country as so big right now, it is perhaps only through melodrama that our emotions can be held. Perhaps it's only through melodrama that we can find a way to express them in the hopes of creating a narrative toward an ever more just and civil society.

Near the conclusion of **An Octoroon**, the character BJJ (the playwright of our contemporary moment) is in conversation with the character known as Playwright, presumably Dion Boucicault, the author who wrote *The Octoroon* in 1859 and whose work is adapted here. The two writers discuss the traditional practice of using new technology as a spectacle in 19th century melodrama, something that would have created great surprise in 1859 but will likely feel dated for audiences in 2016.

*Playwright: But part of the thrill, part of the Sensation of the scene, was giving people back then a sense of having really witnessed something new and novel.*

*BJJ: And that's basically impossible for us to do now. If anything, the theatre is no longer a place of novelty. The fact is we can more or less experience anything nowadays.*

The conversation raises the question of why theatre in 2016? Can theatre speak to our contemporary moment in new and novel and surprising ways that will advance our individual thinking and emotions and enhance our lives together as a community, as a city and as a country? Or is other media enough to tell us everything we need to know about how to feel and to think right now?

We hope that inside of this important co-production with Company One Theatre, audiences will find some answers to these questions.



Polly Carl  
Co-Artistic Director, ArtsEmerson



### **DAVID DOWER, CO-ARTISTIC DIRECTOR, ARTSEMERSON**

Before joining ArtsEmerson in the spring of 2012, David Dower spent six seasons as Associate Artistic Director at Arena Stage, where he directed the Artistic Development team and founded the American Voices New Play Institute (AVNPI), the precursor to HowlRound: A Center for the Theater Commons, now located at Emerson College. He served as the Artistic Producer on Arena's offerings from 2007 - 2011, including the Tony/Pulitzer-winning

Next to Normal. Prior to joining Arena he was the founding Artistic Director of The Z Space (a theatre development center focused on new plays) and a founder of its predecessor, the producing ensemble The Z Collective, both in San Francisco. He has directed plays around the country, including at Arena Stage, Berkeley Repertory Theatre, Seattle's Intiman Theatre Festival and dozens of world premiere productions in the Bay Area. You can follow David on Twitter (@ddower).



### **POLLY K. CARL, CO-ARTISTIC DIRECTOR, ARTSEMERSON**

Polly Carl is the Co-Artistic Director of ArtsEmerson where s/he co-artistic directs an annual season of international work for the downtown theatres of Emerson College. Operating from the core belief that theatre is for everyone, Carl seeks to use the work of the theatre in concert with opportunities for public dialogue to foster civic transformation through the shared experience of art.

As a Distinguished Artist in Residence on the Emerson faculty, s/he has developed a creative producing curriculum for Emerson College students. Carl is also the Director and co-founder of HowlRound, a knowledge commons by and for the theatre community. S/he previously worked as the Producing Artistic Director at the Playwrights' Center in Minneapolis, and as the Director of Artistic Development for Steppenwolf Theatre in Chicago. S/he holds a PhD in Comparative Studies in Discourse and Society from the University of Minnesota.



### **DAVID C. HOWSE, EXECUTIVE DIRECTOR, ARTSEMERSON**

David C. Howse is a recognized speaker and commentator on the arts and social integration. Howse previously served as the Executive Director of the award-winning Boston Children's Chorus (BCC), an organization that brings youth from the ages of seven to eighteen from the Greater Boston area to create harmony both musically and socially through a shared love of music. Howse holds degrees from Bradley University and New England Conservatory of Music, and is a graduate of Harvard Business School's Next Generation Executive Leadership Program. He remains active with the National Arts Strategies Chief Executive Program, a consortium of 200 of the world's top cultural leaders, which addresses the critical issues that face the arts and cultural sector worldwide. Howse has received numerous awards for his innovative leadership including Boston Business Journal's "40 under 40" award for best and brightest young executives.

Howse serves on the South Shore Hospital Board of Directors, Chorus America Board of Directors and on the Board of the Forbes House Museum. He also serves on the Advisory Board of the Eliot School for the Arts and the Corporation of the Community Music Center of Boston.

## ABOUT US

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ArtsEmerson is the professional presenting and producing organization of the Office of the Arts at Emerson College. Through our international theatre programming and local community partnerships we serve the city of Boston, the Emerson community (students, faculty and staff) and the global field of performance practice. Founded in 2010, the same year that the US Census identified Boston as a majority-minority city, we are building a cultural institution that embraces and reflects the changing demographics of our city. We operate from the core belief that the arts are for everyone.

## OUR HISTORY

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Founded in 2010 by Robert J. Orchard, ArtsEmerson is designed to address gaps in Boston's cultural landscape through international programming and by inviting new audiences into our downtown venues. ArtsEmerson quickly established a reputation for putting great work from around the world on its stages—work that emanates from the language of theatre, yet pushes the boundaries into dance, music and opera. In 2015, Orchard moved into the role of Creative Consultant. Currently, ArtsEmerson is led by Artistic Director, David Dower; Creative Director Polly Carl and Managing Director, David C. Howse. This shared leadership model reflects the organization's values: multiple voices are essential to leading a 21st century arts organization.

## OUR PROGRAMMING

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**Performing Arts:** We present live performance from around the world in our downtown venues. We use our internal curatorial expertise in conjunction with the curatorial expertise of our community partners to present work that reflects the multicultural vibrancy of our city.

**Film:** We use the same curatorial approach to present films from around the world, supporting a variety of partnerships with local community organizations including the Boston International Film Festival, the Asian American Film Festival and the Boston LGBT Festival.

**Civic Engagement:** Our Civic Engagement efforts include a series of initiatives aimed at our core belief that the arts belong to everyone and that art is a common right. All Civic Engagement initiatives spring from a commitment to community partnerships and evolve through a "curation by listening" process developed in dialogue with these partners. These initiatives include The Ambassador Project, a Play Reading Book Club, Audience Residencies, Welcome to Boston Cast Parties and a Public Dialogue Series.

**Music:** Black Box Sounds brings local Boston bands to our black box space in an effort to revitalize the downtown music scene.





# SET THE SCENE

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HOTEL BOSTON

A COMPANY ONE THEATRE & ARTSEMERSON: THE WORLD ON STAGE CO-PRODUCTION

# AN OCTOROON

BY **BRANDEN JACOBS-JENKINS**

## THE CAST

BJJ, GEORGE, M'CLOSKEY **BRANDON GREEN**  
PLAYWRIGHT, WAHNOTE, LAFOUCHE **BROOKS REEVES**  
ASSISTANT, PETE, PAUL **HARSH GAGOOMAL**  
ZOE **SHAWNA M. JAMES**  
DORA **BRIDGETTE HAYES**  
MINNIE **ELLE BORDERS**  
DIDO **OBEHI JANICE**  
GRACE **AMELIA LUMPKIN**  
BR'ER RABBIT, RATTSS **KADAHJ BENNETT**

DIRECTOR **SUMMER L. WILLIAMS**  
DRAMATURGS **RAMONA OSTROWSKI and HALEY FLUKE**  
SCENIC DESIGN **JUSTIN and CHRISTOPHER SWADER**  
COSTUME DESIGN **AMANDA MUJICA**  
LIGHTING DESIGN **CHRISTOPHER BRUSBERG**  
SOUND DESIGN **DAVID WILSON**  
PROPS DESIGN **ANITA SHRIVER**  
PROJECTION DESIGN **JONATHAN CARR**  
STAGE MANAGER **JULIE LANGEVIN**  
ASSISTANT STAGE MANAGERS **LINDSEY ANDERSON and EMILY BROWN**  
PRODUCTION MANAGER **KARTHIK SUBRAMANIAN**  
ASSISTANT DIRECTOR **PHAEDRA SCOTT**  
TECHNICAL DIRECTOR **KEVIN PARKER**  
ASSISTANT PRODUCTION MANAGER **JESSICA PRIBBLE**  
BOARD OPERATOR **MIKE KILDUFF**  
VOCAL/DIALECT COACH **KAREN KOPRYANSKI**  
FIGHT CHOREOGRAPHER **ANDREW MOSS**  
SPECIAL EFFECTS DESIGNER **LYNN WILCOTT**  
ASM INTERN **TEHYA SAYLOR**

**An Octoroon** had its World Premiere at Soho Rep  
Sarah Benson, Artistic Director / Cynthia Flowers, Executive Director

Subsequently produced by Theatre for a New Audience  
Jeffrey Horowitz, Founding Artistic Director  
Henry Christensen III, Chairman / Dorothy Ryan, Managing Director  
at the Polonsky Shakespeare Center, Brooklyn, NY in 2015

Run time: 2 hours 40 minutes with one intermission

Major support for the 2015/16 ArtsEmerson season has been generously provided by  
Ted & Mary Wendell and Marilyn Zacharis.



## The Word On Company One Theatre

*"They really have a sense of where to take theatre in this moment—to stretch it, to make it new, to reach different audiences."* — Jared Bowen, WGBH

Dubbed Boston's Best Fringe Theatre by *Boston* magazine, Company One Theatre is Boston's theatre for the people. Founded in 1999, Company One's mission is to change the face of Boston theatre by uniting the city's diverse communities through socially provocative performance and the development of civically engaged artists.

Consistently recognized for their artistic excellence and for championing >>What's Next in American Theatre, the company has been instrumental in bringing younger, diverse audiences to see and participate in socially relevant theatre. Their Stage One education programming uses theatre as a means toward liberated expression, self-confidence, and cultural awareness, working in seven Boston public schools and offering a full year employment program for teens.

Let C1 know about your experience with #GaspWithC1

/CompanyOne   @Company\_One   @CompanyOneBoston

*Company One Theatre is supported in part by grants from the Massachusetts Cultural Council, a state agency, and the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council and administrated by the Mayor's Office of Arts, Tourism, and Special Events.*





# What Is An Octoroon? Colorism: Then And Now

By Haley Fluke, C1's Literary Associate

By 1860, approximately ten percent of enslaved people in the American South had at least one white ancestor, often as a result of forced sexual assault on female slaves by white slave owners. In southern Louisiana, where **An Octoroon** takes place, there was also a large population of Creole African-Americans, descended from European colonialists in various areas of the African continent. Consequently, free and enslaved people of color could and did look wildly different from one another.

Legal classifications like “mulatto,” “quadroon” (one-quarter black) and “octoroon” (one-eighth) were used to describe people with lighter skin tones, and these labels were often based on appearance rather than lineage. In **An Octoroon**, Zoe is given particular preference not only because she is an octoroon, but because she is the biological child of Master Peyton. It was not uncommon for white slave owners to free their biological children, sometimes in their wills, as happens in the play. Even if they weren't granted freedom, those with lighter skin, particularly young women, were prized highly at the auction and on the plantation. Coveted indoor positions as cooks, drivers or housekeepers were nearly always reserved for lighter-skinned slaves, and in many communities they were treated as a separate class between black and white.

A position in the house did not come without its dangers, though. Light-skinned female slaves, sometimes called “yellow girls,” were highly fetishized and prized as sexual objects, and few made it to the age of sixteen without being molested by a white man. In some parts of the South, quadroons and octoroons were bred specifically for this purpose and sold as “fancy maids”—concubines—to white men. For some enslaved women of color the myth of the quadroon—an exotic, sexually skilled commodity—could mean a path to freedom, a tool for finding a better life. Dark-skinned female slaves did not have this opportunity. They were generally considered less gentle, beautiful or intelligent, and were more likely to be assigned to grueling and dangerous field labor.

Prejudice based on the tone of one's skin, or colorism, has its roots in this history: dark-skinned women being taught to think of themselves as lower or undesirable, and light-skinned women taught that they are valuable, but only for their sexuality. Though explicit, legally binding prejudice based on skin tone is no longer prevalent, colorism endures today as a form of internalized racism in communities of color.

“I've literally heard famous friends of mine who are athletes and have money, when we're in a club or something, they'll point to a light-skinned woman and say, 'I want one of those.' Now, in their mind, a light-skinned woman is a trophy. A lot of black men believe this, that you get more power, more prestige if a lighter-skinned woman is on your arm,” says Bill Duke, director of the 2011 documentary *Dark Girls*, which explores the damaging effects of colorism on young African-American women.



*Isaac and Rosa, possibly related former slave children from the same household. This image was used to raise funds for schools serving newly emancipated African Americans.*

## what is an octoroon? (continued)

Zoe in *An Octoroon* can never enjoy the privileges of her white family members because she is technically black. She can't get married, own property or live a free and independent life, and her white neighbors treat her with condescension. At the same time, she is not part of the slave community. She exists in a class in between, and lacks a support network or any real friends. Multiracial children today can face a similar feeling of loneliness. Light-skinned children may be shown preference, considered smarter or more beautiful, but also face accusations of not being "black enough." Light-skinned and dark-skinned girls alike see that desirable black women on TV tend to be lighter. Dark-skinned girls may resort to using dangerous, unregulated skin-bleaching creams, a \$5.6 million industry in the U.S. and even greater in Africa and India. Light-skinned girls may face sexual objectification and fetishization like their ancestors before them. Women from both sides recount childhood stories of bullying, name-calling, even violence. And no one wins. This is to say nothing of the systematic racism and bigotry

that comes from outside their community, which children of color must of course also face.

This problematic dynamic is invisible to many. If you haven't experienced colorism, it is easy to not notice "lightening" products in the cosmetics aisle. You may never think about whether Beyonce looks magically paler on an album cover. But as issues like teen bullying and the representation of beauty in the media are gaining more attention, we would do well to consider an extra component of race and identity with which Zoe and her modern-day counterparts must grapple.



Advertisement for Dr. Fred Palmer's Skin Whitener, 1967

### Sources:

*Venus in the Dark: Blackness and Beauty in Popular Culture* by Janell Hobson

*The Color Complex: The Politics of Skin Color in a New Millennium* by Kathy Russell-Cole, Midge Wilson, Ronald E. Hall

"Q&A: 'Dark Girls' to 'Light Girls'; Bill Duke talks colorism in new film," Tre'vell Anderson, *Los Angeles Times* (1/18/2015)

<http://everydayfeminism.com/2015/02/light-skinned-privilege/>

[http://www.africanholocaust.net/news\\_ah/slaveryinamerica.html](http://www.africanholocaust.net/news_ah/slaveryinamerica.html)

# Interview With The Playwright

Imogen Heath



*Dramaturg Ramona Ostrowski and Playwright Branden Jacobs-Jenkins chat about the process of adapting *The Octoroon*, where this play fits in his body of work, and the connection between *Boucicault* and *Bravo TV*.*

**When did you first encounter Dion Boucicault's 18th century melodrama *The Octoroon*, and what made you decide to adapt it?**

It's funny 'cause I don't remember exactly when I first read it, but it definitely is a play that pops up again and again. It's one of those curiosities that can spring up in almost any syllabus, but it's completely fallen out of the public eye. We don't think of it as part of our conscious canon, but it is.

I had been thinking about it a lot before I consciously decided to work with it. The way I felt about the text initially was completely different than how I feel about it now. That's often how I work—I am always driven by a question, or by a thing that stays with me, and I want to know why it's staying with me, why I'm intrigued by it, or why I'm made anxious by it. I got to a place where I just wanted to see the play staged because I was curious what it felt like versus what it read like. So I started out with that, but I had all these questions about it. I started reading around the play—Boucicault's biography, and his other writing and plays—trying to understand how best to reconstruct this thing, and over the course of that, this other way of thinking about the play and what it means to adapt something showed up.

**You started writing *An Octoroon* a few years ago. Do you think the resonance has changed as the political climate has shifted?**

Part of my impulse of adapting the play was tracking how these ideas which were alive at the time are very much alive now. I always feel like every ten years "the Black question" shows up in our cultural imaginary—it feels like waves to me. Sometimes they're higher, sometimes they're lower, but it all feels essentially American in some ways, like this is just what America is. This is a question we never quite get it together enough to resolve. If the work can live on with that in mind, that's even better for the piece.

I do think we're in a somehow more sophisticated moment with regards to our history than we've ever been (which isn't to say we can't be way more sophisticated), so I think people are coming to this play with more vocabulary and more developed ideas for themselves, and that's great. I don't think I could have done this play ten years ago and have had it have the popularity it has, which has in some ways surprised me the most.

**You've been surprised by the positive response?**

Yeah, for a while I was just trying to turn it into an essay or something—I was trying to find another form for it—but the SoHo Rep team kept saying "no, you should keep working on it," so I kept working on it. Had they not come along and really encouraged me, I never would have really conceived of it fully as an evening of theatre, or figured out how to make it a play.

**Before you went to Juilliard to study playwriting, you were in the Performance Studies MFA program at NYU. What initially drew you to that program, and do you think having this academic background in performance studies affects your work?**

For a while, I wasn't sure I wanted to be a playwright. As an undergraduate I was an anthropology major and entertained these ideas of going into academia as an anthropologist—specifi-

cally a historical anthropologist. I was drawn to performance, specifically African-American theatre in a cultural context, so I thought I should figure out how to study it. And then while I was at NYU I realized performance studies was accidentally exactly what I was trying to do. I came into contact with critical race theory and queer theory, and a different sort of performance history that I wasn't aware of, and it was this academic playground of thought.

The feedback I've gotten is that there is a sociological aspect to my work. Theatre was always a social experiment for me, and still is in some ways, and that thinking probably has its origins in the anthropological method. I also am very quick to try to deconstruct what we take for granted as normal behavior. I think in some ways I'm always critical of perceived value systems, whether it's this thing called race that we don't have a good name for, or the power dynamic between audiences and actors, or the myth of the writer...things like that are so interesting to me thematically, and I return to those themes. I can't speak to future work, but it does seem like my current work has sort of circled the same territory.

Since this script incorporates a lot of Boucicault's text from *The Octoroon*, one thing we've been talking about through our rehearsal process is where we see melodrama in our culture today, and whether it's still a relevant form of entertainment.

Well the truth is that anything we watch with a soundtrack is melodrama, because it just means "a play with music," where the music is there to guide you emotionally. Even though people dismiss melodrama as being about heightened emotion, it did have an obsession with creating an illusion of reality on stage—that's what the sensation scene is about. And that, of course, triggered Ibsen to create a whole form of writing around that idea which became

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## interview with the playwright (continued)

Naturalism, which is the pre-dominant form of theatre that we encounter now.

Melodrama also became modern film, and then television evolved from film. I see a strong relationship between melodrama and reality TV. Stock characters and stock story forms. We can clock immediately who the hero is going to be and who the villain is going to be.

**I wonder if we as humans keep coming back to similar themes in different forms because we're responding to the familiarity.**

Definitely—I think most genres contain at their kernel some philosophy of the world, and when we find that philosophy comforting, we return to them again and again. Melodrama is always about good and evil, and the good will always win. Or love will always win—though that's complicated in the context of *The Octoroon*. I think we love that these texts reflect life back to us in a way that's comforting or somewhat understandable.

**This is going to be the second production of a play of yours in Boston this season, since SpeakEasy Stage Company recently did *Appropriate*. Do you think people who saw that play and this one will be surprised that they were written by the same person?**

Maybe—I've heard people tell me that they were totally thrown by how different the experiences are. My hero is Caryl Churchill and her whole thing is that she's so different from play to play, and that's something I aspire to. But I did really conceive of the plays at the same time; they are companion pieces. So in some ways I feel like if you saw *Appropriate*, you'll have an even richer experience of *An Octoroon*. I think these plays are trying to find different ways into the same question. But that's up to an audience to parse for themselves.

**Company One also produced your play *Neighbors* in 2011, so I hope there will be some audience members who have seen all three.**

They are sort of a set, I've realized in retrospect. I feel like the three plays mark an interesting stretch for me. They all talk to each other in a way that I wasn't anticipating at the time.

**What's next for you? Are there projects coming up that you're excited about?**

I'm doing a play called *War* this spring at Lincoln Center, LCT3. We're in workshops for that now. And then I have another play at the Signature Theatre, where I'm in residence, that's happening in February, 2017.

I've also dabbled in TV—there's an Israeli show I am adapting that HBO's interested in. I am not about to leave theatre for television, though, which is what I'm being accused of. It's no secret that playwrights cannot make a living. I think what's happening in this moment is you're watching writers adapt to this economy. Every playwright I know is not just a playwright, they're a hyphenate professor, screenwriters, film doctor...everyone's trying to figure out how best to make these things happen. But I think at the end of the day, we all find theatre to be our calling.



*Bridgette Hayes, Brandon Green, and Shawna M James in rehearsal for An Octoroon.*

Lauren Miller

# NOW ON SALE: ARTSEMERSON'S 2015/16 SEASON



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2015**  
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BEST THEATER

A sea shanty to inspire us all

## ERNEST SHACKLETON LOVES ME

#LoveShackBoston

Matthew Kwatinetz :: NYC

SEP 20 – OCT 4

How can we learn to dream again?

## MR. JOY

#MrJoyPlay

Daniel Beaty :: Boston

SEP 22 – OCT 18

The show MIGHT go on!

## AN AUDIENCE WITH MEOW MEOW

#BostonMeowing

TrueFriend Productions :: Parts Unknown

OCT 8 – 24

World-renowned South African company returns

## uCARMEN /

## A MIDSUMMER NIGHT'S DREAM

#IsangoBOS

Isango Ensemble :: South Africa

NOV 10 – 22

Reclamation of Poland's famous composer

## CHOPIN WITHOUT PIANO

#ChopinWithoutPiano

CENTRALA :: Poland

NOV 11 – 14

Fresh remix of Shakespeare's much loved comedy

## TWELFTH NIGHT

#12thNightFilter

Filter Theatre :: London

JAN 20 – 30

THE HOTTEST PLAY OF 1859 IS BACK! Sort of...

## AN OCTOROON

#AnOctoroon

Company One Theatre :: Boston

JAN 29 – FEB 27

An intergalactic escapade of modern day superheroes

## THE WONG KIDS

## IN THE SECRET OF THE SPACE

## CHUPACABRA GO!

#WongKidsBoston

Ma-Yi Theater Company :: NYC

FEB 19 – MAR 6

A luminous retelling of Chekhov's masterpiece

## THREE SISTERS

#3SistersInRussian

Maly Drama Theatre of St. Petersburg :: Russia

MAR 2 – 6

One-woman powerhouse of a Samuel Beckett trilogy

## NOT I / FOOTFALLS / ROCK ABY

#BeckettTrilogy

A Lisa Dwan Production :: UK

MAR 16 – 20

A twisted tale with the imagery of a graphic novel

## HISTORIA DE AMOR

#HistoriaDeAmor

Teatrocinema :: Chile

APR 21 – 24

Forgotten stories of Cuba's Revolution

## DAUGHTER OF A CUBAN REVOLUTIONARY

#CubanDaughter

Marissa Chibas :: LA

APR 27 – MAY 1

A comedic maze of marriage, murder and mayhem

## PREMEDITATION

#PremeditationThePlay

Latino Theater Company :: LA

MAY 4 – 14

Come for the circus, stay for the banana bread!

## CUISINE & CONFESSIONS

#7DoigtsBoston

Les 7 Doigts de la main :: Montreal

JUL 12 – AUG 7

## ARTSEMERSON'S 2015/16 FILM PROGRAMS

ArtsEmerson's 2015/16 Film program partners with companies and festivals near and far to host a wide array of offerings in our Bright Family Screening Room at the Emerson/Paramount Center. Through our Live On Screen series and Festivals & Events, you'll have a chance to experience the world on stage and screen at ArtsEmerson this season.

### LIVE ON SCREEN

Bringing professional broadcasts from some of the best of theatres around the world, our Live On Screen series provides the opportunity to experience the world on stage from the National Theatre, San Francisco Opera, Shakespeare's Globe and the Royal Shakespeare Company.

JAN 29 – 31, 2016

*Behind the Beautiful Forevers*

National Theatre Live

### MUSIC

Black Box Sounds is the name of ArtsEmerson's concert series inside the Jackie Liebergott Black Box Theatre at The Paramount Center. Local Boston bands haven't had the opportunity to perform downtown for decades, and this new series provides a venue to bring the best area bands and performers back to the heart of the city. Early concerts in the series have presented diverse, powerful musical artists including Marissa Nadler, Tigerman WOAH, Faces on Film, Sidewalk Driver, Quilt and Julia Easterlin.

Next Concerts: MAR 18 & 19, 2016

### PUBLIC DIALOGUE SERIES

**Naming Ourselves: Provocative Conversations on Identity and Representation**

Our free Public Dialogue series is in service to our organizational mission—to foster civic transformation through the shared experience of art and public dialogue. The series is aimed at connecting the work on our stages, our artists, our community partners and our audiences through conversations that address the concerns and challenges of our contemporary moment.

TUE, FEB 9 @ 7PM

**Interrogating Whiteness Part II: Controversies and Interventions in the Theatre**

Moderated by Sylvia Spears

Confirmed Panelists: Summer Williams, Polly Carl, more soon...

Across the country, artists and producers are working together to create productions and initiatives that actively respond to questions of racial identity in and through theatre. As artists and audiences, what can we learn from these conversations and interventions? What do we need to do to position theatres as vital spaces for civic conversation inspired by art?

# About the Artists



**BRANDEN JACOBS-JENKINS** (*Playwright*). Branden Jacobs-Jenkins's plays include *Neighbors* (The Public Theater), *Appropriate* (Actors Theatre of Louisville, Victory Gardens Theater,

Woolly Mammoth Theatre Company and Signature Theatre in New York), *An Octoroon* (Soho Rep), *Gloria* (Vineyard Theatre) and *War* (Yale Rep and Lincoln Center). He is currently a Residency Five playwright at Signature Theatre, and a Lila Acheson Wallace Fellow at The Juilliard School. Additionally, his work has been or will be seen at the Vineyard Theatre, The Matrix Theatre in Los Angeles, Company One in Boston and the HighTide Festival in the United Kingdom. He has taught at New York University and Queens University of Charlotte. His honors include a Paula Vogel Award, a Helen Merrill Award, the Steinberg Playwright Award, the inaugural Tennessee Williams Award and, in 2014, a joint Best New Play OBIE for both *Appropriate* and *An Octoroon*. He holds an MA in Performance Studies.



**SUMMER L. WILLIAMS** (*Director*) has been with Company One Theatre 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 *Colossal* with Company One, *Intimate Apparel* and *By the Way, Meet Vera Stark* at Lyric Stage Company of Boston, *Shiv* as a part of *The Displaced Hindu Gods Trilogy*, *Shelter of Last Resort* by Miranda Craigwell as a part of XX PlayLab 2014, *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known As Southwest Africa from the German Sudwestafrika Between the Years 1884-1915* and *Neighbors* by Branden Jacobs-Jenkins. Ms. Williams has also directed for the Boston Playwrights' Theatre, Clark University, Brandeis University, The Theatre Offensive and Huntington Theatre Company. She is grateful to her family, friends and WB.



**KADAHJ BENNETT** (*Br'Er Rabbit/Ratts*) is delighted to be returning to the C1 stage. Recent credits include Tyler from *The Halls* (web series, Beyond Measure Productions) and Hank from *How We Got*

*On* (Company One). Kadahj is a Posse Scholar, a graduate of Hamilton College and a Boston Arts Academy alum. Currently a teaching artist in the Boston area, Kadahj moonlights as a lyricist/vocalist for two bands, Danceluja (Boston) and the Downbeat Keys (Brooklyn).



**ELLE BORDERS** (*Minnie*) is happy to be back working with her Company One family. Recent roles include Bianca/Montana in *Othello* (Actors' Shakespeare

Project), Finn in *Turtles* (Boston Public Works), She in *27 Tips for Banishing the Blues* (Sleeping Weazel) and Actor 6/Black Woman in *We Are Proud to Present a Presentation...* (Company One). BFA, Tisch School of the Arts, NYU. ILYGG!



**HARSH GAGOOMAL** (*Assistant/Pete/Paul*) is so grateful to be joining Company One and ArtsEmerson to help bring to life this special play. Previous acting credits include *Salomé* (Bridge Rep), *Quixote* in

*Kabul* (Instituto Cervantes/BU) and *A Disappearing Number* (URT). Harsh is a graduate of Emerson College's program in Theatre Studies ('13). He will next appear in The Nora Theatre Company's *Arcadia*. Much love to Prashina, Anuja, Mom and Dad.



**BRANDON G. GREEN** (*BJJ*) is an actor/poet/playwright from Selma, AL, currently residing in Boston. Brandon made his Boston debut with Company One and ArtsEmerson's production of

*We Are Proud...* He has also worked with Cape Rep, Nora/Underground Railway, Lyric Stage, Commonwealth Shakespeare Company, Huntington Theatre Company, Mad Dash, Boston Theatre Marathon and 3050 Music Group. Alabama State University (BA) and Brandeis University (MFA). ILYLG.



**BRIDGETTE HAYES** (*Dora*) is a Boston-based theatre artist and an Artistic Associate of Bridge Repertory Theater of Boston. Recent credits: *The Love of the Nightingale* (Hub Theatre), *Radium Girls* (Flat Earth Theatre), *Julius Caesar* (Bridge Rep), *Hedda Gabler* (Longwood), *From Denmark with Love* (Vaquero Playgroup), *And Neither Have I Wings to Fly* (Bad Habit). She holds a BFA in Acting from Boston University, a Certificate of Classical Acting from LAMDA and is finishing a Masters in Dramatic Arts at Harvard. thebridgettehayes.com.



**SHAWNA MICHELLE JAMES** (*Zoe*) is thrilled to be making her Company One debut with this stunning piece of theatre. Recent credits include *Every Five Minutes* (Magic Theatre SF), *44 Plays for 44*

*Presidents* and Ken Ludwig's *Midsummer/Jersey* (Interlochen Rep). She is a two-time recipient of the Maddy Summer Artist Award for Theatre at Interlochen Arts Camp. She is a BFA Theatre Arts candidate at Boston University's School of Theatre. Thank you to Mom, Dad, Brandon and her BU SOT family for their unwavering love and support.



## about the artists (continued)



**OBEHI JANICE** (*Dido*) is an actress, writer and comedian from Lowell, Massachusetts, and is the TCG Fox Foundation Resident Actor at Company One Theatre. Recent credits include *M.R.G.* (Underground Railway Theater), her solo play *Fufu & Oreos* (Bridge Rep), *Arabian Nights* (Central Square Theater), *It Felt Empty* (Theatre on Fire) and *Splendor* (Company One). She is a graduate of Georgetown University. *The Improper Bostonian* named her "Boston's Best Actress" in 2014. Upcoming projects include *We're Gonna Die* (Company One and A.R.T.). [obehijanice.com](http://obehijanice.com).



**AMELIA LUMPKIN** (*Grace*) is honored to return to Company One's stage after *Shockheaded Peter* and *Shelter of Last Resort*. She was seen most recently in Jacqui Parker's *A Crack in the Blue Wall*, *Henrietta*, *The Wilds* and Urban Bush Women's Summer Leadership Institute in New Orleans. Stage credits include title roles in Apollinaire Theatre's *Bocón*, and Open Theatre Project's *Henry* and *Vanessa: Unbound*. Thanks to BJJ, this brave cast and crew, and those who support me from near and far!



**BROOKS REEVES** (*Playwright/Wahnotee/LaFouche*) previously performed in Company One's *Shockheaded Peter* and won the 2015 IRNE Award for Best Supporting Actor (small company). Recent credits include *Arabian Nights* (Central Square), *Boys in the Band* (Zeitgeist), *Julius Caesar* (Bridge Rep), *Neville's Island* (Stoneham Theatre), *Midsummer* (Apollinaire), *Bent* (Zeitgeist), *Stupid Fucking Bird* (Apollinaire), *Two Wrongs* (Brown Box), *The Libertine* (Bridge Rep), *Black Comedy* (Happy Medium) and *Closer* (Bad Habit). His play *The City That Cried Wolf* will be revived in New York in 2016.

**RAMONA OSTROWSKI** (*Literary Manager*) is thrilled to be part of the team bringing this amazing new work to Boston. Ramona is a dramaturg and Literary Manager at Company One, and the Associate Producer of HowlRound. Dramaturgy credits include *Colossal*, *Shockheaded Peter*, *Astro Boy* and *the God of Comics* and *We Are Proud to Present a Presentation...* (Company One Theatre), *The Clytemnestriad* and *1 2 3* (Fresh Ink Theatre). Previously, Ramona was the Literary Associate at the Eugene O'Neill Theater Center, where she worked on projects by Sam Hunter and Dan LeFranc, among others, and served as the Festival Dramaturg for the Young Playwrights Festival. She is a graduate of Boston University.

**HALEY FLUKE** (*Dramaturg/Literary Associate*) is a director/dramaturg from Portland, Oregon.

In addition to working on *Colossal* this summer with Company One, Haley assisted with the 2015 BCA PlayLab, and assistant directed the new musical *We Live in Cairo* at the National Music Theatre Conference (Eugene O'Neill Center). On the West Coast, Haley has worked with Washington Ensemble Theatre, Gay City Arts Project, Our Shoes Are Red/The Performance Lab and the Oregon Shakespeare Festival. She is also the Artistic Director of the Pied Piper Players, a troupe based on Lewis and Clark College campus that specializes in lightning-fast Shakespeare adaptations and devised work. Haley is a proud graduate of the Advanced Directing program at the National Theatre Institute and Portland State University.

**CHRISTOPHER BRUSBERG** (*Lighting Design*) has worked regionally with the following Boston area companies: New Repertory Theatre, Lyric Stage Company, Central Square Theater, Guerilla Opera, A.R.T. Institute, Boston Midsummer Opera, Boston Center for American Performance and Boston Opera Collaborative. Chris has also designed with the following educational institutions: Vassar College, Cal Lutheran University, The Boston Conservatory, Northeastern University and Worcester State College. In addition to designing Chris has assisted designers at Opera Boston, Commonwealth Shakespeare Company and The Huntington Theatre Company.

**AMANDA MUJICA** (*Costume Design*) is making her Company One debut. She is delighted to be working with Summer Williams again, having designed costumes for Lyric Stage's *Intimate Apparel*. Most recently, Amanda has been designing for Boston's newest opera company, Odyssey Opera. Her work includes *Powder Her Face*, *The Zoo*, *Miss Havisham's Wedding* and *Water Bird Talk*. She is a Boston-based designer and seamstress creating pieces for dance, special events and film. She earned a BS in History from Carnegie Mellon University. [amandamujicadesign.com](http://amandamujicadesign.com).

**CHRISTOPHER & JUSTIN SWADER** (*Scenic Design*) are New York-based scenic designers and thrilled to be returning to Boston. Company One: *The Displaced Hindu Gods Trilogy*. Recent credits include *The Offending Gesture* (Connelly Theatre/3LD/The Tank), *The Tall Girls* (Luna Stage), *The Tempest* (Classical Theatre of Harlem), *Clybourne Park* (Shadowland Theatre), *A Perfect Ganesh* (Luna Stage), *The 7½ Mysteries of Toulouse McLane* (Park Avenue Armory/Trusty Sidekick), *Dutchman* (Classical Theatre of Harlem). Upcoming: *The Brothers Size* (Luna Stage, NJ), *A Foreign Body* (Le Parker Meridien Hotel). Graduates of Ball State University. [cjswaderdesign.com](http://cjswaderdesign.com).

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## about the artists (continued)

**DAVID WILSON** (*Sound Design*) has designed lighting or sound for over 350 productions of opera, theatre, concert and dance. Company One designs include *Neighbors* and *Book of Grace*. Other designs include Actors' Shakespeare Project, Boston Playwrights', Central City Opera, Commonwealth Shakespeare, Dibble Dance, Gloucester Stage, Lyric Stage, Merrimack Rep, Moonbox, New Rep, Nora, North Shore Music Theatre, Reagle Music Theatre, Stoneham, Shakespeare & Company and Wheelock Family Theatre. He has been nominated multiple times for IRNE, Norton and other awards, and received the Norton Award for Outstanding Design, Large Company for CSC's *Comedy of Errors*. DW-Design.com.

**ANITA SHRIVER** (*Props Design*) previously worked with Company One on *The Flick* (Elliot Norton Award, Outstanding Design). Previous properties design credits include Guerilla Opera's *Gallo* (ArtsImpulse Theatre Award, Best Opera), *Giver of Light* and *Bovinus Rex*. Previous set design credits include Bridge Rep's *Sixty Miles to Silver Lake* and *Fufu & Oreos*, and Fresh Ink Theatre's *1 2 3*. In addition to various theatre design projects, Anita also works with Koo de Kir Interior Architecture providing high-end interior design to residential and commercial clientele.

**JOHNATHAN CARR** (*Projection Designer*). This is Johnathan Carr's first show with Company One. Credits include *Pippin* (American Repertory Theater), *By the Way, Meet Vera Stark*, *Into the Woods*, *Red Hot Patriot*, *City of Angels* (Lyric Stage Company), *H4* (Resonance Ensemble, NYC), *Same River* (Strike Anywhere Performance Ensemble, NYC), *The Man Who Mistook His Wife for a Hat* (Harvard), *The Home Front*, *A Civil War Christmas* (Wellesley College). He also organizes the Boston chapter of StoryCode.

**JULIE MARIE LANGEVIN** (*Stage Manager*) is psyched to be back at C1, where she made her professional Boston stage management debut. Past C1 shows include *She Kills Monsters*, *Bengal Tiger at the Baghdad Zoo* and *Hookman*. Other favorite productions include *Appropriate*, *Mothers and Sons* and *Necessary Monsters* (SpeakEasy Stage), *Playhouse Creatures* (Maiden Phoenix), *The Unbleached American* and *The Secret Garden* (Stoneham Theatre) and *A Chorus Line* and *Annie* (Interlakes Summer Theatre). Julie is currently the Associate Production Manager for SpeakEasy Stage in Boston.

**LINDSEY ANDERSON** (*Assistant Stage Manager*) is thrilled to be working on her first show with Company One. Past credits include *Distant Neighbors* (Sound Designer), *Shiver* (Sound Designer), *Clybourne Park* (Sound Designer) and *Chalk* (Assistant Stage Manager). When she's not

assistant stage managing or sound designing, she can be found at a concert, eating pizza and/or suggesting new music for people. She's beyond thankful to her friends and family for their support, and to Company One for this rad opportunity!

**EMILY BROWN** (*Assistant Stage Manager*) is a recent graduate from McGill University, where she majored in English Drama. During her time in Montreal she studied and worked in theatres in a variety of capacities, including stage management, production management, technical design, directing, collaborative development and performance. Emily moved to Boston as a theatre practitioner who pursues shows that inspire community dialogue and engagement. She is thrilled to be an assistant stage manager for Company One's production of *An Octoroon*!

**PHAEDRA SCOTT** (*Assistant to the Artistic Director*) is a director and dramaturg with a passion for social justice. Phaedra has worked at Delaware Theatre Company, Cleveland Play House and is currently the Literary Apprentice at Huntington Theatre Company. She is the recipient of the Frederick Douglass Fellowship for her research on August Wilson, as well as the Comegys Bight Grant for the study of American History. She is a member of the Literary Managers and Dramaturgs of the Americas and a graduate of Washington College.

**KEVIN DEANE PARKER** (*Technical Director*) is glad to be returning to Company One Theatre, having worked in technical direction (*Shockheaded Peter*, *The Flick*), production management (*We Are Proud to Present...*, *Splendor*, *How We Got On*) and stage management (*Edith Can Shoot Things and Hit Them*) with C1 in the past. Last summer, Kevin was the Technical Director for Gloucester Stage Company. He has also worked with SpeakEasy Stage, Boston Children's Theatre and Bad Habit Productions, among many other Boston companies and schools. Kevin is the Student Activities Coordinator at Concord Academy, and holds a BS in Industrial Engineering from Northeastern University. kevindeaneparker.com.

**LYNN WILCOTT** (*Special FX Designer*) is thrilled to be back with C1! She previously designed the special effects for *Green Eyes*, *Hookman* and, most recently, *Dry Land*. Other effects credits include *Mojo*, *Blackladder II: Live*, *Blackladder Goes Fourth: Live* and *Act a Lady* (Theatre on Fire), *Gorefest VII*, *VIII*, *IX* and *X* (Improv Boston) and several short films for the Boston 48 Hour Film Project. She would like to thank her gorgeous family and hilarious friends for their continued support and inspiration.

**about the artists** (continued)

**ANDREW KENNETH MOSS** (*Fight Choreographer*) is pleased to make his Company One debut with **An Octoroon**. Previous Boston credits: *A Little Night Music* (The Huntington Theatre Company), *Don Giovanni* (Boston Lyric Opera), *I Puritani* (BLO). International credits: *Porgy & Bess* (75th anniversary international tour), *Armida* (The Metropolitan Opera), *West Side Story* (Agder Teater Norway). Regional credits: *Forever Dusty* (New World Stages), *Dead Man Walking* (Central City Opera), *Carmen* (CCO), *Show Boat* (Denver Center). Often found walking his two dogs with his amazing wife.

**KAREN KOPRYANSKI** (*Dialect/Voice Coach*) is thrilled to be coaching for Company One for the first time. She has served on the voice and speech faculty at The Boston Conservatory for ten years, teaching voice, dialects, devising theatre and Shakespeare in the BFA and MFA programs. She has coached for Actors' Shakespeare Project, Williamstown Theatre Festival, Commonwealth Shakespeare Company, Boston College, Tufts University and the Moscow Art Theatre, and has taught at the American Repertory Theater, Harvard Extension School, Brandeis University, Suffolk University, Teachers as Scholars, the Museum School for the Fine Arts and Indiana University. Karen received her MFA from the American Repertory Theater/Moscow Art Theatre Institute for Advanced Theatre Training, is an Associate Teacher of Fitzmaurice Voicework and a member of AEA and VASTA.

**TEHYA SAYLOR** (*ASM Intern*) is a senior at Boston University. She is thrilled to have the opportunity to work on **An Octoroon**, her first show with Company One. During Tehya's time at BU she has worked on many productions with Stage Troupe and BU On Broadway. Most recently she worked as a technical director for *Seussical*, *Dirty Rotten Scoundrels* and *Who's Afraid of Virginia Woolf?*, and as a stage manager for *You're a Good Man, Charlie Brown*.

**SHAWN LACOUNT** (*Artistic Director*) is a proud co-founder of Company One Theatre. Recent directorial credits include the regional premiere of A. Rey Pammatmat's *Edith Can Shoot Things and Hit Them*, Annie Baker's *The Flick* (Elliot Norton Award, Outstanding Production), the world premiere of Kirsten Greenidge's *Splendor* (IRNE Award nominee, Best New Play), the Boston premieres of

*Bengal Tiger at the Baghdad Zoo* by Rajiv Joseph, *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz (Elliot Norton Award for Outstanding Director and Outstanding Production), 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) and the Boston premiere of Noah Haide's *Mr. Marmalade* (Elliot Norton Award nominee for Outstanding Director/Outstanding Drama). 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 Emerson College, Boston Arts Academy, Huntington Theatre Company, Tufts University, Stage One and the University of Massachusetts, Amherst.

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Our neighborhood business partners help make your theatre-going experience extra special. Make it a full night out—dine at one of our restaurant partners and park in one of our featured garages. Visit our website for special offers for ArtsEmerson members from our partners listed below.

Restaurant Partners



Featured Parking Partners



# Staff

David Dower  
Co-Artistic Director, ArtsEmerson

Polly Carl  
Co-Artistic Director, ArtsEmerson

David C. Howse  
Executive Director, ArtsEmerson

Bonnie J Baggesen  
General Manager

Rob Orchard  
Founder and Creative Consultant

## ADMINISTRATION

Christina Harrington.....Senior Manager of Business Operations  
Rebecca A. Frank.....License and Contract Manager  
Caitlin Healy.....Company Manager

## DEVELOPMENT

Paul Fleming.....Senior Manager of Development Operations  
Whitney Dibo.....Foundation Relations and Grant Coordinator  
Devon Maddux.....Development Fellow

## PRODUCTION

Scott Wallace.....Senior Production Manager  
Michael Murphy.....Technical Director  
Brittany Burke.....Production Operations Manager  
Garrett Herzig.....Lighting Supervisor  
Stuart Beacham.....Audio Supervisor  
Benjamin O. Saint Louis.....Assistant Technical Director  
Danny Carr.....Assistant Lighting Supervisor  
Zak Fayssoux.....Assistant Production Manager  
John Borecki.....Technical Supervisor  
Craig Allen.....Assistant Audio Supervisor  
Stephen Campbell.....Carpentry and Rigging Fellow  
Lizzy Callas.....Audio Fellow  
Laura Hildebrand.....Lighting and Projections Fellow  
Herb Nipson.....Projectionist  
Alex Brandt.....Production Master Electrician

## ENGAGEMENT

Akiba Abaka.....Audience Development Manager  
Kevin Becerra.....Artistic Engagement Manager  
Yo-El Cassell.....Student Engagement Manager

## PART-TIME STAFF

Lillian Anderson, Ryan Anderson, Lauren Audette, Daniel Axe, Danielle Babineau, Megan Bachant, Kathryn Ballinger, Kevin Barnett, Victoria Barry, Kenneth Bayliss, Jennifer Bertha, Daniel Biser, James Blaszk, Molly Bloom, Meghan Boehmer, Timothy Boland, Amanda Bowman, Alex Brandt, Joel Brandwine, Matthew Breton, Rebekah Bryer, Meredith Brown, Jeremy Browne, Olivia Brownlee, Renee Brungard, Todd Burgun, Rebecca Butler, Thomas Cahill, Gregory Carlson, Jennifer Carlson, Tyler Catanella, Toby Chandler, Brian Choinski, Benjamin Clark, Margaret Clark, Gillian Clarke-Moon, Michael Cline, Emily Coffey, Aaron Cohen, Bridget Collins, Thomas Colman, Barbara Conlon, Evey Connerty-Marín, Henry Cooper, Kristen Corman, Alice Corvo, Samuel Courmyrn, Miranda Craigwell, Meghan Crimmins, Emily Elizabeth Crochetiere, Taylor Crouch, Barbara Cruz, Jaimie Curran, Annemarie Curro, Joseph Cusella, Emily Damron, Tareana Darbe, Rebecca David, Ian Deleon, William Delorm, Adriana Depalma, Steven Deputila, Rebecca Der, Robert Dew, Meghan Dowd, Chloe Dubois, Graham Edmondson, Jeffrey Eichert, Timothy Ellis, Catrin Evans, Robert Farrell, Tacuma Fenton, Anthony Fiorillo, Brian Fitzgerald, Elizabeth Fitzpatrick, Nancy Flessas, David Foley, Dylan Foley, Jason Fyrborg, Charles J. Gargano, James Garner, Lucas Garrity, Robert Genser, Lauren Glover, Jeremy Goldenberg, Paul Goodwin, Andrea Gordon, Renee Goudreau, Kathleen Greaves, Max Grebe, Xoland Green, Lisa Guild, Joseph Guthman, Scott Hadley, Justin Hamblen, Gregory Hanawalt, Mykael Harrigan, Daniel Harrison, Alisa Hartle, Andrew Harrington, Kristin Hayes, Eric Heikkila, Lynn Heinemann, Laura A. Hildebrand, Allison Hill, Emily W. Hogue, Amanda Holt, Matthew Houstle, Stephanie Howell, Jesse Hoyer, Kcarie L. Ingerson, Brett Israel, Daniel Jentzen, David S. Jewett, Nathaniel W. Jewett, Daniel Jones, Luke Mallory Jones, Abigail Jordan, Patrick Jordan, Adrienne Jorge, Sarah Karten, Ryan Kasle, Hamson Kay, Kathryn Kell, Shane Kier, Ian King, Margaret Koerber, Caitlin Kolson, David Koslovsky, Pimhai Koslovsky, Maxwell Kraft, Andrew Kramer, Christopher Kurtz, Susanna Labowitz, Natalie Lachall, Kyle Lampe, Richard Lamura, Evan Landry, Peter Lanza, Chris Largent, Mary Lauve, Samantha Layco, Frederick Lazar, Martha Linsey, Keelia Liptak, Margaret Lorinicz, Karen Loughlin, Martin Lynch, Amy Lytle, Devon Maddux, Meredith Magoun, Steven Manifold, Alanna Maniscalco, Rebecca Marsh, Michael Marshall, Eusevio Martinez, Matthew Martino, Brian Masters, Lauren Mattingly, Jason Maul, Jeffrey Maynard, Helen McCarthy, E. McCoy, Daniel McDaniel, Garrett McEntee, Martha McIntosh, Matthew Meeds, Vinca Merriman, Courtney Miller, Richard Mochi, Susana Monocousky, Devin P. Mooney, Kathryn Most, Amanda Mujica, Leland Mude, Skye Murie, Benjamin Murray, Kathryn Nakaji, Maura Neff, Alexander Neumann, Eric Norris, Margaret Norris, Tami Ogunbode, Jeremy Ogunbadero, Kathryn Opstad, Amanda Ostrow, Cara Pacifico, Elizabeth Panetton, Joseph Parello, Kendall Paul, John Pelletier, Alexander Phillips, Joseph Pisano, Andy Pita, Jessica Pizzuti, Douglas Pouliot, Samantha Reinis, Michelle Reiss, Alma Reyes, Clara Rhee, Kaleigh Richards, Cherie L. Rivers, Ashley Roberts, Stephanie Rodemann, Dorothea Rodgers, Ricardo Roman, Lisa Rose, Emily Rosser, Jessica Rosso, Brian Rothschild, Kate Rourke, Josh Rowe, Brian Samuels, Cassie Samuels, David Sanderson, Lauren Scattolini, Nicholas Schmalensee, Lukas Schooler, Jeffrey Schwefel, Kathleen Shanahan, Brian Shaw, Seth Shaw, Meredith Sibley, Benjamin Sigda, Carl Skovgaard, Erik Skovgaard, Matthew Sloan, Lindsey Snyder, Michael Soldati, Kerk Sourourian, Joshua Staines, Michael Stanton, Leah Stegeman, Martha Stout, Alix Stranick, Julie Streeter, Isabel Swartz, Victoria Sweetser, Christopher Talbot, Evan Tarmy, Kyeleigh Taylor, Lukas D. Theodossiou, Grace Ellen Thompson, Kevin Thurber, Jennifer Timms, Nicholas P. Tosches, Joel Turnham, Aylin Unsal, Haley Vigil, Justin S. Vining, Amber Voner, Daniel F. Walsh, Brian Warner, Michael Wellman, Matthew West, Kenneth Westhassel, Matthew Whiton, Lindsey Wiesman, Andrew Will, Chelsea Williams, Sybil Williams, Brian Willis, Jeffrey Wilson, Robert Wilson, Charles Wise, Emily Witt, Irene Yee, Edward Young, Malcolm Young, Samuel Zeiberg

## MARKETING AND COMMUNICATIONS

Ami Bennett.....Interim Sr. Manager of Marketing & Communications, Media Consultant  
Any Prudente.....Senior Manager of Creative Services  
Ryan Walsh.....Marketing and Communications Manager  
Marisa Young.....Website Manager  
Miranda Craigwell.....Marketing Fellow  
Mouhcine Karroumi.....Graphic Design Assistant  
Lenore Myka.....Copy Editor

## AUDIENCE SERVICES

Ben Walsh.....Associate Box Office Manager: ArtsEmerson  
Jamie Siebenaler.....Associate Box Office Manager: External Clients  
Kieran Fallon.....Assistant Box Office Manager  
Melissa Federico.....Assistant Box Office Manager  
Matthew Harrington.....Front of House Operations Coordinator  
Mark Wallace.....Assistant Front of House Coordinator  
Juliet Cocco.....House Supervisor  
Kyleigh Taylor.....House Supervisor

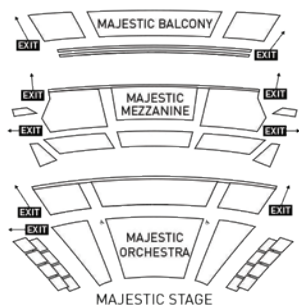
## HOWLROUND

Jamie Gahlon.....Senior Creative Producer  
Vijay Mathew.....Cultural Strategist  
Ramona Ostrowski.....Associate Producer  
Lynette D'Amico.....Content Editor  
Adewunmi Oke.....HowlRound Fellow  
Julia Lorello.....HowlRound Intern

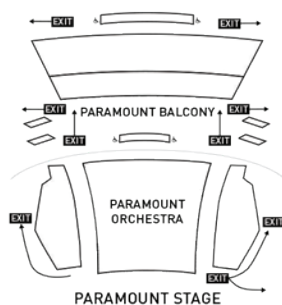
## I DREAM BOSTON

Amissa Miller.....Teaching Artists Coordinator  
Nicole Olusanya.....Project Coordinator  
Paul Hoover.....Documentarian

## CUTLER MAJESTIC THEATRE



## PARAMOUNT CENTER MAINSTAGE



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ArtsEmerson: The World On Stage strives to put global diversity on the stage and screen and local diversity in the audience so we can advance our civic unity through a shared experience of art. We bring work to the region that would otherwise not be seen here from leading artists across the globe and out of our own backyard. And we create dialogue across our differences among those artists and our audiences.

If you would like to join the growing community of donors who make that possible, we would love to have you! One hundred percent of your gift supports getting the work to the stage and keeping our programs accessible for all our neighbors.



For more information on ArtsEmerson's giving program, please contact David Howse by e-mail at [david\\_howse@emerson.edu](mailto:david_howse@emerson.edu).

# I heard the news today, oh boy.



90.9



W  
B  
U  
R



*Left to right, top to bottom:*

Bob Oakes

Tom Ashbrook

Jeremy Hobson

Robin Young

Sacha Pfeiffer

Bill Littlefield

Anthony Brooks

Meghna Chakrabarti

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