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Press Opening: January 12 at 7pm ([RSVP](#))

[Publicity Photos & Digital Presskit](#)

Company One Theatre, in collaboration with American Repertory Theater, presents

## ***MISS YOU LIKE HELL***

book & lyrics by Quiara Alegría Hudes (*In the Heights*, *Water by the Spoonful*)

music & lyrics by Erin McKeown

directed by Summer L. Williams

January 10 - 27, 2019 | OBERON (2 Arrow Street, Cambridge)

#RoadTripWithC1 | Part of the A.R.T. Breakout series

**Boston, MA** — [Company One Theatre](#) (C1) launches its 20th season with the Boston premiere of Quiara Alegría Hudes and Erin McKeown's *Miss You Like Hell*, part of the [American Repertory Theater](#)'s A.R.T. Breakout series. Performances begin Thursday, January 10, with press opening on Friday, January 11 at 7pm. Performances continue through January 27 at OBERON (2 Arrow Street, Cambridge, MA). Tickets \$25 - \$45 are now on sale at [americanrepertorytheater.org](http://americanrepertorytheater.org), by phone at 617-547-8300, and in person at the Loeb Drama Center Ticket Services Office (64 Brattle Street, Cambridge). Group, student, and senior discounts are available.

**Sixteen-year-old Olivia hasn't seen her mother Beatriz in years, but—surprise!—mom just showed up in the middle of the night, with a pickup truck, the promise of the open road... and an immigration hearing looming at journey's end.**

**C1 returns to OBERON with a powerful new musical odyssey about a daughter who gets to stay, a mother who might have to leave, and the border wall that could come between them. Quiara Alegría Hudes and Erin McKeown's *Miss You Like Hell* explores how many miles we can travel with the help of courageous neighbors and beautiful strangers.**

*Miss You Like Hell* is a road trip story—which makes it a fitting kickoff for C1's 20th season, which is equal parts invitation, celebration, and call-to-action: **LET'S GO.**

“The road is one of the most fundamental American symbols: it’s the promise of expansion, of finding meaning; the promise of unattachment and discovery,” said co-writer and Pulitzer Prize-winner Quiara Alegría Hudes. “I’m attracted to what happens when a woman leaves the domesticity that she’s supposed to stay with and goes unfettered towards expansion.”

“The songs are built on rhythm, and they’re built on motion, and they’re built on energy,” said co-writer Erin McKeown, a celebrated singer-songwriter and activist whose music intentionally defies the boundaries of genre. “What happens when a bunch of people sing together, not just in unison, but in harmony, as a big tent that everyone’s voice is welcome in?”

“At C1, we do a lot of plays with music at their hearts, but this is my first full-scale musical,” said Elliot Norton Award-winning director Summer L. Williams. “Quiara and Erin have created a rich and complex mother-daughter relationship, which is brought to life through incredible music. The piece also reminds us that Beatriz and Olivia are part of a much larger immigration battle that many, many families and organizations have been fighting long before the current administration put children in cages.”

“Immigration is a huge part of this story,” said Hudes. “Over the last few years, we kept having phone calls where we said, ‘the story’s not going to be relevant anymore. There’s going to be a change and families will stop being divided.’ Ultimately that proved naïve.”

“At Company One, we get to tell stories and amplify voices that are in direct opposition to those who want to break down the fabric of what *could* make America great,” said Williams, who is also a co-founder of C1 and the company’s Associate Artistic Director. “So this is how I fight. This is how we fight together.”

“This season, all three of our plays explore the question: who gets to claim the privilege of an ‘American’ identity?” said C1 Artistic Director Shawn LaCount. “We’re thrilled to partner once again with our friends at the American Repertory Theater to bring this piece to life at OBERON, where every audience member will be able to go on this journey right alongside Olivia and Beatriz.”

“I’m delighted to continue our collaboration with Company One Theatre”, said A.R.T. Artistic Producer Mark Lunsford. “Its vision and ambition makes it an ideal partner for the A.R.T. Breakout series, where A.R.T. collaborates with artists pushing the theatrical form and providing space to mount boundary-breaking productions. We’re delighted to work with Summer and her exceptionally talented team to bring *Miss You Like Hell* to local audiences and to continue our artistically rewarding collaboration with our friends at Company One.”

**>> Company One Theatre is producing *Miss You Like Hell* to AMPLIFY:**

- #FamiliasUnidas #FamiliesBelongTogether is not just a rallying cry—it's a right.
- The necessary redefining of “American” to be more inclusive and unbound by borders.
- Kindness and hospitality as powerful tools in paving the way for a more just society.
- The hard work of grassroots organizations that fight for immigrant justice both in Boston and beyond.
- We affirm the declaration of our playwright Quiara Alegría Hudes, who says that no matter how “othered” her characters may appear in the traditionally wealthy white spaces of theatre, they categorically belong on our collective stages.

**>> Tickets and Performance Schedule**

Thursday, January 10 at 7PM – \$15 Preview

Friday, January 11 at 7PM

**Saturday, January 12 at 7PM – Press Opening ([RSVP](#))**

Sunday, January 13 at 2PM

Tuesday, January 15 at 7PM

Wednesday, January 16 at 7PM

Friday, January 18 at 7PM

Saturday, January 19 at 2PM

Saturday, January 19 at 7PM

Sunday, January 20 at 2PM

Tuesday, January 22 at 7PM

Wednesday, January 23 at 7PM

Thursday, January 24 at 7PM

Friday, January 25 at 7PM

Saturday, January 26 at 2PM

Saturday, January 26 at 7PM

Sunday, January 27 at 2PM – Closing

Please note: some *Miss You Like Hell* performance dates have shifted since their initial announcement in our season press release.

**How to purchase tickets:**

- Online at [americanrepertorytheater.org](http://americanrepertorytheater.org)
- By phone at 617-547-8300
- In person at the Loeb Drama Center Ticket Services Office (64 Brattle Street, Cambridge)
- In person at OBERON (2 Arrow St, Cambridge) one hour prior to performance

## >> About the Writers

**Quiara Alegría Hudes** is a writer, strong wife and mother of two, barrio feminist, and native of West Philly, U.S.A. Hailed for her work's exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They include *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In the Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; and *Elliot, A Soldier's Fugue*, another Pulitzer finalist. Her most recent musical, *Miss You Like Hell*, appeared Off-Broadway at New York's Public Theater.

Originally trained as a composer, Hudes writes at the intersection of music and drama. She has collaborated with renowned musicians including Nelson Gonzalez, Michel Camilo, Lin-Manuel Miranda, Erin McKeown, and The Cleveland Orchestra.

Hudes recently founded [Emancipated Stories](#). It seeks to put a personal face on mass incarceration by having inmates share one page of their life story with the world.

**Erin McKeown** (pronounced "MICK-yone") is a musician, writer, and producer known internationally for her prolific disregard of stylistic boundaries. She has released 10 full length albums over the last 20 years, all the while refining her distinctive and challenging mix of American musical forms. Her first musical, *Miss You Like Hell*, opened Off-Broadway at The Public Theater in 2018, where it was nominated for 5 Drama Desk Awards, including Best Lyrics, Best Music and Best Orchestrations. Leading her own band, she has performed at Bonnaroo, Glastonbury, and the Newport Folk Festivals. A familiar presence on NPR and the BBC, McKeown's songs have also appeared in numerous commercials and television shows. While a student at Brown University, Erin was a resident artist at Providence, RI's revolutionary community arts organization AS220. A 2011-2012 fellow at Harvard's Berkman Klein Center For Internet & Society, she is also the recipient of a 2016 writing fellowship from The Studios of Key West and a 2018 residency at the Virginia Center for the Creative Arts.

## >> About the Director

**Summer L. Williams** is a Co-Founder and Associate Artistic Director of Company One Theatre in Boston. Her most recent directing credits include *Leftovers* by Josh Wilder with Company One, *Wig Out!* by Tarell Alvin McCraney with Company One in collaboration with A.R.T., *Smart People* at Kitchen Theatre Company in Ithaca, NY and Geva Theater in Rochester, NY, *Barbecue* at Lyric Stage Company of Boston, *Revolt. She Said. Revolt Again.* at Company One Theatre, *Bootycandy* at SpeakEasy Stage Company, *An Octoroon* and *Colossal* with Company One Theatre--Winner of the 2016 Elliot Norton Award for Outstanding Director for both productions. Regional credits: *Intimate Apparel* 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 and the New England Premiere of Jackie Sibblies Drury's *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*, Idris Goodwin's *How We Got On* and Lynn Nottage's *By The Way, Meet Vera Stark* at the Lyric Stage Company of Boston,

*The Brothers Size* and *Marcus; Or The Secret Of Sweet* as part of *The Brother/Sister Plays* (2012 Elliot Norton Award nominated for Outstanding Production and winner of the 2012 IRNE Award for Best Play), *Neighbors*, *Grimm*, *The Good Negro*, *Voyeurs De Venus* (Winner of 2009 Elliot Norton Award for Outstanding Director), *The Bluest Eye* (IRNE and Elliot Norton Award nominated), *The Last Days Of Judas Iscariot*, *Spell #7* (IRNE nominated), *Jesus Hopped The A Train* (2004 Elliot Norton Award for Best Fringe Production), *Twilight: Los Angeles 1992* (IRNE nominated). Ms. Williams has also directed for the Boston Playwrights' Theatre, Clark University, Brandeis University, The Theatre Offensive, and Huntington Theatre Company.

## >> Cast

OLIVIA: **Krystal Hernandez** (She/Her/Hers)  
BEATRIZ: **Johanna Carlisle-Zepeda\*** (She/Her/Hers)  
PEARL: **Raijene Murchison** (She/Her/Hers)  
MO: **Matthew Murphy** (He/Him/His)  
HIGGINS: **John O'Neil** (He/Him/His)  
MANUEL: **Adrian Peguero** (He/Him/His)

ENSEMBLE:

**Sabrina Victor** (She/Her/Hers)  
**Mackenzie Cala** (She/Her/Hers)  
**Cristhian Mancinas García** (He/Him/His)  
**Thomika Bridwell** (She/Her/Hers)

**\*member of Actors' Equity Association**

## >> Production Team

Music Director: **David Coleman** (He/Him/His)  
Dramaturg: **Noe Montez** (He/Him/His)  
Scenic Designer: **Erik D. Diaz\*\*** (He/Him/His)  
Costume Designer: **Danielle Domingue Sumi** (She/Her/Hers)  
Lighting Designer: **Justin Paice** (He/Him/His)  
Sound Designer: **Rachel Neubauer** (She/Her/Hers)  
Props Designer: **Maggie Kearnan** (She/Her/Hers)  
Stage Manager: **Carmen Catherine Alfaro** (She/Her/Hers)  
Assistant Stage Manager: **Jadira Figueroa** (She/Her/Hers)  
Assistant Stage Manager: **LeeAnna Studt** (She/Her/Hers)  
Assistant Dramaturg: **Stephanie Engel** (She/Her/Hers)

\*\*Member of United Scenic Artists, Local USA 829

## >> About Company One Theatre

For twenty years, Company One Theatre has situated itself as a home for social and artistic liberation by working to unite the city's diverse communities through socially provocative performance and by facilitating the emergence of civically engaged artists.

By establishing a dedicated space for marginalized and alternative narratives to thrive, Company One has become a leader in the ongoing conversations that continue to define the era of social change in contemporary America. Consistently recognized for groundbreaking artistic excellence and for championing >>What's Next in American theatre, Company One has been instrumental in attracting audiences that reflect the ever-evolving face and rich diversity of our society.

### MISSION

Company One Theatre builds community at the intersection of art and social change.

### VISION

A Boston defined by justice, equity, and artistic innovation.

### MANIFESTO

Welcome to our community, where every audience member, artist, student, and supporter has the opportunity to fight for social justice. At C1...

- We strive to create intentional, authentic theatrical experiences that uniquely integrate content, style, space, and community.
- We amplify new stories and adventurous theatrical forms to define what's next in the American theatre.
- We focus on growing our students' authority, voice, and point of view, while developing artists into the next generation of change-makers.
- Our work is responsive to what's happening in our city, nation, and world.
- We work towards justice by challenging inequity and oppressive systems.
- Innovation, forward thinking, and collaboration lead the way.
- We center our work on reciprocal relationships with community partners.
- Representation is an act of social justice.
- Our growth is motivated by questioning the status quo, internally and externally.
- We strive for artistic excellence as defined by our collective community.

**“To attend one of their performances is often to feel yourself immersed in exuberance, with waves of energy pouring from the stage, usually reciprocated by an avidly enthusiastic audience that is far younger and more diverse than the Boston theater norm.”**

— *The Boston Globe*

## >>About American Repertory Theater: A.R.T.

**American Repertory Theater at Harvard University (A.R.T.)** is a leading force in the American theater, producing groundbreaking work in Cambridge and beyond. A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Terrie and Bradley Bloom Artistic Director in 2008. Under the leadership of Paulus and Executive Producer Diane Borger, A.R.T. seeks to expand the boundaries of theater by producing transformative theatrical experiences, always including the audience as a central partner.

Throughout its history, A.R.T. has been honored with many distinguished awards including the Tony Award for Best New Play for ***All the Way*** (2014); consecutive Tony Awards for Best Revival of a Musical for ***Pippin*** (2013) and ***The Gershwins' Porgy and Bess*** (2012), both of which Paulus directed, and sixteen other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards.

A.R.T. collaborates with artists around the world to develop and create work in new ways. It is currently engaged in a number of multi-year projects, including a collaboration with Harvard's Center for the Environment that will result in the development of new work over several years. Under Paulus' leadership, the A.R.T.'s club theater, OBERON, has been an incubator for local and emerging artists and has attracted national attention for its innovative programming and business models.

As the professional theater on the campus of Harvard University, the A.R.T. catalyzes discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members, acting as a conduit between its community of artists and the university. The A.R.T. has trained generations of theater artists through its Institute for Advanced Theater Training, and also plays a central role in Harvard's undergraduate concentration in Theater, Dance & Media.

Dedicated to making great theater accessible, A.R.T. actively engages more than 5,000 community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.

Through all of these initiatives, A.R.T. is dedicated to producing world-class performances in which the audience is central to the theatrical experience.

## >> What's Next

**Tyler Prendergast**

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