



**WILL THE MAASAI ANGEL
TRIUMPH OVER TRAGEDY?**

FIND OUT APRIL 22-MAY 21

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BOSTON PUBLIC LIBRARY
IN COPLEY SQUARE!**

BLACK SUPER HERO MAGIC MAMA

**A NEW PLAY BY
INDA CRAIG-GALVÁN**

**DIRECTED BY
MONICA WHITE NDOUNOU**

**DRAMATURGY BY
ILANA M. BROWNSTEIN & REGINE VITAL**



THE BOSTON COMICS IN COLOR FESTIVAL IS PROUD
TO BE PARTNER ON BLACK SUPER HERO MAGIC MAMA!



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COMICS IN
COLOR
FESTIVAL

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BOSTON'S ONLY COMIC ARTS FESTIVAL FOCUSING
ON STORIES BY AND ABOUT PEOPLE OF COLOR



COMICSINCOLOR.ORG

COMPANY
ONE
THEATRE
» what's next.

WELCOME!

Welcome to Company One Theatre's production of Inda Craig-Galván's *Black Super Hero Magic Mama*, presented in collaboration with American Repertory Theater, Boston Public Library, and Boston Comics in Color Festival!

Whether you are new to Company One Theatre or you've experienced our productions for the past 23 years, we are so happy you have joined us for this extraordinary new play by one of America's most exciting playwrights.

Company One Theatre builds community at the intersection of art and social change in service to our vision of a Boston defined by justice, equity, and artistic innovation. We work in four interdependent programming areas: live performance, the development of new plays and playwrights, arts education in the Boston Public Schools, and community connections.

Founded in 1998, Company One has situated itself as a home for social justice and artistic excellence by connecting Boston's diverse communities. By establishing a dedicated space for marginalized and progressive narratives to thrive, and working with partners and collaborators across the city, C1 has become a local leader in the ongoing conversations that continue to define the era of social change in contemporary America.

Beyond the work onstage, our hope is that our plays open up new connections for our audiences to engage with each other, whether by attending our post-show conversations, or by taking part in direct social and political action with our community partners. We don't just want you to sit back and enjoy the show—we want you to be an active part of our community.

As part of C1's commitment to uplifting **Theatre As Public Art**, ALL of our public events this season are Pay-What-You-Want. That means that the people of Boston can see this work for free! We hope you'll join us again this summer for another production with no financial barrier to entry, the world premiere of Francisca Da Silveira's *can i touch it?* at the historic Strand Theatre in Upham's Corner.

Over the course of the pandemic, we at C1 have centered care within all we do. Our thoughtful re-entry into live theater was no exception. I encourage you to visit our Audience Self-Care page in the program, where our core artists discuss health, art and community. In writing *Black Super Hero Magic Mama*, playwright Inda Craig-Galván explains that:

*"She wanted to make it funny because life is.
And she wanted to make it scary because life is.
And she wanted to make it sad because death is.
And she wanted to make some moments uncomfortable.
Because life. Because death."*

We invite you to witness this production as your full self. And we invite you to come back, to share space and ideas. Together.

With love and hope,

Shawn LaCount
C1 Artistic Director

Summer L. Williams
C1 Associate Artistic Director



BLACK SUPER HERO MAGIC MAMA

BY
INDA CRAIG-GALVÁN

DIRECTED BY
MONICA WHITE NDOUNOU

DRAMATURGY BY
ILANA M BROWNSTEIN & REGINE VITAL

PRESENTED IN COLLABORATION WITH
**AMERICAN REPERTORY THEATER
BOSTON PUBLIC LIBRARY
BOSTON COMICS IN COLOR FESTIVAL**

SETTING

CHICAGO.
PRESENT.

Developed during a residency at the Eugene O'Neill Theater Center's
National Playwrights Conference in 2017, Wendy C. Goldberg,
Artistic Director; Preston Whiteway, Executive Director

Black Super Hero Magic Mama was the winning play in the 2016
Women Works National Playwriting Competition,
a program of The University of Tulsa, Tulsa, Oklahoma.

Workshop production at Trustus Theatre, Columbia, SC, Chad Henderson, Artistic Director

Black Super Hero Magic Mama was Produced by Geffen Playhouse,
Matt Shakman, Artistic Director; Gil Cates, Jr., Executive Director

SABRINA JACKSON AKA MAASAI ANGEL Ramona Lisa Alexander*
TRAMARION JACKSON Joshua Robinson
FLAT JOE/JOSEPH A HUGHES AKA BLACK SUPERMAN Anderson Stinson III
COACH COREY BRACKETT AKA DEEP THINKER Ricardo Engermann
LENA EVERS Ashley Rose
CONNIE WRIGHT AKA LADY VULTURE Helen Hy-Yuen Swanson
TOM BLACKMAN AKA HUMAN HYENA Stewart Evan Smith
DAVE LESTER AKA DEATH TAP Dustin Teuber
UNDERSTUDY, SABRINA JACKSON & LENA EVERS Karimah Williams
UNDERSTUDY, TRAMARION JACKSON & FLAT JOE Garner Reynoso Tejeda

* Appears courtesy of Actors' Equity Association

CAST!

DIRECTOR Monica White Ndounou
CO-DRAMATURG Ilana M. Brownstein
CO-DRAMATURG Regine Vital
ASSISTANT DRAMATURG Afrikah Smith
SCENIC DESIGNER Baron E. Pugh^
ASSISTANT SCENIC DESIGNER Michelle Sparks
COSTUME DESIGNER Mikayla Reid
LIGHTING DESIGNER Elmer Martinez
SOUND DESIGNER Anna Drummond
PROJECTION DESIGNER Maria Servellón
ANIMATION DESIGN & COMICS CONSULTANT Cagen Luse
FIGHT CHOREOGRAPHER Margaret Clark
PROPS DESIGNER Jennifer Butler
REHEARSAL STAGE MANAGER Sam Knox
PRODUCTION STAGE MANAGER Pat-rice Rooney
ASSISTANT STAGE MANAGER Liz Diamond
ASSISTANT STAGE MANAGER Ross Gray
PRODUCTION MANAGER, CI Jake Mariño

^ Member of United Scenic Artists, Local USA 829

**CREATIVE
TEAM!**

LINE PRODUCER, A.R.T. Emma Watt
PRODUCTION MANAGER, A.R.T. Skip Curtiss
TECHNICAL DIRECTOR LT Gourzong
SCENIC CHARGE ARTIST Gerard Vogt
ASSISTANT SCENIC CHARGE ARTIST Heather Morris
SCENIC OVERHIRE PAINTERS Tasha Vogt, India Lee, Lori Hruska
LEAD STAFF CARPENTER York-Andreas Paris
SCENIC OVERHIRE CARPENTERS

Matteo Lanzarotta, Ron Demarco, Thomas Eckenfels, Laura Brock
OVERHIRE SCENERY Wesley Scanlon
LIGHTING & PROJECTIONS SUPERVISOR Justin Paice
LIGHTING PROGRAMMER Sean Pieroth
PROJECTIONS PROGRAMMER Callie Chapman
OVERHIRE SCENERY, LIGHTING, STAGE Kay Coughlin
OVERHIRE LIGHTING Violet Gayzagian
SOUND SUPERVISOR Alex Giorgetti
FOH SOUND ENGINEER Michael Policare
ADDITIONAL SOUND COORDINATION Kat Sistare
A2 Marc Weaver
OVERHIRE SOUND Jess Hawkins
FRONT OF HOUSE/COVID COMPLIANCE COORDINATORS
Erica Brown, Frederick Doyle, Tiwat Laoboonchai, Patrick Mahoney

**A.R.T.
PRODUCTION
TEAM!**

COMPANY ONE THEATRE
IS PRODUCING
BLACK SUPER HERO MAGIC MAMA
TO
AMPLIFY...

- the urgent need for police reform, gun law reform, and the end of sanctioned violence on Black lives.
- care for Black women's vulnerability within society's pressure to be resilient.
- the communal healing that allows us to become the heroes of our own stories, and that serves as a balm to individual and collective grief.
- exuberant, joyful, and inclusive representation #fortheculture.
- community partners like the Justice Resource Institute, Louis D. Brown Peace Institute, and Boston Comics in Color Festival, which are supporting impactful change on the ground and in our neighborhoods.



COMPANY ONE

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i @Comicsncolor

FOLLOW!

SPECIAL THANKS!

Boston Public Schools
City of Boston
Michael Colford
Frank Farrow & Office of
Black Male Advancement
Crystal Haynes, Boston25
Lynne Layton
Massachusetts Independent
Comics Expo

Mindy Nettifee
Michael Laungjessadakun
David Leonard
Mark Lunsford
Mads Massey
Sabina Rene-Smith
Bhaskar & Chandran Seshagiri
Jennifer Turner
Jessica Ullian

WE HOLD THESE TRUTHS TO BE SELF EVIDENT

1776

BOOK BY
PETER STONE

MUSIC AND LYRICS BY
SHERMAN EDWARDS

BASED ON A CONCEPT BY SHERMAN EDWARDS

CHOREOGRAPHY BY
JEFFREY L. PAGE

DIRECTED BY
JEFFREY L. PAGE AND DIANE PAULUS

EXPERIENCE THE
art.

1776

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ON STAGE MAY - JULY**

In this new production of the Tony Award-winning musical, John Adams attempts to persuade his fellow members of the Continental Congress to vote in favor of American Independence. But how much is he willing to compromise in pursuit of freedom? And who does that freedom belong to?

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Additional Production Support: Jeannie and Jonathan Lavine, Janet and Irv Plotkin, Professor Mark V. Tushnet, and National Endowment for the Arts
Additional Education and Engagement Support: Bank of America, Fresh Sound Foundation, Klarman Family Foundation, Mass Humanities

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Mass
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BANK OF AMERICA

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DEPUTY PRES

Meyer
Sound

jetBlue



EVERY STORY A HUMAN STORY:

INDA CRAIG-GALVÁN'S JOURNEY AS AN ARTIST AND MOTHER

*Company One Theatre's Director of New Work Ilana M Brownstein and playwright Inda Craig-Galván recently chatted by Zoom — Ilana in the midst of rehearsals, and Inda stealing some moments away from her packed writing schedule in LA. It was a welcome chance to catch up and dwell in the excitement of our quickly approaching opening. Company One had originally hoped to produce **Black Super Hero Magic Mama** in the summer of 2020 at Boston's historic Strand Theatre. We all know what happened to that plan! But there was a silver lining in the gap — Inda joined Company One's digital Surge Lab in the 2020-21 season, working with fellow writers Idris Goodwin and Francisca Da Silva to create short plays for C1's digital event, "Remaking America: An Inaugural Message to the New Administration" (which you can stream on the C1 website). All the while, we kept the flame burning for this project, waiting for the moment when we'd all be able to work together in person once again. Now, April 2022, here we finally are. A different (but also deeply loved) venue, new partners, and a changed world. It's perfect timing.*

IMB: A lot has changed between when you wrote the play, and seeing it through to production. A whole pandemic, for example! Can you talk about the journey for you as an artist?

INDA: This was the first play I wrote. It was my thesis play in grad school. Well, not the first play, but the first one I wrote with an understanding of what my voice is as a playwright. Up until then, I'd been trying to sort of imitate my professors and other playwrights to write Very Serious Plays. And they all sucked. It wasn't until I realized I needed to stop compartmentalizing my past as a sketch comedy performer and writer, and embrace it as part of my playwrighting. So this was the first play I wrote with that intention to incorporate some of the tropes of sketch comedy, and improv. I realized I wanted to have characters and stage directions that sound like I believe people really communicate. And to use time differently — to move around in time the way that scenes in sketch or improv do. Where you might say, "cut to 10 min earlier!" Or "cut to..." and then you see that moment, or new theme, or you jump 20 years in the future. I wanted to try to use these techniques I trained with, because it's super effective when you're telling a big story in a short period of time.

IMB: In a lot of ways, it sounds like this play was pivotal in figuring out who you wanted to be as a writer.

INDA: Absolutely. But it was also me wrestling with all these shooting deaths, having a son who was 2 years older than Tamir Rice was, when Tamir was killed. I wanted to say something about it, and I was witnessing all these mothers who were expected to show up and perform a certain role. It had me feeling like I couldn't do that because I'm weak, I'm not that strong. I would

be too passive. I wouldn't be that bold? And then one second later, realizing that doesn't mean I'm weak, it doesn't mean I'm not strong if I wanted to grieve the way a white mother, who has a child dying of leukemia for example, would be allowed the room, and the space, to grieve. There were a lot of plays I was reading at the time that were rightfully angry and rightfully placing blame in the police industry, but I wasn't seeing space for compassion or the humanity of all of the characters. So that was another thing I was trying to do: find ways to make everyone's story a human story. I've written a whole lot more since then and grown into my voice and what I do.

IMB: This is one of the qualities that I love about your writing: that collision between the unexpectedly funny with the heart wrenchingly real. And I'm so excited to have the capacity to bring this play to life after the pandemic derailed our original plans in 2020. I know there have been lots of changes since the first versions of the script. Obviously part of what you're reflecting is the nature of the world two-plus years into Covid, and the societal after-effects of George Floyd's murder by police.

INDA: I am on a — not a mission exactly — but I'm trying to be more intentional about how we use theatre or television or film or podcasts to tell stories that aren't necessarily fiction, because they are based in someone's actual experience. How can we be mindful of the fact that someone watching or listening to it might be struggling with the real issues explored in the piece? How do we create art around real issues without exploiting the subject matter, and those people, for our own entertainment? Many of the changes to the

play have come with my own growth of mindset.

IMB: What you're saying really resonates because in addition to keeping our eye on how audience members meet the play with complexity of their own experiences, we're really also thinking about how our community of artists also brings those experiences into the room. We have a number of Black mothers working on this play, for example — as I know you did for the first production — and we have been working with trauma therapists and healing artists to make a space that is healthy and supportive for them, as well as for everyone else. And one of the one of the things that feels really key is that you wrote a play that embeds deep respect for all the characters. As you said, looking for compassion, but also really thinking about healing as a main action of the play.

INDA: What I know is that we have to be so careful not to cross the line into using someone's real life tragedy, and making it into a thing to try to sell tickets. Or use it as leverage to get a particular kind of audience to sympathize and engage with these characters.

IMB: Right, there's so much power in myth and archetype, not to mention in characters drawn with imagination and authentic specificity. To me, your work invites folks to find their own lines of connection between themselves and the scenario of the play (one which is tragically common). And of course, that's a move that's been around as long as humans have imagined the heroes whose journeys we're compelled to follow. In the script of *Black Super Hero Magic Mama*, you open with an author's note that makes me laugh every time:

"Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real?"

— *Harry Potter and the Deathly Hallows*, J.K. Rowling

I know she's problematic as fuck. Just read the play.

— Inda Craig-Galván, playwright

INDA: I had an experience at an early workshop, somewhere the actors didn't know me or why I wrote the play. One actor was quite angry, and was like, "Who did you write this play for? Why are you talking about J K Rowling??" He was much, much younger than me. And I'm not dismissing the validity of his opinion at all! But his experience with JK Rowling, it's different from mine. I had read these books to my children every freakin' night — like Sabrina did. We went to midnight book release parties, at like a Borders bookstore. Borders! He didn't even know what a Borders was. But I had a different history with her work, and it had meant a lot to me. So initially I bristled and was like, you don't know me. But then ... it kept ringing in my head, and I knew there was truth in his response that I wanted and needed to deal with. So I had to be like Sabrina, addressing the fact that we had great memories reading these books together, and now that woman just ruined my whole experience of, and my good memories of, this story.

IMB: I have to say, I am so moved by Sabrina's encounter with *Harry Potter* and how she processes it,

because for me it underlines how committed she is to justice. But she's human, and imperfect in some ways, and when her son calls her on that later, it becomes part of what propels her into her own hero's journey. For folks of a certain generation, *Harry Potter* was important not just for the stories themselves, but the experience of discovering and sharing them forged powerful connections between people. So now I'm wondering about your connection to the play's other strong metaphorical thread, *The Wizard of Oz*.

INDA: In these stories about kids who go on these adventures, they almost all start with a tragedy, or literal physical head trauma, and then they go off and they get what they needed, or were lacking in their conscious world. And it's unfortunate that there aren't very many Black people in any of it, or people of color — at all — in those stories. I loved *The Wizard of Oz* because it was all I had. And so it was my desire to create that type of experience for someone who is Black, who has a fantastical journey. It's always been my idea that — and this is a hill I will die on! — none of these things actually happened to these characters, you know, anywhere. Dorothy was unconscious, girl's got a concussion. Harry's still living in the dark under the stairs tormented by the Dursleys. Buffy is not a slayer, she is at an institution somewhere. None of these things actually happen, but it's the adventure that their mind takes them on, and it's extremely real to these characters because it fulfills something they aren't finding in their real, waking life.

IMB: And one place we're seeing more widely accessible heroic journeys with Black characters, and other characters of color, are in comic books and all their transmedia spinoffs. I know the boys in the play are deep into comics, are you?

INDA: Oh, there are some graphic novels that I absolutely love but I wouldn't say that I'm like an expert or an aficionado. It's an idea that serves the play because I wanted these two boys to create something — to be in the process of creating something — that would give Sabrina insight into who her son was, who Flat Joe is. And a place where she could retreat.

IMB: What are your favorite graphic novels? I'm dying to know!

INDA: *Maus* is so beautiful and painful and heartbreaking. *Watchmen*. *Y the Last Man*. I love Brian K Vaughn's stuff — *Saga*, oh, God! It's such a good series. I love that. But in the play, for these boys so specifically, they go for the classic superhero stuff.

IMB: This production is significant in several ways for us, and you, but a big one is that you're joining us in person for opening weekend, and will have the chance to be in community with our audiences and partners at the library! I'm thrilled that you're going to be able to join us.

INDA: I'm always excited to be in the room with the people I write for — with MY people. I can't wait to visit Boston for the very first time and see this all brought to life! ♦

AUDIENCE SELF-CARE

FROM PLAYWRIGHT INDA CRAIG-GALVÁN

Black Super Hero Magic Mama discusses some things that are difficult and are sad for a lot of people, and it tries to do it with compassion and honesty.

So: just take care of yourself.

And it's okay to laugh at the funny parts cause that's how life works.

FROM DRAMATURGS ILANA M BROWNSTEIN & REGINE VITAL

We invite you to spend some time with us in the lobby — before, after, or even during the performance.

There's space there for you to write, draw, or quietly reflect. You can leave a message for future audience members, or for folks on the artistic and production team.

Feeling activated or like you need a few breaths? Our healing nook has space for you, and the resource table has one-sheets for self-guided meditation.

If you just need something to do with your hands, feel free to doodle inside the blank comic panels on the following pages, or borrow one of our quiet fidget toys from the box office desk.

Finally, if you're in need of some other specific support, you can approach anyone with a Company One nametag to request assistance.

FROM DIRECTOR MONICA WHITE NDOUNOU

The material in this play might hit close to home.

As an artist, my own journey of self-care looks like:

- being honest with myself about where I am in my own grieving processes, and what things I need to do to make sure I'm going to be okay.
- being honest with myself about whether or not I'm capable of sitting in this material, in this moment, for an extended period of time.
- giving myself permission to tap out when I need to.

For our audience members, I want you to know:

- we won't take it personal if you have to get up and leave. And you're welcome to come back.
- we appreciate and welcome your loud laughter.
- we appreciate and recognize the familiarity that you may feel with certain characters and moments.
- there are structured opportunities to engage with members of the creative team and the performers to talk about some of those things, or you might choose to engage more individually with the materials and resources in the lobby.
- we do not take it lightly, the responsibility of staging a work like this, and we are taking as great a care as we can throughout every stage of the process. That includes your experience as an audience. And so: do take care of yourself. The world subjects us to a lot of traumatic material without any thought or care of what the lingering effects will be on us. We are very clear about understanding that.

To the young people in our audiences, and especially at our school matinees: **I just want to say, we love you. We see you. We value you.** And we're so excited about what you're bringing into the world. And if ever you doubt that, if ever you question whether anybody cares, just know that not only do we care, but there are some people who stayed alive simply so you could BE. They kept living because they knew you were coming. And we are so happy that you're here and so grateful for what you bring into the world.



ON CRAFT & PURPOSE:

CENTERING CARE WITHIN A CULTURAL FRAMEWORK

It's not a stretch to say: we have been waiting to collaborate with the inimitable Monica White Ndounou for some time. This artist, scholar, and community-connector brings a genuine warmth and humanity to everything in her path. Company One's Ilana M Brownstein and director White Ndounou stole away for a few moments during the rehearsal process to talk about the webs of connection that support her artistry, and how she celebrates cultural abundance as an antidote to longstanding models of marginalization and scarcity.

IMB: It's taken a minute, but finally here we are! It's so strange — as a company, and as an individual — to be emerging back into the realm of in-person theatre. This project feels like a big step for so many reasons. We get to shake the dust off, and do it with a timely work by a powerful writer, in partnership with so many beautiful collaborators. How is this play and its subject matter sitting with you these days?

MWD: I'm really grateful to Company One for the invitation to be a part of this experience. And to Inda for writing it, because I understand the great cost that it takes to live with this kind of material. Especially to live with this kind of material for the length of time that she's had to. I encounter this piece as a mother. But before I was a mother, I was a Black child, and much earlier than I should have, I understood that the world did not value my life the same way that it did my classmates. My white classmates. That my word didn't hold as much weight. And really I have spent a lifetime with that understanding, and locating my research in critical sites of empowerment. You know, like where are the spaces? I understand it in the way the world sees me. But I also recognize that I too hold power. I'm trying to better identify how I can use that power responsibly. I've spent much of my life learning as much as I can — not just in an academic sense, but really drawing from the wisdom of my ancestors and my elders. That is my approach to a lot of things that I do in life, but especially in how I approach this work. I draw wisdom from my children and other children, even before I became a mom. Because even the wee babe has something

to teach if we pay attention and we listen. And so I bring all of that into my work with the awareness that there are those who haven't even been born yet that we have to think about in what we do in this moment, because it will definitely have an effect on what they experience, or who they get to be.

IMB: I know you're deeply influenced by Dr. Linda James Myers, a Black clinical psychologist and Professor Emeritus at Ohio State who specializes in psychology and culture, healing practices, and intersections of race, gender and class. She wrote *Understanding an Afrocentric World View: Introduction to an Optimal Psychology*, which the American Psychological Association notes as innovative and influential: "Optimal psychology was inspired by James Myers' questions regarding the mindsets needed to uphold white supremacist views, and a need to explore African and Eastern worldviews that traditional western psychology had overlooked."

MWD: Exactly, I work within what that optimal worldview, or as I specifically call it, an Afrocentric Cultural Worldview. Audiences don't necessarily need the academic jargon, that's cool! It's just understanding that this is very much rooted in the culture that I come from, and is the framework for how the actors and team and I have made this play. It is very much talking to the people who will feel me, who will directly connect to this, who are embedded in and understand this culture. That's who I'm talking to first and foremost when I do my work. And I'm open to everyone else listening in on that and getting what they can get from it as well.

SOURCE: suffolk.edu/cas



CAGEN LUSE

"THOUGHTS BECOME THINGS"

BRING YOUR OWN
SUPERHERO TO LIFE!

In Inda Craig-Galván's *Black Super Hero Magic Mama*, 14-year-old best friends Tamarion Jackson and Joseph "Flat Joe" Hughes create a superhero called The Maasai Angel, "descendent of the warrior tribe," based on Tamarion's mother, Sabrina.

Comic books, and other comic-inspired formats, have become an accessible platform for fans of all ages and backgrounds to create stories that reflect the world as they see it. Based on legends, legacies, aesthetics, and personal connections, comics empower readers and creators alike, and can bring communities together. **Cagen Luse** — the comics designer for this production, and founder of Boston Comics in Color Festival — collaborated with Company One's New Works Producer **Afrikah Smith** to design a space for you to create the superhero you need in your own life or community.

Here are a few prompts to get started, below. On the next page use the four panels to introduce your character and what they do. There are no rules, no right or wrong answers — this space is for you to let your imagination and doodle-powers fly!

WHAT'S IN A NAME?

- Your superhero's name can be anything! Maybe it will relate to their superpowers, origin story, identity, or even what's at the center of why they fight for justice?

SUPERPOWERS

- What are your superhero's powers? Or ...maybe just one power? What counts as a superpower anyway?
- How does your superhero use their powers to serve their community?

ORIGIN STORY

- Where is your superhero from? Maybe your own neighborhood?
- Was your superhero born with their powers? Were they bestowed? Are they from another world? Or was there an event that resulted in their transformation?

SUPERHERO CONCEPT

- What does your superhero look like?
- What colors or patterns does your superhero wear? What do those colors signify for them, or for your community?

SKETCH YOUR SUPERHERO!

WHAT DOES IT LOOK LIKE
WHEN THEY USE THEIR POWERS?

SHOW US WHO OR WHAT
THEY FIGHT FOR!

WHAT DOES VICTORY LOOK LIKE?

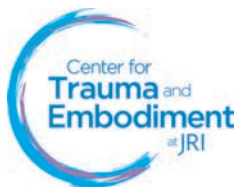
COMMUNITY PARTNERS!

TO FIND LINKS, ACTIONS,
AND RESOURCES ONLINE,
SCAN QR CODE WITH
YOUR PHONE'S CAMERA:



CENTER FOR TRAUMA AND EMBODIMENT AT JUSTICE RESOURCE INSTITUTE

Experiences of psychological trauma profoundly change our relationship to our body. The Center for Trauma and Embodiment at JRI is dedicated to researching, developing and training providers in effective, trauma-informed practices that help survivors safely re-connect to their body so that they may engage more fully with their life.



MOTHERS FOR JUSTICE AND EQUALITY

Mothers for Justice and Equality (MJE) harnesses and focuses the fierce love and protectiveness of mothers to create neighborhoods where playgrounds are safe and sidewalks are not threatening. MJE was founded in the fall of 2010 with the vision of a world in which it is never normal or acceptable for children to be murdered. Our children's lives have value and they must have the support of the entire community so that they are ensured a promising future.

REFLECTIVE SPACES / MATERIAL PLACES - BOSTON

Community mental health practitioners are under enormous pressure to deliver more services with fewer resources, while the problems we are challenged to resolve are increasingly complex. As we strive to provide meaningful interventions that address the social, psychic and justice demands of those who struggle the most, we have a greater need to create places and sanctuaries to think and reflect upon our work. In the Bay Area, a group of psychotherapists, case-managers, doctors, administrators, advocates, peer counselors, vocational counselors, and housing specialists, practicing in community mental health settings, created a model for community mental health called Reflective Spaces/Material Places (RS/MP). Drawing on their model, we envision RS/MP-Boston as a place to reflect on our work and on the systems within which our work takes place. Bringing community based work together with psychodynamic thinking is what RS/MP-Boston is all about.

BRANCH OUT WITH C1 PARTNERS

In the lead-up to the play, we hosted a series of gatherings spread across the Boston Public Library's branches called **Branch Out With C1**, connecting the themes of the production to our city's local communities through interactive experiences in partnership with organizations and individuals throughout Boston:

COMICS IN COLOR is a group of people of color passionately dedicated to exploring the world of comics storytelling in order to see ourselves reflected in this media format and art form. We intend to continue to grow and form a supportive community of critical makers and storytellers who use the visual medium. We intend to explore what has been done and use what we have to make space for ourselves in this genre and larger community. We intend to establish a growing presence in our region uniting with other growing communities of color where we tell our stories and explore our possibilities.



JULISSA EMILE (known affectionately as juju) is a twenty-three year old transplant and Chaos baby from the United States Virgin Islands. Their poetry focuses on the intersections of Blackness and Queerness and if that were a garden what would grow from it. Julissa is also a lover of herbalism that extends their work through scent and exploring the memory that different scents can evoke.

LEELA YOGA + WELLNESS (founded by **MARLENE BOYETTE**) provides Yoga, Meditation and Self-Care workshops, classes and special events for individuals, businesses, schools, community centers, youth / after-school programs, shelters and organizations, using a Trauma-Informed and Trauma Sensitive approach.

THE LOUIS D. BROWN PEACE INSTITUTE was founded in the legacy of Louis D. Brown, who was caught in a fatal crossfire shootout near his home in Dorchester, Massachusetts in December of 1993 at the age of 15. The Peace Institute assists and empowers families impacted by violence by providing support to survivors of homicide victims. Through education, collaboration, and policy advocacy, the Peace Institute works to raise awareness of the cause and consequences of violence on the individual, the family, and the community.

WEE THE PEOPLE is a Boston-based social justice project for children ages 4-12. Launched in 2015 by two Black mothers, WTP organizes free, interactive workshops and events that explore activism, resistance, and social action through the visual and performing arts: music, dance/movement, theater, graphic arts, spoken word, and storytelling. Partnering with public institutions, community organizations, and Boston-based artists, WTP seeks to create high-impact, celebratory experiences that promote uncomfortable conversations parents often avoid with young children.

PAUL WILLIS is a hip-hop artist, educator, and community organizer who values social justice and building community. Paul's music reflects his personal narrative, the stories of his students, and a commitment to being a positive force. Willis works for 826 Boston, the nonprofit writing, tutoring and publishing organization that serves kids grades K through 12, inspiring the young people involved to share their stories fully and freely.



THE THEATER OFFENSIVE's mission is to present liberating art by, for, and about queer and trans people of color that transcends artistic boundaries, celebrates cultural abundance, and dismantles oppression. The Radical Futures Workshop Series, taking place from March to May 2022, was born out of the crisis of the current moment. In the wake of the white supremacist shootings in Atlanta, continued police brutality in Black and Brown communities, as well as looming climate catastrophe, this workshop series is inspired by the following questions: How do we form strong, autonomous communities? What do we envision strong, autonomous communities looking like? How do we keep police out of them? How do we develop faith in a better future? What skills do we need to build a more radical future?

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WHO'S WHO!



INDA CRAIG-GALVÁN - PLAYWRIGHT

Inda Craig-Galván (she/her) writes stuff – mostly plays and TV. Her work often explores intra-racial conflicts and politics within the African-American community. Grounded in reality with a touch of magical realism that fucks with time & memories. Inda's currently developing new works of theatre on commission with The Old Globe and Roundhouse Theatre. Produced plays include *a hit dog will holler* (Skylight Theatre & Playwrights' Arena co-production, Los Angeles), *Black Super Hero Magic Mama* (Geffen Playhouse, Los Angeles), and *I Go Somewhere Else* (Playwrights' Arena, Los Angeles). Inda is the recipient of the Kesselring Prize, Jeffery Melnick New Playwright Award, Blue Ink Playwriting Prize, Jane Chambers Student Award for Feminist Playwriting, and Stage Raw Best Playwright Award. Inda's plays have been included on the Kilroys List (twice) and Steppenwolf Theatre's The Mix. Inda has developed & presented work at Ashland New Play Festival, Orlando Shakes, Ojai Playwrights Conference, Eugene O'Neill National Playwrights Conference, Oregon Shakespeare Festival's Black Swan Lab, The Old Globe Powers New Voices Festival, Kitchen Dog Theatre New Works Festival, Black & Latino Playwrights Conference, WomenWorks, Humanitas, Chalk Repertory Theatre, Skylight Theatre, San Francisco Playhouse, Trustus Theatre Playwrights Festival, Lorraine Hansberry Theatre, Intiman, and others. Aside from theatre, Inda is a writer on the upcoming JJ Abrams series *Demimonde* (HBO), and previously wrote on *Happy Face*, *How to Get Away with Murder*, and *The Rookie*. She is in development with Universal TV Studios to write and executive produce *Cotton Club Princess*, adapted from the novel by Karla Diggis. *a hit dog will holler*, Inda's 4-episode fiction podcast adapted from her play, premiered March 16, 2022 on [Radiotopia.fm](https://radiotopia.fm) or wherever you get your podcasts. MFA in Theatre: Dramatic Writing, University of Southern California.



MONICA WHITE NDOUNOU - DIRECTOR

Dr. Monica White Ndounou (she/her) is an Associate Professor of Theater at Dartmouth College and the founding Executive Director of The CRAFT Institute which convenes The International Black Theatre Summit and administers the Pay-It-Forward All-Career Level Mentorship Program along with various initiatives designed to create culturally inclusive ecosystems throughout the world of arts and entertainment by transforming formal training and industry practices while promoting equitable access. In addition to being a scholar-artist, she is also the past President of the Black Theatre Association (BTA) (2016-2018), immediate past Vice President of Advocacy for the Association for Theatre in Higher Education (ATHE) (2019-2021) and currently serves on the board of The August Wilson Society. She is also a founding member of the National Advisory Committee of The Black Seed, a national strategic plan to create impact and thriving for Black theater institutions and initiatives. She is an alum and guest lecturer of The Black Arts Institute and a co-founder of CreateEnsemble.com, a digital platform for creative artists of color.



ILANA M BROWNSTEIN - CO-DRAMATURG

Ilana M Brownstein (she/her) is the Director of New Work at C1, and a parent-artist specializing in new plays, social justice, and public advocacy. She is the Founding Dramaturg at Playwrights' Commons. Previously, she created the Playwriting Fellows program and Breaking Ground Festival at The Huntington; led the dramatic literature and dramaturgy curriculum at Boston University for 10 years; and has served as a freelance dramaturg for new play festivals, including The O'Neill, New Harmony, and the Kennedy Center among others. Dramaturgy with C1 includes work by Kirsten Greenidge, Jackie Sibbles Drury, Young Jean Lee, Aditi Kapil, Natsu Onoda Power, Lauren Yee, Mia Chung, Tarell Alvin McCraney, Josh Wilder, Kristoffer Diaz, A. Rey Pammatat, Qui Nguyen, and Idris Goodwin. She is the senior dramaturg for the C1 PlayLab program, which has provided script and professional development to 60+ playwrights over 11 seasons. She is a member of the 2019 NAS Creative Community Fellows Cohort, artEquity's 2017 anti-racism facilitator cohort, and holds an MFA in Dramaturgy from Yale. Ilana has been a Kilroys nominator, served on the National Advisory Board for HowlRound, and is a two-time winner of the LMDA Elliott Hayes Award for excellence in dramaturgy. imbturgy.wordpress.com



REGINE VITAL - CO-DRAMATURG

Regine Vital (she/her) is beyond thrilled to be on the *Black Super Hero Magic Mama* team! She has worked with several Boston area companies, including The Huntington, Commonwealth Shakespeare Company, ArtsEmerson, Central Square Theatre, Moonbox Productions, HUB Theatre Company, Fresh Ink Theatre, and Flat Earth Theatre. She's a member of Playable Theatre and a frequent collaborator of Green Door Labs on interactive theatre-games. Regine is an educator, teaching text/performance (high school), public speaking, introductory literature, and composition (college). She holds degrees from Boston University and UMass Boston, and studied Shakespeare at King's College London and Shakespeare's Globe.

**RAMONA LISA ALEXANDER - SABRINA JACKSON AKA MAASAI ANGEL**

Ramona Lisa Alexander's (she/her) regional credits include *The Bluest Eye*, *Milk Like Sugar*, and *Breath, Boom* (Huntington); *Postcards From Earth* (Guthrie, X11); *Seven Guitars* (Artist Rep, Portland Or.); *The Royale* (Merrimack Rep/Capital Rep, Albany, NY); *To Kill a Mockingbird* (Montana Rep, National Tour); *Pipeline*, *The Brother/Sister Plays*, *King Hedley II* (Portland Playhouse, Drammy Award); *black odyssey boston* (Central Square Theatre, Eliot Norton, Best Ensemble); *Intimate Apparel* (W.H.A.T.), *Romeo and Juliet* (Commonwealth Shakespeare Company) and *The Boys From Syracuse* (Boston Landmarks Orchestra); *Barbecue*, *Saturday Night Sunday Morning* (The Lyric Stage); and *Peter and the Wolf* (BYSO). Film: "Knock Around Kids" (adekoje-filmwerks).

**RICARDO ENGERMANN - COACH COREY BRACKETT AKA DEEP THINKER**

Ricardo Engermann (he/him) is a 2013 Elliot Norton award recipient for his role as Macedonius in *The Elaborate Entrance of Chad Deity* (Company One Theatre). Mr. Engermann feels fortunate to have been a part of numerous productions including *Much Ado About Nothing* (Commonwealth Shakespeare Company); and as Davey Battle in *Take Me Out and Balthazar* in *Our Lady of 121st Street* (SpeakEasy Stage Company). He has also been seen at the Lyric Stage Company for several productions including *Lobby Hero*, *The Old Settler* and *The Liar*. Lastly, he would like to thank Wheelock Theatre for allowing him to satisfy his stunt addiction by casting him in a number of shows including *Pippi Longstocking* (twice), *The Phantom Tollbooth* and *The Wizard of Oz*.

**JOSHUA ROBINSON - TRAMARION JACKSON**

Joshua Robinson (he/him) is a Black artist/actor/theater maker pursuing his Masters at Rose Bruford College of Theatre and Performance in the UK. He was last seen in London as Claudio in Shakespeare's *Measure for Measure* and as Warren in *Albatross* by Isley Lynn. He recently produced a mini album detailing his life growing up as a young black boy in a white suburban neighborhood, highlighting the lesser known stories of black/minority groups in America through multiple forms of media. He is currently working on a self-produced comic strip which began as the thesis for his Master's.

**ASHLEY ROSE - LENA EVERS**

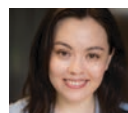
Ashley Rose (she/her) is a Haitian-American poet, educator, and restorative justice specialist from Boston, MA. She has worn many hats, from being the Lead Organizer responsible for implementation of Participatory Budgeting in Boston, to teaching S.T.E.A.M., Peacemaking, and Poetry in schools, drug rehabilitation centers, and community centers for over 15 years. She has earned countless accolades for her work in the arts and organizing, including winning the Boston Music Awards Spoken Word Artist of the Year; the 2016 San Diego National Poetry Award; the OnelN3 Impact Award for the being the most influential person under age 35 in Massachusetts; and the 2017 Extraordinary Woman of the Year for the City of Boston. Currently Ashley Rose works at Suffolk University's Center for Restorative Justice hosting trainings for educators, corporations, and institutions. She is an alum of Company One Theatre's PlayLab program, teaches poetry to local writers ages 12-82 through Grub Street, and serves as the External Creative Expressive Coordinator for Massachusetts Correctional Institution-Norfolk, where she tries to support inmates to find agency and healing through the arts. Her first book of poetry, *Haunted*, was independently published this past fall.

**STEWART EVAN SMITH - TOM BLACKMAN AKA HUMAN HYENA**

Stewart Evan Smith (he/him) has appeared in numerous productions in New England and the Bay Area, earning an IRNE nomination for his work in *Between Riverside and Crazy* (SpeakEasy Stage). At C1, Stewart was last seen as Orcus in *She Kills Monsters*. For three years, he was a regular performer with the Boston cast of *Shit-Faced Shakespeare*, and is a regular ensemble performer with Mystery Cafe Dinner Theatre, and Theatre Espresso. He is featured in the independent films *Uncanny Harbor*, *Scoundrel*, and *How to Win the Internet*, as well as the internet series *Staying in Boston*. Occasionally, he provides voices for The Penumbra Podcast.

**ANDERSON STINSON, III - FLAT JOE/JOSEPH A HUGHES AKA BLACK SUPERMAN**

Anderson Stinson, III (he/they) is very excited to be a part of *Black Super Hero Magic Mama*! Anderson is a local actor and voice actor who graduated from Brandeis University with High Honors in Film and Theater Arts in 2021. Favorite credits include *White Rabbit Red Rabbit*, *We Are Proud To Present...*, *The Tempest*, *The Lathe of Heaven*, and *The Laramie Project*. Anderson will also be in *The Bomb-itty of Errors* with Actors' Shakespeare Project later this year! You can see more of his work at TheThirdAnderson.com. Anderson is so grateful to be part of a wonderful cast of talented artists.

**HELEN HY-YUEN SWANSON - CONNIE WRIGHT AKA LADY VULTURE**

Helen (she/her) is excited to be making her Company One debut and collaborating alongside such wonderful people in *Black Super Hero Magic Mama*. She is an actor and violinist with an MA in Acting from the Royal Conservatoire of Scotland (RCS), which included a Shakespeare's Globe Residency. She's also studied extensively at the Michael Chekhov Actors Studio Boston. Selected theatre credits include: *Dance Nation* (theatre KAPOW); *Hindsight 2020* (Those Women Productions); *Yellow Face* (O.W.I. Bureau of Theatre); *The Draft* (Hibernian Hall); Best Ensemble Winner, ArtsImpulse Awards); *As You Like It* (Shakespeare's Globe/RCS); *The Witch of Edmonton*, *Three Sisters*, and *Blackout* (RCS). IG/Twitter: @thehelenswanson. helenswanson.com

**GARNER REYNOSO TEJEDA - UNDERSTUDY, TRAMARION JACKSON & FLAT JOE**

Garner Reynoso Tejeda (he/him) is a senior at Boston Arts Academy. Past roles include Mutt in *Mutt and Jeff* at Boston Arts Academy, and Romeo in *Romeo and Juliet* at Gardner Pilot Academy.

**DUSTIN TEUBER - DAVE LESTER AKA DEATH TAP**

Dustin Teuber (he/him) is excited to be working with Company One for the first time. Dustin studied theater at the Stella Adler Studio in New York and is currently in pursuit of a Psychology degree, as well as continuing to work on his craft. Credits include *Pride and Prejudice* as Mr. Darcy (NH Theater Project), Carter in *Fat Pig* (Flat Earth Theater), and Marco in *A View from the Bridge* (Umbrella Theater Co.) Thanks for coming out and enjoy the show!

**KARIMAH WILLIAMS - UNDERSTUDY, SABRINA JACKSON & LENA EVERS**

Karimah Williams (she/her) is excited to be taking part in her first staged production with Company One! She has worked with C1 on other projects including *Acts of Joy* as well as training with the Professional Development for Actors classes. She was most recently seen in *Onward*, *Votes for Woman* (Birch Tree Productions); as well as *Coriolanus* and *For Colored Girls...* (Praxis Stage). Karimah's film credits include The History Channel's *AfterShock* and most recently, the award-winning web series *Love Undone*. Karimah has a BFA in theater from Salem State University. She can only hope she serves as a source of inspiration to all her past and present students in the Boston Public Schools while fulfilling her passion for the arts. Karimah thanks her family for their consistent love, understanding, and support of her unapologetically taking off her super hero cape when needed!

SAMANTHA KNOX - REHEARSAL STAGE MANAGER

Samantha Knox (she/her) is excited to be working on this fantastic show! Along with her background living abroad for much of her life, she is a 2021 graduate of Boston University, where she completed her BFA in Stage Management. Recent stage management credits include: Moonbox Productions' *Passing Strange*, Gingold Theatrical Group's *Speakers' Corner 2021*, Wheelock Family Theatre's *Walking the Tightrope*, and InMotion Theatre's *The Poets*. samnknnox.com

PAT-RICE ROONEY - PRODUCTION STAGE MANAGER

Pat-Rice's (she/her) credits include *The Book of Will* (Lyric Stage), *All is Calm* (Greater Boston Stage Company), *The Rocky Horror Show* (Moonbox Production), and *Think of Me* (Gloucester Stage Company). She graduated from Millikin University with a BFA in Stage Management in 2020. She'd like to thank all the folks at Company One and A.R.T. for the opportunity, and Mum, Duck, Em, and Meg for their unyielding support. Hope you enjoy the show!

BARON E. PUGH - SCENIC DESIGNER

A Virginia native, Baron (he/him) has designed for various New England theaters as well as others throughout the country. Select credits include: *The Bluest Eye* (Associate Designer, The Huntington); *Tiny Beautiful Things*, *Radio Golf* (Trinity Rep); *The Comedy of Errors*, *Snug* (Shakespeare Theater of New Jersey); *How I Learned What I Learned* (Pennsylvania Shakespeare Festival); *Breath and Imagination*, *The Wiz* (Lyric Stage Company of Boston); *The Elaborate Entrance of Chad Deity*, *School Girls* (TheatreSquared); *Passover*, *Choir Boy*, *School Girls* (SpeakEasy Stage Company); *Marie and Rosetta*, and *The Three Musketeers* (Greater Boston Stage Company). Baron received his MFA in Scenic Design from Boston University and is a proud member of United Scenic Artists Local 829. For upcoming productions, please visit BaronPughDesign.com

MIKAYLA REID - COSTUME DESIGNER

Mikayla Reid (she/her) is a costume designer, dyer, and craft artisan based in the Greater Boston area. She received her MFA in Costume Design from The University of Massachusetts, Amherst, and holds a BS in Fashion Design. Mikayla is excited to be working with Company One for the first time! Most recently, Mikayla's work was seen in *Shrike* (Fresh Ink), and as a Costume Designer for Shakespeare & Company's Fall Festival. Her current body of work was presented at Design Showcase East this past Spring. mikaylareid.com

ELMER MARTINEZ - LIGHTING DESIGNER

Elmer Martinez (he/him) is a Puerto Rican-Dominican American interdisciplinary working theater artist, poet and dancer. Born in Lowell, MA he developed in the spoken word, theater, and street dance communities before completing his BFA in Theater Studies focused on Lighting Design with a minor in Dance in 2019. Elmer splits time between Boston and New York City where he continues to freelance as a Lighting Designer for dance companies and festivals including "The Yard," New York Theater Workshop, and Columbia University. As a designer and community events producer his work centers around bridging hip-hop culture and theater aesthetics. Recent work include designs for VLA Dance's *In The Space Between* in 2021 and *Trapped* with Passion Fruit Dance Co. in New York. 2021 heralded his debut design for Northeastern University's *The Baachae* followed by *A Closer Walk with Patsy Cline* in collaboration with the College Light Opera Company and Art Lab (2022). Elmer is looking forward to upcoming designs with the Lyric Stage Company of Boston, Urbanity Dance and *The Boston Globe*. He is so excited to be debuting with A.R.T. and Company One through *Black Super Hero Magic Mama* and wants to thank the entire team for making this collaboration a home!

ANNA DRUMMOND - SOUND DESIGNER

Anna Drummond (they/she) is a freelance sound designer specializing in live theatre, podcasting, and audiobooks. They have worked within the New England area for both professional theatre companies and educational institutions, including SpeakEasy (*BLKS, Pass Over*), Company One (*Leftovers*), The Huntington (*Dream Boston: 3 Miles*), Trinity Repertory & Brown University (*Eurydice, Prowess*), Berklee College of Music (*Everybody, Machinal*), Northeastern University (*Deferred*), & Emerson College (*In The Red & Brown Water, Alchemy of Desire/Dead Man's Blues, We Are PussyRiot, Into The Woods, The Hobbit*, etc.) Anna holds a BA with Honors in Sound Design/Audio Post-Production from Emerson College. Many thanks to Monica for this incredible opportunity and congrats to the entire team! Much love also to Dyl, Eleanor, Bridgette, Ally, & Court for everything, always.

MARIA SERVELLÓN - PROJECTIONS DESIGNER

Maria Servellón (she/her) is an award-winning filmmaker, multimedia artist, educator, and arts advocate from Boston, MA. She received her BA in Studio Art and Japanese from the University of Massachusetts Boston, and her MFA in Film and Media Art from Emerson College. Her focus is film and digital media, including projection, installation, photography, drawing, and design. Maria's work often explores synesthetic relationships between art, music, and dance. Her work has been exhibited and screened in Massachusetts, New York, California, Oregon, the UK, and Mexico. Within the last three years, she was named: one of 2018's "Latinos 30 Under 30" by El Mundo Boston; a 2019 New England Film Star Award finalist; a 2020 Amplify Latinx "Latina Leader;" and a Greater Boston Chamber of Commerce "Outstanding Young Leader" honoree. She has also won grants, fellowships, and residencies from the Mayor's Office Of Arts & Culture, ArtsBoston, Boston Arts & Business Council, Boston Public Schools, Danza Organica, and Mass MoCA.

CAGEN LUSE - ANIMATION DESIGN & COMICS CONSULTANT

Cagen Luse (he/him) is a Boston based visual artist and entrepreneur. He is the artist and author of two comic series, the 2021 Association of Alternative Newsmedia award-winning LunchTime Comix (lunchtimecomix.com) and The Market. They have been published in local Alt-weeklies DIG Boston and the Boston Compass as well as various social media platforms. He also runs his own business, 950design (950design.com), that produces hand-made items such as tee shirts, art prints, buttons, and note cards featuring his original artwork. Cagen is the co-founder of Comics in Color, a monthly meet-up event series, and the Boston Comics in Color Festival (comicsincolor.org), an annual comic arts festival for enthusiasts, artists, and writers of comics by and about people of color.

MARGARET CLARK - FIGHT CHOREOGRAPHER

Margaret Clark (she/her) is a Boston-based actor, fight choreographer, and intimacy coordinator. Select fight, violence, and intimacy credits include *Spring Awakening* and *Dry Land* (Tufts University), *Much Ado About Nothing* and *Measure for Measure* (Brown Box Theatre Project), *Julius Caesar* and *A Midsummer Night's Dream* (Commonwealth Shakespeare Company), *Our Dear Dead Drug Lord* (Off The Grid, World Premiere); *Shakespeare in Love* (Cape Rep), and *Romeo and Juliet* (Shakespeare Now!). Upcoming work includes intimacy coordination for *The Rocky Horror Show* at Boston College.

JENNIFER BUTLER - PROPS DESIGNER

Jennifer (she/her) is a Boston Based Props Designer and artist, making her Company One debut with *Black Super Hero Magic Mama*. Prior area credits include *The Half Life of Marie Curie* (Central Square Theater), *Parade* (Moonbox Productions), 2020 Elliot Norton Award Winner for Best Musical), *The Thanksgiving Play* (Lyric Stage Company of Boston), *Between Riverside and Crazy* and *Fun Home* (SpeakEasy Stage Co.), and *See Rock City and Other Destinations* (2018 Edinburgh Fringe Festival). When she is not working on a show, Jenn can either be found in a dance studio with tap shoes on or at home covered in paint. Special thanks to Buddy for all your help and to R.M for being my superhero. jenniferbutlerdesigns.com

AFRIKAH SMITH - ASSISTANT DRAMATURG

Afrikah Smith (they/them) is a Queer, Black multi-hyphenate cultural worker based in Boston, MA, working in dramaturgy, arts criticism, and new work development. Their work centers community, identity, and dialogue, often experimenting with devised, adaptation, and ritualistic theatre processes. A third culture kid born & raised by military parents, Afrikah has grown up with the value and mission of expanding worldviews and creating change through performance art. They are dedicated to uplifting the voices and stories of communities marginalized by white supremacy, with thoughtfulness, empathy, and care. They are an alum of the BIPOC Critics Lab and the Front Porch Arts Collective's Young Critics Program. Currently, they serve as the New Work Producer at Company One Theatre, whose mission is to build community at the intersection of art and social change.

LIZ DIAMOND - ASSISTANT STAGE MANAGER

Liz (they/them/theirs) is incredibly excited to be working on the team of *Black Super Hero Magic Mama*! This is their first production with Company One, and first professional theater work in Boston. They have previously worked with the UMass Amherst Theater Department and Rome Capitol Theater's Summerstage. They are profoundly grateful for their friends and family who have supported this adventure in their life.

ROSS GRAY - ASSISTANT STAGE MANAGER

Ross Gray (he/him) is a graduate of Suffolk University where he received a Bachelor of Arts in Theatre. A native of Tennessee, Ross has lived in Boston for the past five years, and is thrilled to be making his debut with Company One. Ross's other ASM credits include *The Last Catastrophist* (Fresh Ink Theatre), *The Tempest* (Commonwealth Shakespeare Company), and *I Am This Place* (Plays in Place). Ross is honored to be a part of such a meaningful and heartfelt play that awakens the hero in all of us. He gives many thanks to his friends and family for all of their support and love, especially Danny.

MICHELLE SPARKS - ASSISTANT SCENIC DESIGNER

Michelle Sparks (she/they) is a Props Artisan, Scenic Artist, and Scenic Designer based in Boston. Previous props credits include *La Traviata* (MassOpera), *Passing Strange* (Moonbox Productions), and co-props designer for *Little Women* (Wheelock Family Theatre). She currently works as a Scenic Artist for The Huntington. She is a graduate from Boston University with a BFA in Scene Design. masparks.com

JAKE MARIÑO - CI PRODUCTION MANAGER

Jake Mariño (he/him) is the Production Manager at Company One Theatre. He is also a stage manager, actor, writer, director, and DJ. Jake began working in all things theatre in 2013 while attending high school in Las Vegas, Nevada before moving to Boston, Massachusetts where he has lived since 2014. Jake is a graduate of Suffolk University (BA Theatre, '18), where he was an active member of the Theatre Department, fulfilling many stage management and acting roles from during his four years, as well as Technical Director and performer for "Who's Askin'?", Suffolk University's Sketch Comedy Group. Credits with Company One include *Wolf Play* by Hansol Jung and *Greater Good* by Kirsten Greenidge (both as ASM). Other Boston credits as stage manager or assistant stage manager include *Nat Turner in Jerusalem* and *A Midsummer Night's Dream* (Actors Shakespeare Project), *A Good Death* (AKA Theatre), *Waiting for Waiting for Godot* and *The Good Body* (Hub Theatre Company), *Not Medea* (Flat Earth Theatre) and *One State Two State Red State Blue State, Orlando*, and *Rent* (Suffolk University Theatre Department).

SCAN THE QR CODE WITH YOUR PHONE'S
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THE WORD ON C1

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

Founded in 1998, Company One has situated itself as a home for social justice and artistic excellence by connecting Boston's diverse communities through live performance, the development of new plays and playwrights, arts education, and public engagement programming. By establishing a dedicated space for marginalized and alternative narratives to thrive and working with partners and collaborators across the city, Company One has become a local leader in the ongoing conversations that continue to define the era of social change in contemporary America.

"THEY REALLY HAVE A SENSE OF WHERE TO TAKE THEATER IN THIS MOMENT – TO STRETCH IT, TO MAKE IT NEW, TO REACH DIFFERENT AUDIENCES... THEY ARE A COMPANY THE NATION IS PAYING ATTENTION TO."

— JARED BOWEN, WGBH

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Kadahj Bennett in the film version of *HYPE MAN*, Boston Magazine's "2021 Best Virtual Theater Production"

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Ilana M Brownstein
Director of New Work

Jessie Baxter
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Josh Glenn-Kayden
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Ashmita Malkani
Development & Management Associate

Jake Mariño
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Marketing & Communications Associate

Afrikah Smith
New Work Producer

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Are you passionate about C1's mission? Ever wanted to make a difference for an arts or social justice organization? We're looking for passionate leaders and community-builders to serve on our Board of Directors.

Want to learn more? Contact our Board President Sasha Abby Vanderzee at svanderzee@companyone.org.

CONTACT!

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