

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

*There's no place like Shay's Beauty Supply.  
But as the neighborhood changes, can she save it?*

# CAN I TOUCH IT?

A NEW PLAY BY BOSTON'S OWN  
**FRANCISCA DA SILVEIRA**

DIRECTED BY  
**SUMMER L. WILLIAMS**

DRAMATURGY BY  
**AFRIKAH SMITH**



PHOTO BY CHRISTIAN RUIZ

**JULY 22 - AUG 13, 2022**  
**THE STRAND THEATRE**

**CITY of BOSTON**



National New Play Network  
Rolling World Premiere





# welcome!

Welcome to Company One Theatre's production of Francisca Da Silveira's *can i touch it?*, presented in partnership with the City of Boston's Office of Arts and Culture.

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 next season for more productions with no financial barriers to entry in incredible public venues like the Boston Public Library and the Strand.

We could not be more excited to introduce you to local playwright, Fran Da Silveira and the world premiere of *can i touch it?* Fran's love of the neighborhood is on full display here as she considers what lies ahead for Shay, her beauty supply shop and the city she calls home.

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



CITY of BOSTON



National New Play Network  
Rolling World Premiere

COMPANY ONE THEATRE PRESENTS

# can i touch it?

A NATIONAL NEW PLAY NETWORK  
ROLLING WORLD PREMIERE BY  
**FRANCISCA DA SILVEIRA**

DIRECTED BY  
**SUMMER L. WILLIAMS**

DRAMATURGY BY  
**AFRIKAH SMITH**

PRESENTED IN PARTNERSHIP WITH THE  
CITY OF BOSTON'S OFFICE OF ARTS AND CULTURE

## location

boston, ma, 2019

along dudley street in that blur between roxbury and dorchester  
the heart of the *community*

we'll get into how problematic that word has become

## setting

an african beauty store  
they all look the same wherever you go right?

*can i touch it?* is produced at Company One Theatre as part of a National New Play Network Rolling World Premiere. Other partnering theatres are Rogue Machine Theatre (Los Angeles) and Cleveland Public Theatre (Cleveland). For more information please visit [nnpn.org](http://nnpn.org).



## cast

Chris Everett — Shay  
Jada Saintlouis — Ruth/Lili  
Schanaya Barrows — Meeka/Beth  
Mark W. Soucy\* — Mark/Nicky/Leo  
Tory Bullock — himself  
Karimah Williams — understudy, Shay  
Victoria Omoregie — understudy, Ruth/Lily, Meeka/Beth  
Mason Sand — understudy, Mark/Nicky/Leo

\* Appears courtesy of Actors' Equity Association

## creative team

Playwright: Francisca Da Silva  
Director: Summer L. Williams  
Dramaturg: Afrikah Smith  
Supervising Dramaturg / NNPN Liaison: Ilana M. Brownstein  
Scenic Designer: Cristina Todesco^  
Assistant Scenic Designer: Eun Jeong Paik  
Costume and Wig Designer: Cassandra Queen  
Assistant Costume and Wig Designer: Ashley "Saturn" Cooper  
Wardrobe Supervisor: E. Rosser  
Lighting Designer: Chris Brusberg  
Sound Designer: Anna Drummond  
Video Creator: Tory Bullock  
Props Master: Tory Hermann  
Production Stage Manager: Jolie Frazer-Madge  
Rehearsal Stage Manager / Assistant Stage Manager: Liz Diamond  
Assistant Stage Manager: Makenzie Wright  
Assistant Director: Marie Inniss  
Technical Director: Ben Lieberman  
Production Electrician: Jon Gonda  
Audio Engineer: Lucas Kery  
Projections Tech: Elizabeth Gove  
Artistic Producer: Josh Glenn-Kayden  
Assistant Production Manager: Coty Markee-Culbreth

^ Member of United Scenic Artists, Local USA 829

COMPANY ONE THEATRE

IS PRODUCING

# can i touch it?

TO

## AMPLIFY...

- community-centered development and affordable housing as paths to address gentrification in Boston's historically BIPOC neighborhoods, including Upham's, Nubian Square, and Roxbury.
- the organizations and activists whose work sustains the wellbeing, culture, and small economies of these same neighborhoods.
- the CROWN Act, which bans race-based hairstyle discrimination in the workplace and in schools, as part of the ongoing fight against policing of Black women's bodies and behavior.
- the unapologetic, politically-comedic voice of Boston-raised, Cape Verdean-American playwright Francisca Da Silva, whose work is being supported by the National New Play Network Rolling World Premiere program.
- [local narratives] + [local artists] + [city-owned cultural spaces] = vital, neighborhood-based public art for all.

### follow C1

f /CompanyOne  
t @Company\_One  
@CompanyOneBoston

### special thanks

The #15 Bus  
Nan Barnett  
Raymond Bobgan  
Matthew Breton  
Jasmine Brooks  
India Nicole Burton  
Eva Farrell  
Jordana Fraider  
The Fire This Time Festival

Melodi Greene  
Mads Massey  
Nicola McCartney  
Anne Morgan  
Outside the Box Agency  
Sabina Rene-Smith  
and everyone who has ever  
attended a community  
development meeting in  
Boston





## National New Play Network Rolling World Premiere

This production of ***can i touch it?*** is produced with support from the National New Play Network and the Rolling World Premiere Program.

### About NNPN

Company One is a proud Core Member Theater of the National New Play Network (NNPN), an alliance of professional theaters that collaborate in innovative ways to develop, produce, and extend the life of new plays. Since its inception in 1998, the National New Play Network has been driven by the belief “...that the next generation of new play development should be decentralized, dynamic, and collaborative in scope and practice, and that there should be a pipeline for sharing new work between regional theaters.”

With growing initiatives such as the New Play Exchange (NPX) and the Rolling World Premiere Program, NNPN is committed to diverse stories, artists, audiences, institutions, and leadership. Viewing new plays to be vital to our communities because they reflect, chronicle, and question the ideas, issues, and stories of our time.

### About the Rolling World Premiere Program

A Rolling World Premiere (RWP) is when three or more theaters partner to mount the same new play within a 12-month period, allowing the playwright to develop a new work with multiple creative teams in multiple communities. Where the playwright is part of the process, working on the script and making adjustments based on what is learned from each production.

Company One is proud to partner with mission-aligned theaters Cleveland Public Theatre (Cleveland, OH) and Rogue Machine Theatre (Los Angeles, CA) as RWP partners for *can i touch it?*



Learn more: [cptonline.org](http://cptonline.org)

### About Cleveland Public Theatre

Cleveland Public Theatre (CPT) was founded in 1981 by James Levin, with the mission to raise consciousness and nurture compassion through groundbreaking performances and life-changing education programs. CPT develops new, adventurous work; and nurtures Northeastern Ohio artists whose work is inventive, intelligent, and socially conscious. CPT's acclaimed education programs engage communities in devising new works that speak to contemporary issues, and empowers participants to work for positive change in our community.

### About Rogue Machine

Rogue Machine Theatre was founded in 2008 as a performing arts organization to serve the greater Los Angeles community in developing and nurturing emerging playwrights, introducing important contemporary works to Southern California and engaging diverse audiences by presenting vital, invigorating productions. Rogue Machine seeks to be a theatre of ideas and imagination, a theatre which mirrors and examines contemporary culture, a theatre which nurtures contemporary playwrights, and a theatre whose work continually engages the community and creates a dialogue which resonates after the curtain closes.

Learn more: [roguemachinetheatre.net](http://roguemachinetheatre.net)

To learn more about NNPN and the Rolling World Premiere program, visit [nnpn.org](http://nnpn.org).

PHOTO BY CHRISTIAN RUIZ



# an offering

**FRANCISCA DA SILVEIRA  
COMES HOME**

*Fran is sitting in an airport, one leg into a lengthy trip home to see family back in Cape Verde. We're talking on a scratchy phone line, interrupted periodically by fellow travelers and announcements over the PA system. But the energy and joy of our conversation is unmitigated, having just completed the first few weeks of rehearsal with the team in Boston. "I feel like I live in anticipation. I live in excitement and ...I live in fear! It comes with the territory," she notes with a laugh. Fran grew up along Dudley Street, and when she returned to the city after college she began a long relationship with Company One Theatre, first as an Education Associate, then as a dramaturg, Literary Manager, and now, finally, as a playwright. She returns home — to C1, to Upham's, and to the Strand — with a play as local as it is universal. Because where **aren't** folks fighting for fair housing, for thoughtful redevelopment, and for whatever slivers of space we can carve out for our own peace and self-care?*

**Ilana M Brownstein:** I'd love to hear about your family's deep connection to the neighborhood right around the Strand Theatre.

**Francisca Da Silveira:** We immigrated to this part of Boston when I was four years old. It feels like more Cape Verdeans live in Boston than they do in Cape Verde — here, Rhode Island, New Bedford. I think originally because of the whaling industry. I've lived in Roxbury and Dorchester all my life, with the longest stretch living off of Marshfield street in Roxbury. I am the youngest of 12. And there's six years between me and the second youngest, so by the time I was becoming a human with thoughts and ideas and a personality, everyone else was more grown-up, and my mom would take me everywhere, on all of her errands, after church, on the weekends. She did not drive or speak English. So I was also the one doing a lot of the translation work, like for her doctor's appointments. We would take the #15 bus to Dudley Station, and then take the #1 to Boston Medical and I would be her translator. We were just always together. I feel like we walked the entirety of Dudley Street every single weekend, trying to hit all of the errands.

**IMB:** I knew that you were the youngest, but I didn't know about you having to be a translator for your mom. You've been really chewing on language and writing your whole life, it seems.

**FDS:** Yeah, I say the reason I got into college was my college essay, which was actually about the language barrier between my parents and I. They never learned English while they were here — and they were here for 16 years before going back to Cape Verde. They did the kind of jobs where they didn't need to, but my dad learned Spanish for his work. If it had not been for them NOT learning English, I would probably would've lost a lot of my Cape Verdean. Everywhere else in life I just spoke English, even with my siblings. There were also certain things that I could not say in my Creole, so it created a little bit of a barrier between us. I don't know



for sure, but that's probably why I got into college for theatre, and eventually playwrighting!

**IMB:** And they went back to Cape Verde?

**FDS:** They left when I turned 18. As I was packing up to go to NYU, they were packing up to go to Cape Verde. I was like, oh, where's my stuff gonna go? Like, you know, your childhood things. I'm very fascinated by the idea of people who still have childhood bedrooms! I never had that — my sister picked up all of my stuff and brought it to her house after I'd already left for college. They were like, we're done! We have succeeded in our intention of why we came here, which was to give our children better educations, and I was the last one. I was the only one that completed undergrad, and then grad school, so I think they felt comfortable leaving me because I was on a path that felt good to them. In a way I did feel a little bit abandoned, but in another way, it taught me a lot of resilience. It's taught me how to take care of myself in ways that I think that a lot of young adults don't learn until after college, if they go to college. I'm grateful for it a lot of the time. And my siblings are still here in the US.

**IMB:** All of that keen observation and listening that you had to do, how does that show up now in your playwrighting voice?

**FDS:** I'm a very observant person in my playwrighting and my dramaturgy and my everyday life. I like to listen and watch the way that people interact, listening or not listening to one another. I find it fascinating. It's only once I've gathered all that information that I'm able to formulate an opinion, or tell stories. I was a very quiet child on all of those trips with my mom, always listening and watching.

**IMB:** What is it like for you these days to return to Dudley and Upham's, after forging your artistic life beyond Boston?

**FDS:** Well transparently, part of me is always sort of looking around to see, am I going to recognize people, or is an older aunt or uncle going to recognize me, and want to stop and talk and ask after my parents? And I'm like — with my broken Creole — do I want to try to have that conversation! But it's also really nostalgic, especially thinking about all of these memories of place.

**IMB:** This area is really wrestling with the impact of gentrification on the housing market. You and I were talking the other day about the difference between, "oh great, I get to have a nice coffee" and "oh crap, people don't live here anymore." Knowing that the play is asking its own questions, I wonder how you are thinking about the city's current challenges in this regard?

**FDS:** The housing market right now is crazybananas. I was on Zillow the other day and looking at houses on Hancock street, which is off of Upham's. There were houses that were going for like \$1.4-1.6 million. Triple decker houses. My mind was blown, who can afford this? Definitely not the people that were able to afford these houses 10 or 15 years ago. And now triple deckers are being broken up into condos, with each unit going for \$500,000-\$600,000. This area has a history with immigrant families where somebody buys a house, they live on one floor, and then they rent out the other two floors, most likely to other family. And it's, you know, sort of affordable. That's what my family did — renting I mean. And that's not really going to be possible anymore. Immigration is not done, people are still wanting to come here. Like where are people gonna go? All the construction that's happening around the city. Things are going up — new, new buildings, new condos. Some of what has come is really nice, with access to things that typically might only be in whiter areas, like groceries and shopping centers and things like that. And sure, it's nice to have those things, but it doesn't stop there. I was recently at South Bay Center, and that area totally shocked me. It's like, oh great, we have a movie theatre now and a bunch of different stores and there's oh my god a JP Licks. Who doesn't want ice cream? But it doesn't just stop there. I'm afraid things will continue to change at a rate that is unsustainable for the longtime residents who could have benefited from it, had they been included.

**IMB:** I appreciate that the characters in the play acknowledge and wrestle the real human push/pull of gentrification. The play is set in 2019, and a lot has changed — not just the pandemic, but so much of the economy, and the way that people move through the world in terms of activism and expectations. Looking back at where we were in 2019, what are your thoughts about how the central conflicts in the play help illuminate where we are now?

**FDS:** That setting is important to me because, yes, 2022 is different, but not as much as we sometimes want to believe. I don't mean that to sound cynical. Moreso like we're rooted in the reality that in the last three years, despite all of the conversations that have been happening across sectors in terms of accessibility and affordability and anti-racism — that did not solve gentrification. There are just as many, if not more plans for development across the city that now might be called "affordability projects," which has a really nice ring to it, a really progressive connotation. But what does that mean exactly? How many Section 8 units allow a project to be called "affordable?" Does that reflect the need of the community? There's certainly a lot more attention in the media on newer development projects, especially because Mayor Wu has been more vocal about the sort of plans she's hoping to implement to address the housing crisis in Boston. Maybe there's more visibility

for how huge the economic gap is, but we are still figuring out how to grapple with this, even as modes of activism change. I do know that there are so many organizations around Boston in each of the neighborhoods that are pushed to their limits right now. Shining lights on eviction, affordable housing, community centers and historic buildings that are being torn down and redeveloped. The activist in me wants to know what all of these fights are, in detail. But what's scary is that I feel it's actively impossible, or at least very difficult. How do you even wrap your head around all that's happening in the neighborhoods so you can begin to think about what remediation might look like?

**IMB:** I'm curious, when you think about the folks who are going to come to the show, is there anything you really hope that they walk away talking or thinking or wondering about?

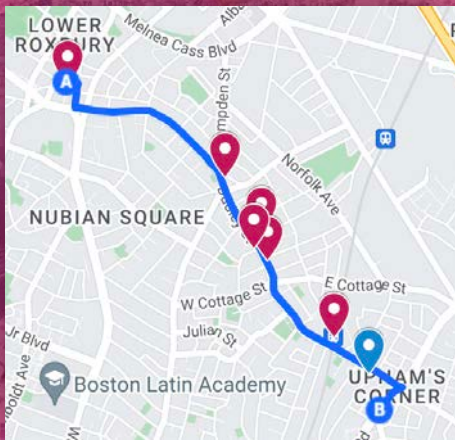
**FDS:** I hope for curiosity and vigilance. Maybe this is just because this is something that I do whenever I'm in Boston and I drive by, like, a construction site, wanting to know more. What is this development company, what is going to be here? One of the most fascinating parts of this rehearsal process has been researching the Boston Planning & Development Agency website ([bostonplans.org](http://bostonplans.org)) and looking through all of the projects that are at various stages of approval, reading transcribed comments and watching videos from community meetings, because all of that stuff is public. Honestly, that's not something that I knew, that it was all public. I hope people go on their own journeys, because the opinion on gentrification is not monolithic. And I hope that people take this play as an offering, my offering to Boston. As a conversation starter, and an invitation. It's not a play that gives answers, though certain characters give their own answers. Which, you know, audience members may or may not agree with! I hope that people might want to engage in that dialogue with each of the characters if they could.



**IMB:** I feel like the play, as much as it's about the neighborhood, is maybe also a love letter to the Strand Theatre.

**FDS:** I do, I love the Strand. I have been walking by the Strand ever since I was little on those errands with my mom. I was always fascinated by the building, particularly because it was never open. The shutters were always down. And when they weren't down, I would try to peek in to see through those big glass doors. I'd gone there for like *The Nutcracker* or whatever as a kid, but when I was 18, it was the summer right before I was headed to NYU. I was really hype, like I thought that I was a Thespian already! And, I was walking by there one day and the shutters were up and the doors were open — magically! — and I was like, I am a theatre maker from Boston, of course I have to go in here! It was an End of Summer Celebration hosted by a few different organizations, with performances. There was a man named Chris Cook who made a speech at the beginning. He was from the City of Boston. I remember going up to him afterward, so amped up, so excited, full of all these ideas. I really wanted to do something at the Strand. It's lived with me from that moment. The idea that if I took the extra step, that because it was a City building, things could be possible there. Much later, when I was on staff with Company One, and we were producing Josh Wilder's play *Leftovers* at the Strand in 2018, it was amazing to see the space lit up, filled night after night with a play that felt like it reflected what people in Boston were dealing with. So when we were first talking about producing *can I touch it?* I was like, it must be at the Strand! It just felt right, like all of the pieces were coming together, and because of Company One's partnership with the City. And wow, I still am a little bit in the shocked phase! But the joy that I get now, talking about the play, inviting people to a play in their home neighborhood, and being able to say, "you know, the Strand, you know, across from Citizens in Upham's!" People know it, everyone knows it. Being able to make that invitation to my community feels so special. ♦





# in our neighborhood

A WALKING TOUR  
WITH PLAYWRIGHT  
FRANCISCA DA SILVEIRA

## "I grew up along Dudley Street. This is what it was like.

I'd start at Dudley Station, taking the #15 bus to get home, or shopping in the area after going with my mom to her appointments at Boston Medical. There was a supermarket, there were a bunch of dollar stores that my mother loved, including a hair supplies store."



"And then going further down Dudley, St. Patrick's Church. That's where I went every single Sunday with my parents. A little further down, there was Davey's Super Market. We would go after church, and the late Mr. Fidalgo would give me penny candy — those little chewy candies that I really like."



"Further along Dudley was the Emerson School, where I went until the 4th grade. There's Ideal Sub Shop, right next to the school. And that is where, if you were lucky, you got a few dollars from your parents — my favorite thing to get there was a tuna sub with extra pickles.



"Further down, there was a — is it still there? — a laundromat, right across the street from where the commuter rail stop is. That's where we would go to do laundry since we didn't have in-house machines. That's also where I got to watch things like Nickelodeon, because we didn't have cable. So I didn't mind going to do laundry, I actually really enjoyed it!"



PUBLIC DOMAIN PHOTO FROM 2012



"We're getting to Upham's now, and L&M for the uniforms and clothes. There was Payless Shoes, where I got all of my black, really ugly uncomfortable shoes, because they were cheap. And then there's also this little store almost on the corner of Dudley and Columbia that my mom really loved. She would go there to get curtains, or bedsheets. Just like any knick-knacky home things. And they had a little section tucked away to the side, which is where all the cheap toys were. That's where I got like crayons, or little dolls or whatever. And it was always a treat to be able to get something. My mom would just be OFF in the rest of the store, and I would be tucked away in there."



"That brings us fully to Upham's, and definitely the Citizens Bank. That's still there. It's where I opened my first bank account, or, where my parents opened my bank account, when I was 13. I still have that bank account, although I'm getting like one cent a month. There's no reason to still have it, except for the sentimental value.



That pharmacy, the Strand Pharmacy, now closed, is where we went as well. Because when we went to the clinic that's further down Columbia Road, we would pick up my mother's medication from that pharmacy. All of the necessary errands happened all up and down Dudley." ♦







# The Path to Production

Company One Theatre is thrilled to bring Francisca Da Silveira's *can i touch it?* to life in its premiere production. We offer gratitude and honor for the artists who have been part of its development and growth:

## JAN 2020 — THE FIRE THIS TIME FESTIVAL

Director: Kimille Howard

Cast: Denise Manning, Mary Hodges, Ure Egbuho, Stuart Green

## NOV 2020 — NATIONAL NEW PLAY NETWORK ANNUAL SHOWCASE

Director: Nicole A. Watson

Assistant Director: Jasmine Brooks

Stage Manager: Imani Champion

Cast: Mary Hodges, John Keabler, Denise Manning, Ireon Roach

Stage Directions Reader: Vaughn Ryan Midder

## MAY 2021 — COMPANY ONE INTERNAL WORKSHOP

Director: Summer L. Williams

Dramaturg: Jess Malone

Assistant Director: Jasmine Brooks

Stage Manager: Angela Dogani

Cast: Jazzmin Bonner, Rob Cope, Chris Everett, Khai Tyler

## OCT 2021 — COMPANY ONE PUBLIC WORKSHOP

Director: Summer L. Williams

Dramaturg: Ilana M Brownstein

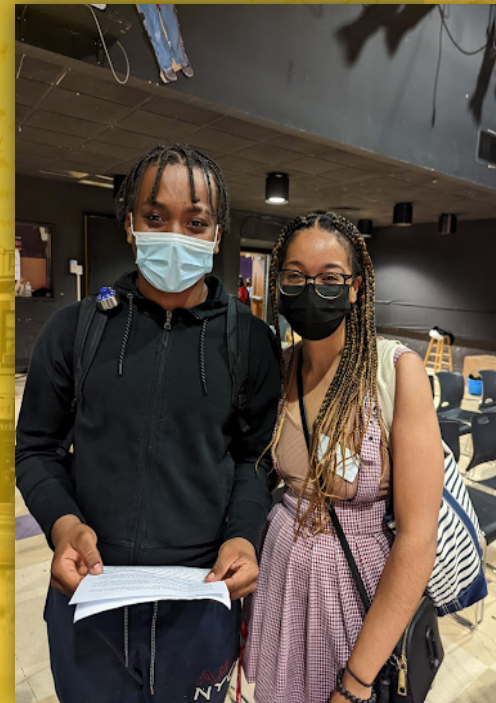
Stage Manager: Angela Dogani

Cast: Sabine Jaques, Beyoncé Martinez, Glen Moore, Kaili Y. Turner

Stage Directions Reader / Producer: Afrikah Smith

We look forward to the many artists who will carry this play to its future productions at Cleveland Public Theatre, Rogue Machine Theatre, and beyond!

Special thanks to the staff and member theatres of the National New Play Network for the support of this play, and of its Rolling World Premiere.



# Poetry & Civic Action

## COMPANY ONE THEATRE STANDS IN SUPPORT OF STUDENT ARTIVISTS

23 years ago, Company One Theatre was founded with mentorship and support for youth as a core value, and since 2009, we've partnered with the Boston Public Schools on year-long teaching artist and theatre integration residencies. Our education programs create opportunities for students to exercise their imaginations, develop collaboration skills, work on creative problem solving, and embrace empathy, cultural responsiveness, and ownership of voice as they grow into leaders and changemakers within their communities. When students choose to take advantage of those opportunities, we have their backs.

In May of this year, students from Boston Latin School presented original poetry about their own neighborhoods, exploring how they might be perceived by others. After a student received publicized backlash for a poem that elicited feelings of fragility in some members of the community, Company One staff reached out to BLS English teacher Catherine Arnold to see how we might act in solidarity with the students. In response, we were invited to visit a group of classes with playwright Francisca Da Silveira, C1 Education Program Manager Nicole Olusanya, and C1's Director of New Work Ilana M Brownstein. Students read aloud their poems, as well as scenes from *can i touch it?*, and together we discussed opportunities for future connections.

We were so inspired by the bravery and artistic voices of these students, and knew that their work belonged here in dialogue with Fran's deeply local play. Jermaine Garcia-Cameron wrote the poems below as an 8th grader during the 2021-22 school year. More student poetry can be found in the lobby of the Strand during the run of this production.



# MY HAIR

BY JERMAINE GARCIA-CAMERON

Ode to my black hair...

My hair is Nappy

Hair is distressed

Hair dry

Hair hurts when picked out

Head burns when the sizzle of a hot comb snaps at the skin on my neck

And tears drip drop drip drop til they can't anymore

Hair tight, straightened and all done up

Hair braided

Hair lined up

Hair nice

Hours,Hours,Hours

For my hair just too look good

So that one may influence the opinions of others

Weeks,weeks, weeks later

Hair looks Nasty

Hair Frizzy

Hair all puffed up like a birds nest

Days, Days later Hair matted

Hair falls out

Mind stressed and overthinking

About what others might think about my hair

Eyes stare at Hair as if something as malicious as a crime has been committed

Hair hides behind a mask feeling insecure

When Hair is stripped of its colorful mask its feels scared

After a while mind just doesn't care

Hair not Scared.

Repeat, Repeat, Repeat.

*Jermaine Garcia-Cameron is a student athlete who enjoys playing for the Wolf Pack — the Boston Latin School football team. In his free time he loves to read books, lift weights at his local gym, and write poems. He takes pride in learning new things everyday. In the coming year he plans on joining the school's writing club and Youth-Can club.*

# DORCHESTER

BY JERMAINE GARCIA-CAMERON

*"Why is Dorchester such a bad place"? I can tell you that too often people presume that it is. But I can also tell you that it's not so bad if you really know about it. I am a good primary source, so let me explain to you what it meant for me to grow up in Dorchester.*

In order to see my Dorchester, you need to follow me down a path through my childhood. If you do, you will learn that Dorchester is full of life. You will discover that, when you walk down Blue Hill Ave, you can smell the greasiness of the fried chicken being cooked inside Crowns Chicken. And I, your primary source and guide for this trip, can guarantee that every last bite of that greasy, salty, crispy fried chicken is worth every last penny you've got in your pocket.

You will find that 67 Senator Bolling Circle, where I used to live, is a really nice neighborhood in the middle of it all. You'll see lots of colorful houses so bright it will remind you of a rainbow when you walk through the neighborhood. You'll notice that the countless flowers and trees actually create a sense of welcoming personality around the stone sign that reads "Senator Bolling Circle" right at the spot where you enter the neighborhood.

You'll learn that if you keep walking straight down from that sign, take a left and cross the busy streets of Blue Hill Ave it will be right smackin there: Crowns Chicken. I grew up eating this food. Me and my friends, whether it was 8 am in the morning or 11 at night, we'd order a 5-piece with some cheesy fries. You need to understand that a lot of my friends didn't have a lot of money, and a lot of my friends couldn't go home to a hot steamy meal ready at their dinner table at night because their mom or dad (mostly single parents) were working overtime paying down debt and saving money to provide a roof over their child's head. So the people that DID have some money would buy food and share a piece of chicken—don't forget the cheesy fries—with everybody else and those were the best times and memories. ...me and my friends living a good life in the middle of Dorchester. After we finished we'd have grease stains and cheese stains all over our shirts and it was the funniest thing in the world. I remember one time I had a cheese mustache and we all almost cried, we were laughing so hard, because they said I looked like a baby Steve Harvey, even though I wasn't bald.

*After school on Fridays my mom would order 3 boxes of stuff crust cheese pizzas that would sit outside untouched until around 1 in morning because we would be having so much fun that the pizzas would get totally cold, but we always ate it anyways. You'd think it'd be quiet around that time, but nope, you could hear the joyfulness of kids laughing and giggling and the spanish music bumpin' so loud you'd think your ear drums would pop.*

On Saturdays, aka "ball day", we would walk up to Labambas, a corner store near the basketball court, and order a bunch of snacks before we headed to the court and the guy named Pablo who used to work inside Labambas would give us discounts and free snacks because he knew us since we were little. Afterwards we'd spend hours playing basketball and I would always get hurt by the bigger kids there. For some reason it was only on that day that we played basketball. I would go home with cuts all over my knees from tripping on my untied shoelaces (to this day I still don't tie my shoes). So maybe it's true: You can take the kid out of the Dot, but you can't take the Dot out of the kid. But really, I don't see why anyone would want to.





# Building Bridges:

## RESOURCES FOR BUSINESS OWNERS, ASPIRING ENTREPRENEURS, AND SUPPORTERS.

*Here's a list of resources for local business owners, aspiring entrepreneurs, working artists, and small business supporters.*

### groups & organizations

#### **BLACK ECONOMIC COUNCIL OF MASSACHUSETTS (BECMA)**

We are excited to partner with the Black Economic Council of Massachusetts (BECMA), a nonprofit dedicated to closing the racial wealth gap and advancing the economic well-being of Black businesses, organizations, and residents across Massachusetts. Turn the next page to the community partners section to learn more about BECMA.

#### **GREATER BOSTON CHAMBER OF COMMERCE (GBCC)**

The Greater Boston Chamber of Commerce was founded over 100 years ago, and today represents the collective voice of the business community. Providing opportunities for members and small business owners in learning & development, economic inclusion, and policy & impact, the Greater Boston Chamber of Commerce's mission to make meaningful change, and make Boston a place to thrive.

To learn more about what Greater Boston Chamber of Commerce offers and how to become a member, visit [bostonchamber.com](http://bostonchamber.com).

### classes, newsletters, & resources

#### **ARTIST RESOURCE DESK | City Of Boston**

Are you a working artist in Boston? The City of Boston Office of Arts and Culture offers a monthly newsletter highlighting opportunities for artists locally and beyond. Sign up to learn more about grants, jobs, calls for art, workshops, spaces, and much more. [boston.gov/departments/arts-and-culture/artist-resource-desk](http://boston.gov/departments/arts-and-culture/artist-resource-desk)

#### **GUIDE: STARTING A BUSINESS | City Of Boston**

Visit [boston.gov/starting-business](http://boston.gov/starting-business) for advice on registering your business, finances & assistance, and connect with an expert.

#### **RESOURCE ROUNDUP | DUNAMIS BOSTON**

Sign up for Dunamis Boston's weekly newsletter of resources for artists and cultural workers. Filled with calls to action, grants, gigs, events, and other opportunities, the newsletter is geared to support local creatives in their growth and development. Visit [dunamisboston.org](http://dunamisboston.org) to learn more about how Dunamis trains and empowers emerging artists in the city of Boston.

#### **BOSTON PUBLIC LIBRARY | Kirstein Business Library & Innovation Center:**

The Kirstein Business Library & Innovation Center, located in the Central Library branch in Copley Square offers help for small businesses, financial empowerment, and resources for grants, patents, and research. Visit [bpl.org/services-central-library/kblic/](http://bpl.org/services-central-library/kblic/) and sign up for upcoming Small Business Workshops & Events.

### small business support

#### **SMALL BUSINESS SUPPORT | LISC BOSTON**

Local Initiatives Support Corporation (LISC) is a national non-profit organization, dedicated to connecting communities with resources. Since opening in 1981, LISC Boston works to share resources, best practices, and innovations with the communities they serve, and increase the odds that small businesses will succeed, grow, and advance in wealth- and income-building opportunities in traditionally underserved neighborhoods.

Visit [lisc.org/boston/our-work/economic-opportunity/small-business-support](http://lisc.org/boston/our-work/economic-opportunity/small-business-support) to learn more about the resources and support LISC Boston offers,

#### **SUPPORT SERVICES | Small Business Strong**

Small Business Strong is a non-profit organization empowered to help women- and minority-owned small businesses navigate the devastating impact of the COVID-19 pandemic. Small Business Strong provides expedited, pro-bono resources to small businesses ranging from access to capital to consulting, business restructuring,



# community partners

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



**The Black Economic Council of Massachusetts** (BECMA) is a nonprofit dedicated to closing the racial wealth gap and advancing the economic well-being of Black businesses, organizations, and residents across Massachusetts through advocacy, business and leadership development. Offering capital, grants, and financial support through membership, BECMA works towards building a community with diverse backgrounds and areas of expertise, united with a goal to empower the Massachusetts Black economy. To learn more about BECMA's mission and impact, visit [becma.org](https://becma.org).

**Dorchester Bay Economic Development Corporation** (DBEDC) was founded in 1979 by local civic associations to address the problems of economic disinvestment, unemployment, crime, community tensions and the shortage of quality affordable housing undermining Boston's Dorchester neighborhoods. Working closely with neighborhoods, residents, businesses and partners, they access resources to:

- Develop & preserve home ownership and rental housing across income levels
- Create and sustain economic development opportunities for businesses and individuals
- Build community through organizing, civic engagement, and leadership development

**The Fairmount Cultural Corridor** (FCC), designed to advance a vision that draws upon the local cultural assets and ethnic traditions of residents, combines collaborative efforts of residents, artists, community organizations and businesses to support vibrant, livable neighborhoods along the Fairmount Commuter Line, made stronger through an active local creative economy. The FCC's core groups include Dudley Street Neighborhood Initiative, Uphams Corner Main Streets, Fairmount Innovation Lab, and Design Studio for Social Intervention.

**Humphreys Street Studios** (HSS) is a dynamic and expansive property in the Upham's Corner neighborhood of Dorchester, MA, housing working artists and artisans since its beginnings in 2002. Developed in the long shuttered Daloz Dry Cleaners buildings by artist Joseph Wheelwright and artisan Gneal Widette, the studio provides workspace for a diverse community of up to 40 tenants including fine artist painters, illustrators, sculptors, designers, furniture makers, photographers, carpenters, metal workers, fabricators, and more. HSS members have been valuable contributors to the beauty and cultural vitality of the Boston area; engaged in art, craft, design, and artisan production providing services, experiences, and public, private & commercial artwork.

**The HairStory Project** is a multimodal artistic experience to provide context for the ongoing debate of natural hair by taking a deep look at current euro-centric beauty standards. The goal is to educate viewers about the history of natural hairstyles and invite them to rethink the importance of hair as more than just a style for Black and Latinx communities. Follow The HairStory Project on Instagram for stories, articles, and updates. This project is curated by artists Yvette Modestine and Ana Masacote and made possible (in part) by a 2020 Live Arts Boston grant from the Boston Foundation.

**Upham's Corner Main Street** (UCMS) is a community-led business district planning agency that works to build a vibrant commercial district in Upham's Corner, a bustling town center in Dorchester, Massachusetts that is anchored by the historic Strand Theatre. It was first created in 1995 when a group of concerned neighborhood residents, merchants, and civic leaders banded together with the goal of advocating, planning, and managing the revitalization of the Upham's Corner business district.



## Branch Out With C1 Partners

A series of gatherings spread across the city, Branch Out With C1 connects the themes of the play *can i touch it?* to our city's local communities through interactive experiences in partnership with organizations throughout Boston.

**Design Studio for Social Intervention** (ds4si) is dedicated to changing how social justice is imagined, developed and deployed here in the United States. Situated at the intersections of design thinking and practice, social justice and activism, public art and social practice and civic / popular engagement, we design and test social interventions with and on behalf of marginalized populations, controversies and ways of life. The people behind the Design Studio for Social Intervention make up a constellation of activists, artists, academics, designers, dreamers, tricksters, organizations and foundations.

**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. [leelayogawellness.com](https://leelayogawellness.com)

**The Rose Kennedy Greenway** is the contemporary public park in the heart of Boston, welcoming millions of visitors annually to gather, play, unwind, and explore. The Greenway Conservancy is the non-profit responsible for the management and care of The Greenway, with the majority of the public park's annual budget generously provided by private sources. In 1991, after almost a decade of planning, construction began in Boston on the Central Artery/Tunnel Project, more widely known as the "Big Dig". The project, recognized as one of the largest, most complex, and technologically challenging in the history of the United States, would remove the elevated highway and create a tunnel system below the city. With the elevated highway relocated underground, community and political leaders seized the opportunity to enhance the city by creating The Greenway, a public park that re-connected some of Boston's oldest and most vibrant neighborhoods, and the city itself with the waterfront. The creation of The Greenway was a joint effort of the Massachusetts Turnpike Authority (since incorporated into the Massachusetts Department of Transportation), the Commonwealth of Massachusetts, the City of Boston, and various civic and community organizations. [rosekennedygreenway.org](https://rosekennedygreenway.org)

**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. [weethepeopleboston.org](https://weethepeopleboston.org)

**be sure to visit our lobby for resources and action steps!**



**FRANCISCA DA SILVEIRA** (she/her) — Playwright

Francisca Da Silveira is a Cape Verdean-American playwright and Boston native who holds a BFA in Dramatic Writing from New York University's Tisch School of the Arts and an MSc in Playwriting from the University of Edinburgh. She has been featured in ArtsBoston, The LA Times and American Theatre Magazine. Her plays have been developed with Theatre503 (London), The Traverse Theatre (Edinburgh), Company One Theatre (Boston), The Fire This Time Festival (New York), The Playwrights Realm (New York), The Public Theater (New York) and La Jolla Playhouse (San Diego). Fran's play *not-for-profit (or the equity, diversity, and inclusion play)* was featured in The Playwrights' Realm's INK'D Festival in April 2021 and in La Jolla Playhouse's DNA New Works Series in July 2021. Her play *can i touch it?* was featured in the National New Play Network's 2020 National Showcase of New Plays in November 2020 and receives its World Premiere production at Company One Theatre in July 2022. Fran was a 2020-2021 Playwrights Realm Writing Fellow, is currently a member of The Public Theater's 2020-2023 Emerging Writers Group, and a 2022-2023 Jerome Fellow with the Playwrights' Center. She is working on commissions from the University of Virginia's Drama Department and Brooklyn-based theater Colt Coeur Theatre. Fran gives special shoutouts to TC Squared Theatre Company, Fresh Ink Theatre, Flat Earth Theatre and Company One for always supporting her playwriting and dramaturgical work while in Boston!

**SUMMER L. WILLIAMS** (she/her) — Director

Summer L. Williams is an award-winning director and Co-Founder/Associate Artistic Director of Company One Theatre in Boston. Her most recent directing credits include *sandblasted* by Charly Evon Simpson with Vineyard Theatre and WP Theater (Off-Broadway); *The Arboretum Experience* at American Repertory Theater (A.R.T.); *Daddy Issues* at Salt Lake City Acting Company New Play Sounding Series; and the Digital World Premiere of *Downtown Crossing* at Company One Theatre. Regional credits: *Wolf Play* at Company One Theatre; *School Girls*, or *The African Mean Girls Play* at SpeakEasy Stage Company; *Miss You Like Hell* with Company One Theatre and OBERON at American Repertory Theater; the World Premiere of *Leftovers* at Company One Theatre; *Wig Out!* with Company One and OBERON at 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—Winner of the 2018 Elliot Norton Award for Outstanding Director; *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. *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; the New England Premiere of Jackie Sibbles 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*; 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 Foreign Production); and *Twilight: Los Angeles 1992* (IRNE nominated).

**AFRIKAH SMITH** (they/them) — Dramaturg

Afrikah Smith 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 devising, 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.

**ILANA M. BROWNSTEIN** (she/her) — Supervising Dramaturg / NNPN Liaison

Ilana M. Brownstein 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 works 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 Pammatmat, 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](http://imbturgy.wordpress.com)

**SCHANAYA BARROWS** (she/her) — Meeka/Beth

Schanaya Barrows is excited to be making her Company One debut! She graduated with a Bachelor of Fine Arts in performance with a minor in dance at Salem State University 2021. Her recent credits include *The Colored Museum* (hair designer) directed by Pascale Florestal at The Umbrella Arts Center; *Once on This Island* (hair designer) directed by Pascale Florestal at SpeakEasy Stage; *Dream Love Escape* directed by Kate Kohler Amory (Helena, Peter Quince, choreographer) at The Ridiculous Project; *Machinal* by Sophie Treadwell (Adding Clerk, Lawyer of Defense, Reporter, Bridesmaid, choreographer) Salem State University; *The Long Christmas Ride Home* by Paula Vogel (choreographer); *Much Ado About Nothing* by William Shakespeare (choreographer); *Bedroom Farce* by Alan Ayckbourn (female swing, fight captain); *Gunplay: A Play About America* by Frank Higgins (George Washington, Shante Johnson, Lois Milberger, Woman, Announcer); *Ragtime* by Terrence McNally (Sarah's Friend, Harlem Ensemble, dance captain); *Poison of Choice* by William Cunningham (Haley/Chavez) Salem State University; *A Free Man of Color* by John Guare (Melpomene, Leda, Margery Understudy, dance ensemble) Salem State University. Awards: Kennedy Center American College Theatre Festival Region 1 Irene Ryan Best Scene Partner (2019), Merit Nomination for best ensemble (*Ragtime*). Irene Ryan Nominee Kennedy Center College Theatre Festival (2019).

**CHRIS EVERETT** (she/her) — Shay

Chris Everett (she/her) is an actor, singer, and voiceover artist based in Boston. She is thrilled to work with Company One in the debut performance of *can i touch it?* at the Strand Theatre. "As a Dorchester native, performing here brings my acting career full circle and feels like coming home!" Recent theatre credits include *Onward: Votes for Women* (Birch Tree Productions), *Shrike* (Fresh Ink Theatre Co.). Virtual productions and/or readings: *Food Day* (San Diego Repertory Theater), and *Four Legs to Stand On*, (2nd Act). Television credits include *Kevin Can F\*\*\* Himself* (AMC), *SMILF* (SHOWTIME), and *Castle Rock* (Hulu). Film credits include *Don't Look Up*, *I Care A Lot* (Netflix), *About Fate* (in post-production), *Godmothered* (Disney+), *Ted*, *R.I.P.D.*, and *The Good House*.

**JADA SAINTLOUIS** (she/her) — Ruth/Lili

Jada SaintLouis is making her Company One Theatre debut! Jada is a theatre student at Northeastern University. By performing locally around the greater Boston area for several years, she continues to explore new artistic experiences. Recent credits include: Dee in *Ladies Night* at the Boston Playwrights' Theatre, and Detox Counselor / Ensemble in Northeastern University's production of *This is Treatment*. She is passionate about artist activism and plans to continue to engage in work for change.

**MARK W. SOUCY\*** (he/him) — Mark/Nicky/Leo

Mark W. Soucy is making his Company One Theatre debut. Recent credits include: Capital Repertory Theatre (Albany, NY) in *Lobby Hero* (Bill) and *The Royale* (Max); Actors' Shakespeare Project in *Much Ado About Nothing* (Leonato); Merrimack Repertory Theatre in *The Royale* (Max - IRNE Award, Best Supporting Actor); Commonwealth Shakespeare Company in *Romeo and Juliet* (Lord Montague), *The Boys from Syracuse* (Aegean), *Love's Labour's Lost* (Sir Nathaniel), and *King Lear* (Albany); and Wheelock Family Theatre in *Beauty and the Beast* (Monsieur D'Arque) and *Billy Elliot: The Musical* (Mr. Wilkerson). Other past roles include *The Elephant Man* (John Merrick), *The Real Inspector Hound* (Moon), and *The Dresser* (Norman). Mark lives in Wilmington, MA with his wife Jennifer and child Finn. \*member of Actors' Equity Association

**KARIMAH WILLIAMS** (she/her) — Understudy: Shay

Karimah Williams is excited to be taking part in her second staged production with Company One! She has worked with C1 on *Black Super Hero Magic Mama* and 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 Women* (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 theatre 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 dedicates this show to all of us born and raised Brown Bostonians who continue to prosper in this great city despite the odds!!





**VICTORIA OMOREGIE** (she/her) — Understudy: Ruth/Lily, Meeka/Beth  
Victoria Omoregie's recent professional credits include *The Bomb-itty of Errors* (Actors' Shakespeare Project), *LORENA: a Tabloid Epic* (Boston Playwrights' Theatre), and *Antony and Cleopatra* (New York Classical Theatre). She received her BFA in Acting from Boston University, where she appeared in *In the Red and Brown Water* by Tarell Alvin McCraney, *Othello* by William Shakespeare, and *The Legend of Georgia McBride* by Matthew Lopez. In her freetime, she loves to write poems, listen to music, read books, and write freestyle monologues. Victoria also has her own jewelry line ([osakutresasures.com](http://osakutresasures.com)) where she sells jewelry to encourage people to be not only confident in themselves, but bold!



**MASON SAND** (he/him) — Understudy: Mark/Nicky/Léo  
Mason Sand is a proud founding member of Company One, where he has acted in over a dozen productions including: *Bengal Tiger at the Baghdad Zoo* (Uday); *Assassins* (Sam Byck, IRNE Award, Best Supporting Actor in a Musical); *The Last Days of Judas Iscariot* (El-Fayoumy); *Den of Thieves* (Flaco); *Jesus Hopped the A Train* (Valdez, 2004 Elliot Norton Award, for Best Fringe Production); *Twilight: Los Angeles, 1992* (IRNE nomination, Best Ensemble Cast). Also in Boston: Suga Theatre Company: *Talking to Terrorists*; Zeitgeist Stage: *Flesh & Blood*; A.R.T.: *Three Sisters*; New Repertory Theatre: *Romeo & Juliet*; *A Girl's War* (IRNE Nomination, Best Supporting Actor). Regional: Gloucester Stage Company: *The Heidi Chronicles*. Mason holds an MFA in Theatre Education from Boston University.

**TORY BULLOCK** (he/him) — himself

Tory Bullock is an artist and content creator with 15+ years of experience, recognized for on-air skills, as well as for creating innovative multimedia production and educational instruction programs. Professional focal points include creative writing and editing, program management, storyboarding, curriculum development, and script writing. Previous work with Company One Theatre includes *Articulation*, a slam poetry play conceived by Bullock, as well as performances in *Neighbors*, *Outside the Box*, *Six Rounds Six Lessons*, and *The Overwhelming*. His work has been featured on WGBH, Hot 96.9, *The Boston Globe*, *The New York Times*, *CNN*, and *The Today Show*.

**JOLIE FRAZER-MADGE** (she/her) — Production Stage Manager

Jolie Frazer-Madge is excited to be returning to Company One after working as an Assistant Stage Manager on *Greater Good* in 2019. Jolie a stage manager, theatre artist, and collaborator with a particular interest in new work, devised pieces, immersive theatre, and really anything else that people might consider "impossible." She holds a BFA in Stage Management with a Concentration in Playwriting/Dramaturgy and a minor in Political Science from Boston University. Credits include *Once on This Island* (ASM, SpeakEasy Stage Company), *Romeo and Juliet* (Stage Manager, Apollinaire), and *Winter People* (ASM, Boston Playwrights' Theatre).

**MAKENZIE WRIGHT** (they/them) — Assistant Stage Manager

Makenzie Wright is excited to be a part of their first show with Company One Theatre, and in Boston! Their favorite stage management credits to date include *Macbeth* (Foul Contending Rebels Theatre Cooperative) and *Popcorn Falls* (Vermont Stage).

**LIZ DIAMOND** (they/them) — Rehearsal Stage Manager, Production Assistant Stage Manager

Liz Diamond is incredibly excited to be working on their second production this spring with Company One. They previously worked on *Black Super Hero Magic Mama* and on several shows with the UMass Amherst Theater Department. They are profoundly grateful for their friends and family who have supported them in all these adventures.

**CRISTINA TODESCO** (she/her) — Scenic Designer

Based in Boston, Cristina Todesco is a scenic designer working in both theater and film and this is her 12th collaboration with Company One. Theater companies and institutions include Actors' Shakespeare Project, Boston Conservatory at Berklee, Company One, Capital Rep, Commonwealth Shakespeare Company, the Culture Project, Huntington Theatre, Merrimack Repertory Theater, New England Conservatory, New Repertory Theatre, Olney Theater Center, Poet's Theater, Shakespeare and Company, Speakeasy Stage Company, Summer Play Festival, Trinity Rep, Williamstown Theatre Festival among many more. She is a frequent collaborator with Sally Taylor and the artists in Taylor's Consenses, a festival which presents the deep connectivity between art mediums. Ms. Todesco has designed productions with Boston Symphony Orchestra at Symphony Hall in Boston and at Tanglewood in the Berkshires, Milwaukee Symphony Orchestra, For Outstanding Design, she is the recipient of four Elliot Norton Awards and an IRNE Award. She received her MFA in scenic design from Boston University's School of Theatre Arts, where she currently teaches.

**CASSANDRA QUEEN** (she/her) — Costume & Wig Designer

Cassandra Queen is an artist and designer born and raised in Boston, Massachusetts. Her background and experience has taken her many places, and her work is often at the intersection of design, function, art and science. Her interests include fabric and fiber manipulation, textile design, garment construction, and millinery. She is the founder of QUEENN, a lifestyle brand specializing in handmade goods and accessories ([queen.com](http://queen.com)). She previously collaborated with C1 on *Hype Man* (2018 world premiere & *Mixed Blood* Theatre transfer, 2021 film adaptation with A.R.T.). Other credits include *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf* with Praxis Stage and most recently *BLKS* with Speakeasy Stage Company (Elliot Norton, Outstanding Design).

**CHRISTOPHER BRUSBERG** (he/him) — Lighting Designer

Christopher Brusberg (he/him) is a lighting designer who focuses on storytelling through the use of style and collaboration. Christopher works in theatre, opera, dance, and live events, and is based in New York City & Boston. Christopher has worked on over 150 productions with the following companies over the past 12 years as a freelance lighting designer: Manhattan School of Music, EMERGE125 Dance Company (NYC), Tri-Cities Opera, Syracuse Opera, BandPortier (NYC), Dance Place (DC), Cherry Arts (Ithaca, NY), Annapolis Opera, Lawson Dance Theater (Chicago), Imagination Stage (DC), Wolftrap Opera/NOI (DC), New Rep Theatre (Boston), Lyric Stage Company of Boston, Actors' Shakespeare Project (Boston), Company One (Boston), Boston Opera Collaborative, Guerilla Opera (Boston), Gotham Early Music Scene (NYC), Montclair State University (NJ), Northeastern University, and Vassar College. Christopher holds an MFA from the University of Maryland, where he studied under Brian MacDevitt. For upcoming design work check out: Website: [ctblighting.com](http://ctblighting.com), Instagram: @ctblighting

**ANNA DRUMMOND** (they/she) — Sound Designer

Anna Drummond 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 (*Black Super Hero Magic Mama*, *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. Much love also to Dyl, Eleanor, Bridgette, Ally, & Court for everything, always.

**MARIE INNISS** (she/her) — Assistant Director

Marie Inniss is excited to be making her Company One Theatre debut! She is currently pursuing a bachelor's degree in theater directing from Swarthmore College. Most recently, she directed a devised piece entitled *4Cuts*, Sartre's *No Exit*, and her original musical, *The Kai's the Limit*. She hopes you enjoy the show!

**EUN JEONG PAIK** (she/her) — Assistant Scenic Designer

Eun Jeong Paik is the assistant scenic designer for Company One's production of *can i touch it?*. To learn more and see photos of her past design work, visit [eunpaik.com](http://eunpaik.com)

**ASHLEY "SATURN" COOPER** (she/her) Assistant Costume & Wig Designer

Boston Bred but universally cultivated, Ashley "Saturn" Cooper is a visual artist, poet, hair/makeup artist, curator, and entrepreneur, who from a young age has been highly dedicated to her crafts. As an all-around artist, Saturn is self-taught and classically trained in her fields. Saturn indulges most of her creative energy into 3 avenues: her freelance makeup and artistry business (Saturn Makeup Artistry), her visual art, and her creative directing and performance. Her creative practice has been featured in street theatre productions in the city of Boston, as well as performance-based projects and curated events. Saturn is excited to debut her skills for the first time with Company One, as an assistant costume and wig designer, and hopes to continue to contribute and grow in the big theater world.

**E. ROSSER** (she/her) — Wardrobe Supervisor

E. Rosser moonlights as a backstage wizard and freelance designer in the Boston theater scene, saving daytime for mundane things like engineering and science writing. She's worked with Moonbox Productions, the A.R.T., the Young Company at Greater Boston Stage Company, and various local groups. She's thrilled to be back with the C1 family: you might have seen the results of her laundry-slinging in *Black Super Hero Magic Mama*, *Greater Good*, and the *Hype Man* limited engagement at OBERON. Among her favorite creations are 8-foot-tall giraffe puppets, hospital gowns (think "evening," not "surgical"), rococo zombies, drag queen quickchanges, warrior bunnies, and retro prom kings who may secretly be fish. See more of her work online at [machinationsbyrosser.weebly.com](http://machinationsbyrosser.weebly.com)



#### **BEN LIEBERSON** (he/him) — Technical Director

Ben Lieberman is a Boston-based freelance technical director and set designer. As a Technical Director, he has recently worked with Actors' Shakespeare Project, Arlekin Players Theatre, Liars and Believers, Central Square Theatre, and Clerestory Light, a producer of outdoor immersive experiences. Design credits include *Shrike* (Fresh Ink Theatre), *Not Medea* (Flat Earth Theatre), *This Place/Displaced* and *Drunk Enough to Say I Love You* (Artists' Theater of Boston), *True West* and *The Taming* (Hub Theatre Co.) *Crossing Flight* (TC Squared Theatre Company) and *Really* (Company One). Ben is also a company member of Artists' Theater of Boston and Scene Shop Supervisor for Wellesley College's Theater Studies program.

#### **JON GONDA** (he/him) — Production Electrician

Jon Gonda is a freelance lighting designer, programmer, and production manager based in Boston, MA. He studied computer science and electrical engineering at the Massachusetts Institute of Technology (MIT), where he also designed sets and lighting for dance theatre productions. He has provided moving light programming services for commercial, theatre, dance, galas, and corporate events including Boston Ballet, Doug Varone and Dancers, High Output, Childsplay, and New England Conservatory.

#### **ELIZABETH GOVE** (she/her) — Projection Technician

Elizabeth Gove is back again with Company One. Her previous work with C1 began with *Vietgone* and she is thrilled to join the amazing artists on and off stage! For more projection, A/V, and gallery credits please visit her site / portfolio: [zabet.space](http://zabet.space)

#### **LUCAS KERY** (he/him) — Audio Engineer

Lucas Kery makes his C1 debut with *can i touch it?*

#### **VICTORIA HERMANN** (she/her) — Props Master

Victoria Hermann is a graduate from Ithaca College with a degree in Theater Studies, concentrating in Theater Education and Directing. She has worked in a wide variety of roles on productions throughout Boston, though favorites include *A Midsummer Night's Dream* (Director, Rebel Shakespeare Company), *The Rocky Horror Picture Show* (Stage Manager, IC Macabre Theater), and *Shrek JR* (Stage Manager, Marblehead Little Theater).

#### **JOSH GLENN-KAYDEN** (he/him) — Artistic Producer

Josh Glenn-Kayden is a Boston-based director and the Artistic Producer and Casting Director at Company One Theatre. Josh's work centers around new plays that help us dream our culture forward and imagine ways to create a more just world together. Josh directed the world premiere of *Shrike* by Erin Lerch with Fresh Ink Theatre in January 2022. Recent directing projects include *Wild Flowers* by Tatiana Isabel Gil (Company One Better Future Series); *Visionary Futures: Science Fiction Theatre for Social Justice Movements* (consisting of new plays by Phaedra Michelle Scott, M Sloth Levine, and Jaymes Sanchez) at UMass Amherst; *Baltimore* by Kirsten Greenidge (UMass Amherst); workshops of *Walden* by Amy Berryman and *The Interrobangers* by M Sloth Levine (UMass Play Lab); *Greater Good* by Kirsten Greenidge (A.R.T. & Company One world premiere, associate director); the world premiere of *This Place/Displaced* (Artists' Theater of Boston, ArtsFuse Best Stage Productions of 2018); the New England premiere of Nicky Silver's *The Lyons* (Titanic Theatre); and the world premiere of Laura Neill's *Don't Give Up the Ship* (Fresh Ink Theatre). Josh is also the director and co-producer of *The Legion Tapes*, a sci-fi podcast written by Erin Lerch. Josh has directed and developed new work for the A.R.T., Company One Theatre, Fresh Ink Theatre, Flat Earth Theatre, Artists' Theater of Boston, the Museum of Science, UMass Amherst, Hub Theatre, the One Minute Play Festival, and TC Squared Theatre Company, among others. Josh holds a BA in Drama from Tufts University and an MFA in Directing from UMass Amherst. [joshglennkayden.com](http://joshglennkayden.com)

#### **COTY MARKEE-CULBRETH** (he/him) — Assistant Production Manager

Coty Lennon Markee is pleased to make his Company One debut with *can i touch it?*! Local credits include Moonbox Productions, Seacoast Rep, Central Square Theatre, Lyric Stage and Speakeasy Stage Company where he most recently just concluded *The Inheritance*. Though he is partially deaf in both ears, he found sound design in college and has since taken steps and developed skills in the sound field to make it even more inclusive, and hopes to do the same with production management as well. He is so happy that theatre is back in full swing and can't wait to see what comes next!

### cl staff

**Shawn LaCount**  
Artistic Director

**Karthik Subramanian**  
Managing Director

**Summer L. Williams**  
Associate Artistic Director

**Mark Abby VanDerzee**  
Education Director

**Ilana M Brownstein**  
Director of New Work

**Jessie Baxter**  
Development Manager  
& Creative Producer

**Sarah Cohan**  
HR Manager

**Kirsten Greenidge**  
Resident Playwright

**Josh Glenn-Kayden**  
Artistic Producer & Casting Director

**Zoe Kamil**  
Education Associate

**Ashmita Malkani**  
Development & Management Associate

**Nicole Olusanya**  
Education Program Manager

**Tyler Prendergast**  
Marketing & Communications Manager

**Afrikah Smith**  
New Work Producer

**Alison Yueming Qu**  
Connectivity Producer

Stage One Season 23 Teaching Artists

**Charlene Browne**  
**Lydia Jane Graeff**  
**Sabine Jacques**  
**James Ricardo Milord**  
**Sandra Seoane-Seri**  
**Vincent Ernest Siders**  
**Shanelle Chloe Villegas**

Stage One Summer Teaching Artists

**Alexandra Delgado**  
**Penelope de la Rosa**  
**Anjaliyah Echemendia**  
**Journey King**  
**Trinidad Ramkissoon**

Professional Development for Actors  
Teaching Artists  
**Josh Glenn-Kayden**  
**Deen Rawlins-Harris**

### cl board of directors

**Sasha Abby VanDerzee**  
Board President

**John Beck**  
Vice President

**Mark Abby VanDerzee**  
**John ADEkoje**  
**Phyllis Bretholtz**  
**Robin Cohen**  
**Cuong Hoang**  
**Ju Yong Kim**  
**Sarah Lee**  
**Angela Liu**

**Mason Sand**  
Clerk

**Nicole Gilmore**  
Treasurer

**Linda Nathan**  
**Antonio Ocampo-Guzman**  
**Carlos PiSierra**  
**Michael Tow**  
**Summer L. Williams**  
**Andrew Wolk**

### cl advisory board

**Salma Abu Ayyash**  
**Heidi Brooks**  
**Mary Chin**  
**Elisa Choi**  
**Lydia R. Diamond**  
**Jamal Gathers**  
**Thomas Henry**  
**Devin Hill**  
**Chobee Hoy**  
**Vinca Jarrett**

**Victoria Marsh**  
**James Milord**  
**Noe Montez**  
**Lois Roach**  
**Alex Rogers Pittman**  
**Lisa Simmons**  
**Kirk Sykes**  
**William Tilton**  
**Giselle Ty**

### contact

PHONE: 617-292-7110

EMAIL: [INFO@COMPANYONE.ORG](mailto:INFO@COMPANYONE.ORG)

WEB: [COMPANYONE.ORG](http://COMPANYONE.ORG)

SNAIL MAIL: 539 TREMONT STREET,  
STUDIO 211, BOSTON MA 02116

### join our board

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](mailto:svanderzee@companyone.org).

for C1 staff bios, scan the QR code  
with your phone's camera:





## el donors

### \$40,000 & Up

Amazon  
Andrew W. Mellon Foundation  
The Barr Foundation  
The Devonshire Foundation  
Doris Duke Foundation  
The Klarman Family Foundation

### \$25,000 - \$39,999

The Boston Foundation  
BPS Arts Expansion Fund  
Cabot Family Charitable Trust  
The City of Boston & Boston Cultural Council

### \$10,000—\$24,999

The Fleck Family Foundation  
Merrill Family Charitable Foundation

### \$5,000—\$9,999

Mr. & Mrs.  
Robert F. Bachman  
Robin Bernstein & Maya Townsend  
Dr. Laura Germine & Timothy Strudwick  
Douglas & Judith Krupp  
Ramsey McCluskey Family Foundation

### \$2,500—\$4,999

Scott & Stacey Berger  
Draydor Foundation  
FJN Charitable Foundation  
Cuong Hoang  
Kirkland & Ellis LLP  
Sarah Lee  
Linda Nathan & Steve Cohen  
Clara Wainwright

### \$1,000—\$2499

Phyllis Bretholtz  
Crystal Castro  
Robin Cohen  
Susan C. Collings  
Nicole Gilmore  
Lisa Hayles  
Fred Johnson  
Ju Yon Kim & Larson Hogstrom  
Jenny & Jay Leopold  
Angela Liu  
Amy Merrill  
Noe Montez  
Julie Nelson  
Jin Suk & Barbara Stein  
Rosalind M. Thomas-Clark  
Michael Tow  
Elaine & Stephen Ullian

Mark & Sasha Abby VanDerzee  
Andrew & Jodi Wolk  
Harvey Young

### \$500—\$999

John & Miranda ADEkoje  
Jeff Alexander & Jocelyn Bailin  
David & Manni LaCount  
Carlos PiSierra & Catherine O'Connor  
Minh-Anh Day  
Jean Entine  
Fish Family Foundation  
Matthew & Tiffany Gall  
Barbara & Steve Grossman  
Sarah Hancock  
Shawn & Jessica Ullian LaCount  
Ken & Clare Livak  
Mal Malmé & Meg Stone  
Juan Carlos Pinedo  
Susan & Paul Ridker  
Jason Ries & Karen Krolak  
Larry Rosenberg  
Will Tilton & Jamie Picardy  
Bob & Sue VanDerzee  
Summer L. Williams

### \$250—\$499

Anonymous (1)  
David Beck & Gregory Van Boven  
Jonathan Ajo-Franklin  
Alan Benenfeld & Dan Sarmiento  
Stephanie Boyé  
Andrea & Buddy Brownstein  
Cassady & Ian Cadillac  
Michelle Caldeira  
Cambridge Community Foundation  
Fernadina Chan  
Mark Dean  
Terri Deletetsky & Mark Duhaime  
Glenn Edelson  
Richard Ferrante  
Sandra Galejs  
Vicki Glenn  
Grady Family Giving Fund  
Equals 8  
Devin Hill  
Kimberly Holliday  
Joanne & Mark Hooker  
Steven Klein & Kristine Penner Klein  
Lori & Eric Lander  
Mike & Amanda Lapham  
Lynne Layton & Oliver Buckley  
Brett Leav  
Anne McGuire &

Eric Haskell  
Jane & George Metzger  
Holly Newman  
Bridget O'Leary & Jo Williams  
Julianne Pagano  
Elizabeth Perten  
John Petrowsky & Tom Vise  
Marjorie Schaffel & Peter Belson  
Mr. & Mrs. Bernard Pucker  
Alison Roberts & Theo Forbath  
Sue Robinson  
Robert Sandberg & Virginia Zakian  
Martin & Susan Berkoff  
Helaine Simmonds  
Ellen Simons  
Maura Tighe  
Keith & Brooke VanDerzee  
Jean Walsh & Graham Davies  
Boyd Williams

### \$100—249

Anonymous (7)  
Jonathan Abbott & Shari Malyn  
Salma Abu Ayyash  
Alchemy Foundation  
Catherine & William Anderson  
Barbara & Teja Arboleda  
Arlene Ash  
Ellen Baker  
John Beck  
Geri Belle  
Zahra A. Belyea  
Erik & Jill Berg  
Paul S. Berger  
Leonard & Jane Bernstein  
Steven Bogart  
Jazzmin G. Bonner  
Victor Borachuk  
Heidi Brooks & Javit Drake  
Neville A. Brooks  
Marian Brown  
Bill Burton  
Catherine Caldeira  
William S. Canty III  
Carl Carlsen  
Douglas Kline & Nancy Carlsson-Paige  
Judith Chaffee  
Haskel Cohen  
Laurence Cohen & Susan Worst  
Gert Condon & Carole O'Neil  
Ellen Davidson  
Aisha Denmore-Bey  
Toby Dewey  
Christopher T. Walsh & Diana Chapman Walsh

Paula Dickerman  
Deborah & Brian Downes  
Mary & Paul Duhaime  
Michael Emanuel & Christie Gibson  
Harley Erdman & Sarita Hudson  
Abigail Erdmann & Luc Aalmans  
Robert & Iris Fanger  
Jayne Friedberg  
James Gadsden & Barbara C. Howard  
Tanya Barteveyan Gailus & Mark Gailus  
Lauren K. Gibbs  
Jeannette Guillemin  
Ken Haar  
Hack.Diversity  
Sheila Hokanson  
Chobee Hoy  
Vinca Jarrett  
Laura J. Eckelman  
Lauri Johnson & David Roberson  
Stephanie Jossey  
Cynthia Kamishlian  
Heidi McCarthy & Adam Lee  
Terry Lerner & Art Ley  
Ellen Lewis & Sheryl Maskell  
Joyce Linehan  
Doris Lowy & Paul Zigman  
Erich Ludwig & Alli Ross  
Linda & Steven Luz-Alterman  
Louis Manfredi & Joanne Carroll  
Susan & Donald Manuel  
Sharon McBride  
John Meredith  
Jonathan & Ellen Miller  
Amanda Mujica & Kim Slack  
Matthew Murphy & Loc Truong  
Hubert & Nancy Murray  
The DunniGara Clann  
Jackie & Bob Pascucci  
Point32Health  
Cynthia H. Price-Glynn  
Bruce Price  
John A. Quatrone  
Kathleen Engel & Jim Rebitzer  
Suzanne E. Ricco  
Mr. & Mrs. David A. Risgin  
Kathy & John Roberts  
Pat Romeo-Gilbert & Paul Gilbert  
Janet Selcer & Joel Schwartz  
Deb Shea  
Robert & Denise Silverberg

Dawn Simmons  
Social Innovation Forum  
Jeff Song  
Martha Stearns  
Valentine Talland & Nagesh Mahanthappa  
Judy Tigani  
Tom & Martha Sieniewicz  
Daniel Toner  
Jim Vetter  
Dean Abby & Barbara Haimowitz  
Barry Weisman & Michele Fishel  
Susan Werbe  
Joanna & Nathan Weston  
Lou Wollrab  
Cynthia Woo  
Julianne Yazbek & JD Paul

### \$1- \$99

Anonymous (17)  
Michelle Aguilon  
Hyonah Ahn  
Ken Green & Kim Fox  
John Gribos  
Lisa Kenner Grissom  
Mary Beth Guzman & Paul Guzman  
Lynne A. Hall  
Caetano Hanta-Davis  
Pat Harney  
Darline Harris  
Jonathan Heimberg  
Teddy & Maria Hendricks  
Sean Hennessey  
Nadav Hirsh  
Justin Horvath  
Jim Hwang  
Leslie & Jacqueline Ingalls  
Harry Irwin & Pam Haltom  
Pat Jacobs  
Ajay Jain  
Alejandro Jimenez Jaramillo  
Sharon Jason & Pavel Kyn  
Carline Jean-Baptiste  
Kat Jiang  
Beyazmin Jiménez  
Autumn Johnson  
Belinda Juran  
Madge Kaplan  
Catherine Carr Kelly  
Talya Kingston  
Poornima Kirby  
Kleppner/Mui Family  
Virginia Kropas  
Dheekshita Kumar  
Susan Landreth  
Erik Lane  
Bill Lattanzi  
Ginger Lazarus  
Emily Lazzaro  
Judith Lee  
Hannah Levinson  
Wei Han Lim  
Jake Lipman  
Victoria Longe

Karen Lourence  
Sonja Lowe  
Dev Luthra  
Jason Ma  
Eileen & Brian MacDougall  
Stephanie G Macklin  
Ally MacLean  
Dave Madan  
James Mahoney  
Ron Mallis  
Anthony & Thomas Marge  
Linda Markarian  
Stephen McAlear  
Gilbert McCauley  
Sarah McCluskey  
Susan McCully  
Shaun McMahon  
Albert McWilliams  
Vicki Meagher  
Revonda Mehovic  
Cristi Miles  
Dayron Miles  
Bonnie Mioduchoski & Philippe Daniel  
Rebecca Mitchell  
Corianna Moffatt  
Davron S. Monroe  
Aimee Moon  
Bob & Alison Murchison  
Susan Musinsky & David Krieger  
Roxanna Myhrum & Madelyn Myers  
Erica Nazzaro  
Victorien J. Ndounou  
Athena Newell  
Claudia Nolan  
Jonathan Norton  
Tracee Nwafor  
Erin O'Leary  
Antonio Ocampo-Guzman & Doug Lockwood  
Chinanuekepele Okoli  
Celeste Oliva  
Rachel Panitch  
Jennifer A. Park  
Patricia Pepper  
Marilyn Plotkins & Glenn Litton Jr  
Bernard, Julian & Isaiah Plovnick  
Andrea J. Pollinger  
Rebecca Pontikes  
Barbara Popken  
Alicia Powell  
Alysia Powell  
Dallas Pride  
Lisa Rafferty  
Caitlin Ram  
Trinidad Ramkissoon  
Stephanie Recio  
Kelly Rich  
Nancy Risser  
Lois Roach  
micah rose

Emily Ruddock Lilienthal  
Maura F. Russel  
Brian Rust  
Jonah Sacks  
Tamara Safford  
Lisa Sankowski  
Linda Schlossberg  
Marguerite Louise Scott  
Ben Scranton  
Steve Seidel & Adria Steinberg  
Gabriella Selover  
Nancy Seymour  
Karen Shaffer  
Barbara Shisler  
Deborah Silverstein  
Lisa Simmons  
Jacquinn & Cedric Sinclair  
Utku Sirin  
Alexandra Smith  
Jennifer Farley Smith  
Priscilla J. Smith  
Kate Snodgrass  
Karla Sorenson  
Wanda Strukus  
Ellen Stutman  
Karthik Subramanian & Sumana Srinivasan  
Quita & Mark Sullivan  
Nancy Temple  
Lynnell Thomas  
Sheriden Thomas  
Cristina Todesco  
Michael Towers  
Dennis Trainor  
Emily Tuckman  
Ralph Tufo  
Jennifer Turner  
Rosaline Valcimon  
David Valdes  
Ellen Valentine  
Lydia Valentine  
Kate VanDerzee-Glidden  
Aaron VanDerzee  
Seth VanDerzee  
Emily Vigneron  
Hope Villanueva  
Ciera-Sadé Wade  
Tricia Elam Walker  
Michael Weidman  
Zoe Weinrobe  
Bess Welden  
Nicole Werther & Dan Lev  
Brent Whelan & Debra Poaster  
Dorla White  
Debra Wiess  
Lynn Wilcott  
Steven Wong  
Maureen, Nicholas, & Hannah Woodsum  
Cynthia Yee  
Lisa, Moshe, & Danielle Zaidel



# 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



**COMPANYONE.ORG**



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