

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

A NEW PLAY BY **HANSOL JUNG**

DIRECTED BY **SUMMER L. WILLIAMS**

DRAMATURGY BY **ILANA M. BROWNSTEIN**

# WOLF PLAY

**BEST OF  
BOSTON  
2019**  
AWARDED BY BOSTON MAGAZINE

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**JANUARY 30 - FEBRUARY 29**





# WELCOME TO WOLF PLAY

Welcome to Company One Theatre's world premiere of Hansol Jung's *Wolf Play*, produced in collaboration with the Boston Public Library!

Whether you are new to Company One Theatre or you've experienced our productions for the past 21 years, we are so happy you have joined us for this extraordinary new play by one of America's most exciting new 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. To fulfill our mission, we work in four interdependent programming areas: live performance, the development of new plays and playwrights, arts education, 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 sneak-peek Studio Sessions and 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 a part of our community. See the back cover of this program to find out more about our 21st season.

Thanks to the generosity of the Boston Public Library and the National New Play Network we are thrilled to offer Pay-What-You-Want tickets for all performances of *Wolf Play*. This innovative practice allows for broad access to impactful local artistic programming.

*Wolf Play* asks us to reconsider the conventional notion of family. Please join our Wolf as he carefully, lovingly, and—with an occasional howl—searches for his pack. We could not make this work without you, our audience and community. Thanks for being part of the C1 Pack.

With love and hope,

Shawn LaCount  
Artistic Director, Company One Theatre

Welcome to Rabb Hall at the Boston Public Library in Copley Square,

We are overjoyed you are able to join us today for a performance of Hansol Jung's *Wolf Play*—a pointed exploration of the changing face of family and connection in 21st century America. Today's performance is brought to you through our partnership with Company One Theatre, a local theatre company whose commitment to building community through thoughtful, socially provocative performance is perfectly realized in this show. Partnerships such as this one enable the Library to bring our mission to life in an innovative way, while giving our patrons the chance to experience the wonders of live theatre, free to all.

As an anchor point of Boston's Literary Cultural District, gateway to the City's Avenue of the Arts, and part of the Mayor's Arts & Culture Cabinet, the Boston Public Library serves as not only a center for literacy, collections, services, and programs, but also as a cultural hub for Boston and the Commonwealth. We look forward to welcoming you to many more enlightening and collaborative programs at the Central Library in Copley Square and throughout our 25 branches across the city, including author talks, lectures, performances, and more. Please visit [bpl.org](http://bpl.org) to view our calendar of events.

Sincerely,

David Leonard  
President, Boston Public Library





# WOLF PLAY

BY  
**HANSOL JUNG**

DIRECTED BY  
**SUMMER L. WILLIAMS**

DRAMATURGY BY  
**ILANA M. BROWNSTEIN**

A NATIONAL NEW PLAY NETWORK  
ROLLING WORLD PREMIERE

IN PARTNERSHIP WITH THE  
BOSTON PUBLIC LIBRARY

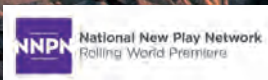
## SETTING

**SAN FRANCISCO  
& ARIZONA**

WOLF PLAY was commissioned by Artists Repertory Theatre  
Dámaso Rodriguez, Artistic Director  
Sarah Horton/JS May, Managing Director  
Portland, Oregon

Developed By Victory Gardens Theater, Chicago, Illinois  
Chay Yew, Artistic Director Erica Daniels, Managing Director  
As part of IGNITION Festival of New Plays 2017

WOLF PLAY is produced at Company One Theatre as part of a  
National New Play Network Rolling World Premiere.  
Other partnering theatres are Artists Repertory Theater (Oregon),  
and Mixed Blood Theatre Company (Minnesota).  
For more information please visit [nnpn.org](http://nnpn.org)



## CAST

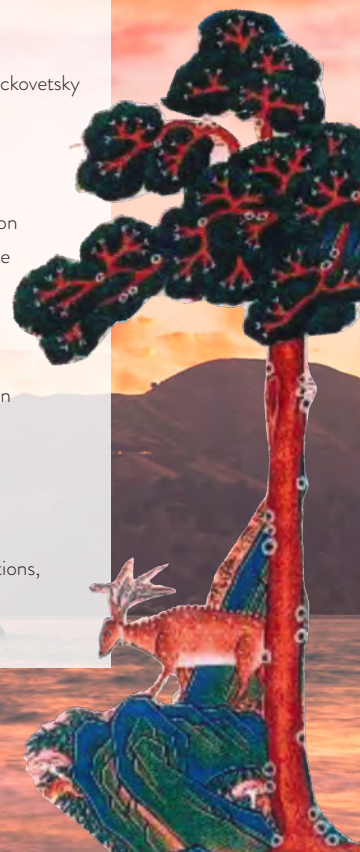
**ASH** Tonasia Jones  
**ROBIN** Inés de la Cruz  
**RYAN** Adrian Peguero  
**PETER** Greg Maraio\*  
**WOLF** Minh-Anh Day

\* Appears courtesy of Actors' Equity Association

## PRODUCTION TEAM

**DIRECTOR** Summer L. Williams  
**DRAMATURG** Ilana M. Brownstein  
**ASSISTANT DIRECTOR** Jasmine Brooks  
**ASSISTANT DRAMATURG** Elena Morris  
**SCENIC DESIGNER** Janie E. Howland^  
**COSTUME DESIGNER** Karly Foster  
**LIGHTING DESIGNER** Kat C. Zhou  
**SOUND DESIGNER** Matt Otto^  
**ASSOCIATE SOUND DESIGNER** Stephanie Lynn Yackovetsky  
**SOUND TECHNICIAN** Bekah Rudinec  
**SOUND BOARD OPERATOR** Bella Tasha  
**PUPPETRY DIRECTOR** Roxanna Myhrum  
**PUPPET DESIGNER & BUILDER** Amanda Gibson  
**FIGHT CHOREOGRAPHER** Jessica Scout Malone  
**BOXING CONSULTANT** Kimberleigh A. Holman  
**PROPS DESIGNER** Jason Ries  
**STAGE MANAGER** Kayla Norton  
**ASSISTANT STAGE MANAGER** Miranda McLean  
**ASSISTANT STAGE MANAGER** Jake Mariño  
**PRODUCTION MANAGER** Mads Massey  
**TECHNICAL DIRECTOR** Jessica Pfau  
**MASTER ELECTRICIAN** Patrick Bedell  
**SCENIC CONSTRUCTION** Wooden Kiwi Productions,  
Waltham, MA

^ Member of United Scenic Artists, Local USA 829





COMPANY ONE THEATRE  
IS PRODUCING WOLF PLAY TO

# AMPLIFY...

- that every child deserves love and a fighting chance to heal from personal and cultural trauma
- the many ways people become family, and the extreme lengths they may go to protect the pack
- the tools needed to navigate the thin dividing line between vulnerability and violence
- local efforts to support the lived experiences of transracial and transnational adoptees
- accessible theatre that opens conversations for all, thanks to Pay-What-You-Want ticketing and the support of the Boston Public Library



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## THANK YOU

Artists Repertory Theater  
Nan Barnett  
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Embodiment at the Justice  
Research Institute  
Andrea Clardy  
Michael Colford  
Jordana Fraider  
Miranda Giurleo  
Jay Hamilton &  
Amanda Andrews

High Output, Inc.  
Kimberleigh Holman  
Jess Hutchinson  
David Leonard  
Massachusetts Institute for  
Psychoanalysis  
Moms of Camberville  
Jack Reuler  
Chandran Seshagiri  
Emily Tokarczyk

# THE EMPATHY GAME

THE WORK OF  
HANSOL JUNG

**“WHAT’S EXCITING IS THAT UNTIL A FEW DECADES AGO, AMERICAN THEATRE WAS AFFORDED ONLY A HANDFUL OF PERSPECTIVES ON WHAT IT MEANT TO BE HUMAN. AND WE ARE NOW IN A TIME OF ABUNDANCE WHERE WE ARE AFFORDED MANY MORE.”**

— Hansol Jung

Raised in South Korea and South Africa, playwright Hansol Jung hadn’t seen a lot of plays before she arrived in New York on a study abroad program. She was majoring in English Literature because, she noted, “I thought that for my undergrad, I needed to learn about how humans work” and that she would learn that through literature. Then she did what many tourists do: she went to the theatre. She became a regular at the TKTS discount ticket booth and, to her surprise, she

fell in love with Broadway musicals. It changed her path, and she decided to become a director.

Back in South Korea, she sought out opportunities to learn the craft, then returned to the US as a graduate student at Penn State’s musical theatre directing program. Eventually, she found her way to playwriting, and an MFA from the Yale School of Drama. And though she now spends most of her creative time as a playwright, her love for musical theatre remains a constant — she has translated over thirty English musicals into Korean, including *Evita*, *Dracula*, and *Spamalot*.

Her life has been one of movement and change, traversing national, cultural, and linguistic borders. This journeying, and her outsider-lens, colors her work. It provides her a kind of critical distance on the unusual





characters and scenarios that populate her oeuvre.

“The game of theatre, or creating stories, is a game of empathy,” she says. “There are a lot of characters in the game without empathy to each other, and if I put them in the same room it creates interesting stories.”

The dramatic worlds of Hansol Jung’s plays are built from what she calls “muscular metaphors” — images that contain and elevate the stories of characters who are, more often than not, in the vice-grip of extreme circumstance.

In her play about South Korea, called *Wild Goose Dreams*, the metaphor of “goose fathers” (Korean men who stay behind to earn, while sending their wives and children to live in English-speaking countries), collides with the metaphor of the internet — here evoked as a literal, physical space, conjured by a company of actors singing in the 1’s and 0’s of binary code... but inspired by Gregorian chant.

*Cardboard Piano* (produced last season at New Rep), set in Uganda, uses the childhood recollection of a toy piano made of cardboard — its destruction, and its subsequent reconstruction — to stand in as a metaphor for the simultaneous fragility and resilience of love, and for the lengths we might go to wash our souls clean of regret and sin.

And in *Wolf Play*, set in arid desert of Arizona and the watery airs of San Francisco, we see metaphors made tangible with both the boxing ring — full of sparring, jabs, and knockouts — and a wolf’s search for his own pack, his family, and his home.

Now a resident of the US, she feels a particular joy in creating theatre for American audiences. “I love writing for this country, I love it because there are so many colors and so many textures. The palette that I have — the stories that people could listen to here — are so big and pulsating, and I love the fabric of that. ...It cannot be reigned in under one idea,” she notes. “You might say it’s divided, but it’s just pockets of differences.”

It seems there’s nothing that can’t be said or explored in a Hansol Jung play, and the “pockets of differences” that comprise our national cultural fabric drive her exploration of the strange and the heartbreaking... and the funny. “I have a weird sense of humor,” Hansol says, “in both countries. The humor I employ is of two varieties: one is dick jokes, and the other is the musical! ...And not just dude dick jokes, but women’s dick jokes, which are funnier.”

When she stumbled upon a news story about the practice of “re-homing” adopted children, it was shattering. “I was just so angry about it, and

I needed to find a playable way into it. So there was the wolf. I squashed the impulse to write a play about it but it just stayed with me, until I discovered ways to make the metaphor happen,” while infusing the unbearable circumstances with humor and heart that is uniquely hers.

Questions plagued her about people who turn to such extreme measures to form family, trying to make sense of love. “What are they really going through? Everyone had their good and evil, their reasons for doing the shit they did. So in what circumstance would I be driven to give away a child on the internet? In what circumstance would I be crazy enough to say yes to a child on the internet? Why would I give my sister’s kid up to another man?” She was “looking for empathy points” through the characters, she notes, in order “to understand what they do, and that made me dig deeper into the makeup of who they were, what their chakras are.”

Her explorations led her to the idea of a young boy portrayed by a puppet. The theatricality of the puppet provides narrative magic, but also makes it possible for us to watch and survive the trauma that the boy endures. “It provided distance — for me writing his story, and the for an audience receiving the subject matter. If it’s a human actor, it’s tricky, and not just in terms of the practicality of a child actor. Because I also found that when I started playing with the puppetry, people were able to empathize with him more completely. We project our own feelings and fears onto puppets — maximum story effect! There’s also the tricky thing of adults dealing with children in real life anyway. We just keep projecting onto these little humans what we need from them.” Just as the adults in the play do with Jeenu. ♦

Quotations excerpted from an interview with C1 dramaturg Ilana M. Brownstein, as well as American Theatre magazine and the RE:Theatre YouTube series.

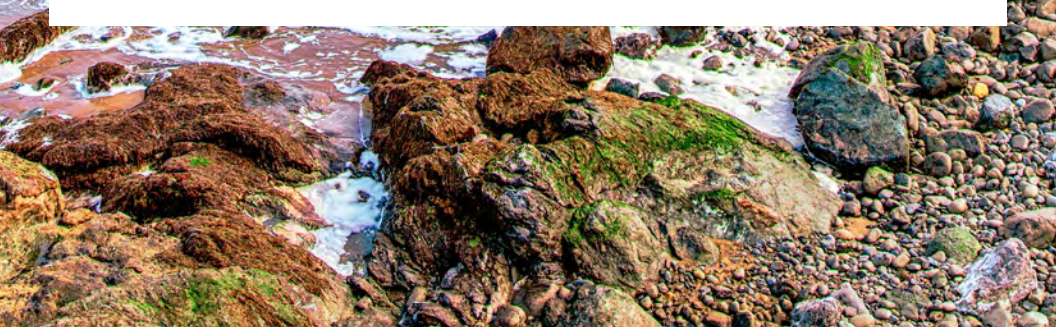


## COMPANY ONE THEATRE AND THE NATIONAL NEW PLAY NETWORK



The National New Play Network is the country’s alliance of nonprofit theaters that collaborate in innovative ways to develop, produce, and extend the life of new plays. C1 first joined this diverse collective as an Associate member in 2015, and was elected to Core Membership in 2018. In 2019, Artistic Associate (and *Wolf Play* assistant director) Jasmine Brooks was selected by NNP as a Producer in Residence for C1, establishing her in a national cohort of emerging artistic leaders, and deepening C1’s partnership with the Network. Earlier this winter, playwright Idris Goodwin (*How We Got On*; *Hype Man*) was awarded the NNP annual commission to write a new play with Company One in the coming year.

Company One has also been active with NNP’s flagship initiative, the Rolling World Premiere Program — first with Andrew Hinderaker’s *Colossal* in 2015, and now with *Wolf Play*. This program provides funding support for a play to be produced at three or more member theatres within a twelve-month period. Playwrights can continue to develop their work with each production, which creates momentum for emerging writers to join the sphere of frequently produced works in American theatre. *Wolf Play* is the 88th Rolling World Premiere that the Network has initiated, and was first produced at Artists’ Rep in Portland, Oregon.







## WOLVES IN POP CULTURE AND MYTHOLOGY

### THE BIG BAD WOLF.

### THE WOLF AT THE GATES.

### A WOLF IN SHEEP'S CLOTHING.

### KEEPING THE WOLF FROM THE DOOR.

### BUT...

**"WHAT IF I SAID I'M NOT  
WHAT YOU THINK YOU SEE?"**

— Wolf, from *Wolf Play*



Often misunderstood, and subjected to a nightmarish public narrative, the wolf is also a creature that can awaken the deepest sense of one's humanity. Like us, wolves need each other to survive. They form intricate family units full of social hierarchies and expectations of behavior. They fiercely defend the pack,

care for the sick and the young, and engage in inter-pack skirmishes for the acquisition of resources. They are, as we are reminded in the play, an "extremely adaptable species." To observe wolf behavior is, in some ways, to see human social constructs from another angle.

The images of massive, sharp teeth and glowing eyes made popular in cultural mythology are the result of a long-term relationship of fear between wolves and humans, and has led to the frequent demonization of a creature that is, in fact, essential to maintaining the environment. But humans and wolves also have a relationship that stems from shared ancient survival tactics, and as Raymond Pierotti and Brandy Fogg proposed in their 2017 book, *The First Domestication*, the two species coexisted and co-evolved, which ultimately led to the evolution of dogs. The Cherokee, Pawnee, and Dene peoples, as well as other indigenous

traditions, view the wolf as an ancestor, or a powerful spiritual figure. Wolves are intelligent and collaborative hunters, they are inherent protectors of their own kind, and their strong commitment to the pack mirrors tribal and family structures. But as humans industrialized and modernized, wolves' habitats shrunk, and the bond between species weakened and broke. Wolves became a threat to villages, farms, and children. Today, wolves have been rooted out of most of Europe, southern North America, and eastern and southern Asia. This includes South Korea, where as recently as the 1950s the Mongolian grey wolf freely roamed the wilderness, but is now functionally erased.

In America, the villainization of wolves came about as a result of colonization and the beginnings of American agriculture. European settlers who brought livestock to America saw, in true *Peter and the Wolf* fashion, that

their pastures were threatened due to close proximity to the wild, and the widespread response was to hunt the creatures who were endangering their livelihood. By the 1930's, almost all wolf populations in America, including in Arizona and California — where *Wolf Play* takes place — were eradicated. This collapsed a crucial part of the ecosystem, creating a ripple effect and resulting in the decrease of other vital animals and plants. Once the Endangered Species Act became law in 1973, the grey wolf was one of the first species to be designated with an endangered status and receive federal protection. Over time, wolves were reintroduced, beginning with Yellowstone Park and central Idaho, by relocating the animals from parts of Canada. While the populations have grown exponentially since that period, wolves still receive federal protection even as conflicts arise between communities who desire open hunting laws, and animal conservationists.

These days, most people who encounter wolves do so in zoos or fenced, pseudo-wild wolf sanctuaries. We rarely witness the true power of the wolf in its natural habitats — the slow and assured gait, its graceful muscular figure, the mysterious piercing gaze — though these traits form the basis for our cultural romanticization of the animal's wildness and authenticity. In fact, the desire to anthropomorphize (or, assign human traits to) wolves has played a large part in the success of wolf conservation efforts. One project that has leveraged human-wolf kinship is California's Wolf Connection, a program that introduces rescued wolf-dog hybrids to Los Angeles area youth, providing a transformative experience that can help participants reconnect with nature and spirituality, gain self-confidence and, most importantly, heal from trauma. This practice, which they call Wolf Therapy, has proven powerful for individuals seeking empowerment and communal connection — perhaps not so differently from *Wolf Play*'s Jeenu.

The continued existence of the wolf is no doubt a testament to their intelligence and strategic methods for sustaining themselves amidst the chaos of humans, and in *Wolf Play*, this provides hope for Jeenu's story. For a young boy, a "lone wolf" abandoned by his pack, the emblem of the wolf gives him strength, and keeps him fighting. ◆





# THE ETHICS OF ADOPTION

## “SHY KOREAN BOY WITH BEAUTIFUL SMILE EAGER TO PLEASE LOVES POWER RANGERS.”

A public web page. A young boy's plaintive and innocent face, accompanied by an offer to transfer custody, outside of the courts. A child who needs a home... well, another home. Not his first birth-home in Korea. Or his second one in Arizona, with a family who now has their own biological infant. A third home, with new parents who can help him, handle his behavior, give him a(nother) fresh start. No need to involve agencies, or do a home study, or become certified at great expense — all that's required is to say yes, sign a custody transfer, and the child is yours.

What would you do? If all other paths to parenthood were closed to you? If you had the means to rescue him?

What would you do?



In 2013, Reuters News ran a harrowing 5-part series called “The Child Exchange,” by journalist Meghan Twohey, that exposed a dark ecosystem of online message boards where adoptive parents could post, seeking new families for adopted children who no longer fit into their “forever homes.” The practice is known as **adoption dissolution**: the termination of a previously legalized adoption. (In common parlance, this phenomenon is often lumped together with the term **adoption disruption**, which more accurately is when an adoption already-in-process ends before it is legally finalized.)

In the report, Twohey detailed numerous accounts of children who had been “un-adopted” by their parents via Yahoo and Facebook groups, and given to new families, without agency or state involvement — sometimes landing in the care of child abusers

and traffickers. These situations can occur within the official foster care and adoption systems as well, but Twohey exposed that unregulated online “re-homing” is nearly impossible for authorities to monitor, and rife with true peril. As a result of Twohey's work, Yahoo shuttered its adoption fora, and federal and state governments have introduced legislation that aims to prevent these unofficial, unregulated custody transfers, but traces of these groups still exist for those who know where to look. Until Reuters' reporting, child welfare officials, and even the FBI, didn't know they should be looking for them at all.

Like numerous families across the United States looking to adopt a child, Ash and Robin face significant challenges. Adoption agencies are incredibly expensive, and for a lesbian couple, there is danger of enduring discrimination from organizations that do not permit LGBTQ+ couples to adopt. According to the equity-focused think tank, Movement Advancement Project, there are still 10 states in the US that do not explicitly prohibit adoption service providers from denying services on the basis of sexuality and gender. While adoption is not the only avenue for Ash and Robin to have a child, getting there with the use of a donor is out of the question for Ash, and trying this route has been proven unsuccessful and exhausting for Robin. Then she finds a sweet boy in need of a home. Online. And maybe she can save him.

Private, non-agency proceedings (sometimes with the help of an attorney or a doctor), along with online “re-homing” have come to be known as the “grey market” of the adoption world. Families similar to Peter and Katie Hunt may be fearful that their adopted child will “slip through the cracks” of the official foster care system. But above-board, “white market” guardianship transfers can also bring often-unwanted scrutiny to the family looking to pass along their adopted child, sometimes even resulting in the removal of other children from the home and into state care.

Custody transfers undoubtedly pose threats of danger and trauma for children who are at the center. As a practice, unregulated re-homing is dangerously close to “black market” child trafficking. In addition to potential physical jeopardy, the practice halts development, prevents bonding, creates pervasive issues with trust, and can result in lifelong struggles with Complex Post-Traumatic Stress Disorder. Reuters noted that 70% of studied re-homing cases were with children who were adopted internationally. For Jeenu, a move from his home country of Korea to be raised in Arizona with the Hunts, to being dropped off at Robin and Ash's, is a jarring experience that is unfortunately only further complicated though the events of the play.

The ethical considerations of adoption seem sometimes impossible to navigate. Adoption workers and communities of families coalesce around the mission of “a home for every child” — but the work of matching families and children is fraught with challenge, and many prospective families (especially those who are not white or middle class) are prevented from adopting due to cost and systemic discrimination. Undoubtedly, adoption remains a fundamentally important component of creating a healthy civic society buttressed by strong communal and family bonds. It is, as many adoptees attest, a foundational good.

And yet, there is also a dynamic cultural conversation happening now, largely driven by the voices of adoptees, about the ethics of transracial adoption — legally placing a child of one racial or ethnic group with adoptive parents of another racial or ethnic group. Due to social, economic, and political factors, the majority of transracial adoptions in the United States involve children of color, including children from other countries, placed with white families.

Memoirs like Korean adoptee Nicole Chung's *All You Can Ever Know* and indigenous writer Susan Devan Harness' *Bitterroot: A Salish Memoir of Transracial Adoption*, and Rhonda M. Roorda's book of interviews, *In Their Voices: Black Americans on Transracial Adoption*, have pulled back the curtain on the deep complexities faced by adoptees of color who are expected to assimilate into white families and communities.

Simultaneously, contemporary research — such as Richard M. Lee's study “The Transracial Adoption Paradox” — is newly exploring questions like: “what are the

psychological consequences of growing up in a transracial adoptive family? How do the unique experiences of transracial adoptees shape racial/ethnic identity development?” Families adopting transracially are now being asked to more honestly reflect on how the identity of the child will be held as unique and protected, and how the adopting family plans to engage in examinations of their own unconscious bias.

The 2016 book *Parenting in Transracial Adoption: Real Questions and Real Answers* by Boston University professor Hope Haslam Straughan, with Jane Hoyt-Oliver and Jayne E. Schooler, proposes these guiding principles for those wishing to adopt transracially:

- Learn more than the basics about the history and the culture of the child's heritage
- Listen for windows when the child wants to talk about issues of race.
- Be open to exploring some of the deeper realities of structural racism with your child.

It is, of course, easier said than done, but in one of the book's anonymized interviews, an adoption professional spoke about building multiracial families, and offered advice that transcends the issue of adoption. It's advice we could all use:

“I think parents need to look at what's happening in our culture and what's happening in our society and kind of plan ahead, you know, and not put blinders on and not be surprised when your next door neighbor says something racist. The child has to be given permission to come home and talk about it with the understanding that the family knows that, yes, this is happening and is not something they're making up. ...It's not just going to be feed them, love them, and life's going to be wonderful. Transracially adoptive parents need to be prepared for that.” ♦

Program notes by Ilana M Brownstein & Elena Morris

For more resources, visit the *Wolf Play* rehearsal and production blog: [wolfplay1.home.blog](http://wolfplay1.home.blog)



# LONGEVITY, HARMONY, AND RESILIENCY

ON THE  
ARTWORK  
FOUND  
IN THIS  
PROGRAM  
BOOK

The background art in the program is inspired from the Korean aesthetic tradition of *Ship-jangsaeng*, or “The Ten Symbols of Longevity.” These symbolic representations from the natural world have long been a fundamental component of Korean decorative arts, as natural phenomena take central importance in Korea’s historical intersection of animist indigenous religious traditions, Daoism, Buddhism, and Confucianism. *Shinseon-sasang*, or “spirit immortal energy,” further emphasizes the importance of enlightenment and harmony through connection to nature.

In *Wolf Play*, a boy born in South Korea, adopted and assimilated by a white family in Arizona, then passed to a lesbian multiracial family in San Francisco, deals with his trauma by dissociating into the personality of a wolf. Notably, the animal he chooses is one that was once prevalent in South Korea, but has now been nearly erased from existence in the past century, prompting an imbalance in ecological harmony that has powerful repercussions for the interdependence of species and environment.

Jeenu, and all the characters in his orbit — people who may be broken, but are driven by love — yearn for longevity, harmony, and resiliency. Look for these *Ship-jangsaeng* symbols throughout the program:

**MOUNTAINS** seemingly permanent, their change happens at a pace unnoticed by humans.

**SUN** identified with longevity as it rises in the sky each day, without fail.

**MOVING WATER** Daoist symbol of infinite flexibility, will slowly and steadily erode even earth and stone. One of the eternal elements.

**CLOUDS** the heavenly form of water, drifting and changing shape without care.

**BAMBOO** versatile and abundant, bending rather than breaking, remaining green throughout the four seasons, and symbolizing long life.

**PINE TREES** they live for centuries, remaining evergreen even in the winter.

**MUSHROOMS OF IMMORTALITY** this sacred cloud-shaped mushroom grows high in the mountains, and grants immortality. It can only be found by deer, cranes, or phoenix.

**TURTLES** resilient, they live for centuries. An emblem of the universe and the cardinal directions.

**WHITE CRANES** most auspicious of birds. Companions of the Immortals, messengers that can communicate with Heaven. They mate for life.

**DEER** especially spiritual and gentle animals; medicine made from their horns increases human health and vitality.

COMPANY  
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THEATRE  
» what's next.

A FRUITFUL  
COLLABORATION

BOSTON  
PUBLIC  
LIBRARY



Company One Theatre & The Boston Public Library began formal and ongoing partnership with the co-production of 2017's *Peerless* by Jiehae Park in Rabb Hall. It was the first professional theatrical production at the BPL's main branch, one of the oldest libraries in the country, and was mounted as part of the City of Boston's "All The City's A Stage" program, commemorating the 400th anniversary of Shakespeare's death. *Peerless* initiated C1's Pay-What-You-Want ticketing model, providing access to all audiences, and nurturing a communal cultural space at the center of the city.

Following the success of *Peerless*, Company One and the BPL have partnered on C1's annual intensive 3-day PlayLab Bootcamp program of workshops and master classes dedicated to new plays, as well as on the season-long development of David Valdes' *Downtown Crossing: The Boston (un)Documented Project*, a new play built from the stories of local undocumented communities. This year, C1 returns with *Wolf Play* by Hansol Jung, and another Pay-What-You-Want model of ticket accessibility. Join us for the show, then come back and bring friends, and explore the resources of one of the greatest library systems in the country.





## WOLF PLAY COMMUNITY PARTNERS



The **Massachusetts Institute for Psychoanalysis** (MIP) was founded in 1987 to provide high quality training in a comparative approach to psychoanalysis to graduate clinicians in all the mental health fields as well as to academic scholars. The Institute recognizes psychoanalysis as a rapidly changing field and strives to establish a spirit of questioning and inquiry in its curricula and programs. Committed to the alleviation of human suffering, MIP seeks to expand the application of psychoanalysis to an ever widening, more diverse range of individuals and cultural settings. [MIPSA.ORG](http://MIPSA.ORG)

### THE TRAUMA CENTER AT JUSTICE RESOURCE INSTITUTE

The Trauma Center is a program of Justice Resource Institute (JRI), a large nonprofit organization dedicated to social justice by offering hope and promise of fulfillment to children, adults, and families who are at risk of not receiving effective services essential to their safety, progress, and/or survival. The Trauma Center provides comprehensive services to traumatized children and adults and their families at the main office in Brookline, Massachusetts. In addition to clinical services, The Trauma Center offers training, consultation, and educational programming for post-graduate mental health professionals. [TRAUMACENTER.ORG](http://TRAUMACENTER.ORG)



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## WHO'S WHO



### HANSOL JUNG, PLAYWRIGHT

Hansol Jung is a playwright and director from South Korea. Plays include *AMONG THE DEAD* (Ma-Yi Theatre), *CARDBOARD PIANO* (Humana Festival at Actors Theatre of Louisville), *NO MORE SAD THINGS* (co-world premiere at Sideshow Theatre, Chicago and Boise Contemporary Theatre), *WOLF PLAY*, and *WILD GOOSE DREAMS*. Commissions from Playwrights Horizons, the Virginia B. Toulmin Foundation grant with Ma-Yi Theatre and a translation of *ROMEO AND JULIET* for Play On! at Oregon Shakespeare Festival. Her work has been developed at the Royal Court (London), New York Theatre Workshop, Berkeley Rep's Ground Floor, O'Neill Conference, Sundance Theatre Lab, Lark Play Development Center, Salt Lake Acting Company, Boston Court Theatre, Bushwick Starr, Asia Society New York, and Seven Devils Playwright Conference. She is the recipient of the P73 Playwright Fellowship at Page 73 Productions, Rita Goldberg Playwrights' Workshop Fellowship at the Lark, 2050 Fellowship at New York Theater Workshop, MacDowell Colony Artist Residency, and International Playwrights Residency at Royal Court (London). Her plays have received the Paul Stephen Lim Playwriting Award (*AMONG THE DEAD*), Honorable Mention from the 2014 Arch and Bruce Brown Playwriting Competition (*CARDBOARD PIANO*), and was named 2014 finalist for the Ruby Prize (*NO MORE SAD THINGS*). She has translated over thirty English musicals into Korean, including *EVITA*, *DRACULA*, *SPAMALOT*, and *THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE*, while working on several award winning musical theatre productions as director, lyricist and translator in Seoul, South Korea. Jung holds a Playwriting MFA from Yale School of Drama, and is a proud member of the Ma-Yi Theatre Writers Lab.



### SUMMER L. WILLIAMS, DIRECTOR

Summer L. Williams is a Co-Founder and Associate Artistic Director of Company One Theatre in Boston, and award-winning director. Her most recent directing credits include *SCHOOL GIRLS, OR THE AFRICAN MEAN GIRLS PLAY* at SpeakEasy Stage Company, *MISS YOU LIKE HELL* by Quiara Alegria Hudes and Erin McKeown with Company One Theatre and *OBERON* at American Repertory Theater, the World Premiere of *LEFTOVERS* by Josh Wilder with Company One Theatre, *WIG OUT!* by Tarell Alvin McCraney 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. Regional credits: *INTIMATE APPAREL* at Lyric Stage Company of Boston; *SHIV* as a part of *THE DISPLACED HINDU GODS TRILOGY*; *SHELTER OF LAST RESORT* by Miranda Craigwell as a part of XX PlayLab 2014; 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 Fringe Production); and *TWILIGHT: LOS ANGELES 1992* (IRNE nominated).

### ILANA M. BROWNSTEIN, DRAMATURG



Ilana (she/her/hers) 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 Pamamat, Qui Nguyen, and Idris Goodwin. She is the senior dramaturg for the C1 PlayLab program, which has provided script and professional development to 40+ playwrights over 8 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)





#### **INÉS DE LA CRUZ, ROBIN**

Inés is a Boston based actor. Recent credits include: THIS PLACE/DISPLACED (Artists' Theatre of Boston); YO SOY LOLA, THE NARRATIVE: RECLAIMED, and WRESTLING WITH FREEDOM III (Our Place Theatre Project). She has been an active member of Escena Latina Teatro, and has served as production manager, director, and actor since 2006. Ines has performed in various TC Squared Theatre Company productions. You can catch Inés as Catalina De La Cruz in the comedic web series, THE PINEAPPLE DIARIES.



#### **MINH-ANH DAY, WOLF**

Company One debut! Previous theatre credits include PERICLES (title role), MACBETH, TWELFTH NIGHT (Stanford Shakespeare Company), GNIT (Stanford Theater Lab, also director), LIFE IS A DREAM (Stanford Theater Department), and WINNIE THE POOH (Wheelock Family Theatre). Film: SOÑADORA, RASPBERRY, FREE GUY (starring Ryan Reynolds). His plays have been workshopped by the Actors' Shakespeare Project and the Komm Collective. Education: NTI and Stanford University. [minhanhday.com](http://minhanhday.com)



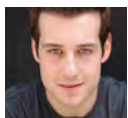
#### **TONASIA JONES, ASH**

Company One debut! Recent Theatrical Credits: THREE MUSKETEERS (Madam de Treville) with Greater Boston Stage Company, WITH GLITTERING EYES (Coral) with Hibernian Hall, FOR COLORED GIRLS (Lady in Purple) with Praxis Stage, FINISH LINE (Lee Ann Yanni) with Boston Theater Company, DON'T GIVE UP THE SHIP (Martha) with Fresh Ink Theater Company, FULL TERM (Chrissy) with Artist's Theatre of Boston, MOTHER HICKS (Alma & Ensemble), and LOVE OF THE NIGHTINGALE (Niobe) with EMERSON STAGE. Staged Reading & Workshop credits: UNTITLED PLAY ABOUT MEASUREMENT (Nidia) and COMMON GROUND (Ensemble) with Huntington Theatre, THE RIOT PLAY (Game Master) with ArtsEmerson, DIASPORA (Sunny) with Speakeasy Stage Company, THE CAVE (Yevi) with Huntington Theatre, THE LAST CATASTROPHIST (Marina) with Company One, and QUEEN OF SAD MISCHANCE (Kym) with New Repertory Theatre. She holds a BFA in Acting from Emerson College. [tjones.moonfruit.com](http://tjones.moonfruit.com)



#### **ADRIAN PEQUERO, RYAN**

Adrian (He/Him/His) is elated to return to Company One! Previous credits include: MISS YOU LIKE HELL (Company One Theatre), THIS PLACE/DISPLACED (Artists' Theatre of Boston), and OTHELLO (New Repertory Theatre's Classic Rep Company).



#### **GREG MARAI\*, PETER**

Greg is thrilled to return to Company One after appearing in COLOSSAL, SPLENDOR, THE GOOD NEGRO, THE GIBSON GIRL, MR. MARMALADE, and THE LAST DAYS OF JUDAS ISCARIOT. Recent acting credits include SIGNIFICANT OTHER (IRNE nomination), CASA VALENTINA (IRNE and Elliot Norton nominations), and NECESSARY MONSTERS with SpeakEasy Stage; THE BOOK CLUB PLAY, BRAWLER (IRNE nomination), and FAITHLESS with Boston Playwrights' Theatre; LES LIASONS DANGEREUSES with Central Square Theater. A Boston native, Greg has also worked with many local companies including the Huntington, New Rep, Zeitgeist Stage, Bad Habit, Theatre on Fire and Merrimack Rep. He received his BFA from Lesley University where he studied acting with Anne Pluto. \*Member of Actor's Equity Association

#### **JANIE E. HOWLAND^, SCENIC DESIGNER**

Company One credits: HOW WE GOT ON. Recent designs: EUREKA DAY (Interact Theater, PA), LITTLE SHOP OF HORRORS and THANKSGIVING PLAY (Lyric Stage). Other venues: NYCDA, Lynn Redgrave Theatre(NY), Tennessee Williams Festival (Provincetown), Mass MOCA, Odyssey Opera, Harvard Univ., ASP, Moonbox Productions, New Rep, Weston Playhouse (VT), Boston Children's Theatre, Central Square Theatre, Speakeasy Stage Company, Ohio Star Theatre (OH), Merrimack Repertory Theatre, New Jersey Shakespeare Festival (NJ); 4 time Elliot Norton Award winner, 4 time IRNE Award winner. ^Member of United Scenic Artists, Local USA 829 Local 829. [janiehowland.com](http://janiehowland.com)

#### **KARLY FOSTER, COSTUME DESIGNER**

Karly (she/her/hers) studies Theatre and Psychology at Bridgewater State University where she has costume designed HAND TO GOD, THE SWAN, and masks for CONFERENCE OF THE BIRDS. She has assistant costume designed for SKIN OF OUR TEETH at BSU, and LEFTOVERS here at Company One. She has also presented to the education and costume commissions at USITT. She is excited to be back and working with everyone at Company One Theatre!

#### **KAT C. ZHOU, LIGHTING DESIGNER**

Kat is a lighting designer and third year MFA candidate at Boston University. She is pleased to be making her Company One debut on this production of WOLF PLAY. Recent design credits include MARIE & ROSETTA, THE BOOK CLUB PLAY, THE CUNNING LITTLE VIXEN, and RUNAWAYS. She also serves as the artist-in-residence at the Signet Society. For more information about her work, please visit [katzhoudesign.com](http://katzhoudesign.com).

#### **MATT OTTO, SOUND DESIGNER**

Matt Otto is a sound designer and composer based in New York. This is his first Company One production. His New York credits include PATRON OF THE ARTS, NOLLYWOOD DREAMS, ESAI'S TABLE and KING LEAR - Cherry Lane; ABIGAIL'S PARTY, MUSWELL HILL, ENEMY OF THE PEOPLE - Barrow Group; CADAVER OF SYNOD - New York Musical Festival; EMPATHITRAX - Colt Couer. His regional credits include OUR TOWN and LOVE LABOUR'S LOST - Hudson Valley Shakespeare Festival (NY); A MIDSUMMER NIGHTS DREAM, MACBETH, NEIL GWYNN, and TIMON OF ATHENS - Folger Theater (DC); FLY - Alabama Shakespeare Festival (AL); AUBERGINE - Park Square Theater (MN); JAMES AND THE GIANT PEACH - Lyric Theatre of Oklahoma (OK). Matt received his BFA from Boston University and earned his MFA from the Yale School of Drama. To hear more of his work please go to [mattotto.co](http://mattotto.co)

#### **JASMINE BROOKS, ASSISTANT DIRECTOR**

Jasmine Brooks (she/her/hers) is a Boston based producer, director and actor whose work centers around investigating the places where social activism and play intersect. Jasmine is proud to be an NNPN Producer in Residence at Company One where she has previously worked as the Assistant to the Artistic Director and the College Coordinator. Jasmine is also the Boston Project Coordinator at SpeakEasy Stage. Recent directing/assistant directing credits include VIETGONE (Company One), WE SUCK! (Fresh Ink Theatre: Mad Dash), SORRY ASS BLOCK PARTY (Company One Theatre/Boston Theatre Marathon), FINAL FLIGHT (Boston University), LIFE AFTER LUST (Open Theatre Project: Gay Shorts 3), and DIVAS (OperaHub). Jasmine holds a BFA in Theatre Arts from Boston University. [jasminerosebrooks.com](http://jasminerosebrooks.com)

#### **ELENA MORRIS, ASSISTANT DRAMATURG**

Elena Morris (she/her/hers) is a Boston-based dramaturg, actor, and director passionate about all things new work. She currently serves as the Patron Services Manager for ArtsBoston and previously as the Artistic Associate at New Repertory Theatre. Elena holds a BFA in Theatre Arts from Boston University, focusing her studies on dramatic literature and movement. As a theatre educator, she has worked with students at Central Square Theater, the Boston University Summer Theatre Institute, and The Shakespeare Theatre of New Jersey. Elena is thrilled to be on board as the Dramaturgy Fellow at Company One this season.

#### **KAYLA NORTON, STAGE MANAGER**

Kayla Norton graduated with a BFA in Stage Management from Salem State University. Recent management credits include DON'T FEED THE BEAR (Brown Box Theatre Project), POISON OF CHOICE (Salem State University), BROADWAY JUKEBOX (Brown Box Theatre Project), MACBETH (Salem State University). Recent ASM credits include SCHOOL GIRLS: OR THE AFRICAN MEAN GIRLS PLAY (Speakeasy Stage Company), and THE BOOK CLUB (Boston Playwrights' Theatre).

#### **MIRANDA MCLEAN, ASSISTANT STAGE MANAGER**

Recent credits include: ADMISSIONS, CHOIR BOY, ONCE, BETWEEN RIVERSIDE AND CRAZY (SpeakEasy Stage Co), and BECOMING DR. RUTH (New Rep). Miranda is also a proud employee of Broadway in Boston. She holds a BS from Emmanuel College.

#### **JAKE MARIÑO, ASSISTANT STAGE MANAGER**

Jake is very excited to be working with Company One once again for WOLF PLAY. Jake is a graduate of Suffolk University (BA Theatre, '18). Previous assistant stage management credits include GREATER GOOD (w/ Company One!); NAT TURNER IN JERUSALEM (Actors' Shakespeare Project); and NOT MEDEA and THE NETHER (Flat Earth Theatre). Stage management credits include ONE STATE, TWO STATE, RED STATE, BLUE STATE (Suffolk University); A GOOD DEATH (AKA Theatre); and WAITING FOR WAITING FOR GODOT (Hub Theatre Company).

#### **ROXANNA MYHRUM, PUPPETRY DIRECTOR**

Roxie is thrilled to be returning to Company One after previously working on SHE KILLS MONSTERS and SHOCKHEADED PETER. Boston area credits include puppetry direction at SpeakEasy Stage, the Huntington Theatre Company, the Lyric Stage Company, and Wheelock Family Theatre, among others. Roxanna is the Artistic Director at Puppet Showplace Theater, where she directs an internationally-recognized new works development program and curates a year-round series of performances and workshops for all ages. Come play! [puppetshowplace.org](http://puppetshowplace.org)

#### **AMANDA GIBSON, PUPPET DESIGNER & BUILDER**

Amanda Gibson creates puppets, masks, props, miniatures and dioramas for theater, music video, and cosplay. She has worked on a variety of large-scale puppetry productions, including THE MIDNIGHT ZOO, LOSS OF BREATH, and THE UNICORN, THE GORGON, AND THE MANTICORE. Her characters have ranged from giant backpack and stilt puppets to small hand puppets and marionettes. She has a BFA in Illustration from the Massachusetts College of Art and Design.



### JASON RIES, PROPS DESIGNER

Jason is delighted to return to Company One having previously served on artistic teams for 1001 (props), WE ARE PROUD TO PRESENT... (set), and the IRNE & Norton Awarded THE ELABORATE ENTRANCE OF CHAD DEITY (set). Having designed lights and sets locally for ASP (TWELFTH NIGHT, TAMING OF THE SHREW, HENRY V) and Monkeyhouse (AGAINST THE ODDS, Æ), he got his start as Resident Designer at EXITheatre in San Francisco from '97-'04, collaborating regularly with Mark Jackson, Dave Malloy, and Banana, Bag & Bodice. [monkeyhouselovesme.com](http://monkeyhouselovesme.com)

### JESSICA SCOUT MALONE, FIGHT CHOREOGRAPHER

Jessica (she/her/hers) is a Boston-based theatre artist, choreographer, and themed drink enthusiast. When she was young she dreamed of a life as a baker who moonlit as a trapeze artist, but has since found other ways of satisfying the need to entertain. Jessica is driven by finding new stories to tell and new ways to tell those stories. With over 17 years of movement training influencing her work, Jessica is passionate about investigating the ways human bodies create narrative and meaning, both alone and with others, onstage and off. Jessica holds a BFA in Theatre Arts from Boston University, where she was encouraged to Do It All. Her work can be seen with companies like Anthem Theatre Company, Boston Playwrights' Theatre, New Repertory Theatre, Office of War Information (Bureau of Theatre), and Theatre on Fire. For more information please visit: [jessicascoutmalone.com](http://jessicascoutmalone.com)

### KIMBERLEIGH A. HOLLMAN, BOXING CONSULTANT

Kimberleigh A. Holman is an artist working interdisciplinarily in dance, theatre and design, and also an amateur boxer. She holds an active USA Boxing amateur boxing passbook, and is a USA Boxing Level 1 Certified Coach. Prior to and outside of the gym, Kim trains and works as a choreographer for stage, film, and tv. She is the Artistic Director of Luminarium Dance Company, where she loves creating work for such stages as public library basements, the Boston Opera House, and the occasional grassy field. [kaholman.com](http://kaholman.com)

### JESSICA PFAU, TECHNICAL DIRECTOR

Jessica Pfau, a Missouri native, graduated from Southeast Missouri State University with a degree in Theatre Design and Technology. Afterward, she moved to Boston where she most recently worked as the Master Carpenter for Boston Lyric Opera. She has worked at several summer stocks around the country, including Arkansas Shakespeare Theatre and Interlochen Center for the Arts Summer Arts Camp in Michigan. She is very excited to be working on her first production with Company One.

### MADS MASSEY, PRODUCTION MANAGER

Mads (they/them) is proud to be the Production Manager for Company One Theatre. They relocated from Cleveland to Boston to work for C1. Mads is a graduate of Kent State University where they studied Theatre Management and Business Management. They have worked on the production management teams at Williamstown Theatre Festival, STAGES St. Louis, and Moonbox Productions. Mads is also a StageSource member and collaborator in the Gender Explosion initiative. To learn how to support the gender fluid community visit [stagesource.org/page/GenderExplosion](http://stagesource.org/page/GenderExplosion)

### PATRICK BEDELL, MASTER ELECTRICIAN

Patrick has been doing theatrical and concert electrician work for the past 13 years as well as lighting design for the past 10 years. He has recently been working at NBC Boston prepping three brand new studios. Some recent shows that he designed include MATILDA THE MUSICAL, BUDDY, THE BUDDY HOLLY STORY, and SISTER ACT.

### NATIONAL NEW PLAY NETWORK (NNPN)

National New Play Network is an alliance of professional theaters that collaborate in innovative ways to develop, produce, and extend the life of new plays. Since its founding in 1998, NNPN has supported more than 250 productions nationwide through its innovative National New Play Network Rolling World Premiere program, which provides playwright and production support for new works at its Member theaters. Additional programs - its annual National Conference, National Showcase of New Plays, and MFA Playwrights Workshop; the NNPN Annual and Smith Prize commissions; its residencies for playwrights, producers and directors; and the organization's member accessed Collaboration, Festival, and Travel banks and online information sessions - have helped cement the Network's position as a vital force in the new play landscape. NNPN also strives to pioneer, implement, and disseminate ideas and programs that revolutionize the way theaters collaborate to support new plays and playwrights. Its most recent project, the New Play Exchange, is changing the way playwrights share their work and others discover it by providing immediate access to information on more than 29,000 new plays by living writers. NNPN's 31 Core and over 90 Associate Members - along with the nearly 300 affiliated artists who are its alumni, the thousands of artists and artisans employed annually by its member theaters, and the hundreds of thousands of audience members who see its supported works each year - are creating the new American theater. [nnpn.org](http://nnpn.org) | [newplayexchange.org](http://newplayexchange.org)

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## LOVE C1'S MISSION AND PROGRAMMING?

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).

## CONTACT

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