

COMPANY
ONE
THEATRE
» what's next.

the **BOY** who **KISSED** the **SKY**

Every dreamer
starts somewhere.



A NEW PLAY BY
IDRIS GOODWIN

MUSIC BY
**DIVINITY ROXX &
EUGENE H. RUSSELL IV**

DIRECTED BY
SUMMER L. WILLIAMS

MUSIC DIRECTION BY
DAVID FREEMAN COLEMAN

DRAMATURGY BY
AFRIKAH SELAH

JUL 14 - AUG 12, 2023 **THE STRAND THEATRE** CITY of **BOSTON**

Welcome to Company One Theatre's production of Idris Goodwin's *The Boy Who Kissed The Sky*, presented in partnership with The City of Boston's Mayor's Office of Arts and Culture!

Whether you are new to Company One Theatre or you've been part of our community for the past 24 years, we are so happy you have joined us for this extraordinary new play inspired by the young life of Jimi Hendrix with music by Divinity Roxx and Eugene H. Russell IV!

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. Our work is the crossroad of 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 voices 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 are the conduit for our audiences to become a community that works together for change. Whether by attending our post-show conversations or by taking part in direct social and political action with our community partners, we hope you engage after the show is over. We don't just want you to sit back and enjoy the show—we want you to sit back, enjoy and then GET INVOLVED!

As part of C1's commitment to uplifting Public Art for Public Good, ALL of our events this season are Pay-What-You-Want — that means that anyone and everyone across Boston can experience theatre as public art and see this work for free! It also means that you have the opportunity to support this work directly, whether by spreading the word or making a donation, so that we can continue producing events with no financial barriers to entry in incredible public venues like the Boston Public Library and, of course, the incredible and historic Strand Theatre.

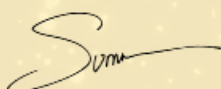
In 2013, we premiered Idris Goodwin's first breakbeat play *How We Got On*. Little did we know, it was the beginning of a decade's worth of collaboration! In that time, we've found joy workshoping new, socially engaged plays together such as *Hype Man* and *Quotables*. We love Idris and are so lucky that he loves us back! *The Boy Who Kissed The Sky* feels like the perfect way to celebrate this milestone and the love that flows between artists and makers who dream of better futures for all.

Thank you for joining us. Time spent in community matters, and we need you here to help us kiss the sky!

With joy for now and hope for tomorrow,



Shawn LaCount
C1 Artistic Director



Summer L. Williams
C1 Associate Artistic Director

COMPANY ONE THEATRE PRESENTS

THE BOY WHO KISSED THE SKY

A NEW PLAY BY

IDRIS GOODWIN

MUSIC BY

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

LOCATION

A galaxy called Seattle

SETTING

Way back

A long time ago

1910-1960

The Boy Who Kissed The Sky was a commission by
Seattle Children's Theatre, in partnership with Alliance Theatre.
The Boy Who Kissed The Sky made its world premiere October 2022,
at the Charlotte Martin Theatre in Seattle, WA.

CAST

THE BOY ERROL SERVICE JR.

J. SONIC MARTINEZ NAPOLEON

MEL/FEEDBACK #1 CEDRIC LILLY

DONNA/FEEDBACK #2 YASMEEN DUNCAN

MRS. NEWTON/FEEDBACK #3 KIERA "KEE" PRUSMACK

PERSON WITH CLIPBOARD/FEEDBACK #4 JAMES TURNER

PERSON WITH CLIPBOARD/FEEDBACK #5 ADRIANA ALVAREZ

GUITAR DAVID W. PROUT

BASS SAHIL WARSI

DRUMS HECTOR SAINT-HILAIRE

CREATIVE TEAM

PLAYWRIGHT IDRIS GOODWIN

COMPOSER DIVINITY ROXX

COMPOSER EUGENE H. RUSSELL IV

DIRECTOR SUMMER L. WILLIAMS

MUSIC DIRECTOR DAVID FREEMAN COLEMAN

DRAMATURG AFRIKAH SELAH

DIRECTOR OF NEW WORK ILANA M. BROWNSTEIN

CHOREOGRAPHER VICTORIA LYNN AWKWARD

PRODUCTION STAGE MANAGER CARMEN CATHERINE ALFARO

REHEARSAL STAGE MANAGER/PRODUCTION ASSISTANT STAGE MANAGER BECCA COTTRELL

ASSISTANT STAGE MANAGER ETHAN HEWLETT

SCENIC DESIGNER DANIELLE DELAFUENTE

COSTUME DESIGNER DANIELLE DOMINGUE SUMI

LIGHTING DESIGNER CHRISTOPHER BRUSBERG

SOUND DESIGNER NOK KANCHANABANCA

PROJECTIONS DESIGNER RASEAN DAVONTÉ JOHNSON

WARDROBE SUPERVISOR E. ROSSER

TECHNICAL DIRECTOR BEN LIEBERSON

ASSISTANT TECHNICAL DIRECTOR ELIOTT PURCELL

AUDIO ENGINEER NICK WALWER

PROPS MASTER ARIELLE GREENSPAN

ARTISTIC PRODUCER & CASTING DIRECTOR JOSH GLENN-KAYDEN

ARTISTIC & PRODUCING INTERN KIMMI MERISMA

SCENERY CONSTRUCTED BY WOODEN KIWI PRODUCTIONS,
WALTHAM, MA




COMPANY ONE THEATRE IS PRODUCING

THE BOY WHO KISSED THE SKY

TO **AMPLIFY...**

- Public Art for Public Good in Uphams Corner.
- powerful reverberations of community care, where neighbors show up for one another in the face of adversity.
- visionary artists, activists, and musicians, whose work heals us, propels us, and helps us imagine ourselves into a better future.
- nurturing intergenerational spaces, supported by partner organizations across Boston, who empower our young people to achieve their dreams and become impactful changemakers.
- communal joy, creativity, and relentless optimism as essential tools for social justice.

FOLLOW C1

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SPECIAL THANKS

The Alvarez family & Derek Jameson	Debra Martin
American Repertory Theater	Liz Ramey
Jaypix Belmer	Nakia, The Fantastic Four,
Marlene Boyette	and The Village
Ariel Childs	Outside the Box Agency
Skip Curtiss	Tyler Prendergast
Corey Depina	Art Prusmack, Candace Jacson-Prusmack,
Liz Diamond	Kayla Prusmack, Leticia Prusmack
Christopher Fleurima	Sabina Rene-Smith
Latoya Gayle	Ciera-Sadé Wade
Melodi Greene	Christopher Schroeder
Francie Latour	Marguerite Wynter
Elise Liu	Carline Zephir-Claveus



THE DJ ENTERS HOMBLBY, TAKING NOTES AT THE BACK:

IDRIS GOODWIN RETURNS TO COMPANY ONE

As rehearsals got underway in Boston, playwright Idris Goodwin zoomed in for a chat with C1 dramaturg afrikah selah, as the Seattle Space Needle gleamed in the sun over his shoulder. Over the past decade, Company One has been an artistic home for Idris. Meanwhile, his travels took him to Kentucky to serve as the Artistic Director of Stage One Family Theatre in Louisville; then westward as the Executive Director of the Colorado Springs Fine Arts Center at Colorado College; and most recently, into his newest position as Artistic Director of Seattle Children's Theatre.

A poet, performer, playwright, activist, and leader, Idris has returned time and again to the importance of art in young people's lives. This theme stands at the forefront of his previous projects with C1: *How We Got On* (2013), *Hype Man* (2018), a new work in development called *Quotables* (2022), and our recent film adaptation of *Hype Man*, which forms the basis for anti-racism workshops that Company One brings into local schools.

With *The Boy Who Kissed The Sky*, we're excited to invite Idris and his collaborators into The Strand Theatre, one of this city's most vital cultural assets, situated in the heart of a neighborhood vibrating with life. For Idris, "this piece spans generations, and has room for everyone. As an artist I just

want to find more diversity, more innovation, more of the sort of spaces that are about new ideas — and all that exists wherever there's young people at the center of it. That's the energy I want to be around!"

afrikah selah: Let's talk about why this play, now? You recently relocated to Seattle, which is where Jimi Hendrix grew up. I'm curious, what led you to this version of Jimi's story? I'm intrigued that *The Boy Who Kissed The Sky* is purposefully not biographical, and instead has grown out of a collection of real-ish events.

Idris Goodwin: I believe that you can make a compelling, dynamic theater experience pretty much out of anything! The previous artistic director of Seattle Children's Theatre, Courtney Salle, had seen my play *And In This Corner: Cassius Clay*, about the young life of Muhammad Ali growing up in Louisville. We started talking about if there was a similarly powerful cultural figure here, and I'd heard this little fun fact about Jimi's father, who had a lot of odd jobs, but was also like a rubbish collector. He would bring home things he found. And he found a broken ukulele. Up to that point, young Jimi would play the broom around the house, and there was just straw everywhere. That was the seed. Then as I read books and

went to certain neighborhoods and spoke to people, more of his history came into full view. But instead of leaning into biography, what I found most compelling felt a little more mythical, almost a fairy tale — a much more psychedelic story. I'm interested in how for young people, particularly young Black people in America, so much of our artistic work has been therapeutic, has been ritual, has been sacred, has been... What's the word? transcendental? So I divorced myself from the strict reality of Jimi Hendrix, because his story — his life — was so short. I'm using aspects to tell a larger story about Black music, its history, and its liberatory nature. For example, the character of The Boy intentionally doesn't have a name, because I want people who are in similar circumstances to insert themselves, insert their name into the story.

afs: You've got a strong history as a leader and advocate of Theatre for Young Audiences, and even in your plays geared more towards more adults, the narratives are often driven by young characters fighting for voice in the world around them. After coming up through hip hop and spoken word in your earlier career, you seem to have cultivated a style that feels multigenerational and inclusive.

IG: I'm just becoming more of a value-driven creator, and caring less about genre or categories. I find alignment with whatever institution or professional that's got similar values, a similar mission. For anyone of any age, I don't want there to be

any impediments or barriers to engaging with the performing arts, or engaging with my work. So if someone doesn't have to get a babysitter, if someone can bring their kids who are of different ages to the show, they can all get something out of it. Why not? I'd rather take that on, to engage the whole family, to engage the whole community around a story. I think there's something in it for everyone.

afs: Speaking of values and creating spaces, I know that you have an ongoing project that came out of the early pandemic called the Free Play Society, where folks from all over have open access to short plays tackling big topics. Can you talk a little bit about that?

IG: In the early part of 2020, when they shut down and the "racial reckoning" was going on, my son was seven at the time, going on eight. We had watched Sesame Street do this thing with CNN, where they were talking to kids about race. They used Sesame Street characters to open that conversation up, and that was really interesting to me. I was living in Louisville at the time, and you know, Breonna Taylor's from Louisville. So there were a lot of Black Lives Matter signs in my neighborhood. My son was asking questions, and I wanted to use the arts to open the door for that kind of conversation. So I wrote three short plays aimed at young audiences, with young protagonists. *The Water Gun Song* has a main character who's six; *Nothing Rhymes with Juneteenth* is a slightly older child; and *Act Free* is open to anybody of any age. I added these to two short pieces I'd written previously for college age students, and I just kind of put them out there. I was like: you all are at home right now. Just do these plays — you don't need to go through any licensing company, just do whatever you want with them. All I asked is, 1) don't change the words, and



Playwright Idris Goodwin (left) with C1 Artistic Director Shawn LaCount (right)

2) if you're collecting money, that you donate a portion of any profit to Black organizations in your area, or organizations that are working towards racial equity. Three years later people are still producing those works all over the place — churches, community groups, regional theaters — so I created a whole nonprofit organization based on that project. Right now we partner with and support initiatives that use writing, creativity, and dramatic arts to make difficult conversations less difficult. It's a passion project.

afs: *The Boy Who Kissed The Sky* has had two previous productions — Seattle Children's Theatre, and The Alliance in Atlanta. As you've watched the piece grow and change, were there any surprise discoveries that still wow you?

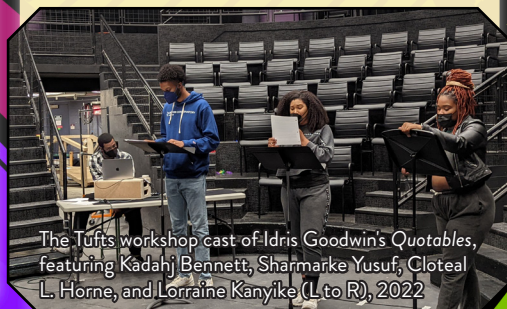
IG: It's less of a surprise, and more of a gift, but once Eugene and Divinity came in as composers, the piece just opened up in a whole new way. The sonics, the music, the sound is such an important character in this piece. Many of my other pieces, like my cycle of breakbeat plays, have music, but I don't lock-in a particular composition. I let the lyrics be the lyrics, and people doing the play can interpret them however they want. But for *The Boy Who Kissed The Sky*, it's gotta be these songs all the time. I'm limited in my abilities, right? But with Eugene and Divinity — they really co-wrote this — the sound of the play is so important, because I'm telling a story about a person who brought distortion, disharmony, and dissonance into the blues lexicon, and ultimately, the pop lexicon. He standardized that in a way, which is extraordinary.

afs: So this process was really a change for you! I think of your plays as always so steeped in music, but with Divinity and Eugene this is really a musical musical.

IG: They're so dope. They were the artists and collaborators I've been waiting for. I'm not a musician, but I'm such a DJ. I write our lyrics. They're there. But I'm not I'm not a composer. Eugene and Divinity? They fill it in. And I gave them no direction! Like they just knew intuitively, and it was all perfect. ...And we're also the same. I mean, we really might be kinfolk. Like, we're all the same generation, half of my family roots trace back to Georgia. I grew up going to Atlanta, where Eugene and Divinity live. We're connecting on a whole other level. It's kind of wild. All three of us are so excited to see how it comes to life in Boston.

afs: What do you imagine the resonances will be for *The Boy Who Kissed the Sky* audiences and communities in Boston, versus Seattle and Atlanta?

IG: I don't ever presume to know. There's universal in the specific. This is a play based on a global icon, right? This is a play about Black music, which we know is literally universal. I can't speak for Boston audiences — or any audiences! But I know Company One, so we've got the right team. I've said this for years, but you all are the heavyweights. You guys are the MVPs. C1 has always found the right communities for my work, and those communities have taught me a lot. I come humbly, and take notes in the back. I believe in the story. It's a blast! It's a good time. But it's the audience, every night, who's going to complete the dialogue, right? So yeah, I can't presume to know...and don't want to. It's more fun to not try to.



The Tufts workshop cast of Idris Goodwin's *Quotables*, featuring Kadahj Bennett, Sharmarke Yusuf, Cloteal L. Horne, and Lorraine Kanyike (L to R), 2022



Mayor Thomas M. Menino State of the City Address, 2007

2004: The MCA closed due to allegations of mismanagement. The City of Boston took over operations of the Strand Theatre, and Mayor Thomas M. Menino commissioned a task force to investigate how to support the future of the venue.

In **2007**, Mayor Menino gave his State of the City address at the Strand Theatre, stating:

"Tonight, I tell you proudly: we are going to save The Strand. When I was growing up, there were beautiful theaters like this one all over our city. Today, The Strand is the last of its kind. We must be a city that values its cultural assets, that preserves them as pillars of city life. This building speaks to Boston's history, to the generations whose struggles and triumphs have shaped our city. It provides a place for residents all across our city to come together for music, performance, and self-expression."

2017-PRESENT: This era saw an upswell of community-driven interest in what the Strand could be. In 2017, Roxbury artist-activist Tory Bullock started a petition to make the Strand into a Black Box theatre to encourage local engagement. A year later, another movement was underway: Cultural Planning & Development. The needs and potential of Upham's Corner were suddenly a focus of the city's **Imagine Boston 2030 Plan**, as well as more neighborhood-run efforts like the Dudley Street Neighborhood Initiative's (DSNI) **Upham's Corner Arts & Innovation District**, and the Metropolitan Area Planning Council/City of Boston releasing the **Upham's Corner Arts & Innovation District: Managing Neighborhood Change** report. Revitalization, and a call for more community spaces, were beginning to ripple across the city.

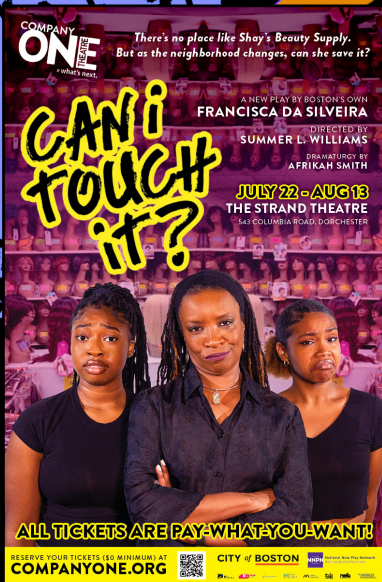
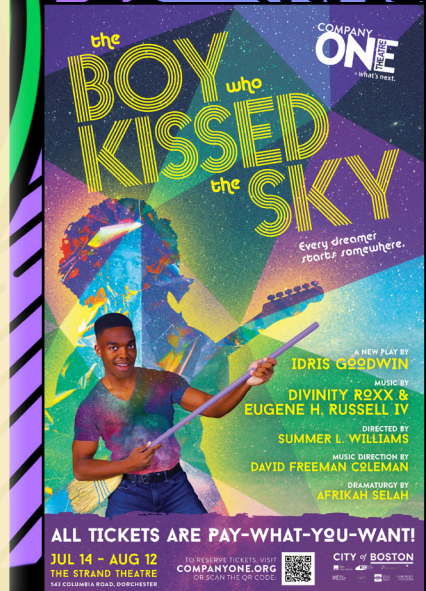
Almost a decade later, cultural developments like **Nubian Markets** (2565 Washington Street, Roxbury, MA 02119) and the **Greater Roxbury Arts & Cultural Center** (2164 Washington St, Boston, MA) have emerged as a result of strategic coalition building and grassroots advocacy.



The cast of *Leftovers* by Josh Wilder, featuring Lyndsay Allyn Cox, Christian Scales, Kadahj Bennett, and Irvin Scott (L to R), 2018

Today, Company One Theatre continues to partner with the City of Boston's Office of Arts and Culture, bringing Public Art for Public Good to Upham's Corner. C1's productions at The Strand — *Leftovers* (2018), *can i touch it?* (2022), and *The Boy Who Kissed The Sky* (2023) — remove economic barriers to access with zero-cost tickets, and amplify the work of local artists, activists, and partners who empower and engage Boston's neighborhoods.

Through continuing our mission to center civic processes and engagement in our programming, we create a space for conversation, education, and dialogue around the current events in the city and how audiences can take action in their own neighborhoods as artists, activists, and engaged residents.



Interested in taking action in your own neighborhood?

- Show up and be in relationship with your neighbors. Want to learn more about mutual aid? Read "Mutual Aid: Building Solidarity During This Crisis (and the Next)" by Dean Spade (available through the Boston Public Library).
- Find out what's happening in your neighborhood through your representatives – city planning development, news, volunteers, and how to get involved.
- Help spread the word on Chinatown's upcoming Cultural Planning events, and support the efforts of local organizations like Chinatown Community Land Trust 華埠土地信托會, Chinese Progressive Association, Asian Community Development Corporation, and Pao Arts Center. For more info, search "Chinatown Cultural Plan" at www.mapc.org.

JOIN THE FEEDBACK LOOP

FEEDBACK (NOUN): “The amplified sound from any loudspeaker that re-enters the sound system through any open microphone and is amplified again and again and again. We’ve all heard it – it’s that sustained, ringing tone, varying from a low rumble to a piercing screech.” — Davida Rochman, Shure Electronics



Jimi Hendrix performing at Woodstock, 1969

It’s sound, fed as a loop between an input and output — like a microphone or guitar pickup, sent to a loudspeaker. Do it again, and again, do it with an amplifier, add a bit of magic dust... and you get Jimi Hendrix.

Hendrix was a master of feedback, as an artistic and sonic technique that let him “talk” to his guitar, while creating unforgettable solo works that expanded how we use and understand electronic noise as a compositional element of modern music. While performing, Hendrix would improvise and riff, allowing himself to be in “conversation” with his guitar as the feedback echoed in response. He leveraged the stunning depth and urgency of that sound in his legendary performance of “The Star Spangled Banner” at Woodstock in 1969, which is widely understood to be one of the most transformative moments of rock and roll. As music critic Andrew O’Brien notes, one could hear “the nation’s chaos in the atonal distortion, [while] the hope of the ’60s youth movement

shines through, as Hendrix hits the anthem’s final notes with optimistic purpose.”

For Hendrix, feedback wasn’t just a musical technique. As sound is fed through, looped, distorted in its multiplicity of voices, the atonality and chaos become something brand new. Hendrix’s feedback held symbolic and metaphorical power for audiences who were experiencing unprecedented political and cultural tumult.

In *The Boy Who Kissed The Sky*, The Boy literally manifests The Feedback into being: a community ensemble making up the world that spins around him. They’re a living embodiment of his inputs — family, neighbors, and care...as well as the challenges of poverty, addiction, and racism. Creativity is the output that transforms: his drawings and music provide hope and

Co-composer Eugene H. Russell IV took inspiration from Jimi Hendrix’s feedback-rich style of playing when he was imagining the otherworldly conduit that connects the characters of *J. Sonic and The Boy*:



“I realized how soulful Jimmy’s music was, and I don’t even mean that from a specifically sonic perspective, I mean it from the intent, from an intention perspective. Jimmy wrote from his soul and played from his soul. That depth contributed to his musicianship, and his brilliance, and helped me realize that he really was like trying to touch the sky. It’s my prayer that he felt like he at least began to touch it. Jimi was reaching for what most musicians and artists were reaching for: he was reaching for the Beyond.”

connection, even in times of crisis.

Summer L. Williams, co-founder of Company One Theatre and the director of this production, notes that “when we have positive inputs and outputs, like our family, friends, and welcoming environments, and creative outlets or opportunities to be in relationship with our neighborhoods, we are able to envision better futures for ourselves and who we are individually and collectively. To me, this play holds a metaphor for what a better future could look like.”

Local “amplifiers” — like community organizations, grassroots activists, and neighbors helping neighbors — create paths for us to become the best versions of ourselves. Join the Feedback Loop with us, and check out the resource table in the lobby for action steps you can take towards creating a more inclusive and healthier community in your own neighborhood!



mica rose leading participants in an interacting excerpt from *we and other queer goddexxes* at the C1 Fall Kick Back, 2022



Co-composer Divinity Roxx goes deep on the importance of creating spaces for multigenerational connection by using art that speaks authentically with younger audiences:

“When Idris, Eugene, and I talk about this story of *The Boy Who Kissed The Sky*, and what it means to dream and imagine and grow, and to live in this country, and in this world in the way that Jimi lived, and what his experiences were... Some of these kids are living in these types of situations and having these experiences, and they don't understand how to navigate these spaces. But it's our hope that this show gives them some ideas on how to navigate those things, how to look at the world differently, how to see the power in play and imagination. I think it's so critical for us, as Black people, Black adults, and Black artists. We have to share this stuff with our babies so that they can grow and dream and love and create. We turn our pain into art, and what that has done for us individually and collectively is massive. So we gotta teach our babies that too, because we can't take the pain away. It's gonna be there. We need to show them how to use it.”

DRAWING REALITY INTO EXISTENCE

BRING YOUR OWN BAND TO LIFE!

THE BOY

(to himself as he draws)

The singer.....The drummer, gotta have his sticks

The guitar player.

The notes are floating

...Yea---You can feel the music

In Idris Goodwin's ***The Boy Who Kissed The Sky***, our hero, The Boy, draws into existence the spirit of rock 'n' roll, J. SONIC, and the Feedback who are manifestations of his community and imagination.

The importance of creativity and play in all forms, allows us to reimagine and reinvent ourselves and our community, and create spaces for interconnection, collaboration, and empowerment. Creativity also allows us to discover our voices and own our personal stories!

So let's rock and roll together! Dramaturgs Ilana M. Brownstein and afrikah selah have designed a space for you to let your imagination fly high and create a band based on your neighborhood.

Here are a few prompts to get started, below. On the next page use the four panels to introduce your band and sketch away!

SKETCH YOUR BAND ROCKING!

- Where can your band be found performing?
- Who's in your band? A neighbor, someone you go to school with, a friend?
- How many people are in your band? What instruments do they play?

WHERE IS YOUR BAND FROM? WHERE CAN THEY BE FOUND IN YOUR COMMUNITY?

- Are they from your school, job, or a favorite place in your neighborhood?
- Where do they go to practice and create?

WHAT KIND OF MUSIC DO THEY PLAY?

- Does your band play rock 'n' roll? Funk? Jazz?
- What artists or genres influence your band's sound?

WHAT DOES CREATIVE INSPIRATION LOOK LIKE?

- Where does your band draw inspiration from?
- What sounds from your neighborhood are you inspired by?

Sketch your band rocking!

Where is your band from? Where can they be found in your community?

Where is your band from? Where can they be found in your community?

What does creative inspiration look like?

COMMUNITY PARTNERS



SCAN ME!

Scan the QR code with your phone's camera to find links, actions, and resources.

Action for Boston Community Development (ABCD) is a nonprofit human services organization that each year provides more than 100,000 low income residents in the Greater Boston region with the tools and resources needed to transition from poverty to stability and from stability to success. To fulfill this purpose, ABCD uses a comprehensive approach that systematically addresses the range of barriers faced by households in poverty, from day-to-day crises to long term needs for jobs and education. bostonabcd.org

Boston Music Project (BMP) is a 501(c)(3) nonprofit organization committed to ensuring the long-term social-emotional and musical success of children and youth by nurturing creativity, celebrating cultures, and developing civic engagement through quality music education and performance. BMP's vision is to give every child an engaging and fun musical experience, performance opportunities to develop confidence and self-efficacy, high levels of musical proficiency, and a passion for learning that transcends all subjects. bostonmusicproject.org

March Like a Mother was started by Black moms in Boston who seek to leverage the collective, transformative power of motherhood to eradicate systemic racism through grassroots advocacy. marchlikeamother.org

Project Bread connects people and communities in Massachusetts to reliable sources of food while advocating for policies that make food more accessible—so that no one goes hungry. Any resident of Massachusetts struggling to afford food or worrying they might run out before they have money to buy more can call Project Bread's FoodSource Hotline for help in 180+ languages (1-800-645-8333) or send a confidential chat on www.gettingsnap.org for compassionate, personalized assistance. Counselors are available Monday - Friday from 8 a.m. to 7 p.m. and Saturdays from 10 a.m.

to 2 p.m. There is also a dedicated line available to those who are hearing impaired. For more information, visit: www.projectbread.org.

Upham's Corner Main Street, Inc. (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. uphamscorner.org

Vital CxNs' work began in December of 2020 in direct response to the COVID-19 pandemic which demanded community-centered, coordinated action. As a result, Vital CxNs was founded to facilitate collaboration, enhance efficiencies, and discover synergies amongst existing resources and stakeholders. They are a team of community organizers, medical professionals, and public health practitioners, bridging gaps and forging partnerships between health and wellbeing, healthcare and community, and individuals and institutions. Vital CxNs takes a grassroots approach to improving Boston's community health ecosystem through tackling the city's persistent and pervasive health inequities. vitalcxns.org

ZUMIX is an East Boston-based nonprofit organization dedicated to building our community through music and creative technology. They believe music is the most powerful means of developing adolescent self-identity. Their award-winning music and creative technology programming is designed to equip youth with the tools necessary to reach their full potential, while creating a safe space for youth to explore who they are and who they want to be. Through community events, ZUMIX also provides access to top-quality arts experiences for a low-income, historically underserved neighborhood.

zumix.org



Wee the People at a Branch Out with C1 event for Black Super Hero Magic Mama, 2022



Former C1 connectivity producer Alison Yueming Qu at a Branch Out with C1 event for can't touch it?, 2022

BRANCH OUT WITH C1 PARTNERS

Branch Out with C1 is a series of interactive gatherings spread across Boston's community and public spaces, connecting the themes of The Boy Who Kissed The Sky to our city's local communities in partnership with local organizations.

Leela Yoga + Wellness (founded by **Marlene Boyette**) provides accessible and inclusive Yoga, Meditation and Wellness experiences by way of classes, workshops and events for all ages and abilities. Using a Trauma-Informed, healing centered, choice-based approach, Leela Yoga + Wellness aims to empower by bringing participants' autonomy to the forefront of their practice.

leelayogawellness.com

Neighborhood Villages envisions a future in which all families have access to affordable, high-quality early education and care. In service of this vision, we advocate for early education and care policy reform and implement innovative, scalable solutions that address the biggest challenges faced by early education and care providers and the families who rely on them.

neighborhoodvillages.org

Now + There is a public art curator that challenges our city's cultural identity by taking artistic risks and consistently producing compelling projects. Their projects are temporary and site specific, hence their name. Their mission is to foster artists and the public to create bold public art experiences that open minds, conversations, and spaces across Boston, resulting in a more open, equitable, and vibrant city. www.nowandthere.org

Wee the People (WTP) is a Boston-based racial justice project that designs immersive, high-impact programming for kids and adults. Founded by two Black mothers/educators, WTP uses storytelling, art-making, movement, teach-ins, mass actions, and games to celebrate Black life, explore the power of protest, and engage kids in the urgent work of truth-telling about our past and present. Since 2015, Wee The People has also partnered with dozens of organizations locally and nationally to support educators and parent groups in developing racial literacy through workshops, consultancy, and other interventions.

weethepeopleboston.org

BE SURE TO VISIT OUR LOBBY FOR RESOURCES AND ACTION STEPS FROM OUR COMMUNITY PARTNERS!

WHO'S WHO?



IDRIS GOODWIN (HE/HIM) — PLAYWRIGHT

Idris Goodwin is an award-winning breakbeat poet, playwright, filmmaker, educator and arts champion. He's created original content for and/or appeared on Nickelodeon, HBO Def Poetry, Sesame Street, NPR, BBC Radio, and the Discovery Channel. *Your House is Not Just A House*, his first picture book, will be published by HarperCollins in Spring 2024. Idris is the author of over 60 original plays ranging from his Hip Hop inspired breakbeat series to historical dramas to works for young audiences. Titles such as *And In This Corner Cassius Clay*, *How We Got On*, *Hype Man: A Break Beat Play*, and the ground breaking *Free Play: open source scripts for an antiracist tomorrow*, are widely produced across the country by a diverse mix of professional and academic venues. Driven by a passion for cultural impact and civic engagement, Idris currently serves as Artistic Director of Seattle Children's Theater. Find him at www.idrisgoodwin.com and on across all the socials.



DIVINITY ROXX (SHE/HER) — COMPOSER

Divinity Roxx is a multi-hyphenate Grammy-nominated musician, recording artist, author, and composer from Atlanta, GA who is celebrated for her empowering lyrics and infectious bass grooves. Her career as a bass player skyrocketed after touring with 5-time Grammy award-winning virtuoso, Victor Wooten. She toured and performed with Beyoncé as her bassist and Musical Director, and was a featured soloist and composer for the *I Am...Sasha Fierce* tour. Her newly formed production company, Divi Roxx Kids aims to inspire and empower young people through music, edutainment and storytelling. In 2021, Scholastic Inc. released two picture books based on songs from her debut, full-length Family Music album, *Ready Set Go!* The album was nominated for Best Children's Music Album in 2022. She was invited to perform at The White House Easter Egg Roll in 2023. She is excited to share her love for hip-hop and rock in the music she co-composed for *The Boy Who Kissed The Sky*, and hopes that everyone feels inspired by the power of imagination so eloquently portrayed in this work. (@diviroxxkids @diviroxx)



EUGENE H. RUSSELL IV (HE/HIM) — COMPOSER

Eugene H. Russell IV, born and raised in southwest Atlanta, is a multi-talented vocalist, musician, songwriter, and award-winning actor. He's served as both a vocalist and saxophonist for countless bands who've opened for the likes of George Clinton & Parliament Funkadelic, Boyz II Men, KC & the Sunshine Band, Brand New Heavies, and Mother's Finest. Among his regional theatre acting credits are *East Texas Hotlinks* (True Colors Theatre Company), *Dutchman* (Nebraska Repertory Theatre), and *Before It Hits Home* (St. Louis Black Rep), for which he received the prestigious Woodie King, Jr. Award. Eugene's film/TV appearances include Disney's *Secrets of Sulphur Springs* and the

upcoming Netflix film *Six Triple Eight*. In addition to co-writing the music for *The Boy Who Kissed The Sky*, he's been quite busy composing for many other regional theatres looking to produce new works that extend beyond the "traditional" musical theatre sound. No stranger to the studio, Eugene IV is also a solo recording artist whose representative catalog can be found on all music streaming platforms.



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 *Jump* by Charly Evon Simpson at Everyman Theatre in Baltimore, MD, *can i touch it?*, a National

New Play Network Rolling World Premiere by Francisca Da Silvera at Company One Theatre, *sandblasted* by Charly Evon Simpson with Vineyard Theatre and WP Theater, Off-Broadway. Local/Regional credits: *The Arboretum Experience* at American Repertory Theater (A.R.T.), *Daddy Issues* at Salt Lake City Acting Company New Play Sounding Series, the Digital World Premiere of *Downtown Crossing* at Company One Theatre, *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 Sibblies Drury's *We Are Proud To Present A Presentation About The Herero Of Namibia, Formerly Known As Southwest Africa From The German Sudwestafrika Between The Years 1884-1915*; Idris Goodwin's *How We Got On*; 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).



DAVID FREEMAN COLEMAN (HE/HIM) — MUSIC DIRECTOR

David is excited to return to Company One after music directing *Wig Out* and *Miss You Like Hell*. Lecturer of Music at Tufts University, Director of Choral Music at Dana Hall School. Recent Music Direction: *The Little Mermaid* (Reagle Music Theatre), *Sister Act* (Lyric Stage). *Matilda* (Wheelock Family Theater), *Jelly's Last Jam* (Long Wharf Theatre), *Ain't Misbehavin'* (Central Square Theater & Greater Boston Stage), *Once on This*

Island, *Choir Boy* (SpeakEasy Stage), *The Bluest Eye* (Huntington Theater), *WILD: A Musical Becoming* (A.R.T.), *Passing Strange*, *Sister School* (Moonbox Productions). 4 Eliot Norton Award Nominations for Outstanding Music Direction and 1 win for 2023. Has worked with Idina Menzel, Audra McDonald, Mariah Carey, Bobby McFerrin, Ryan Gosling and the Boston Pops. Learn more at www.davidcoleman.com.



AFRIKAH SELAH (THEY/THEM) — DRAMATURG

afrikah selah is the 2022-23 NNPN New Work Producer in Residence at Company One Theatre, and a Boston-based cultural worker with a focus on producorial dramaturgy, new play development, and arts writing. Outside of producing, collaborating, and supporting new work in development, they are a freelance writer who has written for the American Repertory Theater (A.R.T.), New England Theatre Geek, The Public Theater, and 3Views on Theater. As a cultural worker, their mission is to create intentional work that activates and bridges community action and dialogue at the intersections of identity, time and space, social change, and care-centered engagement for artists and audiences. You can learn more about their work at itsafrikah.com.



ILANA M. BROWNSTEIN (SHE/HER) — DIRECTOR OF NEW WORK

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 Sibblies Drury, Young Jean Lee, Aditi Kapil, Natsu Onoda Power, Lauren Yee, Mia Chung, Tarell Alvin McCraney, Josh Wilder, Kristoffer Diaz, A. Rey Pamatmat, 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



ERROL SERVICE JR. (HE/HIM) — THE BOY

Errol Service Jr. is thrilled to rock his Company One debut with the cast and crew of *The Boy Who Kissed The Sky!* Hailing from Detroit, MI, EJ is on his way towards his senior year in Boston Conservatory's BFA Musical Theater Program. His recent credits include Mark in *RENT* (Umbrella Stage Company), Britney Spears in *We Will Rock You: The Queen Musical* (Timber Lake Playhouse), and the Youth in *Passing Strange* (Moonbox Productions). EJ wants to shout out his closest friends and family for helping him become the artist he is today. He is also very thankful for being offered this incredible opportunity. "It's Game Time!"

**MARTINEZ NAPOLEON** (HE/HIM) — J. SONIC

Martinez Napoleon is a Boston native making his Company One Theatre debut! He was recently seen as the Tinman in *The Wiz* (New Bedford Festival Theatre), *Christmas Where Are You?* (Hallmark Films), *I Wanna Dance With Somebody* (Sony Pictures), as well regional and national commercial and print credits. Martinez is grateful to God for the gift of music that flows through his veins, and thankful for the support of his amazing family throughout this shows creative process! Follow Martinez on Instagram @MartinezNapoleonMcNeil

**CEDRIC LILLY** (HE/HIM) — MEL/FEEDBACK #1

Cedric is very excited to be doing his fourth production with Company One. He has done productions in New York, Philadelphia, Providence, and has Company One to thank for his return to Boston. Past credits include *The Pain And The Itch*, *The Overwhelming*, *The Good Negro* (all Company One) and *Ti Jean and his Brothers* with Underground Railroad Theater. He would like to thank Summer and the entire Company One family this for this opportunity.

**YASMEEN DUNCAN** (SHE/HER) — DONNA/FEEDBACK #2

Yasmeen Duncan is making her Company One debut! Recent credits include *The Color Purple* (Church Lady Doris) and *The Colored Museum* (Aunt Ethel, Topsy Washington, Lady In Plaid) at the Umbrella Arts Center in Concord, MA. She works as a Boston-based model and actor, and is a graduate student at Emerson College studying Applied Theatre. Other credits include *For Colored Girls Who Have Considered Suicide/ When The Rainbow is Enuf* and *A Song For Coretta* (CMU University Theatre). She is thrilled to be working with Company One!

**KIERA "KEE" PRUSMACK** (SHE/HER) — MRS. NEWTON/FEEDBACK #3

Kiera "Kee" Prusmack is a recent graduate student from UConn's MFA Acting class of 2023! Hailing all the way from Houston, Texas, she's now based in Boston and is super excited to make her Company One debut! Her previous collegiate performances and credits include Mimi in *RENT* (Connecticut Repertory Theatre), Lady Macbeth in *Macbeth* (Time's Fool Company), Aileen/Uma in *ROE* (CRT), Ronnette in *Little Shop of Horrors* (CRT), Sailor 1 in *Food For The Gods* (CRT), and Simonides/Marina in *Pericles, Prince of Tyre* (CRT). Kiera is thankful for this opportunity and for the constant support of her family and friends. Learn more about her at kieraprusmack.com.

**JAMES TURNER** (HE/HIM) — PERSON WITH CLIPBOARD/FEEDBACK #4

James Turner is making his Company One Theatre debut! Recent credits include: Lyric Stage Company: *Sister Act* (Joey), Seacoast Repertory Theatre: *A Christmas Carol* (Christmas Present), *Billy Elliot* (George). The Firehouse Center for the Arts: *Jesus Christ Superstar* (Judas), *Shrek* (Shrek), *The Last 5 Years* (Jamie), *Avenue Q* (Nicky/Trekkie), *The 25th Annual Putnam County Spelling Bee* (Chip). James runs a small studio for voice and acting students, and teaches Improv at North Shore Music Theater. Endless thanks to my family for their love, patience, and support.



ADRIANA ALVAREZ (SHE/HER) — PERSON WITH CLIPBOARD/FEEDBACK #5

Adriana Alvarez is excited to make her Company One Theatre debut! Her recent credits include: *Handbook of Civilian Defense* with Juvenilia Theatre Company at the Edinburgh Fringe Festival (world premiere), *Priscilla Scollay* at the Boston Tea Party Ships and Museum, *UBU*

ROAR with Juvenilia Theatre Company, *Everybody* with Suffolk University. She's also a resident Choreographer at Artbarn Community Theatre. Adriana would like to thank her parents, sisters and mi amor for always supporting her dreams!

DAVID W. PROUT — GUITAR

David Prout is a self-taught guitarist and who is accomplished in many aspects of the music industry. He picked up the guitar at the age of 7 and started his first Funk/R&B band "StarChild" by time he was 16. Shortly after high school, he spent a year studying Music Composition at The Modern School (an extension of Boston's Berkeley School of Music). He went on to head the band "Strike Force" where he had his first taste of studio work at Normandy Sound in Bristol, RI. He left "Strike Force" for Los Angeles and began touring with Steve Arrington, an Atlantic Records recording artist (former member of Slave and Steve Arrington's Hall of Fame), where he toured the U.S. and Europe and played on two studio albums over a three year period. Upon returning to RI he became a much sought after session musician doing advertising work, including music for NESN (New England Sports Network) ads. A passionate lover of Jimi Hendrix, rock and roll, heavy metal and funk, he went on to lead "Bold As Love", a Jimi Hendrix tribute band that toured the East Coast for about 3 years. He also co-founded "Squire", a heavy metal band, and "The Business", a funk band. All of which enjoyed very successful runs. In 1996 David opened Boo Recording Studio/Productions, Inc. where he was not only Chief Engineer, Songwriter and Producer, but was also a fair but firm mentor to many young artists who came through his studio. Some went on to achieve great things.

SAHIL WARSII (HE/HIM) — BASS

Originally from New Delhi, India - and based out of Boston, MA - Sahil Warsii is a professional electric and upright double bassist specializing in Jazz, Musical Theatre, and contemporary music. A Berklee College of Music Alumni, Sahil performs regularly in New England for many production companies, including, but not limited to: the Ogunquit Playhouse; Company One Theatre; Umbrella Arts Company; and the American Repertory Theatre. You can follow Sahil on instagram at warsisahil

HECTOR SAINT-HILAIRE (HE/HIM) — DRUMS

An experienced Boston area drummer. Recent engagements include *Matilda* at Wheelock family theater and *Sister Act* at Lyric stage.

VICTORIA LYNN AWKWARD (SHE/HER) — CHOREOGRAPHER

Recently awarded 1 of 15 Artists of Color making an impact in Boston by WBUR, Victoria is the Director of VLA DANCE. She aims to celebrate the talents and artistries of Boston through contemporary dance. Originally from Massachusetts, Victoria L. Awkward trained at Impulse Dance Center by LuAnn Pagella and worked with Boston-based artists such as Karen Krolak. She graduated from Goucher College with honors in Dance, Visual Art and Education. Victoria is also a freelance artist, who

most recently choreographed *Bluebeard's Castle* with Boston Lyric Opera in addition to *Romeo and Juliet* with Boston Lyric Opera & Commonwealth Shakespeare Company. She has performed with Shura Baryshnikov, Levi Marsman, Ashani Dances, Attn: Dance, The Davis Sisters, Heather Stewart, Jenna Pollack and Ruckus Dance. An educator, she has been a guest teacher at Urbanity Dance, Salem State University, the Head Dance Coach at Middlesex School in Concord and the Visual Arts Coordinator at the West End House. She continually deepens her teaching practices through her work as a mentee with Cambridge-based Midday Movement Series.

CARMEN CATHERINE ALFARO (SHE/HER/ELLA) — PRODUCTION STAGE MANAGER

Carmen Catherine Alfaro is a facilitator specializing in stage management, lighting production, and anti-ableism practices. She is thrilled to be returning to Company One after stage managing *Miss You Like Hell* and *Leftovers*. Carmen Catherine has a passion for new and contemporary work that is socially conscious, collaborative, accessible and diverse, both onstage and at the tech table. Recent stage management projects include *Circé* (Stage Manager, Boston Early Music Festival), *Omar* (Assistant Stage Manager, Boston Lyric Opera), *Bluebeard's Castle* (SM, Boston Lyric Opera), *Ocean Filibuster* (ASM, American Repertory Theatre). Carmen Catherine holds a BFA in Stage Management and Lighting Design (dual) from Boston University. Proud member American Guild of Musical Artists.

BECCA COTTRELL (THEY/SHE) — REHEARSAL STAGE MANAGER & PRODUCTION ASSISTANT STAGE MANAGER

Becca is excited to work with Company One Theatre for the first time on *The Boy Who Kissed The Sky!* Recent credits include Production Assistant on Hartford Stage's *Trouble in Mind*, and Wardrobe Supervisor on Amherst Community Theatre's *The Little Mermaid*.

ETHAN HEWLETT (HE/HIM) — ASSISTANT STAGE MANAGER

Ethan makes his C1 debut with *The Boy Who Kissed The Sky*

DANIELLE DELAFOUENTE (SHE/HER) — SCENIC DESIGNER

Danielle DeLaFuente is making her Company One debut with this wonderful team! Recent design credits include *While We Wait* (The New School), *Thinner Than Water* (Stella Adler), and *Incognito* (Bay Street Theater). Recent associate design credits include *Twelfth Night* (The Old Globe), *Blues for an Alabama Sky* (The McCarter Theatre), *Once Upon a Bridge* (American Players Theatre), and *Mr Parent* (The Lyric Stage Company). Danielle would like to thank everyone who played a part in bringing this show to life!

DANIELLE DOMINGUE SUMI (SHE/HER) — COSTUME DESIGNER

Danielle Domingue Sumi is a visual artist inspired by culture, spirituality, and humility. She is committed to promoting emotional and social well-being. Danielle's creativity is explicated through diversity and social justice principles with recognition, exploration, and reflection upon multiethnic heritage. A graduate of Clark Atlanta University, FIDMLA and Loyola Marymount University; with degrees in both design and art psychotherapy, Danielle is treasured for ingenuity and leadership skills in theatrical, fashion, dance, and opera costume production. Danielle has created with Theatre Forty, Los Angeles Opera, Music Academy of the West, Los Angeles Philharmonic,

Perm Opera and Ballet, Los Angeles Master Chorale, East West Players, JACCC, Halau Hula Moani'a'ala Anuhea, New Orleans Opera, and Company One Theatre. Danielle's costume design was last seen at New Orleans Opera's productions of *The Barber of Seville* and *Charlie Parker's Yardbird*. www.danielledominguesumi.com

CHRISTOPHER BRUSBERG^ (HE/HIM) — LIGHTING DESIGNER

Christopher Brusberg is a regional lighting designer based in NYC who is passionate about Opera, Dance, and New Theatrical Work, including how the intersection of design and storytelling can influence the relationships between art, the viewer, and the artist. Chris is happy to return for his seventh show with Company One. He has designed for the following companies: Opera Lafayette (DC/NYC), Annapolis Opera (Resident Designer), Tri-Cities Opera, Syracuse Opera, EMERGE125 (Resident Designer), BANDPoteir, Lyric Stage Company of Boston, Arrow Rock Lyceum, The Cherry Arts Space, New Repertory Theatre, NYU Steinhardt, and Boston Conservatory. Christopher holds a MFA from the University of Maryland and is a proud member of USA829. For upcoming design work, check out:

Website: www.ctblighting.com, Instagram: @ctblighting

NOK KANCHANABANCA^ (SHE/HER) — SOUND DESIGNER

Pornchanok (Nok) Kanchanabanca is a Thai artist, sound designer, musician, and composer. Recent productions include *Describe The Night*, *The Seagull*, *Choir Boy*, *The Bald Sisters* (Steppenwolf), *Gem of the Ocean* (The Goodman), *Common Ground Revisited* (Huntington Theatre Company), and *The Wolves*, *Skylight* (McCarter Theater). Nok has worked with theatre companies across the United States, including Lincoln Center, Rattlestick, Actors Theatre, Hartford Stage, Everyman Theatre, Montana Shakespeare, OSF, Actors Theatre, St. Louis Rep, and Milwaukee Repertory Theater, among many others. She has collaborated with performing groups and theatre companies in Thailand, since 2008. Nok graduated from the Yale School of Drama and is a member of the Theatrical Sound Designers and Composers Associate (TSDCA) and a member of USA Local 829. www.wishnok-music.com.

RASEAN DAVONTÉ JOHNSON^ (HE/HIM) — PROJECTIONS DESIGNER

Raesan Davonté Johnson is delighted to be working with Company One. He has worked locally with Huntington Theatre, and ArtsEmerson. His regional work includes projects with Steppenwolf Theatre Company, Goodman Theatre, Lookingglass Theatre Company, Chicago Shakespeare Theatre, South Chicago Dance Company, Chicago Opera Theatre, Toledo Opera, Cleveland Playhouse, Indiana Rep, The Public Theatre, Yale Repertory Theatre, Hartford Stage, McCarter Theatre Center, Long Wharf Theatre, Oregon Shakespeare Festival, Portland Opera, Manual Cinema, and internationally with the Edinburgh Fringe Festival (Scotland), B-Floor Theatre (Thailand), and the Ningbo Song and Dance Company (China). Additionally his installation work has been seen at the Yale Art Gallery, The Bay Street Theatre, The Bridgeport Film Festival, the Logan Center for the Arts, and the Columbus International Film Festival. BA The Ohio State University, MFA Yale School of Drama. raseandavontejohnson.com.

E. ROSSER (SHE/HER) — WARDROBE SUPERVISOR

E. Rosser moonlights as a backstage wizard and freelance designer in the Boston theater scene with various local groups, including Moonbox Productions, the A.R.T., and the Greater Boston Stage Company. 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. She'd like to dedicate this summer of theater to Jaie Deschene, a visionary director, wonderful friend, and light of the theater gone too soon. See more of Rosser's work online at www.machinationsbyrosserweebly.com!

BEN LIEBERSON (HE/HIM) — TECHNICAL DIRECTOR

Ben Lieberman is excited to collaborate with Company One again, after serving as Technical Director for *can i touch it?* and Set Designer for *Really*. As a Technical Director, Ben has recently worked with Actors' Shakespeare Project, Arlekin Players Theatre, and Liars and Believers. Design credits include *As You Like It* (ASP), *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.) Ben also works as the Scene Shop Supervisor at Wellesley College and is a member of the immersive design studio Clerestory Light. website: benlieberman.com

ELIOTT PORCELL (THEY/HE) — ASSISTANT TECHNICAL DIRECTOR

Elliott Purcell is excited to be working with Company One! Elliott previously worked with Company One as an Electrician/Carpenter on *Edith Can Shoot Things...* and *Wolf Play*. Elliott is a local actor, puppeteer and technician. As a technician, Elliott has worked at Boston College (Lead Carpenter), Boston Playwrights Theater (Interim Tech Director), Speakeasy Stage Co (Assistant Technical Director), Huntington, ART, BLO, ASP, WFT, Lyric, GBSC, and others. As an actor, their, notable credits include *The Seagull* [Arlekin Players] *The Curious Incident of the Dog in the Night-Time* (IRNE Nomination Outstanding Actor) and *Hand to God* (Norton Nomination Outstanding Actor) at Speakeasy Stage. As a Puppeteer, Elliott will next be seen with White Snake Projects.

ANNA BREVETTI (THEY/THEM) — PRODUCTION ELECTRICIAN

Anna Brevetti is making their Company One debut. Anna is a recent Boston University graduate who is passionate about lighting, storytelling, and equity within the theatre community. Anna has had the pleasure of working with companies such as American Reparatory Theater, Huntington Theater, SpeakEasy Stage, and Festival Ballet Providence.

NICK WALWER (HE/HIM) — AUDIO ENGINEER

Nick makes his C1 debut with *The Boy Who Kissed The Sky*

ARIELLE GREENSPAN (SHE/HER) — PROPS MASTER

Arielle Greenspan is a local actor, writer, and props designer. Recent design credits include *The Turn of the Screw* (NEC), *The Chinese Lady* (Central Square Theatre), *Ada and the Engine* (Central Square Theatre), *Truth or Consequences* (Fresh Ink), and Moonbox's 1st Annual New Play Festival. Arielle received her BA in Theatre & Communications from Northeastern University, and is excited to be a part of the professional Boston theatre community.

JOSH GLENN-KAYDEN (HE/HIM) — ARTISTIC PRODUCER & CASTING DIRECTOR

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 a more just world together. Josh is currently directing and developing *Break, Break* by Erin Lerch with Legion Theatre Project and Artists' Theater of Boston (supported by a Live Arts Boston grant). Past directing projects include *Muse* by Sarah Wendy Burman (Wellesley College), *Shrike* by Erin Lerch (Fresh Ink Theatre), *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, associate director), the world premiere of *This Place/Displaced* (Artists' Theater of Boston, ArtsFuse Best Stage Productions of 2018), and *Don't Give Up the Ship* by Laura Neill (Fresh Ink Theatre). Josh is also the director and co-producer of The Legion Tapes, a sci-fi podcast written by Erin Lerch. Josh holds a BA in Drama from Tufts University and an MFA in Directing from UMass Amherst. www.joshglennkayden.com

KIMMI MERISMA (SHE/HER) — ARTISTIC & PRODUCING INTERN

Kimmi is a Boston-based actress and playwright and joined Company One Theatre this summer as the Artistic & Production Intern! She is a third year performing arts student at Emerson College. Kimmi's work lies at the intersection of theatre arts, story-telling, and community-strengthening. As both an artist and an intern, Kimmi's focus has been on bringing under-represented stories to the stage and showcasing faces and bodies theatre has previously denied.

ELISE "TRIX" LIO (HE/THEY) — GRAPHIC DESIGNER

Trix is a freelance fantasy illustrator, concept artist and graphic designer who is excited to be working with Company One for the first time! He designed this program (yes, the booklet you're holding right now). Trix primarily works in the board game industry, for clients such as Chaosium and Ulisses Spiele. He attended Columbia University, and studied illustration beneath Donato Giancola, Scott M. Fischer, and Winona Nelson. He feels very fortunate to be a part of such an incredible project and wants to thank the production team for trusting him with the design. Find out more at www.xtrix.art, and follow along at @xtrix.art on Instagram.

^ Member of United Scenic Artists, Local USA 829



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Scan the QR code with your phone's camera for C1 staff and board bios

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afrikah salah

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

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

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

— JARED BOWEN, WGBH

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Ramona Lisa Alexander in *Black Super Hero Magic Mama*. Photography by Lauren Miller.

