

COMPANY
ONE
THEATRE
» what's next.

IS GROWING UP
THE SCARIEST
MYSTERY OF ALL?



DIRECTED BY
JOSH GLENN-KAYDEN

DRAMATURGY BY
REGINE VITAL

THE INTERROBANGERS

A NEW PLAY BY
**M SLOTH
LEVINE**



JANUARY 26 - FEBRUARY 24

BOSTON PUBLIC LIBRARY, CENTRAL BRANCH





A circular stamp with the word 'CLASSIFIED' repeated around the perimeter and 'WELCOME' in the center. The stamp is orange and has a distressed, ink-like appearance.

Welcome to Company One Theatre's production of M Sloth Levine's *The Interrobangers*, presented in partnership with the Boston Public Library, The Theater Offensive, and the City of Boston's Office of Arts and Culture!

Whether this is your very first experience with us or you've been rocking with us for each one of these past 25 years, we are so happy to have you with us and so excited to introduce you to Sloth through this zany, 'growing-up-is-scary' adventure.

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

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

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

Our 25th season is all about C1's commitment to uplifting **Public Art for Public Good**, ALL of our public events this season are free with Pay-What-You-Want tickets. That means that the people of Boston can see this work for free! We hope you'll join us again next season for more productions with no financial barriers to entry in incredible public venues like the Boston Public Library, the Boston Center for the Arts and the Strand Theatre in Historic Uphams' Corner.

In many ways, this production began back in 2018 when Sloth submitted a draft of *The Interrobangers* in an application to be considered for Company One's PlayLab Circuit. It was then when we first fell in love with this gang of mystery-solving teens — and with Sloth! Smart, weird, heartfelt, and hilarious, this play fearlessly asks some of life's scariest questions. But it also allows our search for the answers to be more complicated and beautiful than perhaps we were once led to believe they could be.

Get ready to have fun and feel, y'all. We've built this adventure for you.

With love and hope,

A stylized, handwritten signature in black ink, appearing to be 'SL'.

Shawn LaCount
C1 Artistic Director

A stylized, handwritten signature in black ink, appearing to be 'Summer'.

Summer L. Williams
C1 Associate Artistic Director

COMPANY
ONE
THEATRE
» what's next.



**BOSTON
PUBLIC
LIBRARY**

COMPANY ONE THEATRE PRESENTS

THE INTERROBANGERS

A NEW PLAY BY
M SLOTH LEVINE

DIRECTED BY
JOSH GLENN-KAYDEN

DRAMATURGY BY
REGINE VITAL

PRESENTED IN PARTNERSHIP WITH THE
**BOSTON PUBLIC LIBRARY AND
THE THEATER OFFENSIVE**

LOCATION
FOGGY BLUFFS
Somewhere in Upstate New York

THE INTERROBANGERS makes its world premiere
at Company One Theatre

Reading, Roundabout Theatre Company, 2023

Reading, Theatre [Untitled], 2023

University, Tufts University, 2022

Virtual, University of Wisconsin Madison, 2021

Residency, University of Massachusetts Amherst, 2020

Reading The Art Garage/Trans Theatre Project, 2019

CAST

Anderson Stinson, III*	Zodiac DuMaurier
Jay Connolly	Hank Mason
Jenine Florence Jacinto	Luna Jaffe
Schanaya Barrows	Dani Bundy
Jupiter Lê	Hoover
Chris Everett	Bettie Roswell/Tess Mason
Michael J. Blunt	Sheriff Craig/Kai at The Jackalope
Alex Jacobs	Mr. Dahl/Nathan Hobart

CREATIVE TEAM

Playwright	M Sloth Levine
Director	Josh Glenn-Kayden
Lead Dramaturg	Regine Vital
Staff Dramaturg	afrikah salah
Associate Director	Des Bennett
Production Stage Manager	Liz Diamond
Rehearsal Stage Manager	Erin Lerch
Assistant Stage Manager	Becca Cottrell
Assistant Stage Manager	Melee Lee
Scenic Designer	Danielle DeLaFuente
Costume Designer	E. Rosser
Lighting Designer	Elmer Martinez
Assistant Lighting Designer	Narissa "Nars" Kelliher
Sound Designer	Anna Drummond
Projections Designer	Maria Servellon
Puppet Designer	Amanda Gibson
Assistant Puppet Designer	Amy West
Props Designer	Kelly Smith
Technical Director	Kevin Parker
Projections Technician	Grace Kroeger
Production Electrician	Baz Kouba
Wardrobe Supervisor	Elijah Brown
Audio Engineer	Mitchell Bove
Intimacy Director	Shira Helena Gitlin
Comics Consultant/Designer	Cagen Luse

* Member of Actors' Equity Association

COMPANY ONE THEATRE IS PRODUCING THE INTERROBANGERS TO AMPLIFY:

- Public Art for Public Good at the Boston Public Library, where all are welcome, in the face of rising censorship, book banning, and anti-LGBTQIA+ legislation across the country.
- Joy, nostalgia, and curiosity as transformative tools for nurturing intergenerational connection, the exploration of identity, and how we navigate and cope during uncertain, dark times.
- Unapologetic visibility of our queer, trans, and non-binary community onstage, backstage, in our audiences, and in our neighborhoods.
- Community partners and organizations who celebrate queer youth as their truest selves through the creation of safe spaces, mental health resources, and supportive programming in Boston.
- Accessible creative development programs like C1's PlayLab (of which playwright M Sloth Levine is an alum), that create opportunities for emerging theatermakers to develop their unique voice and become civically-engaged artists.

FOLLOW C1



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SPECIAL THANKS

Michelle Aguillon
Schaneque, Mickey,
Mont, Rahshaun,
and Tedy Barrows
Ilana M. Brownstein
Jada Burs
Cambridge
Historical Tours
Ed Churchill
Maegan Clearwood
Kai Clifton
The Conward Family
James Cooper

Erin Crowley
Rowyn Davis
Viola Dean
Bianca Dillard
Caleb Dion
Marian Everett
Gabriel Garrett
Tatiana Godfrey
Andrea Hairston
John Hussey
Chris Jacobs
Kathi Kaity "KK"
Dory Klein

Shiloh, Levi, and Jess
LaCount
Liam St. Laurent
Giovanni Lopez
Ron MacGeorge
Maura McGowan
Lauren Miller
Noe Montez
Julia Morales
Roxie Myhrum
Charlie Norton
The Paschal Family
Emily Prendergast

Miriam Priven
Merlo Philioissant
Alison Qu
Jo Michael Rezes
Gabriel Rivas
Christian Ruiz
Amanda Shea
Alexandra Smith
Jude Torres
Jason Wheeler
Rajah Tavares Whyte
Jana Williams
MG Xiong

TTO is proud to partner with CompanyOne and the Boston Public Library to produce The Interrobangers in service of our mission to present liberating art by, for, and about queer and trans people of color.

You're invited!



THE
THEATER OFFENSIVE

QUEER PROM

Ages 13+

**Join us Sunday, February 18th at Tenderoni's
for Queer Prom!**

Hosted by Candace Persuasian

Queer Prom will be a night filled with entertainment and joy with a retro roller disco vibe! Come celebrate our True Colors Youth programming and queer and trans youth throughout Boston!

AN INTERVIEW WITH M SLOTH LEVINE

Playwright M Sloth Levine zoomed in for a cozy chat with production dramaturg Regine Vital. Since 2018, Company One has been an artistic home for M Sloth Levine, who was the Assistant Director for *Wig Out!* (2018) and an alum of the PlayLab Circuit.

We're excited for Sloth to make their professional debut with Company One at Rabb Hall in Boston Public Library, right in the heart of the city!



Regine Vital: We'll just make it a conversation, because those are the best interviews, I believe. And I wanted to start with asking you, because this is your first produced play, right?

M Sloth Levine: This is my first professional production! I've had some universities develop my work but this is the first full staged production.

RV: What inspired you to start writing plays?

MSL: I love plays! When there's a play I want to see that doesn't exist, I write it. I think it's because I grew up absolutely adoring theater; it really shaped how I think about telling stories and narratives and all of the different pieces of art that I love. It all comes together in the form of theater and on stage. It's the medium that makes the most sense to me.

RV: That's interesting, because this play has all these really wonderful bits and bobs of references and allusions to different historical events, TV and film, or supernatural elements that are recognizable, and it raises the question: how does that fit into a play? Right?

You've got puppets, and real people, and it's not a kitchen sink play. There are all these different ways, modes, and mediums that are going on here, and it makes a really full world. I'm wondering what inspired this play, particularly, with there being so many references?

MSL: I think where this play came from is rooted in a sense of mystery and confusion in growing up queer, mentally ill, and in identities that I both have and don't. I felt comforted and recognized in the supernatural mystery genre. There was something about the *Scooby Doo* series, *The X-Files*, *Twin Peaks*, and those kinds of stories, that felt like a parallel for a lot of the feelings I was having at a certain time in my life. And so the play started in me, trying to explore myself and the people I knew and loved in those situations, because it was rare — although, we're starting to see more of it now — to see or create these kinds of plays that are inclusive of queer people, trans people, and mentally ill people, in a way that isn't fully sensationalized and neither

romanticized or made to be horrific. There was this question of what am I thinking about this? And I think the play ends up being the way that I explore— for myself— why I am preoccupied with a lot of those things. **THE INTERROBANGERS** started out very vignette based and wasn't really written to be a cohesive, whodunit media. But in the playwriting of it, it eventually became more similar to that shape and became more about exploring the trappings of this genre, and the people who are in it, and trying to discover what felt so powerful about it.

RV: What you said about the sort of the experience of being queer, trans, or mentally ill, and I would add being a person of color. Often there's a way that in whatever sort of medium of storytelling is the caricaturing of those folks. And in some ways, I think what will be immediately recognizable for people will be the questions of: what is the character? What is the archetype? And thinking about when you're young, and you're living those identities, it's so deeply human. And it's interesting that the way to get into that humanity is to deconstruct the caricature, which is really great. Because I don't think a lot of playwrights do that, to be perfectly honest. A lot try but they actually don't make it happen.

MSL: Thank you! I'm really drawn to archetypes in a lot of my writing and also interested in genre where we have culturally categorized people down into personality types. And so, I'm interested in playing around with those types and figure out: what makes them real people? What happens in the different arrangements of those people? And especially in this play, I think looking at character types that have sort of outlandish traits, and what those look like if you try to apply a little bit more wheelhouse psychology to it. What

possesses a teenage boy to be talking to his dog and walking into haunted houses that he's scared of? What could be there?

RV: That's the perfect segue into *Scooby Doo*. I know the play is not *Scooby Doo*, but the frame of that is so clear. When you walk into the show, you kind of know there's a dog, there are kids, and they solve mysteries. I know what to expect. Now, if you stop there, you've got a lot coming to you as the play goes on. Besides the fact that it was a mystery genre of sorts, and also a cartoon from the 70s, what felt right about *Scooby Doo*?

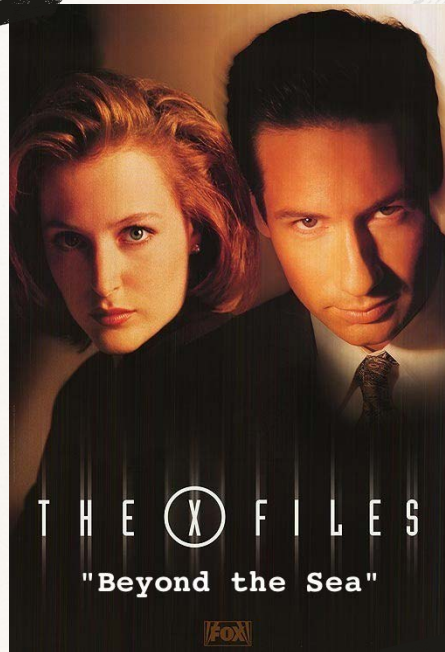
MSL: I'm not entirely sure. I liked *Scooby Doo* when I was little, and then in college, I sort of rediscovered it. And it was sort of a comfort show that I think became a great vessel for all of the other works in the genre, because it mirrors a lot of the questions about adolescence and nostalgia. And putting the play into the voices of young people made more sense to me. People who really have no sense of identity yet, and they're really building it and their lives. I think there's also something really interesting about a four person dynamic and those archetypes are a lot stronger in the ways that I wanted to play with. I also think of the relationship between man and animal — and this idea that things can be in between—and to me, the dog is always sort of represented in between man and animal and how it's not



a wolf nor wild anymore. It's part of our culture, and they're dependent on us, just as we're dependent on them. But they're also not human. This sort of, domesticated werewolf creature is sort of what a dog is to me. And the emotional bonds that we have with dogs, as far as where we find support, and what sorts of things make up our community raised this question of: what dark things could possibly make a teenage boy want to walk around with his dog? It's an interesting scenario.

RV: It just reminds me of how in this play, there's this meta element where there are these seams in the story, we have humans, and we have the dog. And there are these entities kind of floating around, lurking around, taunting, that we as the people are making into a story with actors, puppets, tech, and things that are being created to make this world of the play. And once the play is activated, all those things are real, right? Real in the play, real in life, living breathing organisms. I love how this play really pushes us in that space of—and also asking— what is real? and what constitutes real bonds and real relationships and real lived experiences?

MSL: That's one of the things that I think also makes me want to work in theater more than other genres. The collective imagination that a play asks for an audience to do together is the most exciting thing, especially in a medium where we're asking people to imagine monsters, dogs, and all of these things happening where the characters aren't sure what's real. I think pulling it out of the screen and perhaps an animated or really detailed costume where you're supposed to sort of believe in a world where that thing is just flesh and blood. But being able to sit with an audience and collectively understand that that's not real. What we're gonna imagine, what if? together. it's all play.



RV: It feels like a play of the mind but it's also got a lot of heart. We've sort of touched on this, I'm just thinking of when you're in the audience there's collective imagination, but also collective affect and collective emotion. And this play is super fun, with lots of fun and excitement. But there's a real ribbon of danger and darkness that runs through it. And there's some real heavy stuff that these kids are dealing with. Recently someone told me that sometimes folks just want to go to the theater for a cupcake. And I get it, cupcakes are good, they end on a sweet note. And there's a lot in this play that feels like a cupcake, with a filling. I don't know what the filling is just yet, and I know it's what I needed. It makes me wonder, how do you keep that balance between the light and the dark?

MSL: Honestly, having to hold both those things at once is the easiest part for me as it's always been how my brain works. Balancing the things that are not very pleasant, and trying to lighten it with a

joke or transform it into something that is more understandable, like a monster in the woods might be more understandable as a storytelling device. While also trying to make it safe to address and explore it through the sort of metaphors. Because every monster story ever told by adults is giving children reasons not to do things that endanger them. But all horror stories are fears that we have about something else, something that's real. And they let us examine and feel that fear without having to always dive right into the scariest version of it.

RV: I am reminded of Emily Dickinson's poem, "Tell All The Truth But Tell It Slant." Sometimes distance is really the only way you can get someone to truly see what is happening. I often think about how theater is the original Virtual Reality matrix. We go into that space, to experience things from a safe distance. In order to then try to figure out how we would live through it for real when it comes or how to live together when it comes, that collective experience is also an act of community, and I think about having community, finding community, creating it, sustaining it, maintaining it. And with that thought, what is the Interrobangers? Like, yes, they're the kids who solve mysteries, but also what is that for you?

MSL: We can all be Interrobangers. It's a philosophy! I don't want to give too much away but, the interrobang is an exclamation point and a question mark. It's about encapsulating both those feelings at once, and then remembering and trying to harness the discomfort and also the thrill of it in, in your everyday life, and in how you move through the world. And making it fun for yourself, rather than making it some sort of really isolating, fearful experience.

RV: For folks who come to see the show, this will be clear for them, but the idea of the exclamation mark and the question mark. It's not like the side by side, but one symbol is on top of the other. It's one symbol that says two different things. It's a really exciting thing to be exploring in the play and the many different ways that you do that. Before we end our conversation, are there any final thoughts you want to share?

MSL: I hope this play ends up being both fun and worrisome for people. I think it should get people a little nervous and raise the hair on the back of their neck. Not necessarily through traditional horror and suspense. I think it gives you roads to go down, that can be really dark and scary. And also asks you to see those things as fun and have a good time while you do it. So I hope people are activated by the play in that way. Because I believe all plays are trying to figure out how a playwright feels about something and put it on stage in a way that we can also ask the audience how they feel about it.

RV: So it's a conversation for you. I love that. Well, thank you Sloth. It's always fun talking with you and I can't wait for folks to see this play.



CRYPTIDS, LEGENDS, AND MYTHS, OH MY!

by afrikah selah

Emerging from the fog in the quaint town of Foggy Bluffs are monsters, the paranormal, and other mysterious and supernatural oddities. While Dark Web conspiracy rabbit holes, folklore, and the town's own theories exist, the question remains: what exactly are cryptids and where do they come from?

WHAT ARE CRYPTIDS?

According to Merriam-Webster, a cryptid is “an animal (such as Sasquatch or the Loch Ness Monster) that has been claimed to exist but never proven to exist.”

Throughout history, cryptids have been documented in folklore from all corners of the globe, described as unimaginable creatures. From Indigenous mythologies to modern tales of mysterious encounters with aliens and sea monsters, cryptids can be found in various cultural foundations worldwide.

Popular cryptids such as the Mothman, Jersey Devil, and Bigfoot have become part of mainstream American popular culture. However, why are we so captivated by cryptids? Ever since the field of cryptozoology emerged in the 1960s, people have been obsessed with the pursuit of finding evidence for the existence of these creatures.

Perhaps our fascination lies in the idea that cryptids can serve as expressions of culture and traditions or—as some scientists believe—our obsession with cryptids offer a speculative reframing in how we understand the world and nature. In the feature article “A cultural phenomenon” by paleontologist Darren Naish, Naish presents the perspective that cryptids are “... ‘cultural archetypes’ embedded in the way people imagine the world” and that “we’re seeing a psychological, sociocultural one, formed from intertwined strands. These involve the way in which people perform as eyewitnesses and data recallers, how people’s expectations shape what they think they see, and the cultural setting of the reporter.”

COMMUNITY CRYPTID ENCYCLOPEDIA

As we dive into the lore of cryptids encountered in the play, we would love to know what your favorite cryptid is! Do you have a fondness for mermaids, werewolves, aliens, or maybe something else entirely? Whether it be a local legend, an international myth, or a completely invented creature, we are excited to delve into its details!

On the following pages, write the name of your favorite cryptid and create an artistic representation of it. A map is available to designate the place of origin for your cryptid, along with a section to describe the folklore connected to it.

WHERE'S YOUR CRYPTID FROM?

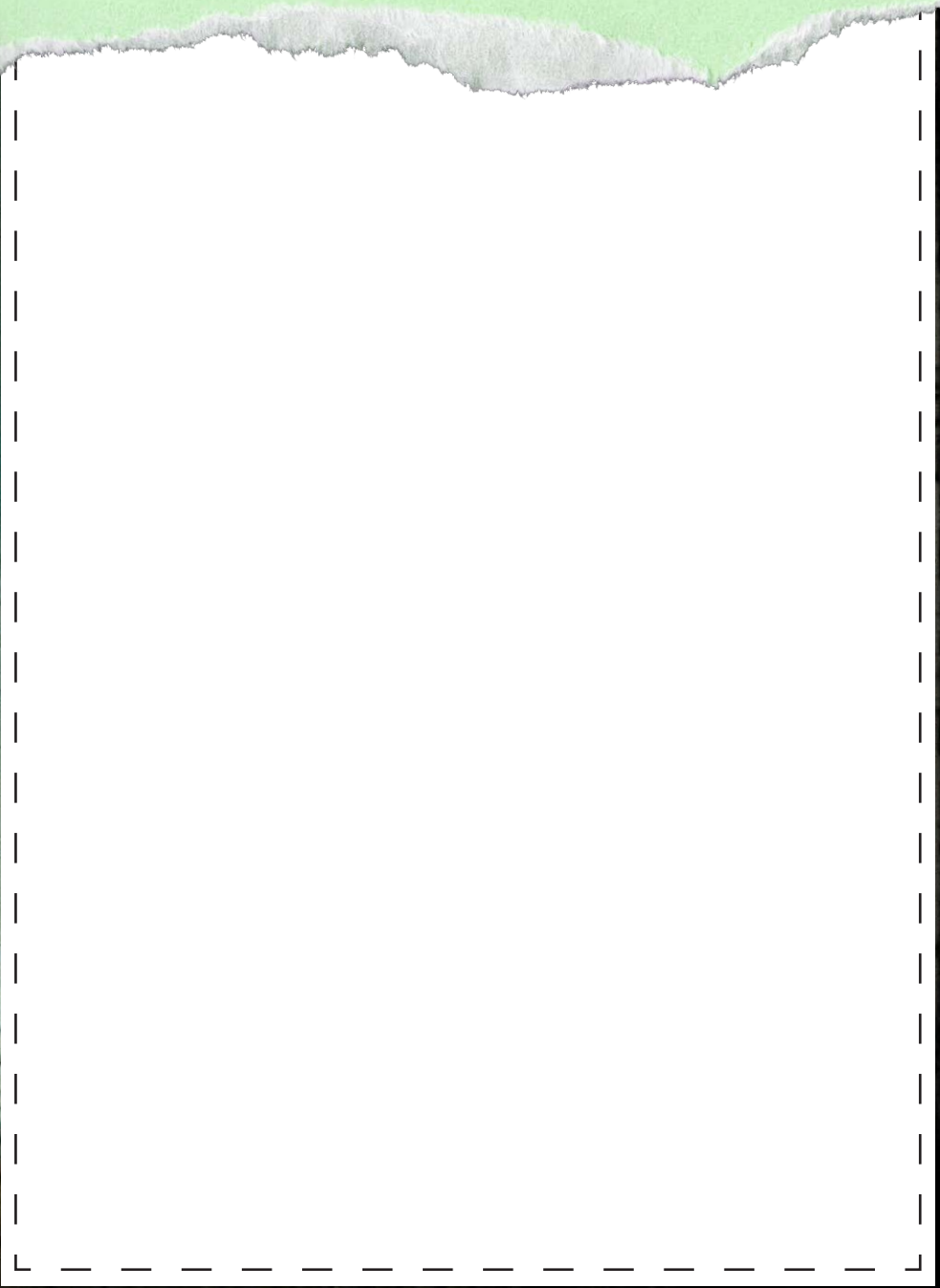


NAME: _____

LOCATION: _____

ABOUT: _____

“Every monster story ever told by adults is giving children reasons not to do things that endanger them. But all horror stories are fears that we have about something else, something that’s real. And they let us examine and feel that fear without having to always dive right into the scariest version of it.” — M Sloth Levine, playwright



COMMUNITY PARTNERS

BAGLY

The Boston Alliance of Gay, Lesbian, Bisexual and Transgender Youth, is a youth-led, adult-supported social support organization, committed to social justice and creating, sustaining, and advocating for programs, policies, and services for the LGBTQ+ youth community. bagly.org

COMMUNITY HISTORY DEPARTMENT OF THE BPL

The BPL Community History Department democratizes the expression of history by supporting individuals, community groups, and local organizations in their efforts to document the stories of themselves and their communities. By centering historically marginalized and underrepresented groups in these efforts, Community History aims to redress historical harms and cultivate an inclusive history of Boston. Guided by an ethos of care, Community History staff provide resources and support for those doing local and community history work centered in their own lived experiences, knowledge, and expertise. The department is committed to providing collaborative, responsive, and sustainable library services to historians and learners in Boston and throughout the Commonwealth of Massachusetts. guides.bpl.org/oralhistory

FRIENDSHIPWORKS

FriendshipWorks' mission is to reduce social isolation, enhance the quality of life, and preserve the dignity of older adults in Greater Boston. We have more than four decades of experience recruiting, training, and placing volunteers to provide support and assistance to elders. fw4elders.org

GAY FOR GOOD BOSTON

Gay For Good mobilizes lesbian, gay, bisexual, transgender, queer (LGBTQ+) and ally volunteers to promote diversity, foster inclusion and strengthen ties to the broader community. gayforgood.org/boston

THE HISTORY PROJECT

The History Project is a community archive — a repository, historical society, and museum for the LGBTQ+ community's history — focused exclusively on documenting and preserving the history of New England's



Be sure to visit the action and resource table in the lobby for more info from our community partners, and **SCAN THIS QR CODE** with your phone's camera to find additional links, resources, and information about post-show conversations and special events!

LGBTQ communities and sharing that history with LGBTQ individuals, organizations, allies, and the public. An independent non-profit organization founded in 1980, THP holds LGBTQ+ historical records and ephemera, supports LGBTQ+ history research, and shares LGBTQ+ history through public exhibits and events. historyproject.org

MASSACHUSETTS COMMISSION ON LGBTQ+ YOUTH

The Commission is an independent state agency that helps all youth thrive. The Safe Schools Program, which is a part of the Commission's work, was founded in 1993 to address concerns of bullying and suicide risk that faced LGBTQ youth in Massachusetts public schools. Today, the Safe Schools Program remains an important part of implementing the state's anti-bullying law and protecting the health and safety of students.

mass.gov/orgs/massachusetts-commission-on-lgbtq-youth

MASSACHUSETTS TRANSGENDER POLITICAL COALITION

MTPC works to ensure the wellbeing, safety, and lived equity of all trans, nonbinary, and gender expansive community members in Massachusetts. We educate the public; advocate at state, local, and systemic levels; and through collective action, we mobilize community, engage in capacity building, and advance community wellness and prosperity. masstpc.org

TEEN CENTRAL AT BPL

Located on the second floor of the Boylston Street Building at BPL's Copley Square location, Teen Central is the premier free space for teens in grades 6 through 12 to hang out, discover, and geek out in a wealth of diverse ways. bpl.org/teen-central

WHO'S WHO?



M SLOTH LEVINE (they/them) — Playwright

M Sloth Levine is a playwright, director, dramaturg, and designer. Sloth's plays have been developed at thousands of coffee shops and several theatre companies including Roundabout Theatre Company, Parity Productions (Parity Development Award Winner 2021), Central Square Theatre, and Theatre [Untitled]. They were the Script Supervisor on Andrew Lloyd Webber's *Bad Cinderella* and a former barista at Flour Bakery + Cafe. Sloth's been a long-time fan and collaborator of Company One, as a member of their PlayLab Circuit, and assistant director for *Wig Out!* In 2020 their live web-series *Tales from Camp Strangewood* was produced

with a grant from the Mayor's Office of Boston. mslothlevine.com



JOSH GLENN-KAYDEN (he/him) — Director

Josh Glenn-Kayden is a Boston based director, the Artistic Producer and Casting Director at Company One Theatre, and a co-producer of the Legion Theatre Project. Josh's work centers around new plays that help us imagine a more equitable and just world together.

Recent directing projects include *Break, Break* by Erin Lerch (Legion Theatre Project & Artists' Theatre of Boston), *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 Interobangers* 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), *The Lyons* by Nicky Silver (Titanic Theatre), 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 has directed and developed new work for the A.R.T., Company One Theatre, Fresh Ink Theatre, Flat Earth Theatre, Artists' Theater of Boston, the Museum of Science, UMass Amherst, Wellesley College, and Hub Theatre, among others. Josh holds a BA in Drama from Tufts University and an MFA in Directing from UMass Amherst. joshglennkayden.com



REGINE VITAL (she/her) — Lead Dramaturg

Regine Vital is a storyteller, theatre artist, educator and current Associate Producer at Actors' Shakespeare Project. Most recently, she was seen onstage in ASP's productions of *As You Like It* (Celia) and *Seven Guitars* (Louise). As an actor, director, dramaturg, teaching artist, and coach, she has worked with several theatre companies, programs, and schools. She teaches performance studies, composition, literature, and public speaking at Boston area universities; text and performance to high school students; and has taught continuing adult education classes in literature. A hometown girl from Somerville, MA, she is the previous Manager of

Curriculum and Instruction at The Huntington. Regional credits: The Huntington, Commonwealth Shakespeare Company, American Repertory Theatre, Actors' Shakespeare Project, ArtsEmerson, Company One, SpeakEasy Stage, Central Square Theatre. Fringe/Local: Fresh Ink Theatre, Boston University School of Theatre, Moonbox Productions, Plays In Place, Flat Earth Theatre, HUB Theatre of Boston, Open Theatre Project, Concord Players, Birch Tree Productions, Green Door Labs. NYC/Podcasts/Film: The Huntington, Rattlestick Playwrights Theatre, Broadway Podcast Network, The Penumbra Podcast, Revolutionary Spaces. Education: BA, Boston University; MA, University of Massachusetts, Boston; MA candidate, King's College London/Shakespeare's Globe. "Merde, folks! ;)"



AFRIKAH SELAH (they/them) — Staff Dramaturg

afrikah selah is the 2022-24 NNPN New Work Producer-in-Residence at Company One Theatre, and a Boston-based cultural worker with a focus on produtorial 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 healing-

centered engagement for artists and audiences. You can learn more about their work at itsafrikah.com.

WHO'S WHO?

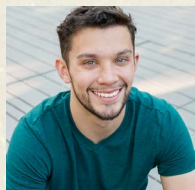


ANDERSON STINSON, III (he/they) — Zodiac DuMaurier

Anderson Stinson, III is ecstatic to return to the Boston Public Library as Zodiac to solve mysteries and explore cryptozoology with Company One! Anderson is an Atlanta born actor and voice actor. However, once graduating from Brandeis University with high honors in film and theater, he became a local to the northeast. Recent theatrical credits include: Bud in *Bud, Not Buddy* with Wheelock Family Theater, MC Antipholus in *The Bomb-Itty of Errors* with Actors' Shakespeare Project, and Flat Joe/Black Superman in *Black Super Hero Magic Mama* with Company One, which was a performance that was nominated for a 2023

Elliot Norton Award. Anderson loves the weird and cryptic and his pet hedgehog currently named "The Hedgehog" is proof. This stellar group of teens will pull the mask off this production and reveal the true beauty of this piece. Enjoy!

www.thethirdanderson.com



JAY CONNOLLY (he/him) — Hank Mason

Jay Connolly is an actor, director, producer, and fight choreographer, based out of Boston. Since receiving a BFA in Performance from Salem State, Jay has been acting and teaching theatre throughout Massachusetts. Jay is also a professor of Theatre and Stage Combat at Endicott College. Some previous acting credits include: *Through The Big Times and Back*, *The Last Days of Judas Iscariot*, *Hamlet*, *The Critic*. Jay would like to thank his family, friends, and all for coming to support live theatre!



JENINE FLORENCE JACINTO (they/them) — Luna Jaffe

Jenine Florence Jacinto is making their Company One Theatre debut! Jenine Florence is a nonbinary California raised Filipino-Chinese American actor/creative now turned New England native. Recent credits include Izzy/Boy in *Middleton Heights* (Umbrella Stage Company), Chris in *Swan* (Moonbox Productions), Green in *Skinless* (Chuang Stage), Kit/Ellery in *Lyric Back Stage* (Lyric Stage Company), Hoku Bayani in *Of Kith and Pen* (queerRPG), and Sam in *The Kasha of Kaimuki* (Kumi Kahua Theater). When not acting on stage or producing with queerRPG, you can find them playing board games with friends or crocheting. Special thanks to all those

who have supported them through their acting journey! Instagram: [@jenine.florence](https://www.instagram.com/jenine.florence)



SCHANAYA BARROWS (she/her) — Dani Bundy

Schanaya Barrows is excited to be working with C1! She graduated with a Bachelor of Fine Arts in Performance with a minor in Dance and composition at Salem State University 2021. Her recent credits include *The Color Purple* (U/S Squeak, Olivia) The Umbrella Arts Center, *Dance Nation* (Ashlee) The Apollinaire Theatre, *Can I Touch it?* (Meeka/Beth) by Francisca Da Silveira at Company One (Won an Elliot Norton Award for Outstanding Performance 2023), *The Colored Museum* (hair designer) by Pascale Florestal at The Umbrella Arts Center, *Once on This Island* (hair designer) by Pascale Florestal at SpeakEasy Stage, *Dream Love Escape* by Kate

Kohler Amory as (Helena, Peter Quince, Choreographer), *The Ridiculous Project*, *Machinal* by Sophie Tredwell (Adding clerk, Lawyer of Defense, Reporter, Bridesmaid, Choreographer) Salem State University. *The Long Christmas Ride Home* by Paula Vogel (choreographer), *Much A Do About Nothing* by William Shakespeare (Choreographer), *Bedroom Farce* by Alan Ayckbourn (Female swing, Fight Captain) *Gunplay: A play about America* by Frank Higgins (George Washington, Shante Johnson, Lois Milberger, Woman, Announcer), *Ragtime* by Terrence McNally (Sarah's Friend, Harlem Ensemble, Dance Captain), *Poison of Choice* by William Cunningham (Haley/Chavez) at Salem State University, *A Freeman of Color* by John Guare (Melpomene, Leda, Margery Understudy, Dance ensemble) at Salem State University.

Awards: Elliot Norton Winner (2023), Kennedy Center American College Theatre Festival Region 1 Irene Ryan Best Scene Partner (2019), Merit Nomination for best ensemble (Ragtime). Irene Ryan Nominee Kennedy Center College Theatre Festival (2019).

WHO'S WHO?



JUPITER LÊ (he/him) — Hoover

Jupiter Lê is a queer transmasculine Vietnamese-American theatre-maker, a child of immigrants born, raised, and based on the lands of the Massachusetts people, known as Boston, MA. Education: BA in Theatre and Cultural Anthropology (Northeastern University). Recent credits: *Skinless* (CHUANG Stage), *Swan* (Moonbox Productions), *In The Camps: A Refugee Musical* (reading w/ HowlRound Theatre Commons), *Isabel* (reading w/ NAATCO & Long Wharf Theatre), *Interstate* (East West Players).



CHRIS EVERETT (she/her) — Bettie Roswell/Tess Mason

Chris Everett is an Elliot Norton Award nominated actor, singer, writer, and voiceover artist based in Boston. She is psyched to be working with Company One again on the debut performance of *The Interrobangers* and to work with such an amazing cast and crew.

Recent theater and reading credits include *Break, Break* (Legion Theater Project), *Stew* (Front Porch Art Collective), *Bud, Not Buddy* (Wheelock Family Theater) and the debut performances of *Confidential Informant* (TC Squared), *I'll Be There for You* (2nd Act), and *can i touch it?* (Company One). Television credits include, *Kevin Can F*** Himself* (AMC), *SMILF* (SHOWTIME), and *Castle Rock* (Hulu). Film credits include *Don't Look Up*, *I Care A Lot* (Netflix), *About Fate*, *Godmothered* (Disney+), *The Good House*, and *TED*. Chris is also the lead singer for the blues, funk & soul band, Umami.



MICHAEL J. BLUNT (they/them) — Sheriff Craig/Kai at The Jackalope

Michael J. Blunt is so excited to be making their Company One premier! Based in Salem, and signed to Model Club, Inc, Michael participates in a variety of theatre and independent films throughout the northeast. Past theatre credits include; *Break, Break* (Legion Theatre Project), *Curious Incident of the Dog in the Nighttime* (Firehouse Center for the Arts), *Skinless* (CHUANG Stage) *A Nutcracker Panto* (Theater in the Open), *As You Like It* (Third Citizen Theatre Co.), and many more! Enjoy the show! www.michaelblunt.com



ALEX JACOBS (he/him) — Mr. Dahl/Nathan Hobart

Alex Jacobs is delighted to be returning to C1 after appearing in 2016's *The T Party*. A Boston based teaching artist some of Alex's other credits include, *John Deserves To Die* (Fresh Ink), *The Rocky Horror Show* (Moonbox), *Baskerville* (Gloucester Stage), *Tiny Tim's Christmas Carol* (Greater Boston Stage), *The Lyons* (Titanic Stage Co.) *Steve* (Zeitgeist), *The End of the World* (Boston Actors Theatre), *Dr Jekyll & Mr Hyde & Animals Out Of Paper* (New Hampshire Theatre Award winner, Best Supporting Actor) (Hampstead Stage Co.), *39 Steps & Noises Off* (Winnepesaukee Playhouse). Alex holds a BA in Theatre from Leeds University England, MFA in Acting from Brandeis and is an Assistant Professor at Salem State University.

DES BENNETT (they/them) — Associate Director

Des Bennett is honored to be back at Company One Theatre with their dear friend Sloth Levine! Their recent directing work includes: *Dear Helena* (The Front Porch); *we and other queer goddesses* (Company One); *True Colors Troupe* (The Theater Offensive); *Sunday Swings an Old-New Gospel* (Huntington); *Common Ground: Revisited* (Ass. Dir., Huntington); *My Body Is a Season* (SpeakEasy); and *Scenes From Metamorphoses* (Northeastern University). Des is currently the Queer (Re)Public Programs Manager at The Theater Offensive, and a co-leader of Gender Explosion, a coalition of trans* artists across the country empowering, advocating, and creating space for trans* artists in theater and the performing arts sector locally and nationally. Des holds a BA in Theater and a minor in Psychology from Northeastern University.

LIZ DIAMOND (they/them) — Production Stage Manager

Liz is delighted to be returning to work with Company One. They've recently been with Central Square Theatre ASMin on *Rocky Horror* and with *Real Live Theatre* as the PSM on *Pussy Sludge*. They have loved working with C1 on *can i touch it?* and *Black Super Hero Magic Mama* and are excited for this upcoming season!

ERIN LERCH (they/them) — Rehearsal Stage Manager

Erin is a Boston-based playwright and stage manager who can't/won't stop writing deeply queer sci-fi. They appeared on ArtsBoston's July 2020 list of 10 Boston Playwrights You Should Know. Most recently, Erin produced their play *Break, Break* with Legion Theatre Project and Artists' Theatre of Boston in September 2023. Erin's play *Shrike* received its world premiere production with Fresh Ink Theatre in February 2022, directed by Josh Glenn-Kayden. Their first play, *Crossing*

WHO'S WHO?

Flight, first in the Legion Cycle, received its premiere with TC Squared Theatre Company in January 2018. Erin is also the writer and co-producer of *The Legion Tapes*, a sci-fi podcast/audio drama series. As a stage manager and technician, Erin has worked with many Boston theatres including TC Squared, ART's Institute for Advanced Theatre Training, Emerson College, Company One, Escena Latina Teatro, and more. They are excited to be back with Company One to help this spooky story come to life! Follow Erin on NPX or on their website at erinlerch.com.

BECCA COTTRELL — Assistant Stage Manager

Becca is excited to return to Company One on *The Interrogangers* as an Assistant Stage Manager! Recent credits include Production Manager for *The Fortune Teller* with Chuang Stage, Substitute Wardrobe Supervisor for *POTUS* with SpeakEasy Stage, and Special Effects Design for *Break, Break* with the Legion Theatre Project. Congratulations to this wonderful mystery gang!

MELEE LEE (they/she) — Assistant Stage Manager

Melee Lee is a stage manager and lover of all things behind the scenes born and based in the greater Boston area. They have stage managed and held various tech roles over the last decade- most recently, she served as stage manager for Fresh Ink Theater's *John Deserves to Die* by Rachel Greene, Company One's Professional Development for Actors Spring '23 semester, and assistant stage manager for the premiere of *Break, Break* with Legion Theater Project and Artists' Theater of Boston. They are a believer that an underrated form of 'leadership' lies in space holding, capacity checking, and self care management- whether organizing a direct action or a production for the stage. They were previously involved with EMW Bookstore, and are co-Creatrix/owner of a community staple paint-your-own pottery shop in Cambridge. She is beyond excited to be making queer theater, in community, and to help unravel the mysteries of *The Interrogangers*!

DANIELLE DELAFUENTE (she/her) — Scenic Designer

Danielle DeLaFuente is thrilled to return to Company One as the Set Designer of *The Interrogangers*. Her recent design credits include *The Sitayana* (The Tank), *The Boy Who Kissed the Sky* (Company One), and *While We Wait* (The New School). Her recent associate design credits include *The Covenant* (Roundabout Theatre), *Bulrusher* (McCarter Theatre), and *Proof* (American Players Theatre). She would like to thank Company One and this wonderful team for this process!

E. ROSSER (she/her) — Costume Designer

E. Rosser is thrilled to be choosing the clothes, rather than supervising the clothes, for this one! Rosser has been behind the scenes for several Company One projects, including *Greater Good*, *Hype Man*, *Black Superhero Magic Mama*, *can i touch it?*, and *The Boy Who Kissed the Sky*. Rosser works magic as a freelance costume designer, puppet enthusiast, and general theater wizard in the Boston scene for such varied groups as Speakeasy, the A.R.T., the Young Company at Greater Boston Stage Company, and Moonbox Productions. See more at eross.com!

ELMER MARTINEZ (he/him) — Lighting Designer

Elmer Martinez is a Puerto Rican-Dominican American interdisciplinary working theater artist, poet and dancer. Born in Lowell, MA he developed in the spoken word, theater and street dance communities before completing his BFA in Theater Studies focused on Lighting Design with a minor in Dance in 2019. Boston based, Elmer travels the world as a guest artist, Lighting Designer, Poet, Teacher and Dancer. His stage work centers around aesthetically, authentically bridging street dance and theater cultures. Currently Elmer serves as the Collaborative Arts Coordinator with Moonbox Productions where he is focused on producing Community Arts programming through the "Breaking Bread Project". He is the founder of "Rebirth" a Street and Social Afro-Diasporic Dance festival in Boston. This is his second Production with Company One and he is hyped!

NARISSA "NARS" KELLIHER (she/they) — Assistant Lighting Designer

Phillis in Boston (Revolutionary Spaces); *Old Jake's Skirts* and *Next to Normal* (Emerson Stage); *Our Dear Dead Drug Lord* (Mercutio Troupe); *sub* (RareWorks Theatre Co.); *A Midsummer Night's Dream* (Emshakes); *Fefu* and *Her Friends* (Full Fathom Productions). BFA Emerson College.

ANNA DRUMMOND (they/them) — Sound Designer

Anna Drummond is a Boston-based sound designer specializing in live theatre and SFX curation for professional theatre companies and educational institutions. Credits Include: Front Porch Arts Collective - *Chicken & Biscuits*; The Huntington - *K-I-S-S-I-N-G* (Elliot Norton Award) and *Dream Boston: 3 Miles*; SpeakEasy Stage - *BLKS* and *Pass Over*; Company One (C1) - *Leftovers*, *Black Super Hero Magic Mama*, and *can i touch it?*; Fresh Ink Theatre - *Shrike* and *Truth or Consequences*; Trinity Repertory Company/Brown University - *Eurydice*, *Prowess*, *soul tapes*, and *The Book of Lucy*; Harvard University - *Married or Made*, *Cells*; Boston Conservatory at Berklee - *Everybody*, *Machinal*, and *As You Like It*; Northeastern University - *Deferred*, *This Is Treatment*, *Problem Play*, and *Sisterhood of the Survivors*; Emerson College -

WHO'S WHO?

Paris. Anna holds a BA with Honors in Sound Design/Audio Post-Production from the Visual & Media Arts Department of Emerson College. Love to Dyl, Eleanor, Jeremy, and the Bad Luck Crew for everything, always.

MARIA SERVELLON (she/her) — Projections Designer

Maria Servellón is an award-winning filmmaker, multimedia artist, educator, and arts advocate from Boston, MA. She received her Bachelor of Arts in Studio Art from UMass Boston, and her Master of Fine Arts in Film and Media Art from Emerson College. Her expertise lies in film and digital media, including projection, installation, photography, and design. Maria's work explores the synesthetic relationships between art, music, and dance in shaping identity.

Maria's work has been recognized through numerous screenings and exhibitions in Massachusetts, New York, California, Oregon, the UK, and Mexico thus far. One of her most lauded works to date is the magic-realist short film, *Hyphen* (2018). In recent years, she was named one of 2018's "Latinos 30 Under 30" by El Mundo Boston, a 2019 New England Film Star Award finalist, a 2020 Amplify Latinx "Latina Leader", a 2020 Greater Boston Chamber of Commerce "Outstanding Young Leader" honoree, and has won grants, fellowships, and residencies from the Boston Mayor's Office Of Arts & Culture, Boston Arts & Business Council, Boston Public Schools, Boston Dance Theater, Danza Orgánica, and Mass MoCA. Maria is a part-time faculty member at Emerson College and Northeastern University.

AMANDA GIBSON (she/her) — Puppet Designer

Amanda Gibson is an artist and craftsperson living and working in Worcester, Massachusetts. She received a BFA in Illustration from the Massachusetts College of Art and Design. Utilizing her illustrative skills, she has been working as a puppet maker and scenic builder in the world of theater. Not her first time working with Company One, she built the puppet for their past production of *Wolf Play*. Recently, she worked on White Snake Projects' *Monkey: A Kung Fu Puppet Parable* and Harvard University's *The Poacher*. She also worked on UConn's award-winning show, *Feel Your Best Self*. Storytelling has always been a driving force in Amanda's work and a major reason for her study of illustration and later pursuit of the field of puppet building and puppetry. Outside of theater, she creates cosplays, draws portraiture, and enjoys gardening.

AMY WEST (she/her) — Assistant Puppet Designer

Amy West is a puppeteer, writer, photographer, and musician. Recent credits include the *Macy's Thanksgiving Day Parade* (Balloon Handler); *Magic Pearl* (Puppeteer, Puppet Showplace Theater); and *Truth or Consequences* (Puppet Designer, Fresh Ink Theatre). Amy also performs at puppet slams nationwide and dabbles as a scenic carpenter (Huntington Theater and ART), stage manager (Queer Soup Theater), and sound designer (Show of Hands Theater Company). She serves on the Board of Trustees at Puppet Showplace Theater, is a graduate of UConn's Puppet Arts Online Graduate Certificate Program, and has an MA from Emerson College and a BA from SUNY Geneseo.

KELLY SMITH — Props Designer

Kelly Smith is a multi-hyphenate artist with a new work focus, having ushered in over 30 world premieres in New England. Selected credits include: Props: Company One/A.R.T. (*Greater Good*, *Vietgone*), Commonwealth Shakespeare Company (*Much Ado About Nothing*), Hub Theatre (*Wit*), Fresh Ink (*Shrike*, *That Time the House Burned Down*), Legion Theatre Project (*Break Break*), Titanic Theatre, Sleeping Weazel, PF Pictures, and Brown Box among others. Writing: *Reset*, *The White Room* (Flat Earth Theatre), *Raining Aluminum* (theatreKapow – Best Drama Finalist, NH Theatre Awards), ShotzBoston, StoryClub Boston, IMPF, and others. Directing: Second Act Prod. (*Sister Anonymous*), Hub Theatre (*Robyn Is Happy*), AKA Theatre (*In The Forest*, *She Grew Fangs*), and shorts for Playbill Virtual Theatre Festival, Open Theatre Project, Boston Theatre Marathon, and IMPF. In addition to stage managing all over, Kelly produced the raucous Irish backroom bar series Solas Nua, the heartwarming Grownup Storytime at Aeronaut Brewery, and founded Also Known As Theatre Theatre. www.kellyesmith.com

KEVIN PARKER (he/him) — Technical Director

Kevin is glad to rejoin Company One Theatre for this production. He has worked with performing arts organizations across New England for the past decade, including production roles on projects with Commonwealth Shakespeare Company, North Shore Music Theatre, SpeakEasy Stage Company, Gloucester Stage, Goodspeed Musicals, and many others. He has mentored aspiring theatre artists through performing arts education programs, including at Merrimack College, Boston Conservatory at Berklee, Northeastern University, Concord Academy, and Melrose, Wakefield, Wilmington, and Burlington Public Schools. During the academic year, he teaches STEAM courses at Pingree School. BS Northeastern, M.Ed. Salem State, www.kdeaneparker.com

WHO'S WHO?

ELIJAH BROWN (they/he) — Wardrobe Supervisor

Elijah is so excited to be working with C1 on this amazing show! Elijah is a recent graduate of Emerson College with their BFA in Acting and has been working in wardrobe for about 5 years now. Credits include shows such as; *A Beautiful Noise* (Broadway in Boston), *Anastasia* (Broadway Tour), *Hadestown* (Broadway Tour), and Boston Ballet's *Nutcracker*! Enjoy the show :)

GRACE KROEGER (she/they) — Projections Technician

Grace Kroeger is a Minnesota born, new to Boston engineer and designer in both audio and video. She earned her BA in German and Theater: Design & Technology at the University of Minnesota: Twin Cities. Their favorite aspects of theater are the puzzle of putting complicated systems together, creating system schematics, and (most importantly) programming within QLab. Video Programmer: *La Voix Humaine*, Des Moines Metro Opera; *A Thousand Acres*, Des Moines Metro Opera. Video Engineer, *La Voix Humaine*, Des Moines Metro Opera. Assistant Video Designer: *FML: How Carson McCullers Saved My Life*, University of Minnesota; *Interstate*, Mixed Blood Theater; *Hometown to the World*, Town Hall.

BAZ KOUBA (he/him) — Production Electrician

Baz Kouba is a theatrical artist and technician based in Boston. He's excited to join Company one for the first time on this production. His previous credits include Commonwealth Shakespeare Company's *Macbeth*, *Much Ado About Nothing*, *The Tempest*, Emerson Stage's *Cabaret*, *Old Jake's Skirts*, *Three Romances for the Unwell and Otherwise*, and Central Square Theatre's *Alma*.

MITCHELL BOVE (he/him) — Audio Engineer

Working (Audio Engineer), *Cymbeline* (A2), Emerson University's *Uncommon Stage* (Audio Engineer), WFSR's *Modern Radio Ramble* (Audio Engineer), *Christmas Time* (Crew / Rail Captain). He is currently a senior at Suffolk University, and is very excited to be working with Company One!

SHIRA HELENA GITLIN (they/them) — Intimacy Director

Shira Helena Gitlin is a trans nonbinary director, gender consultant, intimacy director, and musical theatre enthusiast. Shira most recently worked as the intimacy director for *Legally Blonde* at Moonbox Productions and *The Rocky Horror Show* at Central Square Theater. They have worked in various artistic capacities for Moonbox Productions, Central Square Theater, New Repertory Theatre, SpeakEasy Stage Company, Flat Earth Theatre, Boston Playwrights' Theatre, and more. As a gender consultant, Shira has held Transgender Inclusion workshops for theatres, universities, and organizations across the US and Canada. Shira is a member of the Gender Explosion Initiative, a graduate of the Arden Professional Apprenticeship Class 26, an alumni of Directors Lab North in Toronto, Canada and previously served as an Artistic Fellow at SpeakEasy Stage Company. They have a BA from Hampshire College in directing with an emphasis on musical theatre studies. For more information, please visit shirahelenagitlin.com.

CAGEN LUSE (he/him) — Comics Consultant/Designer

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



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MORNING, NOON, AND NIGHT



A WORLD PREMIERE BY KIRSTEN GREENIDGE
DIRECTED BY SUMMER L. WILLIAMS

WITH BOSTON UNIVERSITY'S COLLEGE OF FINE ARTS
@BOSTON CENTER FOR THE ARTS PLAZA THEATRE
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Mia just wants her daughter to listen without talking back. Dailyn just wants her mom to quit being so overbearing. And they both just want everything to be perfect for when older sister Alex comes home for her birthday. But when a mysterious visitor from a digital dimension arrives on Mia's doorstep, the very concepts of home and perfection are challenged.

Reality and social media blur together in the newest play from Boston's own Obie Award winner Kirsten Greenidge. **AN ECCENTRIC REFLECTION OF POST-PANDEMIC LIFE**, *Morning, Noon, and Night* navigates familial reckoning, digital surveillance, and the ways we can love each other after three long and traumatic years.





A BOSTON PREMIERE BY ELIANA PIPES
ADAPTED FROM THE HOOPS PROJECT BY **NICOLE ACOSTA**

DIRECTED BY **TONASIA JONES**
IN PARTNERSHIP WITH **BOSTON PLAYWRIGHTS' THEATRE AND THE CITY OF BOSTON'S OFFICE OF ARTS AND CULTURE**

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Hoop earrings are way more than just an accessory. They represent **FAMILY, RESILIENCE, and SELF-EXPRESSION**. They represent the freedom to shine in a world that's constantly trying to dim the lights. From Chicago to Oaxaca to right here in Boston, these earrings shout "**I'M HERE, AND THERE'S NOTHING YOU CAN DO ABOUT IT.**"

Eliana Pipes brings 5,000 years of history to life with Hoops, a joyous celebration of Black, Latine, and Indigenous culture. Based on a series of intimate interviews, this vibrant and playful collage of self-adornment and heritage shows off just how much power a pair of hoops can hold.

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THE WORD ON C1

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

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

“COMPANY ONE THEATRE PUSHES THE BOUNDARIES OF NARRATIVE WITH A FOCUS ON MARGINALIZED STORIES, AND HAS PROBABLY DONE MORE THAN ANY OTHER INSTITUTION TO BRING NEW AUDIENCES TO BOSTON THEATER.”

— AMELIA MASON, WBUR

COMPANY
ONE THEATRE
» what's next.

COMPANYONE.ORG

Errol Service Jr. in *The Boy Who Kissed The Sky*. Photography by Erin Crowley

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