

YOU ARE CORDIALLY INVITED



TO THE END OF THE WORLD!

A NEW PLAY BY **KEIKO GREEN**

DIRECTED BY **SHAWN LACOUNT**

DRAMATURGY BY **JESSIE BAXTER**

MARCH 6-28, 2026
BOSTON PUBLIC LIBRARY
CENTRAL LIBRARY IN COPLEY SQUARE
(700 BOYLSTON ST, BOSTON)

WELCOME

Welcome to the Boston Public Library for Company One Theatre's East Coast premiere of Keiko Green's *You Are Cordially Invited to the End of the World!* Whether this is your very first experience with C1 or you've been with us from the beginning, we could not be happier to have you with us for our second production of Season 27.

As you may know, Company One's mission is to build community at the intersection of art and social change, and this play is emblematic of that purpose. *You Are Cordially Invited to the End of the World!* invites us to gather, all of us, through zany humor, heartfelt grief, and cosmic wonder. This is an event—M's event—and we feel lucky to be on the guest list!

Keiko's play asks us to consider our relationship with the natural world, with each other, and with the beauty and fragility of the life we get to live, together on this earth. It zooms in for an intimate look at each of the Murphys, the trio making up this quirky and loving family. Then it zooms out to set context for how small each of us really are within the grand scale of our universe. It gives you (yes, you!) an opportunity to have an experience that only the very people in this hall, right now, can have together. It is entirely unique, a little surprising, and ultimately, (we hope) healing!

And what a blessing to be able to make this kind of theatre as a part of C1's Public Art for Public Good model, where cost is not a barrier to engage with professional performance and our "theatre" is a civic space that belongs to the people: the historic Boston Public Library, which boasts the engraving "Free to All" on the facade of its building.

Company One is proud to be Boston's Theatre for the People! Whether onstage, in the classroom, or out in our neighborhoods, we at C1 center deep, reciprocal local partnerships in our process because our community is our co-creator. We champion stories that remind our audiences, artists, and students that we have the power, agency, and collective capacity to change the world. We know these are challenging times, but our resolve to live our values loudly and proudly is stronger than ever.

You Are Cordially Invited to the End of the World! is a poignant reminder that each of us is deeply significant and uniquely magical. As we continue to examine our country's complex relationship to history, liberation, and justice this season, we hope you'll consider the constellation of ways we can all work to create a more equitable and joyful future.

With love and gratitude,

Shawn LaCount
Company One Theatre
Artistic Director

Summer L. Williams
Company One Theatre
Associate Artistic Director

COMPANY
ONE
THEATRE
» what's next.

BOSTON
PUBLIC
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COMPANY ONE THEATRE
PRESENTS

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THE END OF THE WORLD!

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This play was originally commissioned by ACT in Seattle, WA.

It was developed with the support of ACT Theatre, South Coast Repertory Theatre's Pacific Playwrights Festival, Amphibian Stage's Spark Fest, O'Neil National Playwrights Center's National Playwrights Conference, Boston Court Theatre's New Play Reading Festival, Ashland New Plays Festival, and Second Stage's Next Stage Festival and the Judith Champion Reading Series.

CAST

M..... Kai Clifton
 Viv..... Jade Guerra*
 Greg..... Michael Tow
 Janet & Others..... Alex Alexander
 Lila & Others..... Anjie Parker
 Will & Others..... Nicholas Papayouanou

CREATIVE TEAM

Playwright..... Keiko Green
 Director..... Shawn LaCount
 Dramaturg..... Jessie Baxter
 Assistant Director..... Kimstelle Merisma
 Stage Manager..... Chris Daly
 Assistant Stage Manager..... Melanie Litwin
 Assistant Stage Manager..... Lily Barnes
 Scenic Designer..... Danielle DeLaFuente
 Costume Designer..... Emily Woods Hogue**
 Wardrobe Supervisor..... Athena Parkman
 Lighting Designer..... Elmer Martinez
 Sound Designer..... Arshan Gailus
 Audio Engineer..... Katie Kuan-Yu Chen
 Sound Board Operator..... Atalanta Carrig-Braun
 Projections Designer..... Nitsan Scharf
 Projections Technician..... Grace Kroeger
 Props Designer..... Kelly Smith
 Intimacy Director..... Dr. Ayshia Mackie-Stephenson
 Dialect Coach..... Lee Nishri-Howitt
 Drag Consultant..... Neon Calypso
 Creative Producer & Casting Director..... Josh Glenn-Kayden
 Production Manager..... Liam Horne
 Technical Director..... Andrew March
 Master Electrician..... Jo Williams
 Carpenters..... Bryer Beller, Jeremy Chiang, Colin Cleary, Chris Faria, Jay Forcello,
 Jonah Free, Styx Hatch, Leo Khomiakov, Kieran Pierre, Michelle Walker
 Painters..... Sarah Busick, Khushi Chavda, Robert Williamson, Kara Zacharewicz
 Electricians..... Matthew Brenton, Kelly Furman, Oakley Walker
 Program Illustrations..... Zoe Pappenheimer

* Member of Actors' Equity Association

** Member of United Scenic Artists, Local USA 829

COMPANY ONE THEATRE IS PRODUCING YOU ARE CORDIALLY INVITED TO THE END OF THE WORLD! TO AMPLIFY...

- » **the significance of every individual, the preciousness of our time together on Earth, and the impact we each have on our community** as we navigate challenges, triumphs, self-discovery, and wonder.
- » **our collective responsibility to work for climate justice**, in ways both large and small, in order to create a more liberated and vibrant world where we can all thrive.
- » **Boston's unique place within the constellation of cancer care and research centers**, and C1's community partners who are creating spaces and resources for collective care, grief, and healing.
- » **Keiko Green's ambitious exploration of universal themes through deeply personal narratives**, where surreal comedy and audacious theatricality invite communal connection and reflection.
- » **Company One Theatre and Boston Public Library's shared commitment to Public Art for Public Good** and creating meaningful opportunities for people to share civic space that belongs to all of us.

SPECIAL THANKS

4Wall Entertainment
 Vipasha AgnihotriGupta
 Helen C. Bodell
 Alice Brown
 Jen Brown
 Shayla Bruce
 Burbage Theatre Company
 E Criscuolo
 David at Creative Costuming INC
 Terri Deletetsky
 Mira & Mark Duhaime
 Hessann Farooqi
 Edward Galan
 Cyrena Gasse
 Gianna Gifford
 Tieanna Graphenreed
 Elena Itämeri
 Chris Jacobs
 Erin Kelly
 Dory Klein
 Veronica Koven-Matasy

Cacia LaCount
 Shiloh & Levi LaCount
 Frances Lang
 Ben Lieberson
 Mal Malme
 Brian McCoy
 Leigh Meunier
 Aryn Murphy
 Christopher Osgood
 Alan Palm
 Candace Persuasion
 Emily Sinsky
 Howard Galan
 Meg Sutherland
 Harley Takagi Kaner
 Adam Travis
 Chef Krysia Villon
 Larisa Waya
 MG Xiong
 Wellesley College Theatre Department
 Wheelock Family Theatre Costume Shop

A BEAUTIFUL MOMENT OF GRATITUDE

IN CONVERSATION WITH PLAYWRIGHT KEIKO GREEN



Playwright Keiko Green and C1 Resident Playwright Kirsten Greenidge sit down to discuss the inspiration for You Are Cordially Invited to the End of the World!, finding your own voice as a writer, and what it means to make an impact.

Kirsten: This play does a beautiful job of relating a deeply personal experience to a state of the world that feels bigger than any of us. Can you talk about where the idea for this play came from and how these big themes came together?

Keiko: In March 2020, my mother-in-law passed away and COVID had just begun. We were in the trenches, not knowing whether people would even come to a funeral. It made the death feel more lonely, in a way. At a certain point, we were in a little bubble at home and packing up my mother-in-law's house; I looked at my husband and I asked if he felt that his grief was stolen from him because of the entire global pandemic that was happening at the same time. He said, "No, it feels really right that the world stopped when my mom died." And so that sentence was something that really, really stuck with me about how, in a way, this nightmare—that seemed like it was also killing off our industry—was, for our little family, a beautiful moment of gratitude.

And, there was something about him that changed, too. Six months later, my father-in-law passed away, and so we just had these two big deaths. And I haven't talked about this very much, but after his parents passed, whenever he would go around and see a bench in memory of someone or a little plaque, he would just say the person's name out loud. Once his parents passed away, there was just a part of him that was like, *oh yeah, I can save these people's names and keep them alive for a little longer.* So, those were two things that were really top of mind.

There are all these moments, as you're going through this horrible process, where someone's hallucinating and says something really wild and everyone kind of bursts into laughter even though the situation is really dire. It made me think about the moments where, after my father-in-law passed away, the whole family was together—I held my little nephew for the first time, and he peed on me, you know? And we all laughed. All of that felt so human, and it feels like we're not really allowed to explore all of the love and the joy and the laughter that comes out of grief.

The climate change aspect of it just blew in as I was thinking about the metaphor of one person being the whole world. I wrote exploratory pages for 250 pages, and eventually edited them down to a play.

Kirsten: As the idea for this story was taking hold, where did the choice to make drag and queerness so central to the point of view come from?

Keiko: Because this play was commissioned specifically for ACT theater in Seattle, I knew them really well, and there was this actor who felt like they hadn't ever really gotten to be themselves on stage. This one actor, Chip Sherman, had just recently come out as non-binary, and is this amazing drag performer, and I kind of became a little bit obsessed as I started writing, you know? I love showing off what an actor is capable of, and Chip had this amazing experience working as a drag queen for years. As we were working on it, I also realized that there is a coming out in Greg's storyline, a straight-up coming out scene where he comes out and he is like, "I am the Earth." There's this parallel in the fact that father and child are both experiencing this, 'I thought I was this thing, and it turns out that I actually identify as this totally other thing now,' and how they are able to see each other and miss each other during those parallel experiences.

Kirsten: Where does this place sit in relation to others in your body of work?

Keiko: When I went to grad school I was really confused as a writer. I felt like I wasn't being taken very seriously, and then...I started writing these very easy to produce plays because that's what I thought the theaters wanted, and none of those really felt like me anymore. I just kind of felt like I lost my voice. I went to UCSD, and immediately, COVID hit. Suddenly, the pressure of writing a play so it would get produced kind of disappeared, and I felt more open to writing whatever I wanted—what would make me laugh while I was writing it, things that would make me cry while writing. And as soon as I stopped writing to try to get produced, the plays started to feel like me again, and those are the plays that have really started to take off.

I would call this my *What Is the Significance of Life?* period. I'm definitely grabbing mortality by the shoulders and kind of trying to look at her in the face. I think I'll look back on this period of my writing and think I was feeling a responsibility to give people a bit of hope. Even though we tell people at the very



Left: Keiko Green.
Right: Kirsten Greenidge.

top of the play: this person has a terminal illness; it's almost in the promise of the play that this character is going to die by the end of the play. Within that, how can we also offer a hope to keep on going? That life keeps going. Everyone has someone important that has passed away, for the most part. So it is my responsibility to make sure that they're not leaving feeling empty or just devastated. I want to give them an opportunity for release too.

Kirsten: This C1 production is the second for this play, but you have developed this script in cities across the country. What did you learn about the play, or your own writing process, with such a robust period of workshop and revision before your initial production?

Keiko: I don't think I've ever gotten to develop a play this much before. For a long time, I was writing a different shape than it is now. It was written for 14 people, then we cut it down to 8 people. What was great about having all those development opportunities was I got to kind of reclaim the play for myself. I changed the cast size, I got to flip around gender—Janet used to be this person named Jake. I got to turn it into something that responded to me, and find new collaborators. What was really cool was getting to workshop it all over—we got to do it in Ashland, Oregon, and at the O'Neill in Connecticut, and in Fort Worth, Texas, and in New York City. Getting to see how people all over the country were responding to it definitely solidified, for me, that it was an Anytown U.S.A. kind of story. My goal is always to make a story that feels intergenerational. We can see people making mistakes and hurting each other accidentally, and stumbling through their life, and there is something about that that is universal.

Kirsten: There are also great surprises when you see it on its feet. Are there any other new discoveries as you've been working on it?

Keiko: The biggest, latest surprise is we made a change even when I was in Boston recently. I always knew M was emceeing the play, but I wasn't sure that it was always a play within a play. There's something about finding the framing structure of that, and it also has to break apart. As M gets close to the end, the play starts to slip through their fingers,

and that means that we have this unreliable narrator. The thing I learned was that the play is never gonna be able to be a very clean play because the emotions are so messy. And it's because the contents of the play are starting to match the container of the play, versus just thinking, she lost the thread, you know?

Kirsten: Yeah, that marriage of form and content.

Keiko: Exactly, yeah.

Kirsten: Thinking about this play as a strong message about the significance of every individual, how do you think about your impact as an artist? Or, how does activism connect to your work?

Keiko: I would just love to make sure that what I leave behind is something that is positively impacting the world. I'm working on this Bruce Lee play right now, we're in tech for the premiere in Seattle, and that's a play that we just pulled from the Kennedy Center. And that was a hard call, because I really hate the idea of taking away an opportunity from young people to encounter something that feels representative of them. But also, we have to take a stand at some point. We have to figure out not just what we're putting out into the world, but how we're putting it out into the world. Which is why I thought this production felt so exciting, because it's not just about what, but how. Partnering with the Boston Public Library and presenting it in that space, presenting it with a company that's making the tickets so accessible—all of that feels really aligned with what I want the play to be doing.

Kirsten: What advice do you have for artists who want to use their practice to meaningfully respond to our current moment?

Keiko: You have to be investigating inward, finding what it is about [right now] that is riling you up so much. Because that thing doesn't change. If you write a play about something going on, the exact thing happening in the White House right now, or something like that, it'll immediately be dated. And that's fine! But I still think...you have to be investigating something that's on a greater philosophical level about yourself, or about life, or about identity, or about society; that's the way that your play actually

will stand the test of time. It's actually about finding your very unique perspective. What's the thing that only you can write? What is the very strange way that only your brain works, and how can you just let it fly? What are the rituals that you need in front of your laptop to feel that you're allowed to be the very strange little freak that you are?

Kirsten: If you're speaking to all the audiences that are going to encounter your play at Company One, what do you hope people will do when they leave the theater after seeing this play? In one word!

Keiko: I think the word I would use is activate. There's an ask near the end of the play, and I hope that people take part in that, and that it carries with them into the world outside. I hope that they see a character who is fighting something that is so inevitable—which is climate change, and it feels so hopeless—but in their small way, they are actually able to create a little change that benefits the world after they're gone... That idea that we need to keep going, even when it seems impossible.

Kirsten: Our season 27 tagline is "By the

people, for the people." What does art making by and for the people—the artists, the audiences, the community—mean to you?

Keiko: It means it's accessible, and accessibility doesn't just mean ticket prices or if there's an elevator. It also means this play has a lot of ideas that are really big and intellectual—and I did not understand the information either! I had to research. The play is about how all that information is overwhelming, and it's also about how funny these arguments are, and so, yeah, you're gonna learn some stuff that is significant in our world right now. And also, it's gonna be hugely entertaining while all of that is happening. It's not just for us feeling like we're doing something important, it's also genuinely for you. It's so that you can come and have an evening or afternoon in which you're leaving feeling like, "Oh my god, you have to see this thing!" It's not just that you watched something, you experienced it.

Kirsten: That's a great way to put a cap on it, period. Thank you so much!



L-R: Director Shawn LaCount, dramaturg Jessie Baxter, playwright Keiko Green, and assistant director Kimstelle Merisma.

THE RIPPLE EFFECT

LONG-LASTING IMPACT FROM THE CHARLES TO THE SOUTH END

BY JESSIE BAXTER & AUDREY ERICKSON

Greg wonders what impact he can have as one average person, and he's certainly not alone in contemplating that question. It's easy to feel like our day to day individual choices and stories are insignificant, but, as Greta reminds us, we all have the chance to leave our mark, whether we're working for change on a global scale or making a lasting impression on a single person's day.

The neighborhoods, communities, and environments we interact with everyday have all been shaped by people and the choices made before us, whether we know it or not. Looking around the city of Boston, there are countless ways in which our landscapes and communities reflect the legacies left by leaders, activists, and everyday people. Below are just a few examples of how individuals and communities have made an impact on our built environment. These tangible reminders demonstrate how our choices can literally re-shape the world around us and have ripple effects we may never even realize.



Left: *The shore of the Charles, by Harvard University, 1970s.* Right: *The shore of the Charles across from the Hyatt Regency Hotel after the Clean Up the Charles Initiative, 2013.*

"DOWN BY THE BANKS OF THE RIVER CHARLES"

Today, the Charles River is considered one of Boston's most scenic destinations; a location for regional community events, a place for outdoor recreation, and a vital waterway for the surrounding ecosystems. However, the river we see today is a result of human impact, both good and bad. When colonizers began developing the land around the river in the 17th and 18th centuries, it wasn't long before sewage and industrial waste, blocked fish migration, and poisoned runoff that sickened and killed ecosystems became big problems for the watershed area. The destruction lasted for centuries and Boston's infamous "Dirty Water" became part of the city's identity. When the Conservation Law Foundation filed a lawsuit against the city of Boston in 1983, a decade-long legal battle and massive community effort to clean Boston Harbor and the Charles River ensued, leading to a change in our city's sewage systems, and the creation of the well-known Clean Up the Charles Initiative. These changes—advocated for by the people of Boston and surrounding areas for generations—have transformed the iconic river from one of the most polluted waterways in the country into a vibrant hub for community gatherings and recreation.

You can continue the impact! The Charles River is the cleanest it's been in decades, but there is still work to be done. Orgs like the Charles River Watershed Association and the Emerald Necklace Conservancy host an annual Charles River Earth Day Cleanup and offer many other opportunities to carry on the legacy of the eco advocates who came before us.





Lucille
WINE SHOP



Left: Fran's Place, 1960s. Fran's was one of the first bars to host a fundraiser for AIDS research, the first to enter a float in Boston's gay pride parade, and one of the first in the state to host gay weddings. The bar closed in 2016. Right: The same building, which has been a wine shop since 2020.

Left: The Central Artery of I-93 cut through Boston on one of the most congested highways in the country, 2004. Right: The Rose F. Kennedy Greenway four years after the Big Dig, 2012.

THERE GOES THE GAYBORHOOD

Boston has a rich queer legacy; Massachusetts was the first state to legalize same sex marriage, and Boston's gay bars and clubs in the 60s, 70s, and 80s created space for a flourishing queer community, who then organized to create advocacy groups like the Gay and Lesbian Advocates and Defenders, Fenway Health, and the Boston Alliance of Gay and Lesbian Youth—organizations that still serve the LGBTQ+ community today. We didn't get here by coincidence; older generations of the queer community carved the path and opened doors to younger generations. However, redevelopment and gentrification have rapidly changed the city's neighborhoods and reshaped the local economy, accelerating a long-term decline from over 20 LGBTQ+ specific venues in 1977 to less than 10 by 2017. During the pandemic, even more queer spaces were forced to shutter. It is easy for pieces of queer history to be lost when landmarks no longer remain, leading to a double grief that comes from losing not only the physical gathering space, but the stories and history that made it such a vibrant part of the city's queer identity. Thankfully, Queer History Boston is working to preserve this history for future generations in their community archives. This work helps us remember the names and impact of countless people who blazed a trail for today's queer Bostonians. Explore the archives at queerhistoryboston.org.

A BIG DIG DEAL

When people think of Boston's seaport and waterfront area today, they may think of museums, restaurants, and shining skyscrapers. But long-term Boston residents may remember when the Seaport wasn't a neighborhood at all, but an undeveloped industrial area. The buzzy 'Innovation District' we have today, as well as the 17-acre Rose Kennedy Greenway, is thanks to the Big Dig, a massive multi-decade highway project that restructured Boston's highway system during the 90s and 00s. While the initial aim of the Big Dig was to reduce traffic in the city, the project brought about multiple restoration projects for impacted coastline, created new green spaces, and opened access to a previously underutilized area of Boston's waterfront. Investing in the Seaport created 100s of new businesses and 1000s of jobs, newly enriching the community.

While we often have no way of foreseeing the entirety of our impact when we make a decision, the ripple effects of our actions are undoubtedly felt by someone. As individuals and communities, we all have the power to leave our legacy on lives, laws, landscapes, and more.

Scan for sources:



GRETA'S GUIDE TO GOING GREEN

BY JESSIE BAXTER & AUDREY ERICKSON



I'm Greta Thunberg, coming to you live from your program! I know the massive scale of the climate crisis can feel overwhelming and intimidating, but there are ways that **everyone can be part of the solution**. The first step to environmental justice for all is understanding how **YOU can help!**

But first, what is **Environmental Justice**? It's the idea that all people—regardless of race, color, national origin, or income—have an equal right to live in a safe, healthy environment and have legal protections and meaningful involvement in the formation of environmental policy.

Many of our most polluted areas are in low-income areas or communities of color that often have the fewest resources to advocate against environmentally harmful policies or practices. Corporations and governments take advantage of this disparity and this predatory practice—called **Environmental Racism**—upholds the illusion of eco-consciousness in wealthy, white areas while creating inequitably harmful environments for marginalized communities. Because of this, **fighting against climate change also means fighting against racism, misogyny, wealth disparity, and other forms of injustice.**

I'm the Golden Toad from Costa Rica! Scientists don't know exactly why I went extinct, but drought and deforestation certainly played a role. Drought is still an environmental threat to many, and **climate change is rapidly affecting the coastlines, wetlands, and overall water quality in New England. Here's what you can do:**

Chat with your neighbors. Did you know Massachusetts has been in a drought since 2024? Drought significantly impacts the environment, and most water usage in MA is attributed to residents—which means talking about ways to conserve water in your neighborhood can help. Does the car need a weekly wash? Could you use a rain barrel to collect water for the garden? Is your town paying for landscaping that uses excessive water? Thinking critically about where and why we're using water can help us invest in ecosystems over aesthetics.

Be a volunteer! Scientists and officials rely on data to make good environmental decisions, and need community support to get the job done! The Massachusetts Department of Environmental Protection and non profits like the Charles River Watershed Association work with residents to monitor waterways in their communities, remove invasive plant species, clean up the shores, and collect data. Budding citizen scientists can learn more about field studies, sample collection, litter clean ups, and more—whatever your speed, there's a way to get involved!



G'day mate! I'm the Bramble Cay Melomys, formerly native to Australia. As one of the first mammals to become extinct because of climate change, **I'm calling on you to help me fight back and prevent further extinctions!**

Advocate for organizations working to defend endangered species and fight for climate justice! Our friends at Mass Audubon lead a whole host of advocacy campaigns, from protecting local horseshoe crabs, to keeping rat poison out of our ecosystems, to championing green legislation in MA, and more. Other orgs, like the local chapter of Extinction Rebellion (XR) and Boston Climate Action Network (BCAN), host in-person and digital community meetings to work toward an environmentally just tomorrow. XR's next "Heading For Extinction" talk is March 22, and BCAN meets every other Thursday; check out their websites for more information!

Get outside! Some endangered species like the northern red-bellied cooter—a turtle that went from a population of only 200 to 3,000 over the last 40 years—have seen success thanks to the 'headstart' program from MassWildlife, one of the longest and most intensive freshwater turtle conservation programs in existence. Citizens like you can report endangered species sightings to support the conservation work of MassWildlife and give scientists a better understanding of how these species are adapting.

Get crafty! There are 9 species of bats that live in Massachusetts, 5 of which are listed as Endangered and 3 others that are listed as species of Special Concern. Land development has reduced bats' natural environments, but building a safe roost for them can support their population as habitats become increasingly urbanized. Check out MassWildlife's guide to creating a Bat House in your yard!

Visit our lobby or scan here for **action steps** and **resources:**



Ladybugs like me depend on biodiverse ecosystems for food, shelter, and laying eggs. When green spaces are destroyed for lawns or buildings, there are fewer places for me to live, but **rewilding your garden or backyard can help!**

Go native! Next time you have a gardening project, find out what plants will be best for your area with the help of organizations like the Native Plant Trust. Choosing native plants like switchgrass, dogwood, and butterfly milkweed over non-native or invasive species is a great way to support biodiverse ecosystems.

Beyond the backyard: Call the statehouse and make your voice heard in support of An Act Accelerating Wetlands Restoration (H.1052 and S.557), legislation that would address restoration actions such as healing ditches in salt marshes and hand pulling of invasive plants in wetlands. Learn more about how to take rewilding into your own hands (and yard) in our lobby!





COMMUNITY PARTNERS

350 MASS BETTER FUTURE PROJECT is a statewide, grassroots, member-led, campaign-focused network committed to a just transition for a climate-safe world. 350 Mass is part of Better Future Project, a Somerville-based climate organizing nonprofit founded in 2011. We are a grassroots organization working to end fossil fuel dependency and secure a just transition to a clean energy future.

BAGLY (THE BOSTON ALLIANCE OF LGBTQ+ YOUTH) has been 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 in Massachusetts for nearly 50 years.

BOSTON CLIMATE ACTION NETWORK is a community-based nonprofit organization that organizes residents to advocate for local climate justice action. It brings together residents, community groups, and policy makers to equitably transition Boston from fossil fuels and improve its resilience.

BOSTON MEDICAL CENTER is committed to empowering all patients to thrive, through our innovative and equitable care. In addition to this commitment, our leadership in health equity, research, and teaching is driving the future of care.

THE CITY OF BOSTON'S AGE STRONG COMMISSION envisions a city that embraces aging. Our mission is to enhance the lives of people 55+ with meaningful programs, resources, and connections so together we can live and age strong in Boston. We believe that Bostonians who are 55+ make our City strong and vibrant.

THE CITY OF BOSTON'S OFFICE OF CLIMATE RESILIENCE focuses on enhancing the city's preparedness for climate impacts, implementing resilience strategies, securing funding for climate resilience projects, and integrating climate resilience into policy and regulations. Additionally, we foster community engagement and education about climate resilience, and work to ensure that climate resilience initiatives are equitable, inclusive, and prioritize support for Boston's environmental justice populations who are most affected by climate change.

THE CLIMATE REALITY PROJECT BOSTON METRO CHAPTER works to catalyze a global solution to the climate crisis by making urgent action a necessity across every sector of society. We are advocates, cultural leaders, organizers, scientists, and storytellers from around the world, committed to building a sustainable future together. The signature activity is training Climate Reality Leaders across the world, and the Chapters allow for local organizing in support campaigns at the local, state, and national level.

DANA-FARBER CANCER INSTITUTE provides expert, compassionate, and equitable care to children, adults, and their families, while advancing the understanding, diagnosis, treatment, cure, and prevention of cancer and related diseases. We train new generations of clinicians and scientists, disseminate innovative patient therapies and scientific discoveries around the world, and reduce the impact of cancer, while at all times maintaining a focus on those communities who have been historically marginalized.

EXTINCTION REBELLION is a strictly non-violent movement whose overall ambition is an international rebellion that helps humanity to turn quickly onto a course that is compatible with life on earth and to build resilient communities in the face of ecological and societal crisis. History shows us that mobilizing 3.5% of the population for non-violent disobedience is a reliable way to achieve change, while our present moment calls us to collectively create meaning for our lives in our mission to protect what we love. We ask others who feel the same way to join our international non-violent Rebellion.

MASS AUDUBON is the largest nature-based conservation organization in New England. Founded in 1896 by two women who fought for the protection of birds, Mass Audubon carries on their legacy by focusing on the greatest challenges facing the environment today: the loss of biodiversity, inequitable access to nature, and climate change. Explore Mass Audubon's **Boston Nature Center** for a chance to see a wide array of birds, butterflies, and plants throughout scenic gardens, meadows, woods, and wetlands.

THE MASSACHUSETTS INSTITUTE FOR PSYCHOANALYSIS provides comprehensive psychoanalytic training and professional education for candidates, postgraduate fellows, scholars, and mental health clinicians. Our institute takes a comparative approach to psychoanalysis where a wide range of perspectives, ranging from classical to contemporary, come together in open, ongoing dialogue. Central to this inclusive approach, we emphasize expanding our understanding and practice to engage with an increasingly diverse range of patients.

THE MASSACHUSETTS TRANSGENDER POLITICAL COALITION works to ensure the wellbeing, safety, and lived equity of all trans, nonbinary, and gender expansive community members in Massachusetts. Founded in 2001, MTPC is the oldest active transgender advocacy organization in the United States. Learn more at masstpc.org.

SEASON-LONG COMMUNITY PARTNERS

AMERICAN ANCESTORS' mission is to advance the study of family history in America and beyond, by educating, inspiring, and connecting people through their scholarship, collections, and expertise. American Ancestors is a national nonprofit center for family history, heritage & culture based in Boston, Massachusetts, that has been setting the gold standard for family history research since its founding in 1845. Today, American Ancestors serves more than 400,000 members and online subscribers through AmericanAncestors.org, one of the world's largest online collections of free family history resources, scholarship, educational programming and events.



EVERYDAY BOSTON is a nonprofit that helps people develop the skills and confidence to connect with neighbors they don't know or understand—all through the sharing of life stories. At a time of historic isolation and division, we're working to make Boston the most connected city in America.



BOSTON PUBLIC LIBRARY'S 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. Our department aims to address past injustices by centering historically excluded and underrepresented groups, and to surface a more inclusive history of Boston. We offer resources and support for local and community history work based on people's lived experiences, knowledge, and expertise. We are committed to providing collaborative, responsive, and sustainable library services to historians and learners in Boston and the Commonwealth of Massachusetts.



THE MUSEUM OF AFRICAN AMERICAN HISTORY

connects colonial and early African American history and culture in Boston and the larger New England area with the abolition of slavery and current explorations of race and the struggle for human rights. Home to four original African American buildings built at the birth of the nation and still standing, the museum illuminates, interprets, and preserves the birthplace for the abolitionist movement and the continuing struggle for human rights.



CAST & CREATIVE TEAM



KEIKO GREEN she/her - Playwright

Keiko Green is a biracial and bilingual playwright, screenwriter, and performer based in Los Angeles and Seattle, originally from Georgia. She is a Core Company Member at ACT, the 2023 Resident Playwright at Chance Theatre, and previously part of Seattle Rep's Writers Group and Theatre Mu's Mu Tang Clan. Previous produced full-length plays include: *Exotic Deadly: Or the MSG Play* (Old Globe, Upcoming: San Francisco Playhouse), *The Bed Trick* (Seattle Shakespeare Company), *Sharon* (Cygnet Theatre), *Hometown Boy* (Actors Express/Seattle Public Theater), *Hells Canyon* (Theater Mu), and *Nadeshiko* (Sound Theatre Company). Other plays have been developed/produced by the O'Neill National Playwrights Conference, the Old Globe, the Kennedy Center, the National New Play Network, Playwrights Realm, Ensemble Studio Theatre, and Atlantic Theatre Company. She currently holds commissions from MTC/Sloan Foundation and the Old Globe. As a screenwriter, she wrote on Hulu's *Interior Chinatown*. As an actor, she has performed at theaters nationwide and originated the role of Connie in Lauren Yee's *The Great Leap* at the Denver Center and Seattle Rep. BFA: NYU Drama – Experimental Theatre Wing, MFA: UCSD Playwriting. Keiko is represented by the Gersh Agency and Anonymous Content. She also has a basset hound named Gus, who has quickly become her whole life. (She also has a husband. Sorry, husband.) @keikothegreen on Instagram.



SHAWN LACOUNT he/him - Director

Shawn LaCount is a co-founder of Company One Theatre where he serves as Co-Executive Director & Artistic Director. Under Shawn's co-leadership, Company One Theatre has been called "one of the most innovative theatre companies in the country" by the American Theatre Wing. As a stage director, Shawn's focus has been on new play development and amplifying diverse stories with a focus on social justice. Directorial credits include the world premiere of *HYPE MAN* by Idris Goodwin (Elliot Norton Award, Outstanding Production); regional premieres of Jackie Sibblies Drury's *Really*; Young Jean Lee's *We're Gonna Die* (American Repertory Theater / C1); A. Rey Pamatmat's *Edith Can Shoot Things and Hit Them* (Elliot Norton Award Nominee for Outstanding Director and Outstanding Production); Annie Baker's *The Flick* (Elliot Norton Award, Outstanding Production); the world premiere of Kirsten Greenidge's *Splendor* (IRNE Award nominee, Best New Play); the Boston premieres of *Bengal Tiger at the Baghdad Zoo* by Rajiv Joseph; *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz (Elliot Norton Award for Outstanding Director and Outstanding Production); Annie Baker's *The Aliens* (Elliot Norton Award for Outstanding Director and Outstanding Production); the Boston premiere of Haruki Murakami's *After the Quake* (Elliot Norton Award Nominee, Outstanding Production); Stephen Sondheim's *Assassins* (IRNE nomination for Best Director and Best Musical); and the Boston premiere of Noah Haidle's *Mr. Marmalade* (Elliot Norton Award Nominee, Outstanding Director/Outstanding Drama). Shawn has taught at Emerson College, Boston Arts Academy, Huntington Theatre Company, Tufts University, Stage One, and the University of Massachusetts. Shawn is a proud alum of ArtEquity's National Facilitator Training as well as the National Arts Strategies Chief Executive program, where he earned a certificate from Harvard Business School. Shawn holds an MA Ed. in Education from Clark University and an MFA in Theatre from The University of Massachusetts. Shawn is grateful to his kids Shiloh & Levi who inspire him to create!

**JESSIE BAXTER** she/her - Dramaturg

Jessie Baxter is a Boston-based dramaturg, producer, and facilitator who specializes in creating new work and curating spaces for community connection. She is the Director of New Work and Connectivity at Company One Theatre, and her C1 production dramaturgy credits include *Vietgone*; *Hype Man*; *Revolt, She Said. Revolt Again.*; *Dry Land*; *The Chronicles of Kalki*; *Brahman/I*; *The Flick*; and *The Elaborate Entrance of Chad Deity*. Jessie is also a Co-Founder of Fresh Ink Theatre, where she served as Literary Director for 10 seasons and developed new plays by many local writers, including Walt McGough, Patrick Gabridge, MJ Kaufman, Nina Louise Morrison, and others. She has held fellowships at The Playwrights Center and The Eugene O'Neill Theater Center, was a recipient of the the Kennedy Center American College Theatre Festival National Dramaturgy Award, and graduated from Emerson College with a BA in Theatre Studies.

**ALEX ALEXANDER** she/her - Janet & Others

Alex Alexander is excited to be working with Company One Theatre again with such great folks and on such an amazing play after making her debut with the company last year in *The Meeting Tree*. Alex is a Massachusetts-based, bicoastal actor who is an active member of the San Francisco Bay Area improv group Barewitness Films (barewitness.com). Although she primarily works on stage, Alex was also a principle actor in Another Country's award winning web series *Assigned Female at Birth*. She loves helping to bring new works to life and has done so locally with Moonbox Productions, Fresh Ink Theatre, Exiled Theatre, TC Squared, Imaginary Beasts and Chuang Stage among others. A huge thanks to her supportive friends and family. Alex studied acting in San Francisco & London and has a BA in Theatre. alexalexander.net

**KAI CLIFTON** he/they - M

Kai Clifton is thrilled to be making their Company One debut. Favorite credits include Usher in the Regional Premiere of *A Strange Loop* (Speakeasy Stage Company), Sofia in *The Color Purple* (Umbrella Stage *2024 Elliot Norton Award Nominee), Ursula in *The Little Mermaid* (Palace Theatre), Mary Sunshine in *Chicago* (Arts Center of Coastal Carolina), and Gloria in *Madagascar: The Musical* (North Shore Music Theatre). Kai is a classically trained singer who has trained intensively at the New England Conservatory and at the Assisi Performing Arts Program in Italy on a full tuition scholarship. Kai is also a playwright and their play *QUEENS* won the 2022 Broadway World Boston Award for Best New Play or Musical. Kai would like to dedicate this performance to Queer and Trans youth past, present and future....we have been here and we will always be here! IG: [@kai_clifton](https://www.instagram.com/kai_clifton)

**JADE GUERRA*** she/her - Viv

Jade Guerra is excited to be returning to Company One after having been in Shockheaded Peter. Recent credits include *Macbeth* (Actors' Shakespeare Project), *The Piano Lesson* (Shakespeare & Co/ASP) that won Best Play Broadway World Berkshires Awards, *Her Portmanteau* (Central Square Theater and Front Porch), *The Taming of the Shrew* (ASP). Jade is a Resident Artist Company member of Actors' Shakespeare Project. Education: BFA Acting from Ithaca College.

**NICHOLAS PAPAYOANOU** he/they - Will & Others

Nicholas is excited to return to Company One Theatre! Recent credits include Boston Chinatown: *Stories on Our Streets: A Chinatown Musical* (CHUANG Stage & Company One), *Learning How to Read by Moonlight* (CHUANG Stage & Company One), *The Suppliant Women* (Apollinaire Theatre), *Mermaid Hour* (Moonbox Productions), and *The F&L at 1330* (Boston New Works Festival). Born and raised in Singapore, Nicholas made his professional debut as Young Simba in Disney's *The Lion King* and received further training from the School of the Arts, Singapore Repertory Theatre, and the SAF Music and Drama Company. He has performed for the Asian Youth Theatre Festival, National Day Parade, and River Hongbao, and has provided voiceovers for brand ads including Spotify and Singtel.

**ANJIE PARKER** she/her - Lila & Others

Anjie Parker is excited to return to Company One Theatre after appearing in *The Meeting Tree*. She is a stage, film, voice actress, and writer, and her recent credits include: *Daily Script Reads* (Rox Film Festival); *Skakzi: A Spell of Ice & Snow* (Mystic Evidence Productions); *The Suppliant Women* (Apollinaire Theatre); *Historical Plays* (Theatre Espresso); and *House Teams* (Improv Asylum). Thank you for your time and enjoy the show!

**MICHAEL TOW** he/him - Greg

Michael Tow, a versatile actor on stage and screen reunites with Company One and Shawn LaCount where it all began 17 years ago with the Elliot Norton Award-nominated play *After the Quake*. He's created memorable characters in Boston theaters from David Henry Hwang's *Chinglish* at the Lyric Stage to *Proof* at Central Square Theater. Some additional theater credits include: *Love from Halifax* (Gloucester Stage), *Wild Swans* (American Repertory Theater), *Warrior Class* (Lyric Stage), *Where the Mountain Meets the Moon* (Wheelock Family Theater) and yes, he has played the King in *The King & I*. On TV you've seen him in the Taylor Sheridan universe of *Landman* opposite Demi Moore and Billy Bob Thornton and *Lioness* opposite Zoe Saldana and Nicole Kidman. He was a series regular on Apple TV's *City on Fire*, recurring on many shows such as STARZ's *Raising Kanan* and *Law & Order* and guest starring on shows including *FBI International*, *The Blacklist*, *MacGyver*, and *The Resident*. Outside of acting, he is a Certified Financial Planner and owns the first pro pickleball team in Massachusetts, The Boston Dragons. He would like to thank his wife Nancy and daughters Mikayla & Sienna for their loving support. He dedicates this show to his close friends and family who have passed, but most of all his daughter, Alana. #DearAlana



KIMSTELLE MERISMA she/her - Assistant Director

Kimstelle Merisma is an experimenting theatremaker based in both Boston and Providence. Kimmi currently works as the Artistic Associate at Company One Theatre. She recently graduated from Emerson College, receiving her BFA in Theatre and Performance with a minor in African American & Africana Studies. Kimmi's heart, mind, and craft exist at the intersection of theatre arts, storytelling, and community-strengthening. As an artist, Kimmi's focus is bringing under-represented stories to the stage and showcasing faces and bodies American theatre has previously denied. She approaches this practice by bringing people together through makeshift art, unapologetic humanity, and rambunctious joy.

CHRIS DALY they/them - Stage Manager

Chris is excited to be joining their first production at Company One. Boston Area: *The Glass Menagerie* (Gloucester Stage Company), *Orlando, Once: The Musical* (Boston University). New York: *Fahrenheit 451* (Bay Street Theater), *The SpongeBob Musical* (The Gateway). They are also credited as a Technical Assistant on *Buena Vista Social Club* and *Chess*. Grateful to be back in Boston! IG: [@chris_d.aly](#)

MELANIE LITWIN she/her - Assistant Stage Manager

Melanie is a writer and stage manager, passionate about new works and advocacy through storytelling. She is excited to be returning to Company One for another production after previously assistant stage managing *The Great Privation!* Other credits include: *Fangirl* (ASM, Boston New Works Festival), *The F&L at 1330* (SM, Boston New Works Festival), and *The Interrobangers* (SM, Tufts University). Melanie also previously worked as Playwright Assistant for Central Square Theatre's "Youth Underground" program.

LILY BARNES she/they - Assistant Stage Manager

Lily Barnes is a freelance stage manager currently based in Salem, MA and is grateful to be making their Company One debut! Some previous stage management credits include *Not Slightly* (MIT Theatre Arts), *Antigonick* (MIT Theatre Arts), *Dear Jack, Dear Louise* (Penguin Rep Theatre), *Something Rotten!*, *Blood Wedding*, *The Thing They Love*, and *Orlando* (Salem State University). She is a Eugene O'Neill Theatre Center Stage Management Fellow (2023) and a BFA graduate of Salem State University. Outside of theatre, Lily can be found trying to keep their sourdough starter alive or taking a walk to the ocean. She is a proud Puerto Rican and a Pisces sun.

DANIELLE DELAFUENTE she/her - Scenic Designer

Danielle DeLaFuente is a Chinese/Taiwanese and Uruguayan scenic designer and artisan based in New York. She is excited to be returning to Company One for another year at the BPL. Her recent design credits include *Ma Rainey's Black Bottom* (American Players Theatre), *Don't Let the Pigeon Drive the Bus* (Weston Theatre Company) *Flora & Ulysses* (Wheelock Family Theatre), and *Guess Who's Coming to Dinner* (WCSU). Her recent associate design credits include *Fun Home* (The Huntington Theatre), *Beau: The Musical* (Theater at St. Luke's), *Heaux Church* (Ars Nova), *What Became of Us* (Atlantic Stage 2), *A Guide for the Homesick* (Daryl Roth 2), and *The Ghost of John McCain* (Soho Playhouse). She would like to thank Company One and all the wonderful people who worked on this show! IG: [@ddelafuentedesign](#). Website: [danielledelafuente.com](#)

EMILY WOODS HOGUE she/her - Costume Designer

Emily Woods Hogue is a freelance costume designer with a heart based in New England and a suitcase ready for anywhere and anything. East Coast regional design credits include Williamstown Theatre Festival, SpeakEasy Stage Company, Lyric Stage Company of Boston, Actors' Shakespeare Project, Greater Boston Stage Co., and many, many more. If she's not in tech or in her haunted old mill building studio, you can find Emily working as a costumer for film & television, hiking somewhere with her partner or her mom, or on the open road with a Subaru full of snacks. Member IATSE 481 & USA 829. [ewoodshoguedesigns.com](#)

ATHENA PARKMAN she/her - Wardrobe Supervisor

Athena Parkman is a Boston-based costume designer who views theatre through a contemporary lens with a color story. Recent wardrobe supervisor credits include *The Meeting Tree* and *The Great Privation* with Company One Theatre, and *CROWNS*, *Dirty Rotten Scoundrels*, and *Once Upon a Carnival* with Moonbox Productions. Emerson Stage credits: *I Love XXX* (Costume Designer), *Little Women* (Costume Designer), *The Loyals* (Assistant Costume Designer), *The Secret in the Wings* (Wardrobe Supervisor), *Spitfire Grill* (Assistant Costume Designer), *As You Like It* (Assistant Wardrobe Supervisor), *The Late Wedding* (Dresser).

ELMER MARTINEZ he/him - Lighting Designer

Elmer Martinez is excited to return to Company One for their fifth production, following *The Meeting Tree*, *Haunted*, *The Interrobangers*, and *Black Super Hero Magic Mama!* Elmer 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 at Emerson College. Boston based, Elmer has traveled the world for 15 years as a guest artist, educator, events producer, lighting designer, poet, DJ and dancer. Recent Credits Include: Actors Shakespeare Project: *Macbeth*; The Theater Offensive: *Queer Republic Festival*, *Isabel*, *The Best Part of Night is Black*; Boston Conservatory at Berklee: *She Kills Monsters*; Lyric Stage: *The Light, Art*; Northeastern University: *Twelfth Night*, *Everybody*, *The Bacchae*; SpeakEasy Stage Company: *Case for the Existence of God*; Brandeis University: *Everybody*, *Wolf Play*; New Repertory Theater: *Nina Simone and Hip-Hop*; Greater Boston Stage Company: *Popcorn Falls*; VLA Dance: *In the space between*, *For Nina*; Connecticut College: *The Moors*, *Ophelia*; *The Boston Globe: Globe Live*; Passion Fruit Dance Co: *Dance Within Your Dance*, *Trapped*, *Dimensions*. Elmer currently enjoys teaching advanced lighting design with Brighter Boston and is multi-award nominated in his field.

ARSHAN GAILUS they/them- Sound Designer

Arshan returns to Company One after designing sound and creating music for *Splendor*, *The Elaborate Entrance of Chad Deity*, *1001*, *GRIMM*, *The Overwhelming*, *after the quake*, and *Voyeurs de Venus*. Arshan is an interdisciplinary artist who has worked extensively creating soundscapes and original music for the theater. Arshan has worked with theater companies including Shakespeare & Company, ArtsEmerson, Cincinnati Playhouse in the Park, California Shakespeare Theater, The Huntington Theatre Company, Capital



Repertory Theatre, Contemporary American Theater Festival, Boston Playwrights' Theatre, Commonwealth Shakespeare Company, Plays in Place, A.R.T Institute, The Lyric Stage Company, and many more. In addition to their theater design work, Arshan creates works combining performance art, storytelling, video, music, and written and spoken words, exploring and reimagining questions of identity, alienation, belonging, and culture. Arshan previously taught theatrical sound design for Emerson College. They hold a BS in Music from MIT and an MFA in Interdisciplinary Arts from Goddard College.

NITSAN SCHARF he/they - Projections Designer

Nitsan Scharf is a media artist and programmer, formerly based in Washington DC, currently a third-year MFA candidate in Integrated Media at the University of Texas, Austin. He is particularly interested in the expansive, collaborative, binary-busting, and thoroughly queer possibilities of media design and creative technology. Recent design credits include *Cabaret* (UT Austin), *The Ghosts of Versailles* (Butler Opera Center), *Óxido* (Points of Intersection, UT), *tooth fairy* (Fall For Dance, UT), *Over/Under* (Extreme Lengths Productions), *Body of a Woman as a Battlefield* (ExPats Theatre), *The Ascension Project* (Uprooted Dance), and *A Chorus Within Her* (Theater Alliance). He received his B.A. in Theatre from the University of Maryland. nitsanscharf.com

GRACE KROEGER she/they - Projections Technician

Grace Kroeger, originally from Minnesota, is a Boston engineer and designer for projections and sound. She earned her BA in German and Theater: Design & Technology at the University of Minnesota: Twin Cities. They particularly enjoy the puzzle of putting complicated systems together, creating system schematics, and (most importantly) programming in QLab. Recent projections credits include - *Good Breeding*, Boston Conservatory (Projections Technician); *Paul & Emile*, Wellfleet Harbor Actors Theater (Assistant Projections Designer); *The Ceremony*, CHUANG Stage (Co-Projections Designer); *Kufre N' Quay*, Wheelock Family Theater (Assistant Projections Designer); *Learning How to Read By Moonlight*, Company One (Projections Designer); *Enron*, College of the Holy Cross (Projections Technician); *She Kills Monsters*, Boston Conservatory (Projections Technician); *Liberty Talks*, Wellfleet Harbor Actors Theater (Projections Programmer); *Hoops*, Company One (Projections Designer, Projections Engineer); *Morning, Noon, and Night*, Company One (Assistant Projections Designer, Projections Technician). kroegerav.com

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, 1MPF, 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 1MPF. 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.

kellysmith.com

DR. AYSHIA MACKIE-STEPHENSON she/her - Intimacy Director

Dr. Ayshia Mackie-Stephenson is a performance studies scholar, intimacy director for the stage, vocalist, and award-winning writer and arts educator from Brooklyn, NY. She received her MFA from CalArts and PhD from UMass Amherst. She uses theatre and new media to investigate race, sexuality, and human rights. Her critical and creative work have been published by Routledge, Black Camera, Qualitative Inquiry, Boston University Press, International Review of Qualitative Research, Theatre Topics, Howlround and Research in Drama Education. Dr. Ayshia has intimacy directed and/or led workshops for productions at Trinity Rep, The Huntington, Emerson Stage, Company One Theatre, LSU, and Northeastern University, among others. ayshiastephenson.com

LEE NISHRI-HOWITT he/him - Dialect Coach

The Huntington: *The Triumph of Love*, *Leopoldstadt*, *The Band's Visit*, *Prayer for the French Republic*, *The Lehman Trilogy*, *Romeo and Juliet*, *The Art of Burning*. Regional: *Once*, *Allegiance* (SpeakEasy Stage); *The Book of Will*, *A Gentleman's Guide to Love and Murder* (Lyric Stage); *Oliver!*, *Hair*, *Trayf* (New Rep); *Little Women*, *James and the Giant Peach* (Wheelock Family Theatre); *All is Calm* (Greater Boston Stage Company).

NEON CALYPSO she/her - Drag Consultant

Neon Calypso is an internationally known, Boston-based Drag Artist who explores the intersectionality of what it means to be queer, black, femme, and disabled with performances reflecting on life experiences through song, dance, and spoken word. She's a cast member of Sasha Velour's *Nightgowns* and a regular performer for some of NYC and Brooklyn's best producers! She was crowned Mx. Buswig 2020 at the 2021 Buswig Festival and competed as 1 of 8 Drag Entertainers in the 2022 Drag Queen Of The Year Pageant!

JOSH GLENN-KAYDEN he/him - Creative Producer & Casting Director

Josh Glenn-Kayden is a Boston based director, the Creative 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. Favorite directing projects include *The Interrogangers* by M Sloth Levine (Company One Theatre, nominated for 4 Elliot Norton Awards, including Outstanding Play); *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); *Walden* by Amy Berryman (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 also directed and co-produced *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, Gloucester Stage, 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.

LIAM HORNE he/they - Production Manager

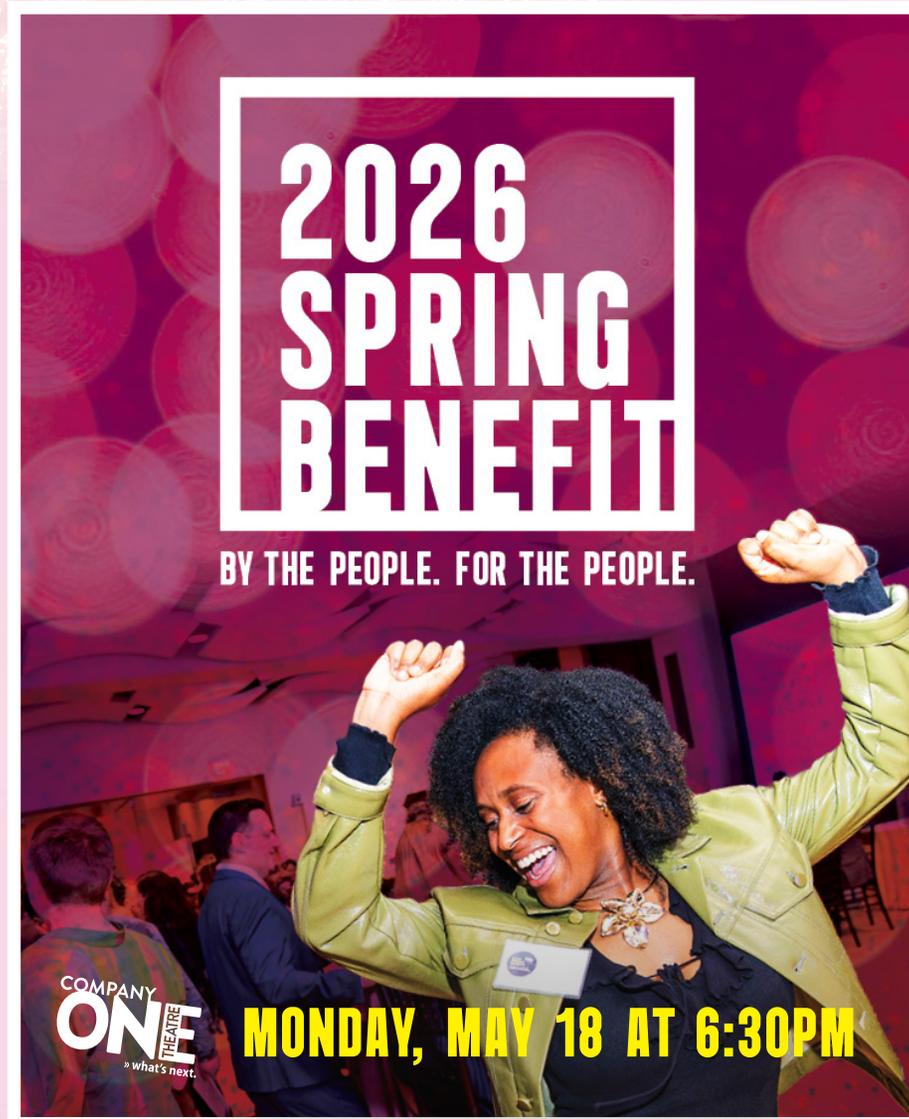
Liam is a production and stage manager from the New England area who received his BFA in stage management and design from the University of Rhode Island. Liam has previously worked across the Massachusetts and Rhode Island arts scene, and has a deep connection to the growth of underground artists in these areas. He is excited to be part of Company One and to create art in the city he was born!

ANDREW MARCH he/him - Technical Director

Andrew March is excited to bring his full range of management and fabrication experience to his fourth Company One production, following *Learning How to Read by Moonlight*, *The Meeting Tree*, and *The Great Privation*. Prior to this, Andrew worked for three years as Assistant Technical Director for the Brown-Trinity MFA program, producing full seasons in the downtown Providence PCPC Theater. He has worked for four seasons at Providence's Trinity Repertory Company; building sets, fabricating props, scenic painting, and serving as Production Carpenter. Credits include: *La Tempestad*, *La Cage Aux Folles*, *A Christmas Carol*, *Sueño*, and *Fairview*. He also worked as Master Carpenter for the Festival Theater's production of *Joseph and the Technicolor Dreamcoat* at the Zeiterion Theater in New Bedford.

JO WILLIAMS they/them - Master Electrician

Jo is excited to return to Company One Theatre following their work on *The Meeting Tree* and *The Great Privation*! Previous credits with Central Square Theatre include *SPACE*, *Her Portmanteau*, and *Mrs. Warren's Profession* (Audio Engineer). With Emerson College, they served as production electrician for *Bonnets: How Ladies of Good Breeding are Induced to Murder*; assistant lighting designer for *How We Got On*, *Are You Someone to Somebody*, *Three Romances*; sound designer for *Head Over Heels*, *Limber: A Love Story*, *The Impracticality of Modern Day Mastodons*, *Rareworks' Five Times in One Night*, Musical Theatre Society's *Dogfight*; and production sound engineer for *Amour*, *Imogen Says Nothing*, *Natasha Pierre and the Great Comet of 1812*, *16 Winters*, *Little Women*, and *The Loyals*.



On May 18, join Company One Theatre and friends for a night of tasty bites and signature cocktails, dynamic performances, and a dance party you won't forget — all while supporting Boston's Theatre for the People!



Reserve tickets or become a sponsor online at companyone.org/2026-benefit



THE WORD ON C1

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

Since 1998, Company One Theatre has situated itself as a home for social and artistic liberation by working to unite the city's diverse communities through socially provocative performance and by facilitating the emergence of civically engaged artists.

At Company One Theatre, the experiences of the Global Majority and BIPOC communities take center stage. C1 has become a leader in the ongoing conversations that continue to define the era of social change in contemporary America. Consistently recognized for groundbreaking artistic excellence and for championing What's Next in American theatre, Company One has been instrumental in attracting audiences that reflect the ever-evolving face and rich diversity of our society.

"THE PACKED HOUSES OF COMPANY ONE THEATRE ARE MORE YOUTHFUL AND MORE DIVERSE – AND, FOR THAT MATTER, MORE ENTHUSIASTIC – THAN YOU'LL SEE OR HEAR AT PERFORMANCES BY MOST OTHER THEATER COMPANIES IN THE BOSTON AREA."
– DON AUCOIN, THE BOSTON GLOBE



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SCAN HERE TO SUPPORT C1'S MISSION AND PROGRAMS!



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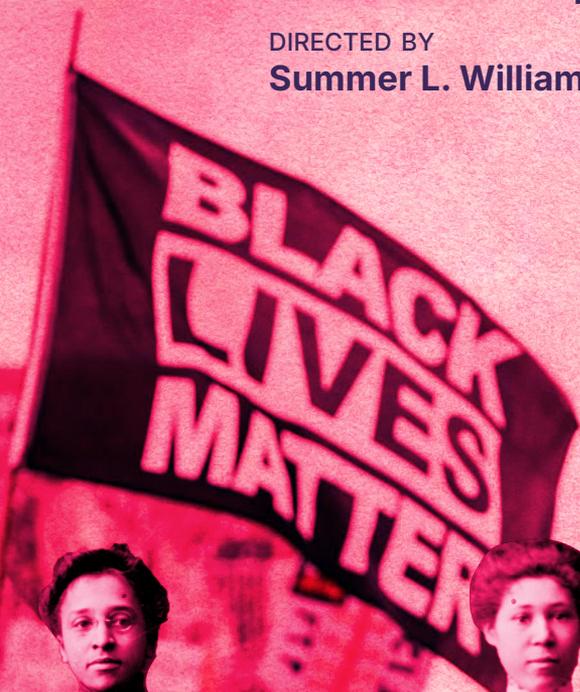
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JULY 17-AUGUST 8, 2026
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