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**ONE**  
THEATRE  
» what's next.

A NEW PLAY BY **JOSH WILDER**  
DIRECTED BY **SUMMER L. WILLIAMS**

# Leftovers

*what would you  
wish for?*

**JUL 21-AUG 18 @ THE STRAND THEATRE**



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WELCOME TO

# Leftovers

Welcome to Company One Theatre's world premiere of Josh Wilder's LEFTOVERS!

Company One Theatre has produced critically acclaimed, cutting edge theatre in Boston for nearly 20 years. Our 19th season is committed to the brilliant, bold, and oft-untold as we explore storytelling from the prism of the black male experience in America. Spanning politics in hip-hop, the realness of the catwalk, and a dream bigger than the system allows, these stories penned by visionary playwrights Idris Goodwin (HYPE MAN), Academy Award-winner Tarell Alvin McCraney (WIG OUT!), and Josh Wilder (LEFTOVERS) are the heartbeat of >>What's Next in American Theatre.

What a blessing it is to be here in Upham's Corner as the historic Strand Theatre celebrates its 100th birthday! A big thank you to Mayor Marty Walsh and the Office of Arts and Culture for their collaboration on this important project. Thanks to the support of the City of Boston, the Krupp Family Foundation, and The Boston Foundation, this summer's five-week run of LEFTOVERS will be an entirely Pay-What-You-Wish production, ensuring that ticket price will be no barrier to seeing this great work! If you like what you see, please consider making a donation in the lobby to support our non-profit theatre and to help keep our work affordable and accessible.

Award-winning director and Company One co-founder Summer L. Williams has said LEFTOVERS is a rare world of "reality and fantasy that focuses on the hearts of black young men. This story is about young men and their desire to become the people they feel they're truly destined to be."

Playwright Josh Wilder says that he imagines the young brothers at the center of LEFTOVERS walking by a historic venue like the Strand in their own community, and finally entering it for the first time. Just think, what an opportunity this is for us to join them on their journey as part of the first audience to ever witness this play—as we aim to amplify that the "power to dream, wish, and be the hero of your own journey" is a right we all have. I'm very pleased to introduce you to Jalil and Kwamaine, two brothers who are about to go on the ride of their lives.

With love and hope,

**Shawn LaCount**

Artistic Director

Company One Theatre

# Leftovers

BY JOSH WILDER

DIRECTED BY SUMMER L. WILLIAMS

## Cast

JALIL . . . Kadahj Bennett

RAQUELLE . . . Lyndsay Allyn Cox

CHRIS . . . Colgan B. Johnson

CLIFF HUXTABLE . . . Marc Pierre\*

DIJON . . . Irvin Scott

KWAMAINE . . . Christian Scales

\* Member of Actor's Equity Association

## Production Team

Dramaturg . . . Tatiana Isabel Gil

Scenic Designer . . . Erik D. Diaz

Costume Designer . . . Miranda Giurleo

Lighting Designer . . . Aja Jackson

Sound Designer . . . Anna Drummond

Properties Designer . . . Kailey Bennett

Stage Manager . . . Carmen Alfaro

Assistant Scenic Designer . . . Baron Pugh

Assistant Stage Manager . . . Nada Shaaban

Assistant Stage Manager . . . Sarah Shiner

Assistant to the Director . . . Kyle Hicks

Assistant to the Costume Designer . . . Karly Foster

Leftovers was developed through Company One Theatre's C1 Playlab.

Dramaturg: Ilana M Brownstein Director: Summer Williams

Development of Leftovers was supported by the Eugene O'Neill Theater Center during a residency at the National Playwrights Conference of 2015.

Preston Whiteway

Wendy C. Goldberg

Executive Director

Artistic Director

Leftovers was also developed with support from the Playwrights' Center's Jerome and Many Voices Fellowship Programs, Minneapolis, Minnesota



# THANK YOU

Ramona Alexander  
Nan Barnett & National New Play Network  
Natasha Bonfield  
Jeremy Cohen & The Playwrights' Center  
Val Daley  
Corey Depina

Dudley Cafe  
Rashin Fahanedej  
Eva Farrell  
Conan Harris  
Gregg Henry & The Kennedy Center American College Theatre Festival  
Natasha Holmes

Chu Huang  
Clarinda King  
Lynne Layton  
Linda Luz-Alterman  
Mela Miles

Company One Theatre also extends our deep gratitude to all the artists who have participated in the growth of *LEFTOVERS* through our C1 PlayLab workshop processes at the Boston Center for the Arts, Dudley Café, and The Kennedy Center (D.C.):

Liana Asim	Ken Green	Donovan Session
Kadahj Bennett	Jeremy Hunter	Hayley Spivey
Jazzy Burgess	Terry Kidd	Deidra LaWan Starnes
Lyndsay Allyn Cox	John Meredith	Aisha Stewart
Jackie Davis	Maurice Parent	Chelsea Taylor
Michelle Dowd	Marc Pierre	Nicholas Walker
Aaron Dowdy	Christian Scales	Craig Wallace
Terrance Fleming	Irvin Scott	Nate Whitehead

Share a snapshot of your *LEFTOVERS* experience —  
Tweet at us with [#ClimbWithC1](#)

 /CompanyOne  @Company\_One  @CompanyOneBoston

## COMPANY ONE IS PRODUCING *LEFTOVERS* TO AMPLIFY:

- Ways to address the historical and systemic inequities that have led to today's cycle of poverty.
- Forgiveness, and the dangers of perpetuating the "absent black father" myth.
- That the power to dream, wish, and be the hero of your own journey is not reserved for white people.
- The vital role local organizations have in combating gentrification and revitalizing communities from within.
- "Yes we can!" for black and brown young men in a world that says "no you can't."

**AMPLIFY**  
SEASON 19



## Tools to Build Dreams: AN INTERVIEW WITH PLAYWRIGHT: **JOSH WILDER**

*Dramaturg Tatiana Isabel sat down with Josh Wilder to talk about the importance of LEFTOVERS being produced at the Strand Theatre, how his development process with Company One has changed the play, and his take on the hero's journey.*

**TATIANA:** So, let's talk about the genesis of the play. How did this idea first come to you?

**JOSH:** I was studying abroad in South Africa. I was 21. It was the first semester of my senior year at college and there's an acting exercise called a "self-concert" that all the freshmen do first semester at Carnegie Mellon in the acting program. It's a classroom project where you write a solo show and perform it in front of the class. An old friend, who was in the acting program who is also from Philly, he wrote his self-concert and was like, "Hey I want you to read my self-concert." I said okay, just to give him notes and stuff like that. The first line was like, "I hated dandelions growing up because my wishes never came true," and then I closed my computer. I was like: I know what that feels like. I need to write a play about this... "Oh my god, what if a giant dandelion grew through the sidewalk?"

**TATIANA:** This play has been a part of your life from very early on your path to becoming a playwright, and have worked on this piece with us at Company One for several years now. Can you tell me some highlights during the processes that were exciting, surprising?

**JOSH:** I think one of the most exciting things was working on this project with C1's PlayLab. I really went 100% with what PlayLab meant to me in that moment. The play has changed a lot. There was one point where Cliff Huxtable had an ax to the chest! I think cracking act two was probably the biggest highlight, because act two had just been a demon.

**TATIANA:** What do you mean by cracking?

**JOSH:** Figuring out the structure. Really figuring out how the world functions. I will also say working with C1's Resident Playwright, Kirsten Greenidge, and getting to work with director Summer L. Williams has been amazing. I think everyone on the staff really made my time here. Connecting with the audience, and getting a sense of the pulse of the play has been really exciting. We had two public readings at C1: one at Boston Center for the Arts and one at Dudley Café in Dorchester. Actually seeing the play travel to different neighborhoods and how it changed, it was a great opportunity for me to feel how Boston feels about this play right now. Also working with Ilana of course, C1's Director of New Work, and the play's first dramaturg.

**TATIANA:** Let's talk about the hero's journey. Why is it important that these characters embark on their quest?

**JOSH:** Because Black boys have to be their own heroes. I think we have to be our own heroes because white women have been our heroes. It's time for us to be our own heroes and help be heroes for others. But also, I think the hero's journey makes sense for this play because I want people—Americans of all different everythings—to really examine how their icons are still just people. I think it's a "hero's journey" just discovering that your parent is a person, like a fully 360° human being. There's a journey within that, and I think that there's a journey into letting go of an icon.



This is a life lesson that we all learn at some point. Letting go is a hero's journey.

**TATIANA:** Who do you write for?

**JOSH:** I write for myself. I think I write for people who look like me. I write for the working class. I write for low income families of all creeds and colors. I write for Philadelphians. I write for actors who are training. I write for people who don't think they belong in theatre. I write for people who haven't experienced the magic of theatre yet. I write about Black people, but I'm also writing about other people too. It's really weird because I want to write for everybody, except I can't. Specifically with this play, I wrote it for a young Black man, who like me had a sporadic...I mean my dad didn't raise me like everyday, but my dad taught me a lot of great things. So it's not like I didn't have a dad, but I think I wrote this play specifically for the aspiring Cosby kids of America. I'm writing this play right now for all of the viewers of *The Cosby Show* who thought they wanted that to be their life. I think I write for people with high aspirations but don't know what to do with them, for people who have dreams but don't know they have the tools.

**TATIANA:** What does it mean to have this play about these young men in Philly being performed at The Strand?

**JOSH:** It's such an awesome opportunity to see a Black play be done in a black neighborhood. But also I kind of feel like Jalil and Kwamaine could live in Dorchester too, like Jalil and Kwamaine probably walk past The Strand all of the time, but never got the chance to go in. So, it means a lot to find an audience, and also it means a lot to present a play in a demographic it was meant for. I just think that building an audience is really important for a playwright, and having it in Dorchester is the best. The audience of people who look like me and my friends, an audience of people of color. This is the first time I get to to truly build an audience for one of my all-black plays. I want people to

understand: anyone that has aspirations of being a part of theatre, that they can do that. Cause that was me when I was young.

**TATIANA:** The Strand has a complex local history: cycles of disrepair and revitalization. It had been a dormant jewel for a while but now, it's alive again!

**JOSH:** I know that Dorchester is being gentrified right now. So is Philly. The parallels are very similar. I grew up around abandoned houses my whole life. I always wondered, who lived in that house? What happened in that house? What's the history of the house? The Strand has been this historic center that people keep wondering, what's happening inside? It's a great opportunity to breathe life into the play, and it's just a great reminder to the community that this theatre is alive. I want people in the Strand, and the people local to Dorchester, to be just like "Yo, the theatre is alive in this place! We can actually do things." I really hope this inspires other playwrights, other companies, other community groups to use that space a little more.

**TATIANA:** You're really interested in investigating personal relationships to icons, how does that manifest here?

**JOSH:** I think when the curtain closes and you walk out of the theater, I hope that people start to reexamine the icons in their life, and I hope that people are able to forgive somebody that they hold some resentment towards. I want them to walk away going "Damn, yes *The Cosby Show* was an iconic thing in my life but I



Josh Wilder with dramaturgs Ilana M. Brownstein, and Hayley Spivey, and director Summer L. Williams during C1's 2017 workshop of *Leftovers*

have to move on. I have to learn how to accept people for who they are and deal with it." I want them to walk away like, "I want a hug. I want to hug somebody else." I want people to think about, "How can I make my wishes come true on my own?"

Look, I can't control if people think about Bill Cosby or not. But what I would like people to think about in addition to Bill Cosby is their parents, and their relationship to their parents. Because our mothers and fathers or whoever, your parent, is your first icon. The first icon is the people that made you. Or your first icon is those who have raised you from a young age. They're our superheroes. They keep us safe. You know what I mean? But what happens when you find out that your parent has a substance abuse problem? Do they stop being your parent? How do you deal with that? I want people to walk out asking themselves: "What it means for me to forgive? What is my process of forgiveness? How can forgiving make my life a little bit better?"

**TATIANA:** Can you talk a little bit about how Bill Cosby's conviction influenced the play's development process?

**JOSH:** For me, there's a lot of history of a lot of young Black families looking up to Cliff Huxtable as their dad. Cosby is an iconic BLACK American who gave a lot of black Americans opportunity. This person was low key the president or the mayor or something of Black America. He was really really important to Black Americans and to all Americans really, but specifically Black Americans. And to see that just crumble in front of our faces was hard to watch, and it was hard to write about. But I had to do it because I just felt like it was time. As a Black American, you know, talking about molestation, talking about sexual abuse, is something that's very hush hush. We don't want to talk about it. We know it, we KNOW, but we don't want to talk about it. We'd rather just put it to the side, and not even go there. And I think seeing that happen to Cosby was like, "Oh shit. I as a

Black American have to reevaluate and kind of deconstruct why it is so hard for me to openly talk about this subject." It's literally something that is just a cultural thing, I mean, and it shouldn't be a cultural thing, it really shouldn't be a cultural thing, but it kind of IS a cultural thing. I think this was the first time it was like "No, Black America, deal with your fucking molester uncle." I think that's what it was, and I think that was what was so hard for me. And I think that was the best thing about working with Company One on this play. Because Company One is dedicated to social justice, because they're dedicated to equity, diversity, and inclusion, because they're dedicated to the human, I had to reexamine my own politic. I felt like originally I maybe didn't want to discuss the allegations because I was saying, "I want just to mind my business."

**TATIANA:** What does a great night at the theatre feel like to you?

**JOSH:** Rocking back and forth in the seats, laughing, going through a journey. I definitely see folks wanting to reach out and reach these boys. I really hope they do try to reach these boys and talk back. I mean people are going to talk back at the play, which I'm really excited about. I want people to feel like they can be themselves when they go to the theater.

**TATIANA:** Last question, what are your upcoming projects?

**JOSH:** My new play *Salt, Pepper, Ketchup* is a co-produced, world premiere at Passage Theatre in Trenton, NJ, and InterAct Theatre in Philly. And I have a world premiere of a theatre for young audiences piece called *She a Gem*, which is a Double Dutch play. All girls. And that's happening at the Kennedy Center in February. Yeah! So come by! ■



# Arts for Everyone

## THE STRAND AT THE CROSSROADS

*“The City of Boston is thrilled to have Company One Theatre take up residence at this iconic theater in Upham’s Corner. I look forward to seeing how their performance resonates with the local community, and brings new life to the Strand as it approaches its centennial.” – Mayor Marty Walsh*

In 2015, Boston Mayor Marty Walsh kicked off the “Imagine Boston 2030” civic planning process by specifically citing the importance of the Strand Theatre, the crown jewel of Upham’s Corner. Built in 1918 as an opulent movie palace and a stop on the national vaudeville circuit, the Strand has been an architectural centerpoint of the neighborhood since its doors opened 100 years ago. But as the economic fortunes of Dorchester and Upham’s have shifted over time, so too has the Strand’s accessibility, programming, and relevance.

Materials from the Boston Public Library’s archives remind us that the Strand has long been a valued, but challenging, treasure for the city. After vaudeville waned in the late 1930s, talkies were the draw, but ticket sales tanked by the late 1950s, and the Strand was closed in 1968. In 1972, a group of neighbors formed a non-profit, called the M. Harriet McCormack Center for the Arts, to save the Strand.

A 1978 booklet on Upham’s Corner, published by the Boston Redevelopment Authority, notes that during this time, Mayor Kevin White committed \$2 million to a multi-

year project of restoration and renovation. (Today, that \$2 million would be worth approximately \$7.7 million, adjusted for inflation.) The following year, the theatre re-opened, and the McCormack Center was granted a 25-year lease to manage the space. The once-abandoned entertainment palace was on track to take its place among Boston’s premiere performance venues, and honor the rich history of this slice of Dorchester: a bustling crossroads of commerce and community.

Through the late-1990s under Mayor Thomas Menino, the Strand fell into physical disrepair, yet offered a full calendar of vibrant programming, including performances by local and national groups, movie nights, church services, and community events. The costs of rentals were high enough to prevent many smaller arts organizations from fully producing there — especially with 1400 seats to fill — but staff made concerted efforts to keep the doors open 7 days a week, and provided space for youth programs and artworks that reflected the diversity of Upham’s.

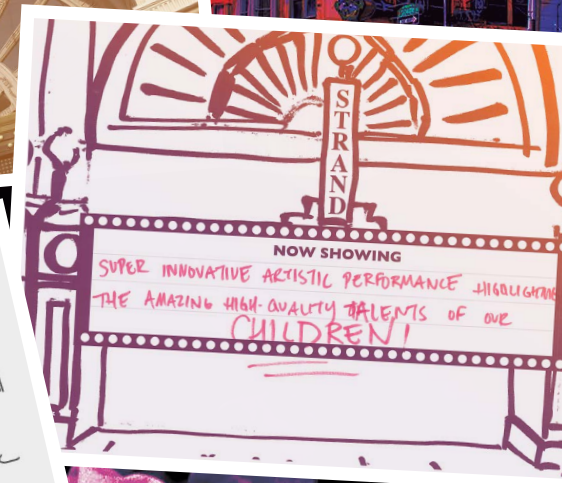
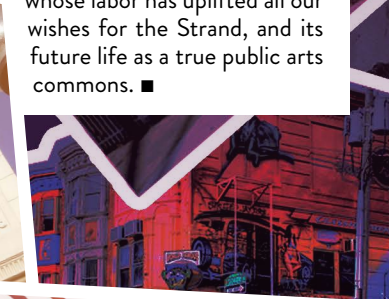
By 2010, in the wake of the Great Recession, programming at the Strand was inconsistent, infrequent, and deeply underresourced. An investigation by the *Dorchester Reporter* revealed that the theatre’s doors were open no more than 40 days a year. Mayor Menino dedicated \$10 million to further renovations in an attempt to return the venue to its early glory. At the time, it was an allocation of funds the *Dorchester Reporter* called

“one of the city’s costliest neighborhood initiatives.” Despite heavy efforts by staff, that investment alone wasn’t enough to revitalize this important community arts hub.

Today, the Strand is once again receiving capital improvements — in the past year alone, key components of its infrastructure have been upgraded — and the City sees Upham’s Corner in general, and the Strand specifically, as playing a central part in the area’s ideals of arts, culture, and civic practice. The “Imagine Boston 2030” plan names Upham’s Corner as the first of three officially designated Cultural Districts, and is investing significant energy in working towards economic advancement that directly benefits the community that lives in the Fairmount Corridor—one of the top

10 most diverse zip codes in the country. The plan seeks to empower and strengthen the neighborhood from the inside out.

With support from key community organizations like Upham’s Corner Main Streets, Dudley Street Neighborhood Initiative, the Design Studio for Social Intervention, and the collaborating organizations of Upham’s Corner ArtPlace, Dorchester residents have engaged over the past year with the City’s visioning process for the future of the Strand Theatre. Company One is honored to be a part of this journey. We celebrate the dynamic work of the artists, activists, residents, city workers, and neighborhood advocates whose labor has uplifted all our wishes for the Strand, and its future life as a true public arts commons. ■



What is a desire, concern, and/or question you have about the Upham’s Corner Arts Innovation District, the Upham’s Corner Implementation process / timeline, and/or the potential development scenarios?

While I’m excited about activating the neighborhood, I’m very concerned about how “activating” can lead to expedite gentrification → Let’s talk more about how the gray areas

Youth  Resident  Artist  Merchant/Entrepreneur  City Staff  
 Non-profit Staff  Developer  Other



▲ A mother and daughter at the Nuestra Comunidad Anniversary Festival in Dudley Square on October 6, 2016.

▲ A vision for the Strand Theatre, from a community feedback session on the Upham’s Corner development plan, May 2018

▲ A response card from a community feedback session on the Upham’s Corner development plan, May 2018



# Defying THE Odds

## TRACKING THE EVOLUTION OF THE BLACK FAMILY UNIT ON TV

In the late 1950s, television swept right on out as the centerpiece of accessible entertainment, and over 70% of Americans found themselves huddled around the TV set to watch stories. The visual representation of what family life that people saw in the comfort of their homes penetrated society in a whole new way. In the article “A Historical Myth: *Julia* as a Groundbreaking Television Show,” blogger AmericanHistoryforTravelers notes: It became glaringly clear that programmers were only drawing material from “the image of the white, middle-class family audience.” As the Civil Rights Movement was rising, people consumed programming that was either representing black folks as stark and harmful stereotypes, or not at all. From as early as 1951, shows like *Beulah* and *Amos and Andy* crossed over from radio and perpetuated the black comedic stereotypes like the mammy character, the feather-brained maid, and Uncle Tom. In the 1951 Annual NAACP convention, the shows were condemned as “depicting black people in a derogatory manner,” and that they “strengthen[ed] the conclusion among uninformed or prejudiced peoples that Negroes and other minorities are inferior, lazy, dumb and dishonest.”

It wasn't until the show *Julia* aired on NBC in 1968 that any semblance of a black family unit emerged in television. *Julia* emerged from the networks' response to Lyndon B. Johnson signing the 1964 Civil Rights Act and issuing an executive order enforcing affirmative action for the first time, and

ensuring equality in hiring practices. *Julia* is a comedy about Julia Baker, a black nurse working in the aerospace industry and raising her son, Corey, alone in Los Angeles after her husband had been killed in the Vietnam War. Within the trajectory of black representation in television, *Julia* has been famed as groundbreaking, and yet in *The Saturday Review*s, Robert Lewis Shayon wrote that *Julia*'s “plush, suburban setting” was “a far, far cry from the bitter realities of Negro life in the urban ghetto, the pit of America's explosion potential.” The family unit depicted in this show portrays the single career woman and her young son surrounded by a supportive white community who don't seem to mind that they're black or that Corey is being raised without a father figure. This depiction sits in direct contrast to the realities of how the white community would have responded to *Julia*'s life during the late 1960s. Lynn Spigel and Denise Mann comment in their book, *Private Screenings: Television and the Female Consumer*, “The series also came under criticism from African American viewers for its depiction of a fatherless black family and excluding a black male lead, saying it rendered the series safer and

less likely to grapple with issues that might upset white viewers.” When considering the depiction of *Julia*'s son, Corey, one of the main lessons she teaches him at five years old, is to be the best man he can be, and to be the man of the house. This traditional upholding of masculine ideals in the absence of a father figure, prompts the larger question: Who are roles models for young black men in TV, and where are they?

By the mid 70s, viewers were pushing for more genuine representation of the black experience on TV, which ushered a wave of shows like *Sanford and Son*, *The Jeffersons*, *Different Strokes*, and *Good Times*, setting the stage for nominally more equitable representation on TV. At the same time, Americans were moving through a host of large impact situations like how to end the Vietnam war, and coping with the murders of Martin Luther King Jr. and Robert F. Kennedy. In black communities, parents were fighting furiously for proper integration within the public school system. It was in this climate that *Good Times* arrived on the air, marking its place in TV history as the first two-parent black family sitcom. The show depicts couple Florida and James Evans and their three children living in a housing project in an inner-city Chicago neighborhood, and features their goofy, smart-mouthed teenage son, Junior. James is a hard working and proud man who, though often unemployed, hustles to work 2-3 jobs in things like construction labor and dishwashing. His wife Florida is a sharp-witted homemaker who often also has to hold down a part time job to make ends meet.

Though the show was intended to handle the serious complexities of the family's lives with humor, once viewers were taken by Junior's comedic talent and punchlines, writers began drawing his character in more two-dimensional strokes to capitalize on his “buffoonery.” In a 1975 interview with *Ebony Magazine*,

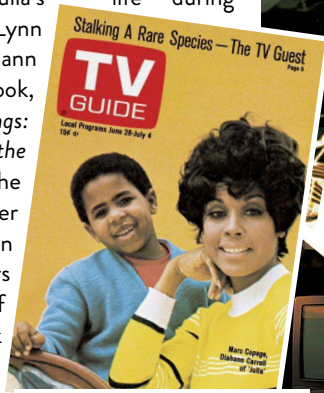


Redd Foxx and Demond Wilson as *Sanford and Son*

the actress who played Florida, Esther Rolle, remarked “The show didn't start out to be that...Little by little—with the help of the artist, I suppose, because they couldn't do that to me—they have made J.J. more stupid and enlarged the role. Negative images have been slipped in on us through the character of the oldest child.” Working as Junior's foil, his father James ran a tight, almost traditionally militant household, and when push came to shove, he would fight for his family with a furious passion. *Good Times* provided TV viewers a more complex picture of a black family for the first time, and more specifically, role models for young black men in James and Junior, though critics assert that harmful stereotypes were leaned into as the seasons progressed.

The 1980s brought an upwardly mobile representation of the black family starring the ultimate family man and quintessential father, Cliff Huxtable, in *The Cosby Show*, which first aired in 1984. *The Cosby Show* changed ideas about the black family, for white viewers, while depicting what life could look like for black folks if it didn't already. More importantly, the show also deeply explored the nuances of being a black couple raising black children in white America.

During the 1980s, the percentage of Black Americans living in USA was increasing rapidly, and so was the wage gap between classes. In the 1989 December issue of *Money Magazine*, an investigation reported that “the black upper class (those earning \$50,000 or more per year) grew from 7.7 percent to 12.6 percent during the same period, but its gains were offset by an increase in black families earning \$5,000 or less, to 11.9 percent from 6.7 percent.” While many black Americans were



Marc Copage and Diahann Carroll as Corey and Julia Baker, TV Guide cover, 6/28/1969



*Good Times* parents James and Florida Evans





The Jeffersons Cast

trailblazing to higher economical, professional, and political positions, and folks like Bill Cosby and Oprah Winfrey became media icons of the black community, middle class black folks were becoming more entrenched in their class status with fewer resources available to assist with upward mobility. In contrast to *The Jeffersons*, where the bulk of the content focused on George and Louise as an older couple with adult children and their narratives, *The Cosby Show* was specifically centered on Cliff and Claire raising their five children. For the first time in TV history, an exemplary black father was depicted. From Cliff Huxtable's happy and healthy marriage with Claire (who was a homemaker at one point but then goes on to work as a lawyer), to his profession as a doctor, to his level-headed, comedic, and loving manner of raising his children, the Huxtables embody the image of the ideal family.

More specifically, the lineage of fathers television producers had given black young men until this moment ranged from the absent or dead father in *Julia*, to James, the militant, aggressive, no funny business father in *Good Times*. When considering this lineage, it's not only an incredible step in a positive direction for black paternal representation.

Bill Cosby, in addition to being one of the creators of *The Cosby Show*, was also an award-winning comedian, actor, and philanthropist who donated millions of dollars toward black educational institutions, solidifying his role in the cultural landscape as an absolute role model and icon of the black community... until 2014, when Kristina Ruehli accused him of sexually assaulting her when she was 22 years old. These would be the first of 57 total allegations made against Cosby for drugging and raping and/or sexually assaulting women.

Since the allegations against Cosby emerged in 2014, the black community has had to reconcile the ugly parts of an icon who until that moment had gone down in cultural history as America's favorite Dad. It is a difficult, yet necessary, struggle to separate Bill Cosby from Cliff Huxtable. It is even more difficult, yet necessary, to consider the ways in which his work and career ushered a robust wave of black family TV shows that have contributed to nuanced representations of black father figures in contemporary media. After Cosby first donned his famous patterned sweater and became Cliff Huxtable, the door for the supportive yet unrelenting black father character—and the actors playing them—widened significantly. From *The Cosby Show* came shows like *The Fresh Prince of Bel Air*, *My Wife and Kids*, and most recently, *Blackish*. These actors have been tasked with what may be an unfair yet vital task—helping to educate and nurture young black youth and to give them the love, hope and dreams that the Jalils and Kwamaines all around the country so desperately need. ■

# POTENTIAL PATHS TO A Brighter Future

Kwamaine, Jalil, and Dijon are young men who are all looking for ways to move forward in the world. Dijon and Jalil having just graduated highschool, are especially focused on what the next steps of their life could look like. These young men weigh college, Military service, and job training with the city. Here are some resources available to Boston area teens and young people.

**ABCD SummerWorks** – SummerWorks has provided over 5,000 Boston youth with a summer job at more than 500 partner worksites throughout the city. Youth must be between the age of 14-21 as of June 26th. [summerworks.net](http://summerworks.net)

**Artists For Humanity** – AFH hires teens to work across 5 different studios: Painting, 3D Design, Graphics, Photography and Video & Motion. [afhboston.org](http://afhboston.org)

▼ **Becoming A Man** – Youth Guidance's Becoming a Man (B.A.M.) school-based social emotional support program helps at-risk young men in middle and high school navigate the difficult circumstances that threaten their futures. The foundation of B.A.M.'s model is the creation of a safe space in which boys are free to explore the challenges in their lives. By teaching young people to “think about their thinking,” B.A.M. participants develop a future orientation, and the skills necessary to resolve conflicts, express themselves positively, practice integrity in their daily interactions, and set ambitious goals for their futures. [youth-guidance.org/bam-boston](http://youth-guidance.org/bam-boston)







**Bird Street Community Center** – With programs that engage nearly anyone’s interest and instructors who are experts in their fields, Bird Street provides youths with an oasis for healthy development of social and professional skills essential for the future. Bird Street’s process familiarizes youths with the hiring process within an environment designed to help them grow and offers part-time and summer employment to youths as young as 13. *Website: [birdstreet.org](http://birdstreet.org)*

**Boston Area Rape Crisis Center Youth Leadership Corps** – BARCC’s Youth Leadership Corps, is a great way to learn job experience as well as helping to change your community. *barcc.org/join/ylc*

**Boch Center Wang Theatre** – Job opportunities for teens interested in using the performing arts (dance, music, or acting) for social change. *Search: "City Spotlights Teen Leadership Program"*

**Boston Private Industry Council (PIC)** – The Boston Private Industry Council (PIC) offers Boston Public School students a variety of ways to work and learn. The PIC organizes the Mayor’s Summer Jobs Campaign and a limited number of school-year internships. *bostonpic.org*

**Boston Public Library** – BPL provides job and career resources such as books on jobs and job hunting, career resources on the Library database, and computer classes. *bpl.org*

▼ **Caribbean Youth Club** – Caribbean Boys’ Initiative helps Caribbean immigrant boys understand positive masculinity, build tangible life skills and achieve academic success. This group provides structure, discipline, challenges, positive peer bonding and male mentoring. *caribbeanyouthclub.org*

**Chica Project** – Chica Project serves young Latinas and other Women of Color who have been systematically disconnected from economic opportunity. Chica Project addresses this “opportunity divide” by providing young, urban Latinas, who are growing up in communities disconnected from economic opportunity and influence, with access to intergenerational

mentorship, professional employment experience, and leadership development. *chicaproject.org*

▼ **College Bound Dorchester** – College Bound offers high quality education opportunities for students at any place in their personal and academic development. With our College Connections and Support Programs, there is a place for anyone who is ready to take steps to further their education in college. *collegebounddorchester.org*

**Inquilinos Boricuas En Accion** – IBA’s Youth Development Program prepares teens, ages 14-18, for college and professional careers through an employment-based program that places them in rigorous courses centered on Creative Youth Development. *ibaboston.org*

**Jobs for Teens HQ** – This website provides job leads for teens by city/state, resume writing tips, job fair information, interviewing best practices, work permit info, volunteering opportunities, labor laws, and other information to help them succeed. *jobsforteenhq.com*

**Sociedad Latina** – Sociedad Latina’s workforce development programs serve teens and young adults. *sociedadlatina.org*

**Teen Life** – Volunteer work for high school students can be a life-changing experience and is a great way for students to build their resumes and skill sets Search for Volunteer Programs in Boston today. *Teenlife.com*

**Teens in Print** – TiP is looking for teens who want to express themselves through writing. Most of the jobs are volunteer opportunities, but some do lead to paid jobs. *bostontip.com/about/join*

**Volunteer Match** – Want to make a difference in your community? Check out Volunteer Match and find a cause that means something to you! *volunteermatch.org*





# WHO'S WHO

## **JOSH WILDER, Playwright**



Josh Wilder (he/him/his) is a playwright from Philadelphia. His work has been developed at various theaters and festivals across the country including The Fire This Time Festival, New York Theatre Workshop, The Drama League, Oregon Shakespeare Festival, 2015 O'Neill National Playwrights Conference, and Milwaukee Rep. Recent commissions include, LOVE'S LABOUR'S LOST for Play On! at Oregon Shakespeare Festival; and SHE A GEM for The Kennedy Center. He is the recipient of the Holland New Voices Award, Lorraine Hansberry Award, and an ASCAP Cole Porter Prize. Josh is a former 2014 Jerome Fellow and 2013 Jerome Many Voices Fellow at The Playwrights' Center; has been in residence at The Royal Court Theatre; Sundance at UCross; and served as Co-Artistic Director at The Yale Cabaret. MFA: Yale School of Drama.

## **KADAHJ BENNETT, Jali**



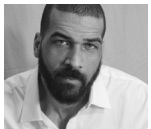
Kadahj (he/him/his) is psyched for another C1 experience. Recent credits include HYPE MAN (2018 Elliot Norton Award), PEERLESS, THE T PARTY, AN OCTOROON, DRY LAND, HOW WE GOT ON (Company One); AKEELAH AND THE BEE (Wheelock Family Theatre); and a feature in THE HALLS web series (Beyond Measure Productions). Hamilton College & the Boston Arts Academy grad; Kadahj is a Teaching Artist in the Boston Area. Bennett serves as the writer/lyricist/vocalist for Dancelujah (hiphop/fusion). Luminary Artist for the Isabella Stewart Gardner Museum.

## **LYNDSAY ALLYN COX, Raquelle**



Lyndsay Allyn Cox (she/her/hers) returns to Company One having previously been seen in THE OVERWHELMING. Recent Boston credits include CROSSING FLIGHT (TC Squared), MEN ON BOATS (SpeakEasy Stage) BARBECUE, BY THE WAY, MEET VERA STARK (Lyric Stage), ZOMBIE DOUBLE FEATURE, IT HAPPENED...WE CAN'T SAY WHEN (New Exhibition Room), DEARLY DEPARTED, A MIDSUMMER NIGHT'S DREAM, INTIMATE APPAREL, ALL IN THE TIMING (The Footlight Club), THE HEIDI CHRONICLES (The Longwood Players), climACTS (The Theater Offensive). Lyndsay studied acting at Appalachian State University and the University of Florida. She holds a B.A. in Theatre Performance and is a proud member of the Actor's Equity Membership Candidate Program.

## **COLGAN B. JOHNSON, Chris**



Colgan B. Johnson (he/him/his) is a Dorchester based artist, writer, and freelance photographer. He studied and performed some theater at Amherst College and graduated with a B.A. in Classics. He is a former teacher and coach in the Boston Public School System. He is extremely excited and thankful for this opportunity with Company One.

## **MARC PIERRE\*, Cliff Huxtable**



Marc Pierre (he/him/his) is absolutely thrilled to return to C1, having previously appeared in WE ARE PROUD TO PRESENT.... Most recent credits include BRAWLER (Boston Playwrights Theatre / Kitchen Theatre Company); AIRNESS (Actors Theatre of Louisville); WHEN JANUARY FEELS LIKE SUMMER (Central Square Theatre); PETER AND THE STARCATCHER (Lyric Stage Company); MILK LIKE SUGAR (Huntington Theatre Company); THE FLICK (Gloucester Stage); Marc received his B.F.A. at Emerson College. He is a recipient of the Isabel Sanford Scholarship and Emerson College's Acting Area Award.

*\*member of Actors' Equity Association*

## **IRVIN SCOTT, Dijon**



Irvin Scott (he/him/his) was born in Lancaster, PA. Irvin took up acting in his second semester at the College of the Holy Cross eventually earning him a role in a one act performance of Amiri Baraka's THE DUTCHMAN where he starred as Clay. In 2017, Irvin attended the Identity School of Acting in London for 4 months. Irvin was signed to Identity's Talent Agency that fall. His hobbies are writing poetry, songs and stories as well as playing swimming and football.

## **CHRISTIAN SCALES, Kwamaine**



Christian (he/him/his) is a rising senior at Boston University pursuing a BFA in Acting and a minor in filmmaking. He has been lucky enough to also attend the North Carolina School of the Arts and the London Academy of Music and Dramatic Arts. He is an avid reader, writer and traveller whose most recent credit is Boston University's GEM OF THE OCEAN, and most recent film is a short he wrote and directed titled NIGHT.

## **SUMMER L. WILLIAMS, Director**



Summer L. Williams (she/her/hers) is a Co-Founder and Associate Artistic Director of Company One Theatre in Boston. Her most recent directing credits include WIG OUT! by Tarell Alvin McCraney with Company One and OBERON at A.R.T., SMART PEOPLE at Kitchen Theatre Company in Ithaca, NY and Geva Theater in Rochester, NY, BARBECUE at Lyric Stage Company of Boston, REVOLT. SHE SAID. REVOLT AGAIN. at Company One Theatre, BOOTYCANDY at SpeakEasy Stage Company, AN OCTOROON and COLOSSAL with Company One Theatre—Winner of the 2016 Elliot Norton Award for Outstanding Director for both productions. Regional credits: INTIMATE APPAREL at Lyric Stage Company of Boston, SHIV as a part of THE DISPLACED HINDU GODS TRILOGY, SHELTER OF LAST RESORT by Miranda Craigwell as a part of XX PlayLab 2014 and the New England Premiere of Jackie Sibblies Drury's WE ARE PROUD TO PRESENT A PRESENTATION ABOUT THE HERERO OF NAMIBIA, FORMERLY KNOWN AS SOUTHWEST AFRICA FROM THE GERMAN SUDWESTAFRIKA BETWEEN THE YEARS 1884-1915, Idris Goodwin's HOW WE GOT ON and Lynn Nottage's BY THE WAY, MEET VERA STARK at the Lyric Stage Company of Boston, THE BROTHERS SIZE and MARCUS; OR THE SECRET OF SWEET as part of THE BROTHER/SISTER PLAYS (2012 Elliot Norton Award nominated for Outstanding Production and winner of the 2012 IRNE Award for Best Play), NEIGHBORS, GRIMM, THE GOOD NEGRO, VOYEURS DE VENUS (Winner of 2009 Elliot Norton Award for Outstanding Director), THE BLUEST EYE (IRNE and Elliot Norton Award nominated), THE LAST DAYS OF JUDAS ISCARIOT, SPELL #7 (IRNE nominated), JESUS HOPPED THE A TRAIN (2004 Elliot Norton Award for Best Fringe Production) TWILIGHT: LOS ANGELES 1992 (IRNE nominated). Ms. Williams has also directed for the Boston Playwrights' Theatre, Clark University, Brandeis University, The Theatre Offensive and Huntington Theatre Company.

## **ERIK D. DIAZ, Scenic Designer**

Erik (he/him/his) is thrilled to be back at C1 working with Summer on LEFTOVERS. Regional credits: DOUBT—IRNE Nom. (OSTC), PETER AND THE STARCATCHER (Playhouse on the Square), MOTHERS AND SONS—IRNE Nom. (Speakeasy), KING AND I, (NSMT), IN THE HEIGHTS (CMT-San Jose), HENRY V (Kingsmen Shakespeare), LUMBERJACKS IN LOVE—IRNE Nom. (GBTC), SPAMALOT (Sharon Playhouse). TV: HGTV's DESIGNED TO SELL, CBS-WBZTV. Proud member of USA Local 829. Erik lives in Attleboro with his wife, Holly, and sons, Ezra and Zander. [designbydiaz.com](http://designbydiaz.com)



### **MIRANDA GIURLEO, Costume Designer**

Miranda (she/her/hers) has previously designed PEERLESS, DRY LAND, SHOCKHEADED PETER, SHE KILLS MONSTERS, LOVE PERSON, NEIGHBORS, GRIMM, THE GOOD NEGRO, and AFTER THE QUAKE with C1. Area credits include: THE CONVERT, MATCHLESS & THE HAPPY PRINCE, ROOTS OF LIBERTY (Underground Railway Theater); THE SCOTTSBORO BOYS (SpeakEasy Stage Company); CHILL, THE ROYALE, A CHRISTMAS CAROL (Merrimack Repertory Theatre); RICHARD III, MEASURE FOR MEASURE, AS YOU LIKE IT (Actors' Shakespeare Project); THE EFFECT, TOTALITARIANS, THE NEW ELECTRIC BALLROOM (Gloucester Stage Company).

### **AJA JACKSON, Lighting Designer**

This May, Aja (she/her/hers) completed her M.F.A at Boston University. She also holds a B.F.A. from the University of Nebraska—Lincoln in lighting design. Recently Aja designed HEAR WORD! NIJA WOMAN TRUE TALK at the American Repertory Theatre. Other shows include SHAKESPEARE IN LOVE (Omaha Playhouse), THE LAST WIFE (WAM Theatre), and are the designer for the site-specific company, NOURISHMENT. She has also worked with The Santa Fe Opera (NM), The Public Theater (NYC), The Lighting Design Group (NYC), The Huntington Theatre Company (BOS) and the Boston Lyric Opera (BOS).

### **ANNA DRUMMOND, Sound Designer**

Recent: PROWESS, Brown/Trinity Rep; EURYDICE, Brown/Trinity Rep; MORTALITY PLAY, Emerson Shakespeare Society; IN THE RED AND BROWN WATER, Flawless Brown. Anna (she/her/hers) has received 4 nominations and 3 EVVY wins for the category of Outstanding Sound Design for the Stage (2015 – A PLANET ALL YOUR OWN, 2016 – ALCHEMY OF DESIRE/DEAD MAN'S BLUES, 2017 – THE HOBBIT, ECHO). Anna is a graduate of Emerson College with a Sound Design/Audio Post-Production whose freelance work includes voiceover narration, podcast, audiobook editing, production, mixing and SFX curation.

### **KAILEY BENNETT, Properties Designer**

Kailey (she/her/hers) graduated from Bowdoin College in 2014 with a B.A. in Visual Arts and minor in Earth and Oceanographic Sciences. Since moving to Boston, she has worked with numerous opera and theatre companies including, Guerilla Opera, Opera Del West, Odyssey Opera, the North End Music and Performing Arts Center, TC Squared Theatre, Boston Baroque, and Wheelock Family Theatre. She works primarily in Stage and Production Management, and in Properties. Highlights from 2018 include: Crossing Flight (TC Squared Theatre), Beauty and the Beast (Wheelock Family Theatre), Fidelio (Boston Baroque), and Sweeney Todd (Theater UnCorked). This is her first production with Company One Theatre.

### **TATIANA ISABEL GIL, Dramaturg, C1 Dramaturgy Fellow**

Tatiana Isabel (she/her/hers) is a queer Latinx Boston-based artist activist with a passion for new play development, devised work, telling under-told stories, and coffee. After studying at the Neighborhood Playhouse School of Theater in New York City, Tatiana moved to Boston to pursue her undergraduate degree at Boston University. She graduated in May 2017 with a degree in theatre arts and is currently the Dramaturgy Fellow at Company One Theatre. She has recently completed an artist residency with The Theatre Offensive, where she wrote, workshopped, and had a staged reading of her new full length play, LITHOSPHERE HEART. Her most recent passion project is Yo Soy LOLA, whose mission is to raise awareness of the multidimensional Latina experience and build a platform that unites Latinas to tell our stories, change our narrative, and give back to our communities. She is a committee member and the theatrical deviser/playwright in this newly formed movement.

### **CARMEN ALFARO, Stage Manager**

Carmen (she/her/hers) is a Boston-based Latinx stage manager, assistant lighting designer and electrician. She strongly believes in the power of diverse work, and is grateful to have been a part of this production. She is a recent graduate of Boston University with a BFA in Stage Management & Lighting Design. Recent stage management credits include PELLEAS ET MELISANDE (Boston University Opera Institute), INITMATE APPAREL and AUORA BOREALIS 16 (Boston University). [carmencalfaro.com](http://carmencalfaro.com)

### **BARON PUGH, Assistant Scenic Designer**

Baron (he/him/his) is a recent scenic design MFA graduate from Boston University. Select credits include: Lyric Stage Company of Boston: THE WIZ; Threshold Stage Company: THE CLEAN HOUSE; Barnstormers Theatre: DRIVING MISS DAISY; Boston University: GOD'S EAR, FAITHLESS, GHOSTS, THE HOTHOUSE, THE MERCHANT OF VENICE, LA TRAGÉDIE DE CARMEN; Shakespeare Theatre of New Jersey – Next Stage Ensemble: THE TRIUMPH OF LOVE, ROMEO AND JULIET. [BaronPughDesign.com](http://BaronPughDesign.com).

### **NADA SHAABAN, Assistant Stage Manager**

Nada (she/her/hers) is a senior at Framingham State University. She's thrilled to be back with Company One Theatre as an Assistant Stage Manager for LEFTOVERS, having previously worked at C1 as a Production Apprentice and a program supervisor. Nada is currently the Technical Chair for FSU's theatre organization, The Hilltop Players. Her various production and technical work have gotten her nominated as a Stage Manager in The Kennedy Center American College Theatre Festival. Her aspirations include an endless supply of vegan desserts and Tim Burton aesthetics!

### **SARAH SHINER, Assistant Stage Manager**

Sarah (she/her/hers) received her degree in Sociology and Theater Production from the University of Connecticut. She has worked on productions such as HAIRSPRAY, THE THREE MUSKETEERS, and CHICAGO and has a background in new play development. Sarah is excited to be a part of her first production with Company One Theatre!

### **KYLE HICKS, Assistant to the Director**

Kyle (he/him/his) is very proud that his first professional theater experience is with Company One on the LEFTOVERS production team. He is a rising senior majoring in Communication at Framingham State University. After acting in school productions—OUR TOWN, 12 ANGRY MEN, HEATHERS THE MUSICAL to name a few—he was an assistant stage manager for A PIECE OF MY HEART as well. Kyle is so humbled to have sat next to super talents and see this beautiful piece to fruition.

### **KARLY FOSTER, Assistant to the Costume Designer**

Karly Foster (she/her/hers) studies Theater and Psychology at Bridgewater State University where she recently designed costumes for THE SWAN, masks for CONFERENCE OF THE BIRDS, worked wardrobe for THE IMPORTANCE OF BEING EARNEST, and has assisted in costume construction and crafts for several other productions. In addition to her work in costumes, Karly has appeared onstage at BSU in CLOSET LAND in the role of The Woman, and as Ensemble in GYPSY.

### **MARK ABBY VANDERZEE, C1 Education Director**

Mark (he/him/his), a co-founder of Company One, attended Clark University where he received his BA in Theatre Performance and dual certification in Elementary Education and K-12 Performing Arts, and received his MA Ed. in Curriculum and Instruction from the University of Phoenix. Stage One, Company One's Education Department, is under Mark's helm and over the past fourteen years he has developed the curriculum for several different branches of the program: the In-School program that provides year long theater residencies to 7 Boston Public Schools, the Apprenticeship program that provides job training and artistic training for Boston teens, and the Professional Development for Actors class that provides acting training for adults. Under Mark's guidance, Company One's Stage One program has now begun to educate people from the ages of 4 to 40 (and beyond) with quality artistic programming. Mark began his public school teaching career in the Worcester Public Schools, and currently teaches Technical Theater, Design for the Stage, Drama 1, and Advanced Improvisation at Brookline High School. Proudly, Mark is also an educator with Stage One.

### **JESSIE BAXTER, C1 Connectivity Manager**

Jessie Baxter (she/her/hers) is a Boston-based dramaturg specializing in new work and nerdery of all kinds. Her Company One production credits include HYPE MAN; REVOLT, SHE SAID. REVOLT AGAIN.; DRY LAND; THE CHRONICLES OF KALKI; BRAHMAN/I; THE FLICK; and THE ELABORATE ENTRANCE OF CHAD DEITY. She is also the Literary Director and Co-Founder of Fresh Ink Theatre, a small company specializing in developing new work by New England-based playwrights. Jessie has had fellowships at The Playwrights Center and The



Eugene O'Neill Theater Center, and earned a BA in Theatre Studies from Emerson College. She is the Northeast regional VP of the Literary Managers and Dramaturgs of America.

#### **JASMINE BROOKS, C1 College Coordinator**

Jasmine Brooks (she/her/hers) is happy to be Company One's College Coordinator. Jasmine is a Boston-based artist who embraces the title of theatre artist. She enjoys working in the roles of actor, director and more. At Company One, Jasmine has helped plan the annual "Cahlllege Mixah" event for the productions of PEERLESS and HYPE MAN. This May, Jasmine will be graduating with her BFA in Theatre Arts from Boston University, School of Theatre. Jasmine is currently directing FINAL FLIGHT by Olivia Z. Cote for her senior thesis at BU. [jasminerosebrooks.com](http://jasminerosebrooks.com)

#### **ILANA M. BROWNSTEIN, C1 Director of New Work**

Ilana M. Brownstein (she/her/hers) is a dramaturg specializing in new plays, social justice, and public advocacy. Her work centers marginalized voices, and frames theatre as a community-oriented catalyst for change. In addition to her role as the Director of New Work at Company One Theatre, she is the Founding Dramaturg at Playwrights' Commons, and on faculty at the BU School of Theatre. Previously, she created the Playwriting Fellows program and Breaking Ground Festival at The Huntington, and has served as a freelance dramaturg for new play festivals, including The O'Neill, New Harmony, and the Kennedy Center among others. She served as the lead dramaturg for the development and workshop process of LEFTOVERS as part of C1's PlayLab program. Other recent dramaturgy with C1 includes works by Jackie Sibblies Drury, Young Jean Lee, Aditi Kapil, Natsu Onoda Power, Kirsten Greenidge, Lauren Yee, Mia Chung, Kristoffer Diaz, A. Rey Pamatmat, Qui Nguyen, and Idris Goodwin. She is the senior dramaturg for the C1 PlayLab program, which has provided script and professional development to 40+ playwrights over 6 seasons. She is a member of artEquity's 2017 anti-racism facilitator cohort, and holds an MFA in Dramaturgy from Yale. Ilana has been a Kilroys nominator, served on the National Advisory Board for HowlRound, and is a two-time winner of the LMDA Elliott Hayes Award for excellence in dramaturgy. [imbturgy.wordpress.com](http://imbturgy.wordpress.com)

#### **SARAH COHAN, C1 HR Manager**

Sarah (she/her/hers) holds a BA in Technical Theatre (Stage Management) from The University of Vermont. She joined Company One as a stage manager in 2004 for A CLOCKWORK ORANGE, and continued her work with the company on 103 WITHIN THE VEIL, THE LAST DAYS OF JUDAS ISCARIOT, and AFTER ASHLEY. She joined the full-time staff as Production Manager in 2007, Production Supervisor in 2011, and HR Manager in 2014. Sarah began stage managing in 1996, and has additional experience in direction, performance, lighting design, and sound design. She currently works full-time in clinical research management, pushes sugar on unsuspecting folks via [TheSweetyBoston.com](http://TheSweetyBoston.com), and sings with the BSO's Tanglewood Festival Chorus.

#### **FRANCISCA DA SILVEIRA, C1 Literary Manager**

Francisca (she/her/hers) is a Boston native and Playwright who graduated from New York University's Tisch School of the Arts with a double degree in Dramatic Writing and History. She has had admin and literary roles at Target Margin Theater (NYC), The Russian Arts Theater and Studio (NYC), The Amoralists (NYC), and TC Squared (BOS). In 2015-2016, she served as the Education Associate at Company One, working with their teen apprentices. She is currently a dramaturg and the Literary Manager at C1 and co-runs their emerging writers PlayLab program. In August 2018, she will serve as one of the dramaturgs for the National New Play Network/Kennedy Center MFA Playwrights' Workshop in Washington, DC. Fran's writing is greatly inspired and influenced by Anton Chekhov and Alan Bennett. In 2018, she made ArtsBoston's list of 10 Contemporary Black Playwrights You Should Know. She's had 10 minute plays performed as part of Theatre503's Rapid Write Response in 2014 (London) and TC Squared Theatre Company's Playwright's Lab Showcase in 2016/2017 (BOS). Her play WEIGHTLESS was a finalist for SpeakEasy Stage's 2018 Boston Project Residency and workshoped with Company One Theatre as part of the 2018 International Women's Day Festival. Fran's full length play HERITAGE HILL NATURALS received a world premiere with Fresh Ink Theatre (BOS) in May 2018. She is a member of the Flat Earth Theatre (BOS) Greenhouse PlayLab and is currently working on a commission on climate change in collaboration with the Museum of Science. Aside from writing plays, Fran is a home baker with an obsession with Mary Berry.

#### **BEV DIAZ, C1 Executive Assistant & Assistant to the Artistic Director**

Born and raised in Northern Virginia, Bev (she/her/hers) is a Boston transplant with a BFA in Theatre Arts and a Minor in Dance from Boston University. Her favorite creative projects are collaborative ventures that ask questions surrounding culture, identity, social justice and social norms. Her senior thesis, AXIS, an original, devised movement theatre and lighting design piece, is a manifestation of a collection of such questions. This past fall, Bev joined the creative committee of Yo Soy LOLA, a platform for Latinas to tell our stories, change our narrative, and give back to our communities. She's served as their production manager, co-director, and one-time stage manager. Bev is extremely passionate about supporting other artists and creating new works for the world. In the fall of 2019, she plans to begin pursuit of dual Juris Doctorate and MBA graduate degrees. [yosoylola.com](http://yosoylola.com)

#### **JOSH GLENN-KAYDEN, C1 Artistic Associate & Casting Director**

Josh (he/him/his) is the Artistic Associate & Casting Director at Company One Theatre and a Boston based director. Recent directing projects include the New England premiere of Nicky Silver's THE LYONS for Titanic Theatre and the world premiere of Laura Neill's DON'T GIVE UP THE SHIP for Fresh Ink Theatre. Josh has also directed for Flat Earth Theatre, Open Theatre Project, the One Minute Play Festival, Artists' Theater of Boston, ShotzBoston, and for Company One Theatre and the A.R.T. as part of the Boston Theater Marathon. Assistant directing credits include productions at Company One Theatre and the A.R.T. Josh holds a BA in Drama from Tufts University. This summer, Josh will be directing THIS PLACE/DISPLACED (a new work centered around gentrification) with Artists' Theater of Boston.

#### **KIRSTEN GREENIDGE, C1 Resident Playwright**

Kirsten Greenidge's work presents African American experiences on stage by examining the nexus of race, class, and gender. Kirsten (she/her/hers) is currently a Mellon Fellow/Howlround Artist in Residence at Company One Theatre in Boston Massachusetts, where she helps run Company One's playwriting program, PlayLab. She is the author of BALTIMORE, a commission from the Big Ten Consortium at the University of Iowa, which toured to the National Black Theatre Conference; BUD NOT BUDDY, an adaptation of the children's novel by Christopher Paul Curtis, with music by Terence Blanchard, which will be produced this winter at Metro Stage Company in St. Louis; THE LUCK OF THE IRISH (Huntington Theatre Company; LTC3); and MILK LIKE SUGAR (La Jolla Playhouse; Women's Theatre Project; Playwright's Horizons), which was nominated for a Lucille Lortel Award and received an Independent Reviewers of New England Award, and San Diego Critics Award, and an OBIE Award. She is a 2016 winner of the Roe Green Award for new plays from Cleveland Playhouse for LITTLE ROW BOAT; OR, CONJECTURE, a play about Sally Hemings, James Hemings, and Thomas Jefferson, commissioned by Yale Rep. Her play AS FAR AS A CENTURY'S REACH toured to the Edinburgh Fringe Festival in August, after being part of the Royal Exchange's BIRTH Project. She is a proud author of AUDACITY, part of Oregon Shakespeare Festival's EVERY 28 HOUR PLAYS, and she's enjoyed development experiences at Family Residency at the Space at Ryder Farm, the Huntington's Summer Play Festival, Cleveland Playhouse (as the 2016 Roe Green New Play Award recipient), The Goodman, Denver Center Theatre's New Play Summit, Sundance, Bay Area Playwrights Festival, Sundance at Ucross, and the O'Neill. Kirsten is currently working on commissions from Company One, La Jolla Playhouse, OSF's American Revolutions Project, The Goodman, and Playwrights Horizons. She is an alum of New Dramatists, and has proudly graced the Kilroys list of New Plays by women and women identified Playwrights several years running. Her play FAMILIAR, a winner of the Kennedy Center/American College Theatre Festival New Play Award, was presented by Harvard's A.R.T. Institute this winter. She is an alum of Wesleyan University, and the Playwrights Workshop at the University of Iowa. She oversees the Playwriting Program at the School of Theatre at Boston University.

#### **SHAWN LACOUNT, C1 Artistic Director**

Shawn (he/him/his) is a proud co-founder of Company One Theatre. Recent 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 /Company One Theatre); 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 world premiere of GRIMM (IRNE Award nominee for Best New Play); the Boston premiere of THE OVERWHELMING by JT Rogers (Elliot Norton Award Nominee, 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 holds an MA Ed. in theatre Education from Clark University and an MFA in Directing from The University of Massachusetts, Amherst. He has taught at Emerson College, Boston Arts Academy, Huntington Theatre Company, Tufts University, Stage One and the University of Massachusetts, Amherst. Shawn is deeply grateful to his wife Jessica, his two children and his entire family.

### CORIANNA MOFFATT, C1 Connectivity Fellow

Corianna Moffatt (she/her/hers) is a theatre artist with a penchant for new work. She is an MFA candidate in Theatre Education at Boston University and the VP of Conferences for Literary Managers & Dramaturgs of the Americas. Past shows include: THE INSIDE, THE BRO/SIS PLAYS, LUNAR LABYRINTH, ICARUS, OF BLOOD & DIRT, THE LABYRINTH OF DESIRE and THE JOURNEY. Corianna recently completed a traveling interview project entitled "Impossible Questions Tour," which explored how moments of crisis affect people's personal philosophies on life, love, and loss. [ImpossibleQuestionsTour.com](http://ImpossibleQuestionsTour.com)

### TYLER PRENDERGAST, C1 Marketing & Communications Manager

Tyler (he/him/his) is a theatre artist, graphic designer, and part-time Theatre Education grad student at Boston University. Prior to joining Company One as Marketing & Communications Manager in 2017, he worked in the marketing department at New Repertory Theatre for four seasons, where he also assistant directed several productions and performed in New Rep's Classic Repertory Company. As a producer, Tyler runs ShotzBoston, part of the Res Lab at the Charlestown Working Theater, which has premiered over 60 new short plays since 2014. He has also worked with Actors' Shakespeare Project, Anthem Theatre Company, Commonwealth Shakespeare Company, Fresh Ink Theatre, Flat Earth Theatre, TCSquared, Merely Players, Longwood Players, and Williamstown Theatre Festival.

### SARAH SHAMPNOIS, C1 Managing Director

Sarah (she/her/hers) is the Managing Director and a founding member of Company One Theatre. She holds a Masters of Public Administration (MPA) in Nonprofit Management from the Sawyer Business School at Suffolk University and a BA from Clark University in Environmental Science and Policy. Using her training in community organizing and organizational development, Sarah has overseen Company One's continued financial growth and has developed programs for the education and engagement departments. She also oversees the organization's evaluation systems, including C1's long standing audience feedback surveys. Sarah has worked for non-profit and government agencies including AmeriCorps, New Jersey Community Water Watch (NJCWW), MassPIRG, and the President's Council on Sustainable Development under President Clinton. She also served as the Educational Team Leader for NJCWW and has taught environmental education and the arts in the Camden, NJ and Worcester, MA school systems.

### KARTHIK SUBRAMANIAN, C1 Production Manager

Karthik (he/him/his) is the Production Manager at Company One Theatre. His most recent Company One credits include HYPE MAN, PEERLESS; REALLY; REVOLT. SHE SAID. REVOLT AGAIN.; THE T PARTY; WE'RE GONNA DIE; AN OCTOROON; and DRY LAND. He is also the part time Arts Coordinator at the recently opened Pao Arts Center. He would like to thank the Company One Theatre staff for their continued support. He would also like to thank his wife, Sumana, for putting up with the fact that he never comes home when he says he will.

## COMPANY ONE THEATRE STAFF

**SHAWN LACOUNT**  
Artistic Director

**SARAH SHAMPNOIS**  
Managing Director

**SUMMER L. WILLIAMS**  
Associate Artistic Director

**MARK ABBY VANDERZEE**  
Education Director

**ILANA M. BROWNSTEIN**  
Director of New Work

**KARTHIK SUBRAMANIAN**  
Production Manager

**TYLER PRENDERGAST**  
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**SARAH COHAN**  
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**JESSIE BAXTER**  
Connectivity Manager & Dramaturg

**KIRSTEN GREENIDGE**  
Resident Playwright

**FRANCISCA DA SILVEIRA**  
Literary Manager & Dramaturg

**JOSH GLENN-KAYDEN**  
Artistic Associate & Casting Director

**CORIANNA MOFFATT**  
Connectivity Associate

**BEV DIAZ**  
Executive Assistant & Assistant to the Artistic Director

**TATIANA ISABEL GIL**  
Dramaturgy Fellow

**JASMINE BROOKS**  
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## CONTACT

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



# LEFTOVERS COMMUNITY PARTNERS

## DUDLEY STREET NEIGHBORHOOD INITIATIVE

**Dudley Street Neighborhood Initiative** (DSNI) is a nonprofit community-based planning and organizing entity birthed in 1984 out of the passion, ingenuity and determination of Dudley residents seeking to reclaim a neighborhood that had been ravaged by disinvestment, arson fires and dumping. DSNI's mission is to empower Dudley residents to organize, plan for, create and control a vibrant, diverse and high quality neighborhood in collaboration with community partners.

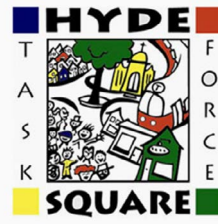
[DSNI.ORG](http://DSNI.ORG)



## HYDE SQUARE TASK FORCE

The mission of **Hyde Square Task Force** is to develop the skills of youth and their families so they are empowered to enhance their own lives and build a strong and vibrant urban community. HSTF now engages over 1,000 youth ages 6–25 in college and career preparation, Afro-Latin arts and cultural enrichment, and community-building initiatives. In doing so, we ensure that youth have the arts and educational opportunities they need and deserve in order to be successful, and that their voices and cultures are valued and celebrated in Boston's Latin Quarter and beyond.

[HYDESQUARE.ORG](http://HYDESQUARE.ORG)



## MASSACHUSETTS INSTITUTE FOR PSYCHOANALYSIS

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

[MIPSA.ORG](http://MIPSA.ORG)



## MY BROTHER'S KEEPER

**My Brother's Keeper** is a national initiative that addresses persistent opportunity gaps faced by young men of color. Persistent opportunity and achievement gaps exist among boys and young men of color across the country. In February 2014, President Barack Obama launched the My Brother's Keeper initiative to identify the challenges and barriers boys and young men of color experience, and develop recommendations and action steps to ensure all young people can reach their full potential.

[BOSTON.GOV/DEPARTMENTS/PUBLIC-SAFETY/MY-BROTHERS-KEEPER-BOSTON](http://BOSTON.GOV/DEPARTMENTS/PUBLIC-SAFETY/MY-BROTHERS-KEEPER-BOSTON)



## UPHAMS CORNER MAIN STREET & UPMARKET

**Upham's Corner Main Street, Inc.**

(UCMS) is a community-led business district planning agency that works to

build a vibrant commercial district in Upham's Corner, a bustling town center in Dorchester, Massachusetts that is anchored by the historic Strand Theatre. UCMS was first created in 1995 when a group of concerned neighborhood residents, merchants, and civic leaders banded together with a goal of advocating, planning, and managing the revitalization of the Upham's Corner business district. The goal: to create more permanent jobs, an optimal mix of retail businesses, and shopping opportunities that fit the needs of residents. The purpose of the **Up Market** is to build a creative economy that supports local artists and entrepreneurs. All products developed are professionally handmade, including fine art/illustration, jewelry, knit wear, leather accessories, natural skin care, photography, textile designs, and more.

[UPHAMSCORNER.ORG](http://UPHAMSCORNER.ORG)



## ZUMIX

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

[ZUMIX.ORG](http://ZUMIX.ORG)





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# THE WORD ON Company One Theatre

For 19 seasons, 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.

By establishing a dedicated space for marginalized and alternative narratives to thrive, Company One 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. Our Stage One education programming uses theatre as a vehicle for freedom of expression, increased self-confidence, and cultural awareness, working in seven Boston public schools and offering a full year employment program for teens.

Rooted in uplifting oft-unheard voices, Company One's continued innovations in production and their commitment to creativity have established them as an inspired, inventive voice in the Boston theatre community and beyond.

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

JARED BOWEN, WGBH

