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Company One Media Contact: Tyler Prendergast
tprendergast@companyone.org

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July 20 at 7:30pm or July 21 at 2pm
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Company One Theatre, in collaboration with American Repertory Theater, presents

GREATER GOOD

by Kirsten Greenidge (*Splendor, Milk Like Sugar*)

directed by Steven Bogart

dramaturgy by Ilana M. Brownstein

July 17 - August 17, 2019 | Commonwealth School (151 Commonwealth Avenue, Boston)

#GetSchooledWithC1 | Presented as part of A.R.T. Breakout

With support from the Mellon Foundation's National Playwright Residency Program
administered in partnership with HowlRound

Boston, MA — [Company One Theatre](#) (C1) concludes its 20th season with the world premiere of ***Greater Good***, written by C1's Obie Award-winning Resident Playwright Kirsten Greenidge. Presented in collaboration with [American Repertory Theater \(A.R.T.\) at Harvard University](#) as part of its Breakout series, previews begin Wednesday, July 17, with two press performances Saturday, July 20 at 7pm and Sunday, July 21 at 2pm. Performances continue Wednesdays - Sundays through August 17 at **Commonwealth School** (151 Commonwealth Avenue, Boston).

Tickets will go on sale at [AmericanRepertoryTheater.org](#) on June 14 at noon. Tickets, ranging from \$25 - \$45, will be available online, by phone at 617-547-8300, and in person at the Loeb Drama Center Ticket Services Office (64 Brattle Street, Cambridge). Member, group, student, and other discounts are available.

ABOUT GREATER GOOD

Welcome to Gleason Street—where the teachers are underpaid, the head of school is overwhelmed, and we do NOT talk about that thing that happened at the last parent council meeting (so don't bother asking about it).

As the audience tours the struggling elementary school, each classroom explored and each encounter witnessed could upend our assumptions about the ways we educate, govern, and collectively strive toward the greater good. Equal parts playful and provoking, Kirsten Greenidge's *Greater Good* is a one-of-a-kind theatrical experience.

Greater Good will be staged throughout the halls and classrooms of Back Bay's Commonwealth School. Audiences will experience the play in small groups—guided from room to room—as the story moves backward through time, its scenes interlocking like puzzle pieces as we hurdle back towards last spring's fateful meeting of the parent council.

“There's a real theatrical magic and serendipity about a play like this,” said Steven Bogart, the play's director. “The architecture of the venue itself is part of the storytelling, and we've had the ability to develop the play with this location in mind, supporting both Kirsten and the designers in allowing the school to be its own character.”

“**Greater Good** is set right here in Boston, the birthplace of access to public education, public libraries, and the crusade for equal access to education under the law,” said playwright Kirsten Greenidge, who won an Obie Award for her play *Milk Like Sugar*. “Boston, of course, also played a fundamental role in the founding of our country. The play lives in the convergence of those worlds: this one small struggling school becomes a lens through which we can examine the intersections of education, governance, and democracy in America.”

“At C1, we're all about our mission: to build community at the intersection of art and social change,” said Karthik Subramanian, C1's recently named Interim Managing Director. “In **Greater Good**, we see what can happen when institutions and individuals struggle to live up to their missions. It's a reality check, specifically for those of us who consider ourselves liberal or progressive. It's easy to get complacent in our values—how can we challenge ourselves not to?”

“**Greater Good** is the culmination of Kirsten's three-year residency with C1,” said C1's Director of New Work, Ilana M. Brownstein, who is also the project's dramaturg. “This residency has allowed Kirsten the space, time, and resources to create a play that breaks theatrical boundaries, while also mentoring early and mid-career playwrights through our PlayLab program. We're also excited to announce that she will return for another three year term, through the continued support of the Mellon Foundation and HowlRound!”

“We are thrilled to partner once again with the American Repertory Theater on **Greater Good**, which is sure to be our most ambitious and expansive collaboration yet,” said C1's Artistic Director Shawn LaCount. “We couldn't imagine a better fit for this project than the A.R.T., who have such a rich history of bringing experiential theatre to life in the Boston area, from *Sleep No More*'s residency at The Old Lincoln School in Brookline, to our smash-hit co-productions of *We're Gonna Die*, *Wig Out!*, and this season's *Miss You Like Hell*.”

“The A.R.T. is incredibly excited to mount our fourth production in collaboration with C1,” said A.R.T.'s Artistic Producer Mark Lunsford. “The company's vision and ambition align with the mission of the A.R.T. Breakout series, where we collaborate with artists pushing the theatrical form and provide space to mount boundary-breaking productions. Our joint commitment to

fostering dialogue about the key issues of our time continues to make our partnership artistically and socially rewarding. We look forward to helping to bring this new play to life.”

>> Company One Theatre is producing *Greater Good* to AMPLIFY:

- that “access” isn’t equal for all, especially at the intersections of education, governance, and democracy.
- questions about who holds the keys to power, from the local PTA, to the highest political offices.
- institutional and individual struggles to live up to a mission.
- the ways liberalism and progressivism often avoid the convergence of race and class.
- the culmination of Kirsten Greenidge’s 3-year term as C1’s Mellon Foundation Resident Playwright, celebrating the ways she breaks theatrical and narrative norms regarding representation and inclusivity.

>> Tickets and Performance Schedule

Wednesday July 17th @ 7:30 PM - \$15 Preview

Thursday July 18th @ 7:30 PM - \$15 Preview

Friday July 19th @ 7:30 PM - \$15 Preview

Saturday July 20th @ 7:30 PM - Press Performance

Sunday July 21st @ 2 PM - Press Performance

Wednesday July 24th @ 7:30 PM

Thursday July 25th @ 7:30 PM

Friday July 26th @ 7:30 PM

Saturday July 27th @ 2 PM

Saturday July 27th @ 7:30 PM

Sunday July 28th @ 2 PM

Wednesday July 31st @ 7:30 PM

Thursday August 1st @ 7:30 PM

Friday August 2nd @ 7:30 PM

Saturday August 3rd @ 2 PM

Saturday August 3rd @ 7:30 PM

Sunday August 4th @ 2 PM

Wednesday August 7th @ 7:30 PM

Thursday August 8th @ 7:30 PM

Friday August 9th @ 7:30 PM

Saturday August 10th @ 2 PM

Saturday August 10th @ 7:30 PM

Sunday August 11th @ 2 PM

Wednesday August 14th @ 7:30 PM

Thursday August 15th @ 7:30 PM

Friday August 16th @ 7:30 PM
Saturday August 17th @ 2 PM
Saturday August 17th @ 7:30 PM

How to purchase tickets:

- Online at AmericanRepertoryTheater.org
- By phone at 617-547-8300
- In person at the Loeb Drama Center Ticket Services Office (64 Brattle Street, Cambridge)
- In person at Commonwealth School (151 Commonwealth Avenue, Boston) one hour prior to performance

>> About the Playwright

Kirsten Greenidge's work presents African American experiences on stage by examining the nexus of race, class, and gender. Kirsten 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; Huntington Theatre Company), 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 in January 2018. 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.

>> About the Director

Steven Bogart has directed for the American Repertory Theater (*Cabaret*), Harvard's A.R.T Institute (*The Boston Abolitionist Project*), Boston Playwrights' Theater (Ginger Lazarus's *Burning*, Dan Hunter's *Legally Dead*, Company One (*Shockheaded Peter*, Ruby Rae Spiegel's *Dry Land*, and Jiehae Park's *peerless*), and Wheelock Family Theatre (*Pinocchio*). Currently, he is developing a new musical with Amanda Palmer and Jason Webley at the Public Theater in NYC, and in the fall he is directing *The Last Days Of Judas Iscariot* for Hub Theatre Company of Boston.

>> Cast

KYLE: **Dev Blair**

MICHAEL: **Dominic Carter**

KIM: **Blyss Cleveland**

CHRISTINE/ANN: **Rachel Cognata**

ADAMS: **Shahjehan Khan**

FERN: **Becca A. Lewis**

ISA: **Raijene Murchinson**

VAL: **Christine Power**

GORDON: **Brooks Reeves**

>> Production Team

Dramaturg: **Ilana M. Brownstein**

Assistant Dramaturg: **Lina Pulgarin-Duque**

Associate Director: **Joshua Glenn-Kayden**

Assistant Director: **Rosalind Bevan**

Scenic Designer: **Cristina Todesco**

Costume Designer: **Chelsea Kerl**

Lighting Designer: **Justin Paice**

Sound Designer: **Lee Schuna**

Stage Manager: **Ashmita Malkani**

Assistant Stage Manager: **Jollie Frazer-Madge**

Assistant Stage Manager: **Jake Mariño**

>> About Company One Theatre (C1)

For twenty years, 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.

MISSION

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

VISION

A Boston defined by justice, equity, and artistic innovation.

MANIFESTO

Welcome to our community, where every audience member, artist, student, and supporter has the opportunity to fight for social justice. At C1...

- We strive to create intentional, authentic theatrical experiences that uniquely integrate content, style, space, and community.
- We amplify new stories and adventurous theatrical forms to define what's next in the American theatre.
- We focus on growing our students' authority, voice, and point of view, while developing artists into the next generation of change-makers.
- Our work is responsive to what's happening in our city, nation, and world.
- We work towards justice by challenging inequity and oppressive systems.
- Innovation, forward thinking, and collaboration lead the way.
- We center our work on reciprocal relationships with community partners.
- Representation is an act of social justice.
- Our growth is motivated by questioning the status quo, internally and externally.
- We strive for artistic excellence as defined by our collective community.

“To attend one of their performances is often to feel yourself immersed in exuberance, with waves of energy pouring from the stage, usually reciprocated by an avidly enthusiastic audience that is far younger and more diverse than the Boston theater norm.”

— *The Boston Globe*

>>About American Repertory Theater (A.R.T.) at Harvard University

American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work that is driven by risk-taking, artistic inquiry and passionate inquiry. A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Artistic Director in 2008. Under the leadership of Paulus as the Terrie and Bradley Bloom Artistic Director and Executive Producer Diane Borger, A.R.T. seeks to expand the boundaries of theater by programming transformative theatrical experiences, always including the audience as a central partner.

Throughout its history, A.R.T. has been honored with many distinguished awards including the Tony Award for Best New Play for *All the Way* (2014); consecutive Tony Awards for Best Revival of a Musical for *Pippin* (2013) and *The Gershwins' Porgy and Bess* (2012), both of which Paulus directed, and sixteen other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards. Under Paulus's leadership, A.R.T.'s club theater, OBERON, has been recognized annually as a top performance venue in the Boston area, and has attracted national attention for its innovative programming and business models.

As the professional theater on the campus of Harvard University, A.R.T. is committed to playing a central role in the cognitive life of the University, catalyzing discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members. A.R.T. is engaged in a number of multi-year initiatives with partners at Harvard that explore some of the most pressing issues of our day, including a collaboration with the Harvard University Center for the Environment to develop new work that addresses climate change. A.R.T. plays a central role in Harvard's undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic literature, acting, voice, design, and dramaturgy. A.R.T. staff also mentors students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center and OBERON.

Dedicated to making great theater accessible, A.R.T. actively engages more than 5,000 community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.

>> Contact

Tyler Prendergast

Marketing & Communications Manager

Company One Theatre

617-398-7089 • tprendergast@companyone.org