



FOR IMMEDIATE RELEASE

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Company One Theatre, with Boston University's College of Fine Arts, announces

Morning, Noon, and Night

a world premiere by **Kirsten Greenidge**

directed by **Summer L. Williams**

dramaturgy by **Ilana M. Brownstein**

FREE with Pay-What-You-Want tickets!

April 26 – May 25, 2024 at the Boston Center for the Arts, Plaza Theatre

Press Opening: Saturday, April 27 (RSVP [here](#))

Learn more at <https://companyone.org/morning-noon-and-night/>

Boston, MA — Company One Theatre (C1) announces the world premiere of ***Morning, Noon, and Night*** by C1 Resident Playwright Kirsten Greenidge, directed by C1 Associate Artistic Director Summer L. Williams, with dramaturgy by former C1 Director of New Work Ilana M. Brownstein, and produced with Boston University's College of Fine Arts. Press opening will be Saturday, April 27, with a preview performance on Friday, April 26. Performances continue through Saturday, May 25 at the Boston Center for the Arts, Plaza Theatre (539 Tremont St, Boston). Tickets are available now at companyone.org. As part of C1's ongoing commitment to Public Art for Public Good, **all performances are free** with Pay-What-You-Want tickets.

Morning, Noon, and Night, which marks the first time Greenidge and Williams have worked together, follows Mia and Dailyn, a mother/daughter duo struggling to feel seen and supported by each other. Their tense relationship is scrutinized when an AI social media influencer created by Dailyn and her friends comes to life and starts taking matters into her own hands. Set in the anxiety and overwhelm of modern post-pandemic life, this off-kilter story is crafted with the sharp and poignant writing style that has become the signature of Greenidge, Boston's own master playwright. By producing *Morning, Noon, and Night*, C1 amplifies the care and compassion needed to bring us out of the darkness of isolation and into the light of community.

"I've been exploring what we can learn from the past few years," says Greenidge, who will receive the Impact Award for Artistic Excellence at C1's 25th Anniversary Benefit this May. "In deep Pandemic times, the great stretch of time spent at home caused us to re-connect with people that I had not seen or heard from in a long, long time. I've realized that, while some of these unions are worth keeping around, others were better left untouched. This is just one aspect of the Pandemic's global trauma that I want to focus on in my work. And getting to

conceive this play with Summer, Ilana, and everyone at C1 has been a wonderful experience. C1 has always encouraged me not to put limits on what I imagine, and I so appreciate their artistic bravery alongside the warmth and sense of camaraderie I have experienced over so many years.”

“Somehow, this is only my first time directing a Kirsten Greenidge production, and I could not be more excited,” adds Williams. “One of the many things I love about Kirsten is her ability to dissect the human condition through a delicate blend of realism and fantasy. *Morning, Noon, and Night* might be her most timely piece yet as she tackles the complexities of COVID-19’s impact through a familial lens, all while weaving in themes of mental health, housing instability, and social media’s omnipresent place in society. It’s a wild ride that will leave your head full of new perspectives to ponder and your heart full of hope and optimism for the future.”

Beginning with *103 Within the Veil* in 2005, this is the seventh collaboration between C1 and Greenidge, who has been their resident playwright since 2016. *Morning, Noon, and Night* is Greenidge’s second commission with C1 as part of the National Mellon Foundation Resident Playwright Program through HowlRound, following the premiere of *Greater Good* in 2019. She has been developing *Morning, Noon, and Night* as part of C1’s PlayLab Circuit Flux Lab since 2021, including a public workshop reading in partnership with Tufts University last year.

Morning, Noon, and Night marks C1’s first production at the Boston Center for The Arts, their long-time homebase, since 2019’s *Vietgone*. As with previous BCA productions like Idris Goodwin’s *HYPE MAN* and Alice Birch’s *Revolt. She Said. Revolt Again*, C1 is uplifting the work of local community organizations through post-show conversations, civic engagement opportunities, and the Branch Out with C1 event series, the latter of which features local community gatherings across the city.

This production is also the first time C1 is working with Boston University’s School of Fine Arts as a producing partner. Greenidge was recently appointed as the Director of BU’s School of Theatre, and BU’s Dean of the School of Fine Arts Harvey Young is a long-time C1 board member. Additionally, the role of Dailyn will be played by Sydney Jackson, a BFA Acting student at BU’s School of Theatre.

Young notes, “the intentional community-focused programming and the important, vital gift that is Kirsten Greenidge’s storytelling make me excited for Boston University’s School of Fine Arts to be a producing partner. *Morning, Noon, and Night*’s story of reconnection in the face of trauma is one that speaks to the lived experiences of young and old people alike. I am thankful and sincerely appreciative of the creative team for fully realizing this play.”

“Kirsten is truly Boston’s master playwright,” says C1 Artistic and Co-Executive Director Shawn LaCount. “Her astonishing creativity and deep social insight give audiences new pathways into having complex discussions about race, gender, class, history, and the world we live in today. I am honored and proud to call her an intrinsic member of the C1 community, and I can’t wait for Boston to see her latest masterpiece in *Morning, Noon, and Night*.”

>> About the Production

Mia just wants her daughter to listen without talking back. Dailyn just wants her mom to quit being so judgemental. And they both just want everything to be perfect for when older sister Alex comes home for her birthday. But when a mysterious visitor from a digital dimension arrives on Mia's doorstep, the very concepts of home and perfection are challenged.

Reality and social media blur together in the newest play from Boston's own master playwright Kirsten Greenidge. An eccentric reflection of post-pandemic life, *Morning, Noon, and Night* navigates familial reckoning, digital surveillance, and the ways we can love each other after four long and traumatic years.

>> Company One Theatre is producing *Morning, Noon, and Night* to AMPLIFY:

- Public Art for Public Good at the Boston Center for the Arts, C1's long-time homebase, where accessible theatre that fosters community dialogue can thrive.
- community and compassion as effective ways to combat loneliness and isolation, especially in this new age of reconnection following the height of the Covid-19 pandemic.
- future forward depictions of technology, social media, and artificial intelligence that explore the ways these tools both help and harm our ability to meaningfully connect with each other.
- community partners and organizations who build intergenerational bridges, center mutual empathy and care, and help us envision the path to a sustainable shared future.
- the vibrant, complex depictions of Black women that are central to the work of Company One's Resident Playwright Kirsten Greenidge, whose singular voice and style enrich the American Theatre.

>> Cast

Kaili Turner (she/her) — Mia

Sydney Jackson (she/her) — Dailyn

Eliza Fichter (she/they) — Heather

Schanaya Barrows (she/her) — Chloe

Asilinn Brophy (they/she) — Nat

Alexandria Danielle King (she/they) — Miss Candice

>> Production, Creative, and Design Team

Playwright: **Kirsten Greenidge** (she/her)

Director: **Summer L. Williams** (she/her)

Lead Dramaturg: **Ilana M. Brownstein** (she/her)

Co-Dramaturg: **Elena Morris** (she/her)

Assistant to the Director: **Rachel Oppong** (she/her)

Stage Manager: **Charlie Berry** (they/them)
Assistant Stage Manager: **Ren Evans** (she/her)
Assistant Stage Manager: **Mike Gehman** (he/him)
Scenic Designer: **Justin Lahue** (he/him)
Costume Designer: **Johnathan Fajors** (he/him)
Lighting Designer: **Christopher Brusberg** (he/him)
Sound Designer: **Aubrey Dube** (he/him)
Projections Designer: **Maria Servellon** (she/her)
Master Electrician: **Brett Melican** (he/him)
Master Electrician Mentor: **Baz Kouba** (he/him)
Projections Technician: **Grace Kroeger** (she/they)
Audio Engineer: **Logan Puleikis** (he/they)

Scenery constructed by New England Scenic, Canton, MA

>> Performance Schedule

Friday, April 26 @ 8PM - Preview Performance
Saturday, April 27 @ 8PM - Press Opening
Sunday, April 28 @ 2PM
Wednesday, May 1 @ 7:30PM
Thursday, May 2 @ 7:30PM
Friday, May 3 @ 8PM
Saturday, May 4 @ 8PM
Sunday, May 5 @ 2PM
Wednesday, May 8 @ 7:30PM
Thursday, May 9 @ 7:30PM
Friday, May 10 @ 8PM
Saturday, May 11 @ 8PM
Sunday, May 12 @ 2PM
Wednesday, May 15 @ 7:30PM
Thursday, May 16 @ 7:30PM
Friday, May 17 @ 8PM
Saturday, May 18 @ 8PM
Sunday, May 19 @ 2PM
Wednesday, May 22 @ 7:30PM
Thursday, May 23 @ 7:30PM
Friday, May 24 @ 8PM
Saturday, May 25 @ 2PM
Saturday, May 25 @ 8PM

How to purchase tickets:

- Online at companyone.org
- In-person at the Boston Center for the Arts within 45 minutes prior to performance

- A digital streaming version of the production will also be made available for on-demand viewing during the run, details to come.

>> About the Creative Team

Kirsten Greenidge (she/her) — Playwright

Kirsten Greenidge's work presents African American experiences on stage by examining the nexus of race, class, and gender. Kirsten is currently a Playwright 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 B!RTH Project. She is a proud author of *Audacity*, part of Oregon Shakespeare Festival's *Every 28 Hours 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.

Summer L. Williams (she/her) — Director

Summer L. Williams is an award-winning director and Co-Founder/Associate Artistic Director of Company One Theatre in Boston. Her most recent directing credits include *Jump* by Charly Evon Simpson at Everyman Theatre in Baltimore, MD, *can i touch it?*, a National New Play Network Rolling World Premiere by Francisca Da Silvera at Company One Theatre, *sandblasted* by Charly Evon Simpson with Vineyard Theatre and WP Theater, Off-Broadway.

Local/Regional credits: *The Arboretum Experience* at American Repertory Theater (A.R.T), *Daddy Issues* at Salt Lake City Acting Company New Play Sounding Series, the Digital World

Premiere of *Downtown Crossing* at Company One Theatre, *Wolf Play* at Company One Theatre, *School Girls, or The African Mean Girls Play* at SpeakEasy Stage Company, *Miss You Like Hell* with Company One Theatre and OBERON at American Repertory Theater, the World Premiere of *Leftovers* at Company One Theatre, *Wig Out!* with Company One and OBERON at A.R.T.; *Smart People* at Kitchen Theatre Company in Ithaca, NY and Geva Theater in Rochester, NY; *Barbecue* at Lyric Stage Company of Boston—Winner of the 2018 Elliot Norton Award for Outstanding Director; *Revolt. She Said. Revolt Again.* at Company One Theatre; *Bootycandy* at SpeakEasy Stage Company; *An Octoroon* and *Colossal* with Company One Theatre—Winner of the 2016 Elliot Norton Award for Outstanding Director for both productions. *Intimate Apparel* at Lyric Stage Company of Boston; *Shiv* as a part of *The Displaced Hindu Gods Trilogy*; *Shelter of Last Resort* by Miranda Craigwell as a part of XX PlayLab 2014; the New England Premiere of Jackie Sibblies Drury's *We Are Proud To Present A Presentation About The Herero Of Namibia, Formerly Known As Southwest Africa From The German Sudwestafrika Between The Years 1884-1915*; Idris Goodwin's *How We Got On*; Lynn Nottage's *By The Way, Meet Vera Stark* at the Lyric Stage Company of Boston; *The Brothers Size* and *Marcus; Or The Secret Of Sweet* as part of The Brother/Sister Plays (2012 Elliot Norton Award nominated for Outstanding Production and winner of the 2012 IRNE Award for Best Play); *Neighbors, Grimm; The Good Negro; Voyeurs De Venus* (Winner of 2009 Elliot Norton Award for Outstanding Director); *The Bluest Eye* (IRNE and Elliot Norton Award nominated); *The Last Days Of Judas Iscariot; Spell #7* (IRNE nominated); *Jesus Hopped The A Train* (2004 Elliot Norton Award for Best Fringe Production); and *Twilight: Los Angeles 1992* (IRNE nominated).

Ilana M. Brownstein (she/her) — Lead Dramaturg

Ilana M. Brownstein is a dramaturg and facilitator specializing in new plays, public arts advocacy, and collaborative work centered on a mission of equity, diversity, and inclusion.

Professionally, she is the former Director of New Work at Company One Theatre, where she ran all new play development activities; served as senior dramaturg for the company; trained early career dramaturgs in creative producing; curated and produced the PlayLab Bootcamp professional development program, and the PlayLab Unit and Fellows writing cohorts; moderated and facilitated numerous public-facing events; represented the Company with the National New Play Network, and in the field at large; administered a roster of rehearsal and production blogs; and designed the annual staff retreats.

As the Founder of Playwrights' Commons, she created social programs to support and connect Boston's numerous playwrights to one another; designed and ran the annual Freedom Art Retreat, bringing playwrights, designers, and dramaturgs to the New Hampshire woods for a week of collaborative creation and artistic renewal; and created the Boston & New England Playwrights Facebook group.

Previously, as Literary Manager at the Huntington Theatre, she created and produced the Huntington Playwriting Fellows program and Breaking Ground Festival, programs celebrated as part of a 2013 regional Tony Award. She served as editor in chief for the annual Limelight Literary Guide journal; managed a stable of freelance writers; wrote dramaturgical content for all

of the Huntington's public-facing publishing formats; curated the robust Humanities Forum series; and managed distribution of the substantial Calderwood Commissioning Fund.

For 11 years, she was a Full Time Lecturer at the Boston University School of Theatre, where she created and developed the dramatic literature core curriculum for BFA students; forged a curricular concentration in dramaturgy and new plays for undergraduate and graduate students; taught, advised, and mentored students at all levels and across disciplines; managed a corps of graduate teaching assistants and trained them how to run their own classes; and was the director of the Theatre Minor program, connecting the resources of a professional school to the university at large.

In her public-facing work, she is a frequent moderator/facilitator, panelist, and invited delegate at conferences and convenings, and has adjudicated numerous dramaturgy and playwriting residencies and awards. She is an experienced producer for events large and small. She specializes in designing retreats and convenings that allow groups to identify and meet their own goals in creative ways.

Her dramaturgy in the new play sector includes productions, workshops, commissions, and collaborations with a wide-ranging pool of writers including Kirsten Greenidge, Josh Wilder, Aditi Kapil, Jackie Sibblies Drury, Natsu Onoda Power, Idris Goodwin, Rajiv Joseph, Lauren Yee, Lydia R. Diamond, Mia Chung, Qui Nguyen, Kirstoffer Diaz, Melinda Lopez, August Wilson, Wendy Wasserstein, A. Rey Pamatmat, Theresa Rebeck, Kate Snodgrass, Ronan Noone, Naomi Iizuka, Joyce Van Dyke, David Lindsay-Abaire, and Lisa Kron, among many others. She has served as a guest artist at festivals and theatres around the world, including The O'Neill, Kennedy Center, New Harmony Project, PlayPenn, New Dramatists, HowlRound's Mellon Workshops, Ensemble Studio Theatre, Denver Center New Play Summit, Humana Festival, The Baltic/American New Play Workshop in Estonia, the Tofte Lake Center, Todd London's Third Bohemia, and on Broadway.

She holds an MFA in Dramaturgy (Yale), and a Directing BA (College of Wooster). Ilana is a Kilroys nominator for The List, on the National Advisory Board for HowlRound/A Center for The Theatre Commons, part of ArtEquity's 2017 anti-racism Facilitator Training cohort, and is a two-time winner of the LMDA Elliott Hayes Award for excellence in dramaturgy (2008, 2014).

>> About Company One Theatre (C1)

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

Company One Theatre's work falls into four main areas: Productions, Education, New Play

Development, and Connectivity. Over its 20+ year history Company One has produced over 80 productions, employed over 1500 local artists, and has been awarded over 30 Boston theatre awards. We have served over 100,000 audience members and 15,000 students.

MISSION

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

VISION

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

IMPACT STATEMENT

As Boston's Theatre for the People, C1 is committed to:

- creating artistically innovative, responsive theatre to galvanize C1 audiences toward individual and collective action.
- tearing down the vestiges of segregation, and breaking the silos that confine people and issues.
- shining unflinching attention on how racial and economic power and privilege shape Boston.
- collectively organizing for change in deep collaboration with new voices, younger generations and community partners.
- advocating for Boston's culture workers, and the economic and creative sustainability of our rich arts ecology.

“Company One Theatre pushes the boundaries of narrative with a focus on marginalized stories, and has probably done more than any other institution to bring new audiences to Boston theater.”

— *WBUR* (2023)

>> Contact

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