

BOSTON PLAYWRIGHTS' THEATRE
PRESENTS

DRIVING IN CIRCLES



A NEW MUSICAL
WRITTEN & PERFORMED BY **JAY EDDY**

DIRECTED BY **SAM PLATTUS**

MARCH 21 - APRIL 6, 2024

BOSTONPLAYWRIGHTS.ORG

A WELCOME FROM OUR ARTISTIC DIRECTOR

Welcome to Boston Playwrights' Theatre and to *Driving in Circles*, a new musical written, composed, and performed by Jay Eddy.

When I first read and heard *Driving in Circles* I was blown away—it was the first thing I instantly knew I wanted to program here as Artistic Director. It is a theatrical event centered on a powerful, literary text, elevated to the space of live performance through formal experimentation and transformative encounter with its audience—and, of course, extraordinary music. It is a technically ambitious show that is stretching our capabilities in the best way; we have certainly spent a lot of time thinking about acoustics and the mechanics of music and sound in our wonderful yet quirky black box space. I hope that the show sounds so good to you that you never even think about where we have hidden the guitar amp. (Spoiler alert: it's not even in the same room with the rest of the show!)

But it's not only about the music. *Driving* somehow tells the story of recovery from abuse without being a story about abuse. It is a beautiful, wrenching, funny piece that considers the long view of the aftermath of trauma, lifting up love and community—including the kind built through storytelling and in a night at the theater—as the essential forces that allow us to survive terrible things.

Driving in Circles has already received numerous awards and honors, including the prestigious Richard Rodgers Award from the American Academy of Arts and Letters. I am so proud to be the one to say “yes” to the first full production of this work, and I believe someday soon you'll be able to brag that you saw it here first. Enjoy the show!



Megan Sandberg-Zakian
Artistic Director, Boston Playwrights' Theatre

DRIVING IN CIRCLES

WRITTEN &
PERFORMED BY **JAY EDDY**

DIRECTED BY **SAM PLATTUS**

Scenic Designer	Danielle DelaFuente
Lighting Designer	Kevin Fulton
Sound Designer	Gage Baker
Costume Designer	Eric Tran
Projection Designer	Maria Servellon
Production Stage Manager	Fanni Horváth*
Associate Director	Pamela Ross
Voice/Text Coach	Ashleigh Reade
Mental Health Coordinator	Sarah Corbyn Woolf
Production Assistant	Sydney Love
Lead Electrician	Jack Culton
Electrician	Silvano Spagnuolo
Projection Engineer	Johnathan Carr
Audio Engineer	Katie Chen
Scenic Charge Artist	Samantha Galvao
Set Construction	Carly Stegall
Painter	Peyton Tavares
House Manager	Megan Schy Gleeson
Front of House Staff	Simone Crowder, Lydia Myers, Damian Vladimiroff

CAST

Jill/Bill	Jay Eddy*
Musician #1	Zach Fontanez
Musician #2	Jordan Palmer*

***Driving in Circles* runs approximately 100 minutes with no intermission.**

This performance explores healing after trauma and contains themes of sexual violence, childhood sexual abuse, suicide, and post-traumatic stress disorder. It does not contain visual depictions, reenactments, or explicit descriptions of violence. For further details on topics mentioned, please see page 5.

The production features live electronic music which may be loud at times. Earplugs are available in the box office area.

*Appearing through an Agreement between Boston Playwrights' Theatre and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

FROM THE PLAYWRIGHT

I never really thought of myself as depressed
so much as paralyzed by hope.

— Maria Bamford

And sometimes when you're on,
you're really fucking on,
and your friends, they sing along,
and they love you,
but the lows are so extreme
that the good seems fucking cheap,
and it teases you for weeks
in its absence.
But you'll fight, and you'll make it through,
you'll fake it if you have to,
and you'll show up for work with a smile,
and you'll be better and you'll be smarter,
and more grown up and a better daughter
or son and a real good friend.
You'll be awake, you'll be alert,
you'll be positive though it hurts,
and you'll laugh and embrace all your friends.
You'll be a real good listener,
you'll be honest, you'll be brave,
you'll be handsome, and you'll be beautiful.
You'll be happy.

— Rilo Kiley

There is a girl in New York city
who calls herself the human trampoline,
and sometimes when I'm falling, flying,
or tumbling in turmoil, I say:
Whoa, so this is what she means.

— Paul Simon

in art, once the thing is made, you let it go

— Steve Martin

“Trigger warnings were designed to help people not to avoid triggering content but to prepare for it.” —Jay Eddy, *Driving in Circles*

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The production features live electronic music which may be loud at times. Earplugs are available in the box office area.

“You are not trapped here. Leave if you want to leave. Come back if you want to come back.” —Jay Eddy, *Driving in Circles*

It’s true. If you’d like to step out for a moment during the show, please do. Head for the doors you came in through where you’ll find our lovely house management team who can direct you to a semi-private space for your use.

In that space, we also have a “Glimmer Kit” available to assist with decompression, including ice water, hot water, herbal tea, clementines, ice packs, and fidget toys.

“Let’s be human together.” —Jay Eddy, *Driving in Circles*

To get connected with clinical support, please see the following resources:

Massachusetts Behavioral Health Help Line:
Call or Text 833-773-2445
masshelpline.com

988 Suicide & Crisis Lifeline
Call 988
988lifeline.org

Open Path Collective - Affordable Therapy Network
openpathcollective.org

TOPICS CONTAINED IN THIS PERFORMANCE

Driving in Circles explores healing after trauma and contains themes of sexual violence, childhood sexual abuse, suicide, and post-traumatic stress disorder. It does not contain visual depictions, reenactments, or explicit descriptions of violence.

The following is a comprehensive list of challenging topics contained in this performance. Many are referred to in just one or two lines, while others make up a significant portion of the story's content.

Description of:

- Sexual Violence
- Suicidal Ideation and Attempt (Vehicular)
- Unsafe Driving and Car Crash
- Panic Attacks
- Bullying and Victim Blaming
- Post-Traumatic Stress Disorder
- Substance Use (Alcohol)
- Medical Procedure (IV placement and injection, MRI, EEG)
- Physical Illness (psychogenic nonepileptic seizures, epileptic seizures, epididymitis)

Mention of:

- Disordered Eating
- Physical Violence (Domestic, Workplace)
- Substance Use (Clonazepam/Klonopin)
- Mental Illness (Emotionally Unstable Personality Disorder, Borderline Personality Disorder)

Implication of:

- Childhood Sexual Abuse
- Attempted Kidnapping

If you'd like more information on the content of *Driving in Circles*, or to receive a preview copy of the script and music, please reach out to Artistic Director Megan Sandberg-Zakian at megansz@bu.edu.

CAST & CREW

GAGE BAKER (Sound Designer) is a sound designer currently wrapping up his MFA in Sound Design at Boston University. Design credits include Catastrophic Theatre (*Innominate*), Rec Room (*The Moonlit Princess*, *The Children*, *Dance Nation*, *Sound Scripts Series*), and Moonbox Productions (*Legally Blonde*). When not designing plays and musicals, he mixes the Boston company of *Blue Man Group*. gagebaker.com

DANIELLE DELAFUENTE (Scenic Designer) is excited to return to BPT as the scenic designer for *Driving In Circles*! Some recent design credits include *The Interrobangers* (Company One), *The Sitayana* (The Tank), *The Boy Who Kissed the Sky* (Company One), and *While We Wait* (The New School). Danielle also works as an associate scenic designer on projects such as *The White Chip* (MCC Theater), *The Covenant* (Roundabout Theater), and *Mr. Parent* (The Lyric Stage Company of Boston). She is a graduate of Boston University and is thrilled to be back in on Comm Ave. with this incredible team! danielledelafuente.com

JAY EDDY* (Playwright, Composer, Jill/Bill) is a writer, composer, and performer. Their semi-solo show *Driving in Circles* won the Richard Rodgers Award (American Academy of Arts and Letters), as well as the Jean Kennedy Smith Playwriting Award and Musical Theatre Award (Kennedy Center). *The Gull*, their musical adaptation of Chekov's ЧАЙКА, also won the Kennedy Center's Musical Theatre Award. They are a current Artistic Research Fellow with the Folger and a recent New Jewish Culture Fellow, New Harmony and Yaddo resident, New York Foundation for the Arts and Connecticut Office of the Arts fellow. Their work for the stage has been called, "Bracingly original, astonishingly resourceful, and daringly theatrical," and, "a joy to listen to...a beautiful tapestry of sound." As a performer, they've been called, "Kate McKinnon on a cocaine bender." MFA Playwriting at Boston University, MA Music Theatre at The Royal Central School of Speech and Drama.

ZACH FONTANEZ (Musician #1) is a Connecticut-based musician, actor, and artist. Faithful followers of BPT will recognize him from last year's production of *Alligator-a-Phobia in 3D!* (Big Mack, Tall Mover, Big Gator), another Jay Eddy joint. Other past credits include *Pygmalion* at Legacy Theater Company in Stony Brook, CT (Colonel Pickering); *Cabaret* at Lyric Hall in New Haven, CT (Victor, Ensemble/Orchestra, starring Jay Eddy and directed by Sam Plattus under what was then their theater company The Harpers, now an arts collective called The EPs); and *Three Pigs* at Downtown Cabaret Theater in Bridgeport, CT. Today, his primary focus is music, which can be found at zachfontanez.bandcamp.com (The Minor Inconveniences, hardcore punk), thehumanfundct.bandcamp.com (garage punk/miscellaneous genres), and cessaandthezach.bandcamp.com (funk/folk/miscellaneous genres). Zach's misadventures in the DIY scene can be viewed on Instagram at [@zachfontanez](https://www.instagram.com/zachfontanez).

KEVIN FULTON (Lighting Designer) is a Boston-based lighting designer and theatre artist. He is currently an MFA candidate in Lighting Design at Boston

University. Past work includes *Former Futures*, *Mankind*, *Let the Right One In*, and *COLOSSAL* (Boston University); *The Marriage of Figaro* at (Boston Conservatory at Berklee); *Doctor Faustus Lights the Lights*, *The Silence*, *The One You Feed*, *Moon Over Dark Street* (MIT Theater Arts). Upcoming: *Driving in Circles* (Boston Playwrights' Theatre), *A Midsummer Night's Dream* (Boston Conservatory at Berklee), *The Marriage of Figaro* (Stony Brook University). He has taught stagecraft and lighting crafts at MIT. BA in Drama from Vassar College.

kgfulton.com

FANNI HORVÁTH* (Production Stage Manager) is thrilled to be back at BPT! She is grateful to have worked on such an important production with a wonderful group of people! Fanni previously stage managed at Wheelock Family Theatre, Boston Playwrights', Arts Emerson, FTLO Theatre, Two Sharp Quills Productions@BPT, Pariah Theatre Company, Eastern Nazarene College, and South Shore School of Theatre. When not in the theater, you will find her "stage managing" in real life as a Faculty Admin. Coordinator at Harvard University in the Theatre, Dance & Media program. She would like to thank her wife, Allison, who is her biggest supporter through and through.

SYDNEY LOVE (Production Assistant) is excited to join Boston Playwrights' Theatre for her first professional production. She is graduating from Northeastern University with a BA in Theatre and a minor in Playwriting this May. Favorite shows she has worked on include *Everybody*, *The Wolves*, and *Witch Play*. She has worked at BPT as a Production and Administrative Co-Op where she house managed two productions. Thank you to all at BPT!

JORDAN PALMER* (Musician #2) is thrilled to make their BPT debut with this team. Jordan is a multihyphenate actor, writer, musician, and educator originally from Oregon. She has developed new work with The Huntington, Fresh Ink Theater Company, Legion Theatre Company, The Ridiculous Project, and Double Edge Theater. Favorite professional credits include Ash in *Wolf Play* (Brown/Trinity Rep), Watchtower in *Truth Or Consequences* (Fresh Ink), and Launcelot in *The Merchant of Venice* (Actors Shakespeare Project). Training: Shakespeare & Company (Lenox, MA); The Kristen Linklater Voice Center (Orkney, Scotland); BFA Contemporary Theater, Boston Conservatory at Berklee.

SAM PLATTUS (Director) is a director, performer, and producer from New Haven, CT. Their work has been described as being "an intimately affecting laboratory," "staged with unlimited inventiveness," and "brutal and brilliant." Sam has directed at the Portland Stage Company, The Kennedy Center American College Theater Festival, The Players Theater, SoHo Playhouse, Lyric Hall, and Boston Playwrights' Theatre, and has been supported by the Connecticut Office of the Arts, The New England Foundation for the Arts, The Barn Arts Collective and The Dragon's Egg. They are a graduate of Bowdoin College with a BA in English and Theater; and an alum of the Advanced Directing Program with the National Theater Institute at the Eugene O'Neill Theater Center.

ASHLEIGH READE (Voice/Text Coach) is an Assistant Professor of Voice and Speech at Boston University's School of Theater, and maintains a robust private studio for clients in the sciences, politics, academia, and journalism. Prior: Assistant Professor, Boston Conservatory; lecturer, Harvard Extension and Summer School. Recent coaching: *Anonymous Lover* (Boston Lyric Opera), *Sweeney Todd* (Moonbox), *Always, Patsy Cline* (Delaware Theater Company), *Jado Jehad* (BPT). Ashleigh is a Certified Associate Teacher of Fitzmaurice Voicework, a Certified Vocal Combat Technique Trainer, and has completed multiple workshops in Knight-Thompson Speechwork. She's received two Dean's Commendation Awards from Harvard Extension School, and ten Certificates of Teaching Excellence from the Derek Bok Center at Harvard University. VASTA, ATHE, AEA. BFA, Boston Conservatory, MFA, Harvard University/M.X.A.T.

PAMELA ROSS (Associate Director) is a New York City-based comedian and writer whose work you've seen (or heard) on SiriusXM, McSweeney's, Someecards.com, Yahoo!, BuzzFeed, and beyond. She's performed in festivals across the country, including HBO's Women in Comedy, Limestone and Red Clay, and has opened for Gary Gulman, Laura Kightlinger, Aasif Mandvi and sketch troupe Aspergers Are Us. She's a proud alumna of Bates College and BU's College of Communication.

MARIA SERVELLÓN (Projection Designer) is an award-winning filmmaker, multimedia artist, educator, and arts advocate from Boston, MA. Her expertise spans across various mediums, including film, media art, projection, installation, photography, and design. Maria's work explores the synesthetic connections between art, music, and dance as they contribute to the formation of a self-identity. Maria has garnered recognition through numerous screenings and exhibitions across Massachusetts, New York, California, Oregon, the U.K., and Mexico. Among her notable works are the magic-realist short film, *Hyphen* (2018), the projection design for the Company One/American Repertory Theater play *Black Super Hero Magic Mama* (2022), and the immersive installation *Hibiskiss* (2022), showcasing the breadth of her creative work. mariaservellon.com

ERIC TRAN (Costume Designer) is excited to join Boston Playwrights' Theatre for his first professional production. Currently, he is a Boston University BFA student in costume design, minoring in innovation and entrepreneurship. Past costume assisting experiences include *Little Row Boat*, *El Nogalar*, *Dontrell*, *Who Kisses the Sea*, and *Cendrillon*, all at Boston University. His most memorable work was designing *Marcus; Or the Secret of Sweet* at the Joan and Edgar Booth Theatre.

SARAH CORBYN WOOLF (Mental Health Coordinator) is thrilled to join BPT for the first time on this production. Since 2022, she has trained with the Association of Mental Health Coordinators where she is also Engagement Coordinator. In addition to her work as an MHC, she is a director, actor, and producer with a focus on Shakespeare and movement. She is currently a trustee at Advice To The Players in New Hampshire and holds an MFA from the Academy at Shakespeare Theatre Company in D.C. SarahCorbynWoolf.com

SPECIAL THANKS

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*Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 49,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States.

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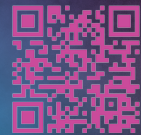
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We are grateful to our friends for their support of our mission—to provide a home for new works for the stage.

If you are interested in making a donation to Boston Playwrights' Theatre, please contact Managing Director Darren Evans at (617) 353-5899 or visit our online donation form at www.BostonPlaywrights.org.

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 **Boston PLAYWRIGHTS' Theatre**

Boston Playwrights' Theatre is an award-winning professional theatre dedicated to new works. Founded in 1981 by Nobel Laureate Derek Walcott and located on the campus of Boston University, BPT produces a season of new work, an annual "marathon" of 10-minute plays, and a festival of new plays by teenage writers. At the core of all of our work is our partnership with BU's renowned English Department, in close collaboration with BU's School of Theatre, as we educate and nurture the writers of the MFA Playwriting Program. The Program's alumni have had their work produced in regional and New York houses as well as in London's West End, and have garnered national, regional and local awards.

From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring we produce a festival of student-written ten-minute plays, New Noises, the culminating event of the Massachusetts Young Playwrights' Project. In this program, area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

Fifty local theatre companies join us annually for the Boston Theater Marathon, a showcase of new ten-minute plays by New England playwrights chosen each year from hundreds of entrants. Each selected play is produced by a different New England theatre company in a single ten-hour event with all proceeds going to charity.

When we are not producing our own plays, we continue BPT's mission by making theatre space available at deeply subsidized rates to other New England theatre companies and playwrights for new-play related events including readings, classes, auditions, rehearsals, conferences, and full productions.

Megan Sandberg-Zakian, Artistic Director
Darren Evans, Managing Director
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Nathan Alan Davis, Associate Professor of the Practice of Playwriting
Melinda Lopez, Adjunct Assistant Professor
Ronán Noone, Adjunct Assistant Professor
Hansol Jung, Visiting Lecturer

Derek Walcott, Founder
Kate Snodgrass, Professor Emerita of the Practice of Playwriting

We are proud of our mission.
To get involved, visit BostonPlaywrights.org.