

DANI
SONYA
ROSS

Lainey Martin
Margaret Brophy
Sheridan Singer

STAGE MANAGER
SOUND DESIGN / DIRECTION

Rain Gray
Ethan Everhart

SPECIAL THANKS

Chelsea Boucher and
Boucher Art & Stage, Joe
O'Rear, Mallory Everhart

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CAST AND CREW

Lainey Martin is always thrilled to return to Counterweight Theatre Lab! Most recently, she originated the role of Maggie in Empathy Theater Project's new musical **We're Still Here** at the Dairy Arts Center in Boulder. You may have spotted her in work with Theatre D'Art (**Ghost Tours**, **Escape from Ledge Manor**), Campfire Theater Tours (**An American Night's Dream**, **Promise of the Garden**), and in some local short films. Make sure you catch her upcoming directorial debut, **Fairy House**, performing March 29-30 & April 5-7!

Margaret Brophy is a recent graduate of Colorado Mesa University, where she received a BFA in Musical Theatre. At school, she acted in shows such as **Fiddler on the Roof**, **Rabbit Hole**, and **Floyd Collins**, was a member of her school's improv troupe, and toured with the vocal group Mesa Out Loud! Some local shows Margaret has been a part of include **August: Osage County** (Funky Little Theater Company), **Cinderella** (Sunrise Players), **White Christmas** (Sunrise Players), and **The Girl of the Golden West** (The Butte Theater). She currently teaches theatre at Thomas MacLaren School. She would like to thank her parents, Bridget, and Solomon for supporting her.

Sheridan Singer is debuting at Counterweight this season with this show. If you think she looks familiar, maybe you've seen her in shows around town! She was in Millibo Art Theatre's **Women's Theatre Festival** with her own original monologue "Family, Not Home" as well as in Springs Ensemble Theatre's production of **The Burn**. She is finishing up her final year as an undergrad theatre student at UCCS, where she most recently starred in a devised production of **Antigone**. Sheridan would like to thank her parents, Mark and Suzanne, for the immense amount of love and support as she has gone through the beginnings of her acting adventure. She would also like to thank her love for being such a loving partner.

Rain Gray is incredibly grateful to be part of another Counterweight Theatre Lab production. You may have seen them before in **A Collection of Things We Forgot to Say** and **Gilgamesh** (Counterweight) or **Life Sucks** (SET). This, however, is their first experience backstage in Colorado and their first time stage managing. Other than teaching and acting, you can find them playing too many video games, writing music and poetry, or making some kind of craft.

Ethan Everhart is the artistic director of Counterweight as well as an actor, director, playwright, cook, amateur woodworker, fellow traveler in the Red Scare sense, and friend to all cats (even the mean ones). He previously directed **Red**, **King Lear**, **Irreversible**, **The Last Temptation of Christ**, **Solaris**, and a few other shows for Counterweight. Thanks to Chelsea, the cast, the board, Joe, and Mallory.

Eugenie Carabatsos's dramatic work is character driven, experiments with structure, memory, and is oftentimes about how companionship allows for resilience in unstable worlds. Her plays have been published by Concord Theatricals, Heuer Publishing, Brooklyn Publishers, Original Works Publishing, and Stage Partners, and produced throughout the country. She holds an MFA in Dramatic Writing from Carnegie Mellon University and BA from Wesleyan University. When she's not writing, she teaches at Dartmouth College.

"We will not describe the conversation and tears of the two girls, and how friendly they became." That's all that Fyodor Dostoevsky gives us in his 1866 novel **Crime and Punishment** to describe a meeting between Sonya, the lover of a university student who murdered an old woman with an ax, and Dunya, the student's sister. The book moves on, but this play is about what might have happened if it hadn't.

When I first read this play, I had only ever read about half of **Crime and Punishment**. I don't really like Dostoevsky, and theatre adapted from or inspired from his work wasn't on my radar at all. After stumbling onto this script, though, I was instantly taken in. It shares some plot points with the novel, but you'll see very quickly as I did that the play isn't an adaptation of the classic but rather a partner in conversation with it.

This play isn't really about justice, ethics, or nihilism like the novel is; it's much more about how we make sense of the things that happened to us and how we form our identities around them. It's about how our families can create, destroy, empower, and imprison us. It's about the things we all feel that nobody else can see, and it's about the choices we all make every day that hide or reveal those things. As with so many Counterweight shows, this one is about human connection and how we can help each other through this weird and often frightening world. I hope you enjoy it and take something from it with you when you go.

- Ethan Everhart



Counterweight Theatre Lab is a theatre group focused on intimate and honest theatre that asks important questions, stimulates the senses, and tells unique stories. We bend things wherever we can, like non-traditional casting, surprising staging, or the experience of being in the room during a show. At Counterweight you're guaranteed to be right up close to (or part of) the action and to be confronted with characters and stories at the edge of human experience. Theatre is too often irrelevant, safe, and inert, so we're interested in states of exception, in dissent, in exile, in homecoming, and in the apocalyptic on every scale.

COUNTERWEIGHT THEATRE LAB

WE WILL **NOT** DESCRIBE THE CONVERSATION

by EUGENIE CARABATSOS

