

COMPANY
ONE
THEATRE
» what's next.

WOOLLY
HOLLOWBOW

The GREAT PRIVATIION

(how to flip ten cents into a dollar)

a new play by

Nia Akilah Robinson

directed by
Mina Morita

dramaturgy by
Sonia Fernandez

COMPANYONE.ORG

JANUARY 9-31, 2026
THE MODERN THEATRE
AT SUFFOLK UNIVERSITY
(525 WASHINGTON ST, BOSTON)



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WELCOME TO THE START OF COMPANY ONE THEATRE'S SEASON 27!

We are excited to share with you *The Great Privation (How to flip ten cents into a dollar)* by Nia Akilah Robinson in collaboration with Washington D.C.'s Woolly Mammoth Theatre Company. We are thrilled to be back in Boston at the Modern Theatre after an acclaimed run with D.C. audiences this past fall.

Get ready to have an experience like no other. With *The Great Privation*, Nia has started a conversation asking us to examine our past horrors with humor, depth, and love. She has given us a mother and daughter who are navigating multiple timelines, listening to the land, and laughing in the face of history. This cast of Boston faves and D.C. all-stars has been working since last summer to bring this story to life and we are so excited to finally be here with you. Nia's play even got a special end-of-year shoutout in *Vulture* from one of our favorite C1 playwrights, Branden Jacobs-Jenkins (*Neighbors*, *An Octoroon*)!

This co-production with Woolly Mammoth is special. As two of the country's most progressive theatres, it felt only right to collaborate on Nia's play at this moment. Woolly and C1 have shared so many values, plays, and playwrights over the years, and working closely with Woolly's incredible team of artists and theatremakers has been a gift. Thank you to the Woolly leadership team including Maria, Mina, Sonia, Kimberly, Kristen, and Ben (and now Reggie!) for creating such a terrific partnership—welcome to Boston!

Now in our 27th Season, Company One is proud to be Boston's Theatre for the People! Whether onstage, in the classroom, or out in our neighborhoods—we at C1 center deep, reciprocal local partnerships in our process because our community is our co-creator. We prioritize investment in our staff and artists because creativity thrives when people are nurtured. We are committed to Pay-What-You-Want public programming, because transformative art that challenges the status quo should be accessible to everyone. We champion stories that remind our audiences, artists, and students that we have the power, agency, and collective capacity to change the world.

Our work in this moment — both on stage and off — will continue to be intergenerational, multiracial, and intersectional. In that spirit, C1's 27th season showcases three powerful plays by women of color that represent the future of the field and examine our country's complex relationship to history, liberation, and justice. It feels fitting that this story, a galvanizing reminder to amplify our values loudly and proudly in the face of challenging times, is the one kicking off our season and a new year of building community in Boston.

With love and hope,



Shawn LaCount
Company One Theatre
Artistic Director



Summer L. Williams
Company One Theatre
Associate Artistic Director



COMPANY ONE THEATRE AND
WOOLLY MAMMOTH THEATRE COMPANY PRESENT

The GREAT PRIVATION

(*how to flip ten cents into a dollar*)

A NEW PLAY BY
NIA AKILAH ROBINSON

DIRECTED BY
MINA MORITA

DRAMATURGY BY
SONIA FERNANDEZ

PLACE
African Baptist Church's Graveyard
& A Cabin Behind the Graveyard
(built in 1931) in Philadelphia.

TIME
October 21 through October 23 of 1832,
and July 2 through July 4 of this year.



The Great Privation was first developed and produced by Theatre503 and performed at Theatre503, London, in 2024. The play received its New York premiere at Soho Rep. (Cynthia Flowers, Caleb Hammons, Eric Ting, Directors), New York, NY in February 2025. The play was developed at the Bay Area Playwrights Festival, a program of Playwrights Foundation.

CAST

Yetunde Felix-Ukwu* Mother / Modern-Day Mother
Victoria Omoregie* Charity / Modern-Day Charity
Marc Pierre* Janitor / Cuffee
Zack Powell* John / Modern-Day John

CREATIVE TEAM

Nia Akilah Robinson Playwright
Mina Morita** Director
Sonia Fernandez Dramaturg
Jaida Gillespie Assistant Director
Aysha Zackria Assistant Dramaturg, Script Supervisor
Carmen Catherine Alfaro Stage Manager
Melanie Litwin Assistant Stage Manager
Charlie Berry Assistant Stage Manager
Meghan Raham*** Scenic Designer
Gisela Estrada Associate Scenic Designer
Yaritza Pacheco Scenic Charge
Brandee Mathies Costume Designer
Athena Parkman Wardrobe Supervisor
LaShawn Melton Hair and Wig Designer
Amith Chandrashaker*** Lighting Designer
Yannick Godts Associate Lighting Designer
Nick "tha 1da" Hernandez Sound Designer
Aubrey Dube Associate Sound Designer
Bridgett C. Jackson Dialect Coach
Sierra Young Intimacy & Fight Director
Danica Rodriguez D.C. Casting Director
Josh Glenn-Kayden Creative Producer, Boston Casting Director
Liam Horne Production Manager
Andrew March Technical Director
Jo Williams Master Electrician
Atalanta Carrig-Braun A1
Zoe Pappenheimer Program, Sticker, and Bookmark Illustrations

* Member of Actors' Equity Association

** Member of Stage Directors & Choreographers Society

*** Member of United Scenic Artists, Local USA829 of the IATSE.

COMPANY ONE THEATRE IS PRODUCING THE GREAT PRIVATION TO AMPLIFY...

- » **The vibrant and essential stories of our Black American history**, especially as they are actively being erased from textbooks and national collections, and our community partners working to preserve and uplift these crucial narratives and legacies.
- » **Reparative action that confronts our country's pattern of medical racism and exploitation**, and prioritizes bodily autonomy and consent over scientific profit.
- » **Intergenerational relationships that creates a bridge for people across experience, age, and difference** in order to inspire communal healing, foster mutual understanding, and build solidarity.
- » **Trailblazing playwright Nia Akilah Robinson's commitment to Black stories** and her use of multi-dimensional storytelling to skillfully weave past and present and unlock understanding about our nation's histories.
- » **The partnership between Boston's Company One Theatre and DC's Woolly Mammoth Theatre Company** and our linked missions of showcasing radical new works that inspire, engage, and transform communities on the East Coast.

ADDITIONAL D.C. PRODUCTION STAFF

Lily Anglin	Henry Cohen	Andrew Pendleton
Makayla Beckles	David Dowling	Elli Ransom
Molly Brennan	Grace Duggan	Isabel Restrepo
Naama Brown	Eli Golding	Sam Spagnola
Clarissa Briasco-Stewart	Luke Hartwood	Katie Stomps
Sydney Bronaugh	Courtney Johnson	Lucy Strandquist
Mickey Cappiello	Fe Miranda	Jessica Utz
Sarah Chapin	Marcus Maia	
Charlie Cohen	Samba Pathak	

SPECIAL THANKS

Dzidzor Azaglo	4Wall Lighting	agnes portalewska
Bryer Beller	Jonah Free	Bianca Russo
Ae Jee Booth	Cheryl R Harding	Marrow Saxe
Marlene Boyette	Laura Lewis	Becca Scott
Jasmine Brooks	Leontiy Kholmiakov	Nikki Shults
Sophia Carryl	Dory Klein	Angela Tate
Jeremy Chiang	Rochelle Levy	Candyce Testa
Colin Cleary	Lilly Marcellin	Michelle Walker
Emma Currier-Dougherty	Shannon McIntosh	Meg Winslow
Rosie Docanto	Ginevra Morse	Harvey Young
Nii Dromor	Teddy Mueller	
Everyman Theatre	Wesley Pang	
Sofia Flynn	Anthony Phelps	

WHAT LOVE WAS PRESENT?

EXPLORING NIA AKILAH ROBINSON'S CREATIVE PROCESS WITH THE GREAT PRIVATION

C1's Resident Playwright Kirsten Greenidge sits down with Nia Akilah Robinson to discuss the process of writing *The Great Privation*, the transcendence of love in her work, and the power of seeing Black history onstage.

Nia Akilah Robinson: It's wonderful to meet you!

Kirsten Greenidge: It's wonderful to get to talk about your work, so I'm very excited for this conversation. We know you're always excited to rep Harlem, so tell us about how your connection to home and your community informs your identity and work as an artist.

NAR: Thank you for that question. Harlem is the only place that I know through and through — my grandmother raised my mother in the same Harlem apartment [she grew up in], who then raised me in the same Harlem apartment. My mom went to school in Harlem; her essence is just through and through a Harlemites. So I think the way I'm inspired by my family and my mother, my stepfather, is definitely rooted in going to the Magic Johnson theater on 125th Street, and the restaurants, and walking together to go and see what books are out by the street vendors. That's the Harlem that I know and love. No matter what I do,

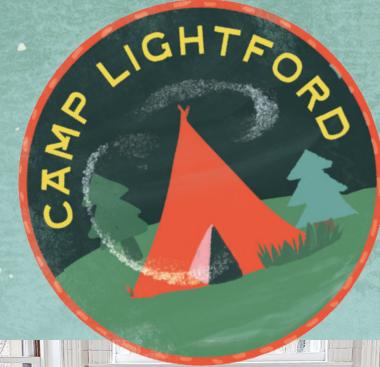
can't help but put a little bit of Harlem in my work, whether it's location, or somebody's from there, or we've got history.

KG: It's a really vibrant part of you, and your work that you've created. Tell us about the seeds for this project, and where it sits in your relation to other plays in your body of work.

NAR: This play in particular is more of a historical-ish play, so I think it does sit, in some ways, uniquely apart from my other works. A lot of me is comedy and this play has comedy within it, but I would say it's my only true, real history play.

KG: Once that idea of *The Great Privation* started to form, what elements of the play were most energizing to work on?

NAR: I bought all of these books, I did all this research, and I wrote it all down... until I was like, "I can't take it anymore. I need to create!" [While in residency] at MacDowell I had an opportunity to write



at night. And it was cold, and I'm also from the city, so I was so scared about animals! It helped the play in some ways. It felt very immersive, because I was not writing in New York City, which is what I'm used to. It was helpful to get the ambiance of fear. It was also really nice to be alone, because in some ways the characters themselves, though they're with one another in 1832, they're also very alone. So I had never had such an immersive experience, that was really fun for me.

KG: Did you start out to write a comedy? How did the tone of the play develop?

NAR: I didn't plot out this particular play with a structure before entering into the process. I didn't know it would go into modern day, I didn't know the balance of comedy and drama, I didn't know any of that. I just let myself roam, and it was so fun.

KG: The full title of this play is *The Great Privation: How to flip 10 cents into*

a dollar. Where did this title come from for you?

NAR: The second part, *How to flip 10 cents into a dollar*, definitely comes from my parents. Growing up, they were very [in the mindset of] "you gotta always know how to flip it." You always gotta know, if you got franks and spaghetti, how you can make it into a 10-star meal. It was all about [how to] take whatever you have and still create something beautiful from it. I think *How to flip 10 cents into a dollar* is part of the more contemporary world, these modern-day descendants having such a lack of information. Then, through the play, they discover more. And for them, with the history that they're given, turning it into something beautiful to say: okay, this is our history, and this is what we've come to slightly understand,

PICTURED:
Left: Nia in rehearsal for *The Great Privation*.
Right: C1 Resident Playwright Kirsten Greenidge.

but still, we continue. Or, we choose to. And then *The Great Privation*, the first part of the title, for me, alludes to the great lack. Maybe that is a reflection of the mother and daughter we meet in 1832, maybe it means a lack of resources, maybe it means a lack of access. Those two titles might weave between both worlds in some way.

KG: Where in your writing process did you find that title?

NAR: The research began at Revolution Books in Harlem. Going in there, I found Harriet A. Washington's book [*Medical Apartheid*]. And I'm a fan of Black women, Black femme historians — there's something that speaks to me when I'm able to read writing about history from a Black woman's pen. I just kept gathering, I kept researching. And with the title, I think it just came at the very end, when I got to the end of the play.

KG: The play deals with overlooked Black history and systems of injustice that continue today. But there's a lot of love and compassion within this story. How did you approach the balance of grief, empathy, and joy when exploring the themes of this play?

NAR: Maybe it's what I was feeling myself. I think I am a holder of all of those things. I think I hold grief, I hope I hold empathy, and I hold joy. I think I hold it every single day in my own way. I like uplifting positive relationships between a mother and a daughter, and I got to put two sets of those women on stage in the best way I could. And I'm proud of that.

KG: We see Charity explore the impact of her voice and the power of personal choice at various points in the play. I'm curious how you think about the role of young people as leaders and drivers of change, in the play or more broadly.

NAR: Wisdom comes with many

generations of folks pouring in, and discussing, and sharing. I think it's wonderful when young folks want to drive agendas and their thoughts forward to help make the world a better place. I think it is also imperative to be in collaboration with different generations of folks to really come to an understanding of how to work towards change in an equitable and sustainable way. It gotta be everybody, it can't just be the young folk.

KG: What other questions or ideas drive you as you contemplate concepts of history, legacy, and ancestry on stage?

NAR: The questions that drive me are mainly about love. And our ways we express it that have created kind people today. In reference to history, what I'm always fascinated by is: what love was present?

KG: The Boston leg of this third production of *The Great Privation* marks the fourth audience you've shared this piece with following its previous runs in London, NYC, and at Woolly Mammoth in DC. Have you learned anything new about the story and why it needs to be told as you've seen it and worked on it in different places?

NAR: When I am approached about the play, I've been told two things which always stick with me, which are, "Thank you for creating a return of some sort." There is a return back to two women in the play, without giving it away, and it doesn't necessarily right a wrong, but it is something. I've also been told, "Thank you for creating a mother-daughter love story." And I love that. I think that it is always important to tell history and to share history that uplifts a truth. Even the major parts of Black history should continue to be told in different ways. I think there are still so many more stories that should come forward or be shared by generous artists. I'm just so

thankful that I even get to add a play to the canon of Black history. I hope that I continue to tell stories that involve Black history. I think if I'm creating a way to enter into learning somehow, I'm really thankful to do that.

KG: There's a dedication in the beginning of your script that says, "This play is for anyone who feels connected to land and doesn't know why, but wishes to." How do you hope audiences receive this story, engage with the history explored in the play, and take action in their communities after they leave the theater?

NAR: I think action is self-determined and is nuanced and requires a lot of thought, and research, and love. My hope is that folks learn something, or examine something they've already learned, and want to continue to help make the world a better place... in small ways, or in big ways.

KG: Our Season 27 tagline is: by the people, for the people. What does art

making by and for the people mean to you?

NAR: I think I wrote this play for younger me. And the me who wanted another entry to Black history and understanding it, or just another option to learn? I don't know if this play is just mine. [This play is] the amalgamation of everyone who I've ever had an experience with.

KG: Oftentimes we write the plays that we would like to see exist in the world. That speaks to me as well. I'm excited to see the play in Boston, and for it to continue its life, it's really exciting!

NAR: Thank you so much! Like, what?!? I remember reading your plays in Drama Bookshop! I'm just honored. Thank you so much for talking to me!



PICTURED:
The Great Privation at Woolly Mammoth Theatre Company.
Photo by Cameron Whitman.

SURVIVING PROGRESS

THE HISTORICAL CONTEXT OF THE GREAT PRIVATION

BY ANGELA TATE

As a historian and curator at the Museum of African American History, I spend a lot of time thinking about what mothers don't say. Not because they don't know, but because knowing too much, too soon, can be dangerous. *The Great Privation* understands this instinct deeply. In the past, a mother tries to protect her daughter from the truth of why they are staking out her father's grave. In the present, another mother becomes overprotective after her daughter's pro-Black activism brings real consequences. The question moving between them is not abstract: how did we get here, and what does protection look like when awareness itself is risky?

Boston's medical history helps me sit with that question. In the seventeenth and eighteenth centuries, Black and white Bostonians were buried together. Their later separation—like the segregation of neighborhoods, hospitals, and care—was not natural progression but deliberate racial sorting. Early grave robbing first targeted the bodies of executed criminals, people already marked as disposable. The moment Black burial grounds became targets, something shifted. Blackness itself began to be read as criminal, and Black bodies as available for scientific use regardless of innocence.

This logic shaped everyday life. During nineteenth-century epidemics like cholera, Black communities on Beacon Hill—and later in the South End—learned to care for one another under constant scrutiny. Illness was treated as moral failure. Survival required vigilance, silence, and strategy. Mothers learned when to explain and when to withhold. That inheritance carries forward. In the nineteenth century, abolitionism and escape from slavery were crimes. In the present, pro-Black activism is still routinely framed as dangerous, disruptive, or illegal. In *The Great Privation*, overprotection is not fearfulness—it is memory.

The timeline that follows traces some of our country's medical milestones alongside these lived realities in Boston, in Philadelphia where this play unfolds, and across the country. It asks us to consider not just what medicine has advanced, but how Black families—especially mothers and daughters—have learned to survive progress by knowing when to speak, when to shield, and when to let the truth arrive.

Angela Tate is the Chief Curator & Director of Collections, Museum of African American History, Boston and Nantucket

THE SPUNKER CLUB, also known as the "Anatomical Club," is founded at Harvard. The secret society allegedly founded by physician and "Founding Father" Joseph Warren is created to rob graves for bodies in the name of medical advancement. Their ransacking of Boston graveyards is so notorious that the Act to Protect the Sepulchers of the Dead is later passed in 1815 to make grave robbing a felony offense.



Scan here for sources and additional reading!

1770

1831

WILLIAM LLOYD GARRISON PUBLISHES THE LIBERATOR. a Boston newspaper that calls for the emancipation of all slaves in the U.S.

MASSACHUSETTS PASSES THE ANATOMY ACT, which legalizes the use of unclaimed bodies for dissection and medical research in Massachusetts. It is criticized by its own creators for its lack of enforceable systems and reliance on individual discretion.

NAT TURNER LEADS THE ONLY EFFECTIVE SLAVE REBELLION IN U.S. HISTORY. After being sentenced to death for initiating the revolt, Turner is hanged and his body is beheaded, skinned and dissected. The site of his grave is unknown.

MOUNT AUBURN CEMETERY IS FOUNDED as America's first cemetery, championing a new vision for tranquil and beautiful burial space where families can commemorate their loved ones in nature.

LANDMARK ANTI-SLAVERY LEGISLATION passes with Pennsylvania's Gradual Abolition Act, which prohibits the importation of new enslaved people to the state. In 1783, Massachusetts becomes the first state to abolish slavery outright via judicial ruling following a series of legal challenges by Elizabeth Freeman and Quock Walker.

MASSACHUSETTS ACT OF 1784 legalizes the use of executed criminals for dissection and medical research

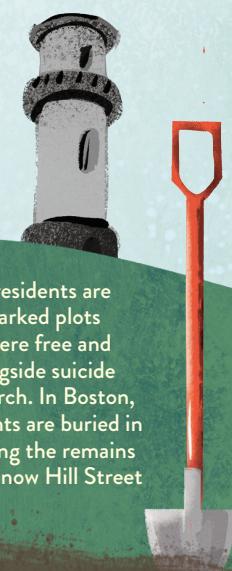


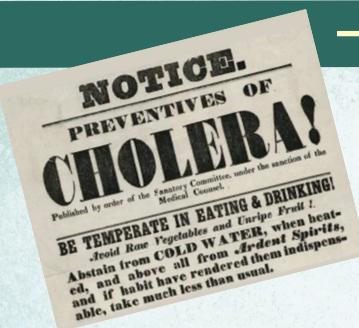
In most colonial settlements, Black residents are buried in segregated areas or in unmarked plots in public graveyards for the poor, where free and enslaved Africans were interred alongside suicide victims, criminals, and people unaffiliated with a church. In Boston, unlike other parts of the US, Black and white residents are buried in the same areas. Thousands of unmarked graves holding the remains of African Americans exist in Copp's Hill along the Snow Hill Street side down to the corner of Charter Street.

1830s

THE UNDERGROUND RAILROAD:

Antislavery
northerners - many of them free Black people - have begun helping enslaved people escape via a loose network of safe houses. Families in Boston find refuge in the tight-knit community along the North Slope of Beacon Hill, where the African Meeting House and Abiel Smith School (comprising the Boston campus of the Museum of African American History) are located.





CONGRESS PASSES THE FUGITIVE SLAVE ACT, SPARKING WIDESPREAD OUTRAGE AND STRENGTHENING THE ABOLITIONIST CAUSE IN THE NORTH.

DR. JOHN V. DEGRASSE

becomes the first African American to be admitted to the Massachusetts Medical Society



DR. REBECCA CRUMPLER becomes the first African American woman to earn an M.D. degree and later publishes *Book of Medical Discourses*, which has an emphasis on women and children's health and is one of the very first medical publications by an African American.



1890S: GERM THEORY DEVELOPS AND VIRUSES ARE DISCOVERED AFTER DECADES OF RESEARCH BY LOUIS PASTEUR, ROBERT KOCH, AND OTHERS.

1832

CHOLERA PANDEMIC arrives in America and spreads rapidly. After the first case appears in Philadelphia on July 7, city officials begin "purification" policies to try to stem the spread of the disease, including removing "night soil" in the mornings.

1847

DAVID J. PECK becomes the first Black medical school graduate (Rush Medical School, Chicago)

1850

THE CONTROVERSIAL 'BONE BILL' — its full title "An Act to Promote Medical Science and Protect Burial Grounds" — passes in NY and seeks to prevent body snatching by expanding the number of cadavers that qualify for legal dissection and research. The bill stipulates a grace period of 24 hours for families to claim those whom they wished to bury. The bill is extremely divisive, and passes by only one vote.

THE 13TH AMENDMENT is adopted as part of the United States Constitution, officially abolishing slavery.

1854

PENNSYLVANIA ANATOMY ACT allows teachers and students to dissect bodies without having to resort to buying from grave robbers or buying body parts.

1864

1865

1883

1909

1918

THE "SPANISH FLU" pandemic spreads globally

CIVIL RIGHTS LEADER W.E.B. DU BOIS co-founds the National Association for the Advancement of Colored People (NAACP). Born in Massachusetts, he is the first African American to earn a Harvard doctorate degree.

THE UNIFORM ANATOMICAL GIFT ACT (UAGA) — which provides a legal framework for making organ and body donations after death or authorizing family members to donate on their behalf — is revised to prioritize individual consent. The Act bans the sale of human tissue but allows charging a "reasonable amount" for the "processing" of a body part.

1987

THE TUSKEGEE STUDY of Untreated Syphilis in the Negro Male ends after journalist Jean Heller breaks the story that participants were not informed of the nature of the study and proper treatment was withheld, leading to drastic changes in research practices, ethical guidelines for human subjects, and consent requirements.

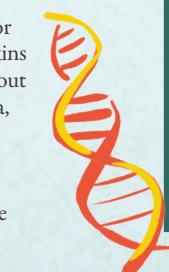


1954

LANDMARK RULING BROWN V. BOARD OF EDUCATION MAKES SCHOOL SEGREGATION UNCONSTITUTIONAL.

1951

HENRIETTA LACKS, a Black woman receiving treatment for cervical cancer at Johns Hopkins Hospital, has cells taken without her knowledge to create HeLa, one of the most important cell lines in medical research that leads to many important breakthroughs — including the polio and Covid-19 vaccines.



1920S

HARLEM BECOMES ASSOCIATED WITH THE NEW NEGRO MOVEMENT AND THE ARTISTIC OUTPOURING KNOWN AS THE HARLEM RENAISSANCE. In Boston, the New Negro Movement is characterized by authors like Dorothy West, The Saturday Evening Quill, and community organizing around the arts at The League of Women in Community Service.

NEW YORK, VERMONT, AND HAWAII pass legislation to ban the practice of using unclaimed dead bodies for medical study without next-of-kin consent. Dissection of bodies without informed consent is still legal in most US states.



THE SOCIAL MEDIA HASHTAG #BLACKLIVESMATTER IS CREATED.

2010S

2013

2017

2020

2025

25 FOR-PROFIT BODY BROKING companies in the US are identified by Reuters journalist Brian Grow

COVID-19 PANDEMIC BEGINS

CEDRIC LODGE pleads guilty to charges of interstate transport of stolen human remains after selling human body parts on the internet during his time as the morgue manager at Harvard Medical School.



BLACK LIFE ASTRIDE THE GRAVE

BY HARRIET A. WASHINGTON, MA

The Great Privation (How to flip ten cents into a dollar) by Nia Akilah Robinson very engagingly uses grave robbing as a timeless trope for the persistent bodily appropriation that has marked African Americans' lot for most of our nation's history. Black people did not own their own bodies during chattel enslavement, and this dispossession has cut a wide swath through our culture, history, society, and medical status. From being forced into research to being robbed of the ability to accept or reject treatment to being displayed rather than treated in medical venues and hospitals, this history culminated in Black bodies being selectively targeted and stolen from often-segregated cemeteries for use in medical research. Thus, our bodies served as medical training material for anatomical dissection as part of education and treatment—from which Black people were systematically barred.

Only recently has the medical canon acknowledged the pervasiveness and racialized nature of graverobbing in the mainstream historical record. *The Great Privation (How to flip ten cents into a dollar)* goes far beyond entertainment to enrich our understanding of this critical history in a manner that historical tomes and ethical arguments have failed to do.

Race-targeted graverobbing was long dismissed as paranoid "old wives' tales" or "urban legends." However, thanks to groundbreaking historians, no one can

now deny the events decried in *The Great Privation*. Modern research confirms what we have long believed to be true, including my own work *Medical Apartheid* and Michael Sappol's revelatory book *A Traffic of Dead Bodies*. For example, Robert L. Blakely and Judith M. Harrington's *Bones in the Basement* details the discovery of a cache of 9,800 mostly African American bones secreted under the Medical College of Georgia's old anatomy laboratory between 1835 and 1912. The multidisciplinary and multiracial scientific team found that 75 percent of the bones came from Black bodies of the Cedar Grove Cemetery, although Black people constituted only 42 percent of Augusta's population.

The Medical College of Georgia was no anomaly. Throughout the United States, Black bodies were targeted by design. In fact, schools in many cities, including Charlotte, Philadelphia, and New York, placed newspaper advertisements to assure the white populace that only Black bodies would be appropriated in this manner. In 1831, the South Carolina Medical College advertised, "No place in the United States offers as great opportunities for the acquisition of anatomical knowledge. Subjects being obtained *from among the colored population* [emphasis mine] in sufficient numbers for every purpose, and proper dissection carried on without offending any individuals in our community!"

Southern medical schools also conducted

a brisk business in selling purloined Black bodies to Northern schools. When his source of Black bodies became unreliable, Dr. John Warren of Harvard Medical School successfully made the case for moving the school from the university's home base in Cambridge across the Charles River to Boston, where it could avail itself of cadavers from the poor Black and white denizens of the almshouse.

In New York City, when emboldened medical students dared to turn their grave-robbing attentions from the Negroes Burying Grounds to the white cemeteries of Trinity Church, five thousand rioters stormed New York Hospital in the two-day Doctors' Riot of 1788, pillaging Columbia Medical School and assaulting physicians in retaliation for disturbing the eternal rest of white New Yorkers. Black communities protested graverobbing, too, but to little avail due to chattel slavery and the lack of legal protections. As the editors of *Freedom's Journal*, the nation's first Black newspaper, wrote in 1827, the year slavery was abolished in New York, "We wish to plead our own cause... too long have others spoken for us." In *The Great Privation*, Nia Akilah Robinson allows these voices, spread over time and crises, to speak for themselves.

These newspaper accounts and other historical documents paint a damning portrait of medical violence and show the need for a historical and ethical reckoning. Robinson's play makes this reckoning possible by adding nuanced layers to our understanding, which these isolated documents fail to provide. This brings us to

Harriet A. Washington is a science writer, ethicist, and the author of the book *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present*

one of the most important revelations of *The Great Privation*: the critical importance of discerning for ourselves what such medical violence means and how best to not only survive, but to thrive, in its wake.

The importance of this achievement cannot be exaggerated. From scholars who have chosen to downplay or to even deny the centuries of abuse to more recent, sometimes well-meaning but ill-informed scholars in the "white savior" mode who have sought to decry it, much import and complexity has been lost. It is critically important for us to speak for ourselves in this arena of medical history where anyone without a terminal degree has been denigrated and excluded from such conversations, even when those conversations center on our own communities and welfare.

The Great Privation restores nuance and ethical power to the historical perspective, even as it warmly entertains and informs, interjecting unexpected humor. Robinson's constant evocation of time, from the summoning of ancestors to the relentless ticking of an onstage clock, to say nothing of the persistent dialogue between the historical and contemporary, reminds us that this persistent medical violence remains alive in the memories and in the rich oral histories of African Americans. While history may have belatedly acknowledged it, we have always understood its larger, dire meanings, and *The Great Privation* expands upon this tradition brilliantly in our postmodern era.

COMMUNITY PARTNERS



The Museum of African American History connects colonial and early African American history and culture in Boston and the larger New England area with the abolition of slavery and current explorations of race and the struggle for human rights.

Home to four original African American buildings built at the birth of the nation and still standing, the museum illuminates, interprets, and preserves the birthplace for the abolitionist movement and the continuing struggle for human rights.



American Ancestors' mission is to advance the study of family history in America and beyond, by educating, inspiring, and connecting people through their scholarship, collections, and expertise. American Ancestors is a national nonprofit center for family history, heritage & culture based in Boston, Massachusetts, that has been setting the gold standard for family history research since its founding in 1845. Today, American Ancestors serves more than 400,000 members and online subscribers through AmericanAncestors.org, one of the world's largest online collections of free family history resources, scholarship, educational programming and events.



The Boston Public Library Community History Department democratizes the expression of history by supporting individuals, community groups, and local organizations in their efforts to document the stories of themselves and their communities. Our department aims to address past injustices by centering historically excluded and underrepresented groups, and to surface a more inclusive history of Boston. We offer resources and support for local and community history work based on people's lived experiences, knowledge, and expertise. We are committed to providing collaborative, responsive, and sustainable library services to historians and learners in Boston and the Commonwealth of Massachusetts.



Cultural Survival advocates for Indigenous Peoples' rights and supports Indigenous communities' self-determination, cultures and political resilience since 1972. Cultural Survival envisions a future that respects and honors Indigenous Peoples' inherent rights and dynamic cultures, deeply and richly interwoven in lands, languages, spiritual traditions, and artistic expression, rooted in self-determination and self-governance.



Everyday Boston is a nonprofit that helps people develop the skills and confidence to connect with neighbors they don't know or understand—all through the sharing of life stories. At a time of historic isolation and division, we're working to make Boston the most connected city in America.



For Black Girls Inc. is dedicated to championing the empowerment of Black women and girls through a multifaceted approach encompassing education, literacy, arts, community, and advocacy. Since our inception in 2018, For Black Girls Inc. has been at the forefront of creating pathways to equity and opportunity for Black women and girls of all backgrounds. Our vision is clear; to forge a society where every Black girl and woman, irrespective of her circumstances, enjoys unfettered access to the resources and support necessary to realize her boundless potential.



The Resilient Sisterhood Project's mission is to educate and empower women of African descent regarding common yet rarely discussed diseases of the reproductive system that disproportionately affect them. We approach these diseases and associated issues through a cultural and social justice lens—as we believe that poor knowledge of reproductive health is primarily related to health, racial, and socioeconomic disparities.



Founded in December 2020, **VITAL CXNS** identified a paradox in Boston—a city rich in activism, organizations, and world-class healthcare, yet grappling with deep health inequities. These inequities, rooted in historical disinvestment and structural racism, are further compounded by a fragmented community health infrastructure. Vital CXNs sees this paradox as both a reflection of systemic injustice, and also an opportunity for transformative action. Initially, we focused on fostering collaboration, improving efficiencies, and uncovering synergies among existing resources to advance food justice. This collective effort inspired the development of our Community-Led Systems Change Model—a nationally recognized approach for transforming systems. By convening cross-sector stakeholders, promoting community ownership, and building strong, community-driven clinical-community partnerships, we have created a powerful framework for systemic change.

CAST & CREATIVE TEAM

NIA AKILAH ROBINSON she/her - Playwright



Nia Akilah Robinson is a playwright and actor who reps Harlem with all her might. Productions: Co-Pro: Woolly Mammoth Theatre Company (Washington, DC) & Company One Theatre (Boston, Massachusetts), NextStop Theatre (Herndon, VA), Urbanite Theatre (Sarasota, FL), Soho Rep U.S. Off Broadway Premiere (2025 New York Times Critics Pick- Extended Twice!), Theatre503 (London, UK), and The Hearth (New York, NY). *The Great Privation* has been recently published and made for purchase by Concord Theatricals UK & Push Party (The Hearth, NYC), which had a Sponsored Performance by the Will and Jada Smith Family Foundation and brought together The Birthing Place, Maroon Theatre Project, Exodus Transitional Community, and Hour Children community members to a night of conversation post show about “artivism” and Calls to Action. Her work has been seen and developed with Steppenwolf Theatre, The Hearth, The New Group, Theatre503 (UK), The Ground Floor: Berkeley Repertory Theatre, Great Plains Theatre Conference, SPACE on Ryder Farm, Ensemble Studio Theatre, Waterwell, Classical Theatre of Harlem, Urbanite, and New Georges. She has been a MacDowell Fellow, Travis Bogard Eugene O’Neill Foundation Fellow, and a writer for PEN America and EST/Alfred P. Sloan Foundation (short play). Nia has had residencies at NYSAF and The Pocantico Center through YoungArts. Nia’s work will be featured in the 2024 46th Bay Area Playwrights Festival, 2024 The Fire This Time Festival, was featured in the 2023 SPACE JAM @ Roundabout Theatre, and the 48th Samuel French Off-Off-Broadway Short Play Festival. She participated in the National Black Theatre Soul Series and received the 2023 Film & TV Mentorship by Mitzi Miller. She has been awarded 1st Place for the 2023 A is For Playwriting Contest, the Next Wave Initiative Lorraine Hansberry Writing Scholarship, a Miranda Family Fund Commission, and the NYSCA Grant (CCCAD). She is shortlisted for the 2023 Theatre503’s International Playwriting Award. She was a finalist for the Audible Commission, the O’Neill National Playwrights Conference, Blue Ink Playwriting Award, OJAI Playwrights Conference, Jane Chambers, and The Leah Ryan Fund. She is a 2024 Relentless Award Semi Finalist. She is a member or alumna of Ensemble Studio Theatre’s Youngblood, I-73 at Page 73, The Orchard Project NYC Greenhouse, The Wish Collective, and TheBlackHERthePen. She is proudly represented by Alex Gold at Creative Artists Agency. Education: Yale (DGSD- MFA Playwriting Candidate) & Juilliard ‘24 (Lila Acheson Wallace American Playwrights Program). niaakilahrobinson.com

MINA MORITA she/her - Director



Mina Morita is a celebrated new plays director, and Woolly Mammoth’s BOLD Resident Director & Creative Producer. She recently served as the Artistic Director at Crowded Fire Theater Company for a decade. Selected work includes: *Wish You Were Here* (South Coast Rep); *Yoga Play* (Sydney & Brisbane, Australia); *English* (Berkeley Rep); *Vietgone* (The Guthrie); *Today is My Birthday* (Yale Rep); *Pearl’s Beauty Salon* (Yale DGSD); *Crazy Wisdom* (Berkeley Rep); *The Chinese Lady* (Magic Theater); *Sisters Matsumoto* (Center Rep); *On Grace* (Anna Deavere Smith); *Both Your Houses* (ACT’s MFA Program); Crowded Fire; Shotgun Players; Campo Santo; Ferocious Lotus; Just Theater; Playwrights Foundation; Playwrights Center; and Bay Area Children’s Theatre. minamorita.com

SONIA FERNANDEZ she/her - Dramaturg



Sonia Fernandez is a dramaturg, administrator & producer specializing in new work. She is happiest in a new play process. Currently serving as Director of New Work at Woolly, Sonia was previously interim Artistic Director & prior to that Associate Artistic Director of Magic Theatre in San Francisco. Favorite production dramaturgy credits include *unseen* by Mona Mansour at OSF, the world premiere of *Don’t Eat the Mangos* by Ricardo Pérez González, *The Chinese Lady* by Lloyd Suh at Magic, *Quixote Nuevo* by Octavio Solis at Cal Shakes, and the world premiere of *Incendiary* by Dave Harris at Woolly. She is the proud mama of two awesome humans, two terriers & 47 plants.

YETUNDE FELIX-UKWU* she/her - Mother / Modern-Day Mother



Yetunde Felix-Ukwu makes her Woolly Mammoth debut. Selected acting credits include *Jaja’s African Hair Braiding* (Arena Stage, Berkeley Rep); *Nollywood Dreams* (Round House Theatre); *A Christmas Carol* (TheatreSquared); *Babel* (Unicorn Theatre); and *School Girls; Or, The African Mean Girls Play* (Kansas City Repertory Theatre). As a Dialect Coach selected credits include *Sinners* by Ryan Coogler (Warner Bros.), *Time Bandits* (Apple TV+), and *Metamorphoses* (Folger Shakespeare Library). More information can be found on all social media platforms [@yetundelive](https://www.instagram.com/yetundelive) and at yetundelive.com.

VICTORIA OMOREGIE* she/her - Charity / Modern-Day Charity



Victoria Omoregie is excited to join the cast of *The Great Privation!* Her selected credits include: “Paige” in *Bust* (The Goodman Theatre & The Alliance Theatre), “Opal” in *Fat Ham* (The Alliance Theatre), “Nell Shaw” in *John Proctor is the Villain*, “Opal” in *Fat Ham* (The Huntington Theatre), “Faith” in *acts of faith* (American Stage), “Keisha” (Elliot Norton Award Nominated) in *Fairview* (SpeakEasy Stage Company), “Antipholus of Ephesus/Adriana” in *The Bomb-Itty of Errors*, “Perdita” in *The Winter’s Tale* (Actors’ Shakespeare Project), “MEDEA” in *Lorena: A Tabloid Epic* (Boston Playwrights Theatre). She holds a BFA in Acting from Boston University School of Theatre. Victoria forever thanks God and honors her mother (her real life Wonder Woman), father (her fuel that keeps her going), and loved ones for their unending encouragement. Find her on social media [@victoriaosaku](https://www.instagram.com/victoriaosaku)

MARC PIERRE* he/him - Janitor / Coffee



Marc is thrilled to return to Company One Theatre after performing in *We Are Proud to Present... and Leftovers*. Recent Theatre Credits: *Topdog/Underdog*, *An Octoroon*, *A Midsummer Night’s Dream* and *Gloria* (Gamm Theatre), *The Play That Goes Wrong* and *Peter and the Starcatcher* (Lyric Stage), *Brawler* (Kitchen Theatre Company), *Airness* (Actors Theatre of Louisville), *When January Feels Like Summer* (Central Square Theatre), *Milk Like Sugar* (Huntington Theatre Company), *The Flick* (Gloucester Stage). TV/Film: *Castle Rock*, *Twelve* (Dir. Joel Schumacher). Marc has a B.F.A. from Emerson College. He is a recipient of the Isabel Sanford Scholarship and Emerson College’s Acting Area Award. marcalexanderpierre.com

ZACK POWELL* he/him - John / Modern-Day John

Zack Powell is thrilled to make his Company One Theatre debut! He is a Resident Company Member at Everyman Theatre in Baltimore and a DC Theatre Artist. Select



credits include: *Who's Afraid of Virginia Woolf?*, *The Mystery of Irma Vep*, *A Midsummer Night's Dream*, *The Lion in Winter*, *Sense and Sensibility* (Everyman Theatre); *Red Velvet*, *Dunsinane* (The Shakespeare Theatre Co.); *Silvain, Shear Madness* (The Kennedy Center; 600+ performances); *A Christmas Carol*, *Macbeth*, *A Midsummer Night's Dream* (Alabama Shakespeare Festival);

Sherwood: The Adventures of Robin Hood (The Cleveland Playhouse); *Arms and the Man* (Washington Stage Guild), *E2* (RepStage); *The Legend of Georgia McBride* (Round House Theatre); *The Last Night of Ballyhoo* (Theatre J); *A Midsummer Night's Dream* (Folger Theatre); as well as three seasons at Utah Shakespeare Festival, two seasons at Illinois Shakespeare Festival, and one at the American Shakespeare Center. Film: *Tapawingo*; *The Call*. Education: MFA in Acting from Illinois State University, BFA in Acting from Wichita State University. Follow my adventures on Instagram: **@zackpowellthezactor**

JAIDA GILLESPIE they/she - Assistant Director

Jaida Gillespie is a director and actor passionate about voicing tools of liberation and embracing community. Their previous credits include *The Comeuppance* (Woolly Mammoth Theatre Company), *Death on the Nile* (Arena Stage) and *Shutter Sisters* (1st Stage Theatre). Directing credits include *The Pit* (District Fringe Festival). A *Full Table* staged reading (Shakespeare Theatre Co.) *EMERGENCY* (Howard University) and an excerpt from *Ain't No Mo* (Apollo Theatre). They hold a BFA in Acting from Howard University and studied at the British American Drama Academy.

AYSHA ZACKRIA she/her - Assistant Dramaturg, Script Supervisor

Aysha Zackria is a queer Pakistani-American dramatist, writer, and musician who recently graduated with a BFA in Dramaturgy from Carnegie Mellon University. She amplifies opportunities for societal growth through creation. Aysha was one of two Literary Fellows at the Eugene O'Neill Theater Center during their 2024 Summer programming. She was the dramaturg for several Carnegie Mellon productions, including *You on the Moors Now*. She received the KennedyCenter American College Theater Festival Region 2 Student Dramaturgy Award and was named aNational Dramaturgy Fellow for her work on the production. She has written plays that examine social issues, including *Pillow Fortress*, *Proximity*, and *Natural Law*, which she produced at CMU. Her playwriting accolades include a commission by Horizon Theatre Company, an excerpt reading at CityTheatre, and a national One Earth Award from Scholastic Arts and Writing. She has served as Script Editor at Lovewell Institute for the Creative Arts. In the last five years at this non-profit, she encouraged high school students to make their voices heard by devising works of musical theatre. In 2019, she won the Miami Herald's Silver Knight Award in English and Literature for her work as a tutor and advocate for improving access to literature in carceral facilities. Aysha is also an accomplished bassist with a background in music theory. She has played bass in fourteen musicals and on an album, *Cosmic Caravan* by Fox. On campus, she was the Co-Chair of the Library Student Advisory Council, Secretary of the ThriftyMellon, and Representative for the upperclassmen dramaturgs. She received the Michael Gifford Award and was named one of forty senior Andrew Carnegie Society Scholars for her outstanding engagement and academics.

CARMEN CATHERINE ALFARO she/her - Stage Manager

Carmen Catherine Alfaro is a facilitator specializing in stage management, lighting production, and anti-ableism practices. She is thrilled to be returning to Company One after stage managing *The Boy Who Kissed the Sky*, *Miss You Like Hell*, and *Leftovers*. Carmen Catherine has a passion for new and contemporary work that is socially conscious, collaborative, accessible and diverse, both onstage and at the tech table. Recent stage

management projects include *Circé* (Stage Manager, Boston Early Music Festival), *Omar* (Assistant Stage Manager, Boston Lyric Opera), *Bluebeard's Castle* (SM, Boston Lyric Opera), *Ocean Filibuster* (ASM, American Repertory Theatre). Carmen Catherine holds a BFA in Stage Management and Lighting Design (dual) from Boston University. Proud member American Guild of Musical Artists.

MELANIE LITWIN she/her - Assistant Stage Manager

Melanie is thrilled to be assistant stage managing *The Great Privation* and stage managing with Company One for the first time! She is passionate about new works and has previously stage managed with the Boston New Works Festival, including *The F&L at 1330* (2023) and *Fangirl* (2025). Other past theater experiences include Playwright Assistant with Central Square Theatre's "Youth Underground" program and many productions at Tufts University—favorites including *The Interrobangers* (Tufts Theatre Department Mainstage, 2022) and *LIZZIE* (Torn Ticket II, 2022). A massive thank you to everyone who made this production possible!

CHARLIE BERRY they/them - Assistant Stage Manager

Charlie is excited to be returning to Company One for another show! C1 credits include *The Meeting Tree* and *Morning, Noon, and Night*. Other credits include Huntington Theatre Company: *Fun Home*, *The Hills of California*, *The Light in the Piazza*, *The Band's Visit*, *Prayer for the French Republic*. Lyric Stage: *Senior Year Project*, *The Great Reveal*, *Party Bots*, *Made You Look*, *The Game's Afoot*, *Sister Act*, *The Light*. Suffolk University: *She Kills Monsters*. American Repertory Theater: *Diary of a Tap Dancer*. Speakeasy Stage Company: *Pru Payne*. Commonwealth Shakespeare Company: *The Winter's Tale*, *Macbeth*. North End Music & Performing Arts Center: *Orfeo ed Euridice*, *Le Nozze di Figaro*. MassOpera: *Caravana de mujeres*. Education: BFA Stage & Production Management, Emerson College. Charlie is a freelance stage manager and technician. Special thanks to their friends' cats that decorate their black clothing with fur for every show!

MEGHAN RAHAM*** she/her - Scenic Designer

Meghan Raham is primarily a set designer with a strong interest in the development of new work. She was a Resident Artist at Round House Theatre 2023-2025 (*Bad Books*, *Topdog/Underdog*, *A Jumping Off Point*, *Radio Golf*, *Master Harold...and the Boys*, *Cat on a Hot Tin Roof*, *The Night Alive*, *Fool for Love*), and has designed sets and/ or costumes for Woolly Mammoth (*Dead Inside*, *She the People*, *She the People: The Resistance Continues*, *Pike St.*, *Ford's* (*My Lord, What a Night; Who's Afraid of Virginia Woolf?*), *Arena Stage* (JQA), *Signature* (*Daphne's Dive*, *Easy Women Smoking Loose Cigarettes*), *Folger* (*District Merchants*, *Romeo and Juliet*, *The Conference of the Birds*), *Studio* (*The Aliens*, *Red Speedo*), *Theatre J* (*Life Sucks*), and the Smithsonian American Art Museum in DC, and beyond at Everyman (*The Chinese Lady*), Lincoln Center's LCT3 (CLAY), *Steppenwolf* (*You Got Older*), *Lookingglass* (CLAY), *Faedra: Queen of Haiti*), *The Building Stage* (*The Ring Cycle*, *The Master Builder*, *NOIR*, *Moby-Dick*), *Victory Gardens* (*A Big Blue Nail*), *The Hypocrites* at the Museum of Contemporary Art Chicago (*Frankenstein*), *Center Theatre Group* in LA (*Venice*), *Barrington Stage* (*The Chosen*), and *Kansas City Repertory Theatres* (CLAY, *The Circle Mirror Transformation*, *Broke-Ology*, *Little Shop of Horrors*, *Venice*, *Death of a Salesman*), and internationally in Prague, Czech Republic (S/he is Nancy Joe). She is the recipient of a Princess Grace Theatre Honoraria and a Maryland State Arts Council Independent Artists Award. She also enjoys experimenting with sound and video and was the photographer and videographer for the Kim Gordon x model home single *RAZZAMATAZZ* (Matador Records, 2024). Meghan is a professor at American University.



GISELA ESTRADA she/her - Associate Scenic Designer

Gisela Estrada is a Salvadoran passionate artist, designer and storyteller who loves to collaborate and bring a new and fresh perspective to the table. Gisela's recent credits include *Covenant* (Theater Alliance, Helen Hayes Winner for Outstanding Scenic Design), *Botiquín de Boleros* (Gala Hispanic Theater), *Faithless* (Washington Stage Guild), *Twelfth Night* (Prince George Community College), *The Trans-Atlantic Time Traveling Company* (Theater Alliance), *Passing Strange* (Portland Playhouse), *Orlando Paladino* (A.J. Fletcher Opera Institute), *Saturday Night Fever, Chicago* (Onstage – El Salvador), *Aladdin Ballet* (Macholah – El Salvador). She holds an MFA in Scenic Design from the University of North Carolina School of the Arts. [@giseestrada7](#)

YARITZA PACHECO she/her - Scenic Charge

Yaritza Pacheco is excited to make her Company One debut! Previous sets she has painted include: *My Mama & The Full Scale Invasion*, *Public Obscenities*, *The Sensational Sea Mink-ettes*, *Second City's Dance like Black People Are Watching*, and *Akira Kurosawa Explains His Movies and Yogurt* (Woolly Mammoth Theatre Company). Yaritza is a multidisciplinary artist in sound and set design. Her talent is recognized with Best Set Design (Helen) Award for her work on *tick, tick...BOOM!* at Monumental Theatre Company. [@yesterdayspresent](#)

BRANDEE MATHIES he/him - Costume Designer

Brandee Mathies has been Studio's Costume Shop Manager since 1994. He is a Helen Hays nominated costume designer for *Nollywood Dreams* at Round House Theatre & Mountain Top. He has also designed *Exception to The Rules*, *Passover*, *Mother Struck*, *This Is Our Youth*, *The Year of Magical Thinking*, *Stoop Stories*, *Rimers of Eldritch*, *A Number*, *The Syringa Tree*, and *Comic Briefs* for Studio Theatre, as well as *Moth*, *Contractions*, *A Beautiful View*, *Crestfall*, and *Polaroid Stories* for Studio 2ndStage. Other DC- area credits include *Cullud Wattah*, *One in Two*, *Birds of North America*, *Satchmo at the Waldorf*, *Hooded for Dummies*, *Blood Knot*, *Eureka Day*, *Shame*, *Vicuna*, *Inhered the Windbag* at Mosaic Theater, *Pankr'ac 45* at Atlas Theatre, *Poetry for the people*, *This Girl Laugh*, *Black Nativity*, *This Bitter Earth* at Theater Alliance, *Letters to Kamala & Dandelion Peace*, *Who Cares* at Voices Festival Productions, *The House That Will Not Stand*, *Sonnets and Soul*, *Anything Goes* and *Black Nativity* at Howard University, and *The Wiz* at Duke Ellington School of the Arts. He also designed costumes for the short film *The AD-X2 Controversy*.

ATHENA PARKMAN she/her - Wardrobe Supervisor

Athena Parkman is a Boston-based costume designer who views theatre through a contemporary lens with a color story. Recent wardrobe supervisor credits include *The Meeting Tree* with Company One, and *CROWNS*, *Dirty Rotten Scoundrels*, and *Once Upon a Carnival* with Moonbox Productions. Emerson Stage credits: *I Love XXX* (Costume Designer), *Little Women* (Costume Designer), *The Loyal* (Assistant Costume Designer), *The Secret in the Wings* (Wardrobe Supervisor), *Spitfire Grill* (Assistant Costume Designer), *As You Like It* (Assistant Wardrobe Supervisor), *The Late Wedding* (Dresser).

LASHAWN MELTON she/her - Hair and Wig Designer

DC Area: Signature Theatre: *Play On!* (Wig Design); Olney Theatre Company: *Senior Class* (Wig Design), *Comedy of Tenors* (Wig Design); Studio Theatre: *Paradise Blue* (Wig Design); Arena Stage: *Death on the Nile* (Hair and Wig Design), *The Other*

Americans

Americans (Hair Design), *Tempestuous Elements* (Wig Design), *Snow Child* (Hair and Makeup Design); Folger Theatre: *The Winter's Tale* (Wig Design); Gala Theatre: *On Your Feet!* (Wig Design); Woolly Mammoth Theatre: *The Sensational Sea Mink-ettes* (Wig Design); The Kennedy Center: *The Watsons Go to Birmingham 1963* (Wig Design); Round House Theatre: *School Girls; Or, The African Mean Girls Play* (Wig Design). REGIONAL: Utah Shakespeare Festival: *A Raisin in the Sun*, *Emma the Musical*, *The Play that Goes Wrong* (Wig Design). Film/TV: *Loiness* (Hairstylist), *White House Plumber* (Hairstylist), *Rustin* (Hairstylist), *Fellow Travelers* (Hairstylist). Education: BA in Art, The University of the District of Columbia.

AMITH CHANDRASHAKER*** he/him - Lighting Designer

Amith Chandrashaker is a Tony-nominated Lighting Designer who works in Theater, Opera, and Dance. His credits include Broadway: *Prayer for the French Republic* (Tony Nom.), *Merrily We Roll Along*, and *Purpose*. Off Broadway: The Public, Playwrights Horizons, NYTW, The Atlantic, and The Signature. Regional Theaters: Second Stage, Manhattan Theater Club, Steppenwolf, Chicago Shakespeare, The Geffen, and The Huntington. Opera: The Glimmerglass Festival, Houston Grand Opera, and Washington National Opera. Dance: Staatstheater Nuremberg, The Lyon Opera Ballet, The Royal Ballet of New Zealand, The Joyce, and The National Dance Company of Wales. He is the recipient of The Drama Desk and Henry Hewes awards; Union Trustee for United Scenic Artists, Local USA 829, IATSE; MFA, NYU Tisch School of the Arts and faculty at The University of Maryland's School for Theatre Dance and Performance Studies.

YANNICK GODTS he/him - Associate Lighting Designer

Yannick Godts is a lighting designer based in Washington, D.C., and currently an MFA Theatre Design candidate at the University of Maryland. Prior to pursuing his MFA, he toured for many years with Pilobolus as their Lighting Supervisor while designing lighting, scenery, and props for various theater and dance companies in DC and New York. Theater: *fire work* (Theatre Alliance); *Damn Things Will Kill Ya*; *Daughters of Leda* (American University); *Sweeney Todd* (Ocala Civic Theater). Assistant/Associate: *The Great Privation* (Woolly Mammoth); *Kim's Convenience* (SoulPepper); *Senior Class* (Olney); *Data* (Arena Stage); *The Migration*; *Drumfolk* (Step Afrika!); *Beauty and the Beast* (Olney). Opera: *San Giovanni Battista* (In Series/Catapult Opera); *Così fan tutte* (Maryland Opera Studio); *The Marriage of Figaro* (assistant, Wolf Trap); *Prisoner of the State* (associate, Unusual Suspects). Recent Dance: *Put Away The Fire, Dear* (Kayla Farrish); *Moon* (assistant, Mark Morris); *Tales from the Underworld*; *The Ballad*; *Behind the Shadows* (Pilobolus). Love and thanks to Simon for keeping him sane.

NICK "THA 1DA" HERNANDEZ he/him- Sound Designer

Nick "tha 1da" Hernandez has been scoring /designing soundscapes for over 25 years. The Hip-hop Children's Trilogy (Imagination Stage) with playwright/artist Psalmayene 24, The World Premier of *Long Way Down & Look Both Ways* (Kennedy Center) both written by Jason Reynolds, *Paige In Full & Havana Hop* with sibling Paige Hernandez (B-Fly Prod). Addtl Theater credits include *Metamorphoses* (Folger/Shakespeare); *Stomping Grounds* (Seattle Opera); *Topdog/Underdog & The Mountaintop* (Round House Theatre); *Fences* (Ford's Theater); *Word Becomes Flesh* (Theater Alliance). Additional credits include Hot97 FM; Netflix, The Smithsonian, Red Bull Music Academy, DC Boxing, MMA & Wrestling Commission, D.C. Public Libraries & the non-profit Words, Beats, & Life.



AUBREY DUBE he/him - Associate Sound Designer

Credits include *The Meeting Tree*; *Haunted*; *Morning, Noon, and Night*; *Downtown Crossing*, *Vietgone* (Company One); *Winter People* (Boston Playwrights' Theatre); *Paradise Blue*, *The Thin Place*, *Stew* (Gloucester Stage Company); *Queens*, *Torch Song*, *The House of Ramon Iglesia* (Moonbox Productions); *Toni Stone*, *Fat Ham*, *Clyde's*, *The Bluest Eye*, *Joe Turner's Come and Gone* (Huntington); *Trayf*, *Good* (New Rep); *Vinegar Tom*, *Monster*, *Serious Money*, *Pentecost* (PTP/NYC), *Fences* (Umbrella Theatre); *Simona's Search* (Hartford Stage); *The Fortune Teller* (Chuang Stage); *A Case for the Existence of God*, *Potus* (SpeakEasy Stage); *Trouble in Mind* (Lyric Stage); *A Taste of Honey* (Boston Center for American Performance). University: *Cymbeline*, *Pilgrims of the Night* (Suffolk University); *Orlando* (Brandeis University); *Antipodes*, *Love and Information*, *As You Like It*, *Sensitive Guys* (Northeastern University); Education: MFA in Sound Design (Boston University).

BRIDGETT C. JACKSON she/her - Dialect Coach

Bridgett C. Jackson is a Dialect Coach, Accent Coach, Speech/Diction Coach and a certified Speech-Language Pathologist. She is delighted to be the dialect coach for *The Great Privation*. She was a professor of voice, speech and dialects at Muhlenberg College, and was a guest lecturer with the Stella Adler Studio of Acting. She holds a Master of Science degree from Howard University, with a specialization in dialects and accents. Some of her film and episodic credits include *I Wanna Dance With Somebody* (Sony Tristar), *Black Cake* (Season 1, Hulu), *The Equalizer* (Season 1, CBS), *Never Let Go* (Lionsgate), *The Last Days of Ptolemy Grey* (Apple TV+), *Winning Time* (HBO), and *Random Acts of Flyness* (HBO). Some of her theater credits include *Ain't No Mo'* on Broadway, *Cullud Wattah* with The Public Theater in New York, NY and *Cost of Living* (2018 Pulitzer Prize Winner) with The Fountain Theatre in Los Angeles, CA. She was the Dialect Coach with The Baker Theater at the Muhlenberg College Department of Theatre and Dance for *A Raisin In The Sun*. Each experience has shaped her view of the world in new and exciting ways.

SIERRA YOUNG she/her - Intimacy & Fight Director

Sierra Young is a Helen Hayes-nominated violence & intimacy director working in the DC/Baltimore area. Sierra is the Resident Fight and Intimacy Director for Baltimore Center Stage and Mosaic Theater Company in DC. She is an active member of the SADF, IDC, and SDC. Recent choreography credits include: *The Age of Innocence*, *Ja Ja's African Hair Braiding* and *POTUS!* at Arena Stage; *Twelfth Night* at The Folger; *Apropos of Nothing*, *Hand to God*, *Merrily We Roll Along*, and *Sweat* at The Keegan Theater; *Sister Act* and *Little Shop of Horrors* at Ford's Theater; *Spring Awakening* (Helen Hayes Nomination) at Monumental Theater Co; *Cullud Wattah*, *Confederates*, *One in Two*, the *Till Trilogy* et. al. at Mosaic Theater; *Paradise Blue*, *The Scenarios*, *Downstate*, and *The Colored Museum* at Studio Theater; *Frankenstein*, *King Lear* (Helen Hayes Nomination) and *Red Velvet* at The Shakespeare Theater Company; *Porgy and Bess* at The Washington National Opera. sierrayoung.org

JOSH GLENN-KAYDEN he/him - Creative Producer, Boston Casting Director

Josh Glenn-Kayden is a Boston based director, the Creative Producer and Casting Director at Company One Theatre, and a co-producer of the Legion Theatre Project. Josh's work centers around new plays that help us imagine a more equitable and just world together. Favorite directing projects include *The Interrobangers* by M Sloth Levine (Company One Theatre, nominated for 4 Elliot Norton Awards, including Outstanding Play); *Break, Break* by Erin Lerch (Legion Theatre Project & Artists' Theatre of Boston); *Muse* by Sarah Wendy

Burman (Wellesley College); *Shrike* by Erin Lerch (Fresh Ink Theatre); *Wild Flowers* by Tatiana Isabel Gil (Company One Better Future series); *Visionary Futures: Science Fiction Theatre for Social Justice Movements* (consisting of new plays by Phaedra Michelle Scott, M Sloth Levine, and Jaymes Sanchez) at UMass Amherst; *Baltimore* by Kirsten Greenidge (UMass Amherst); *Walden* by Amy Berryman (UMass Play Lab); *Greater Good* by Kirsten Greenidge (A.R.T. & Company One, associate director); the world premiere of *This Place/Displaced* (Artists' Theater of Boston, ArtsFuse Best Stage Productions of 2018); *The Lyons* by Nicky Silver (Titanic Theatre); and *Don't Give Up the Ship* by Laura Neill (Fresh Ink Theatre). Josh also directed and co-produced *The Legion Tapes*, a sci-fi podcast written by Erin Lerch. Josh has directed and developed new work for the A.R.T., Company One Theatre, Gloucester Stage, Fresh Ink Theatre, Flat Earth Theatre, Artists' Theater of Boston, the Museum of Science, UMass Amherst, Wellesley College, and Hub Theatre, among others. Josh holds a BA in Drama from Tufts University and an MFA in Directing from UMass Amherst.

LIAM HORNE he/they - Production Manager

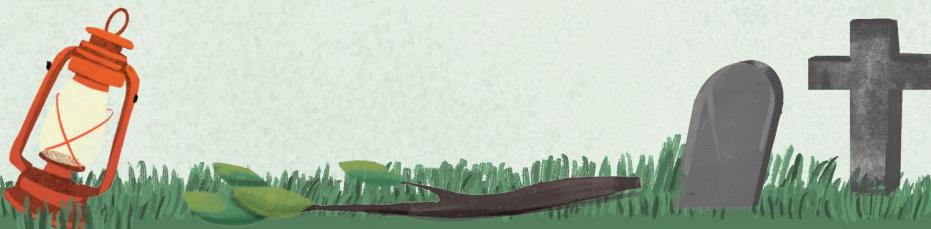
Liam is a production and stage manager from the New England area who received his BFA in stage management and design from the University of Rhode Island. Liam has previously worked across the Massachusetts and Rhode Island arts scene, and has a deep connection to the growth of underground artists in these areas. He is excited to be part of Company One and to create art in the city he was born!

ANDREW MARCH he/him - Technical Director

Andrew March is excited to bring his full range of management and fabrication experience to his third Company One production, following *Learning How to Read by Moonlight* and *The Meeting Tree*. Prior to this, Andrew worked for three years as Assistant Technical Director for the Brown-Trinity MFA program, producing full seasons in the downtown Providence PCPC Theater. He has worked for four seasons at Providence's Trinity Repertory Company; building sets, fabricating props, scenic painting, and serving as Production Carpenter. Credits include: *La Tempestad*, *La Cage Aux Folles*, *A Christmas Carol*, *Sueño*, and *Fairview*. He also worked as Master Carpenter for the Festival Theater's production of *Joseph and the Technicolor Dreamcoat* at the Zeiterion Theater in New Bedford.

JO WILLIAMS they/them - Master Electrician

Jo is excited to return to Company One Theatre following their work on *The Meeting Tree*! Previous credits with Central Square Theatre include *SPACE*, *Her Portmanteau*, and *Mrs. Warren's Profession* (Audio Engineer). With Emerson College, they served as production electrician for *Bonnets: How Ladies of Good Breeding are Induced to Murder*; assistant lighting designer for *How We Got On*, *Are You Someone to Somebody*, *Three Romances*; sound designer for *Head Over Heels*, *Limber: A Love Story*, *The Impracticality of Modern Day Mastodons*, *Rareworks' Five Times in One Night*, *Musical Theatre Society's Dogfight*; and production sound engineer for *Amour*, *Imogen Says Nothing*, *Natasha Pierre and the Great Comet of 1812*, *16 Winters*, *Little Women*, and *The Loyal*.





ABOUT WOOLLY MAMMOTH

The Tony Award®-winning Woolly Mammoth creates badass theatre that highlights the stunning, challenging, and tremendous complexity of our world. Woolly is proud to be considered “a national champion of the new—and frequently provocative—American play” (Washington Post).

For over 40 years, Woolly has maintained a high standard of artistic rigor while simultaneously daring to take risks, innovate, and push beyond perceived boundaries. Woolly Mammoth was cofounded in 1980 by Roger M. Brady, Linda Reinisch, and Howard Shalwitz and is now co-led by the Interim Artistic Collective and Managing Director Kimberly E. Douglas. Located in Washington D.C., equidistant from the Capitol Building and the White House, this unique location influences Woolly’s investment in actively working our mission: To produce courageous and invigorating new work to radically redefine theatre as a catalyst for an equitable, creative, and engaged society.

One of the few remaining theatres in the country to maintain a company of artists, Woolly serves as an essential research and development role within the American theatre.

PLAYS PREMIERED HERE HAVE GONE ON TO PRODUCTIONS AT HUNDREDS OF THEATRES ALL OVER THE WORLD AND HAVE HAD LASTING IMPACTS ON THE FIELD.

A *Strange Loop* was produced at Woolly in 2021, ran on Broadway from April 2022 through January 2023, and won the Tony Award® for Best Musical in 2022. Other notable highlights include the world premiere productions of Danai Gurira’s *Eclipsed* in 2009 that later went on to be the first Broadway play with a cast & creative team of all Black women; Bruce Norris’ Pulitzer Prize-winner *Clybourne Park* in 2010; and Anne Washburn’s *Mr. Burns: a post-electric play* in 2012. Woolly produces

theatre beyond our building by sending productions like Aaron Posner’s *Stupid F*cking Bird* across the nation, bringing Aleshea Harris’ *What to Send Up When It Goes Down* to neighborhoods throughout DC, and launching a national tour of Madeline Sayet’s *Where We Belong*.

Woolly has built a reputation for innovation off the stage as well. Woolly values building relationships with its local community and resident artists in the DMV area. Our nationally-acclaimed Connectivity Department is one of the ways we accomplish this by linking Woolly to like-minded community organizations in order to generate mutually beneficial, impact and power-aware partnerships.

WE’VE EARNED OUR REPUTATION BY HOLDING FAST TO OUR CORE VALUES.

We are an anti-racist and radically inclusive community—across race, ethnicity, nationality, age, gender identity, sexual orientation, physical ability, socioeconomic background, and political view point—in which all are encouraged to exchange ideas freely and reach for new understanding. We are a supportive home for creative risk-taking by our company and guest artists, staff, board, volunteers, audiences, donors, and colleagues. Through relentless inquiry and experimentation, we strive for world-class excellence and innovation in every aspect of our work.

OUR AUDIENCE COMPLETES OUR MISSION

Woolly attracts one of the youngest and most diverse theatre audiences in DC, and we’re committed to making our work widely accessible. Woolly was the first to pioneer Pay-What- You-Will tickets in the DMV, which are now available at every single performance.

THANK YOU TO ALL OF OUR DONORS, SUBSCRIBERS, AND AUDIENCE MEMBERS. WITH YOUR SUPPORT, WE WILL CONTINUE TO FIND AND PRODUCE THE MOST INNOVATIVE NEW PLAYS IN AMERICA.

THE WORD ON C1

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

Since 1998, 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.

At Company One Theatre, the experiences of the Global Majority and BIPOC communities take center stage. C1 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.

"THE PACKED HOUSES OF COMPANY ONE THEATRE ARE MORE YOUTHFUL AND MORE DIVERSE – AND, FOR THAT MATTER, MORE ENTHUSIASTIC – THAN YOU'LL SEE OR HEAR AT PERFORMANCES BY MOST OTHER THEATER COMPANIES IN THE BOSTON AREA."

— DON AUCOIN, THE BOSTON GLOBE



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Errol Service Jr. in *The Boy Who Kissed The Sky*. Photography by Erin Crowley



SCAN HERE TO SUPPORT C1'S MISSION AND PROGRAMS!



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Mark Abby Vanderzee	Education Director
Jessie Baxter	Director of New Work & Connectivity
Arianna Diaz-Celon	.....	Connectivity Manager
Anjaliyah Echemendia	.....	Education Program Manager
Audrey Erickson	.....	New Work Manager
Josh Glenn-Kayden	.....	Creative Producer & Casting Director
Katrina Gould	.....	Development & Community Services Associate
Kirsten Greenidge	.....	Resident Playwright
Liam Horne	.....	Production Manager
Raquel Duarte Hunt	.....	Associate Director of Education, Curriculum, and Instruction
Shawn LaCount	.....	Artistic Director
Kimstelle Merisma	.....	Artistic Associate
Tyler Prendergast	Associate Director of Marketing & Communications
Norma Stobbe	Associate Director of Individual Giving
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