

COMPANY
ONE
THEATRE
what's next.

A POWERFUL CELEBRATION OF
BOSTON'S BLACK SUFFRAGIST MOVEMENT

A NEW ERA

A NEW PLAY BY BOSTON'S OWN

Miranda Austen ADEkoje

DIRECTED BY

Summer L. Williams

DRAMATURGY BY

Lizzy Cooper Davis

JULY 18 - AUG 8, 2026
THE STRAND THEATRE
543 COLUMBIA RD, DORCHESTER



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Welcome

Welcome to Company One Theatre's world premiere of *A New Era* by Miranda Austen ADEkoje, in collaboration with the City of Boston Mayor's Office of Arts & Culture.

We're so happy you've joined us for this important new play about our city, our country, and our legacy. Just in time for America's 250th birthday, *A New Era* centers on the critical role Black women have played in the fight for civil rights, abolition, and Black liberty. This play celebrates a transformative and progressive moment in our country's history. Social action right here in our city demonstrates the importance of organizing and strategizing toward collective liberation.

Miranda's work is a timely reminder that our right to assemble and organize in the name of social justice is critical and necessary if we want to see an America that we can all be proud to call home. We are grateful to Plays In Place and the National Parks Service for their initial commission and development of this work.

And what a blessing to be able to make this kind of theatre as a part of C1's Public Art for Public Good model, where cost is not a barrier to engage with professional performance. The building you're in is a civic space that belongs to the people: the historic Strand Theatre, where C1 has held a summer residency since 2018.

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 champion stories that remind our audiences, artists, and students that we have the power, agency, and collective capacity to change the world.

We know these are challenging times, but our resolve to live our values loudly and proudly is stronger than ever. In 2026, we're in a political moment parallel to what was faced by the women of *A New Era*. We're witnessing the progress and rights that were hard-fought-for being stripped away, including the gutting of the Voting Rights Act and the alarming conversations surrounding the 14th Amendment. Black women have played a critical role in the struggle for racial justice and gender equality throughout our country's history. To honor civil rights pioneers like Josephine St. Pierre Ruffin, we need to take up their mantle, fight for liberation for all, and remember their names.

With love and gratitude,



Shawn LaCount
Company One Theatre
Artistic Director



Summer L. Williams
Company One Theatre
Associate Artistic Director



A NEW

ERA

A NEW PLAY BY
BOSTON'S OWN

**Miranda
Austen ADEkoje**

DIRECTED BY
Summer L. Williams

DRAMATURGY BY
Lizzy Cooper Davis

PRODUCED IN PARTNERSHIP WITH
City of Boston Mayor's Office of Arts and Culture

A New Era was commissioned and developed for the National Park Service by Plays in Place, as part of the Suffrage in Black & White series of plays.

CAST (IN ORDER OF APPEARANCE)

Patrice Jean-Baptiste*	Josephine St. Pierre Ruffin
Aliyah Harris	Florida Ruffin Ridley
Frances Domond	Anna Julia Cooper
Tolu Asade	Isabel
Aislinn Brophy*	Victoria Earle Matthews
Regine Vital	Fannie Barrier Williams
MaConnia Chesser*	Gertrude Sampson
Sydney Alicia Jackson	Margaret Murray Washington

CREATIVE TEAM

Miranda Austen ADEkoje	Playwright
Summer L. Williams	Director
Lizzy Cooper Davis	Production Dramaturg
Kailey Bennett*	Rehearsal Stage Manager
Rose Figueroa*	Tech & Performance Stage Manager
Lily Barnes	Assistant Stage Manager
Sydney Williams	Assistant Stage Manager
Janie E. Howland**	Scenic Designer
Nia Safarr Banks**	Costume Designer
Christopher Brusberg**	Lighting & Projections Designer
Aubrey Dube	Sound Designer
Jason Ries	Props Designer
Allyssa Jones	Music Director
Josh Glenn-Kayden	Creative Producer & Casting Director
Liam Horne	Production Manager
Lauren Davis	Associate Production Manager
Andrew March	Technical Director
Jo Williams	Production Electrician
Atalanta Carrig-Braun	A2 & Carpenter
Sadie Yun	Assistant to the Scenic Designer
Christian Jones	Assistant Costume Designer & Wardrobe Supervisor
Heidi Keithahn	Wardrobe Assistant
Amissa Miller	Script Consultant
Grey Rung	Scenic Charge
Alex Perrine, Louisa Hulbert, Wesley Pang,	
Mark Allison, Ernest Shao, Colin Cleary	Carpenters
Styx Hatch, Emma Currier-Dougherty,	
Oakley Walker, Elijah Headley	Electricians
Zoe Pappenheimer	Program Illustrator

MUSIC CREDITS Solo piano arrangements by Allyssa Jones

Formation - Written by Beyoncé, Mike Will Made-It, Khalif Brown, Aaquil Brown, and Asheton Hogan

Woman - Written by Amala Zandile Dlamini, Lydia Asrat, David Sprecher, Jidenna Mobisson, Linden Jay, Aaron Horn, and Ainsley Jones

I'm Every Woman - Written by Nickolas Ashford and Valerie Simpson

Respect - Written by Otis Redding

Everything Is Everything - Written by Lauren Hill and Johari Newton

Fallin' - Written by Alicia Keys

* Member of Actors' Equity Association

** Member of United Scenic Artists, Local USA829

COMPANY ONE THEATRE IS PRODUCING A NEW ERA TO AMPLIFY:

- » The lineage of fierce Black women in Boston and beyond whose contributions to our social, cultural, and political spheres make up the fabric of this nation, and whose leadership, resilience, and advocacy reverberates from history to present day.
- » Coalition building across racial, generational, and ideological divides as a path toward collective organizing for the common good, especially in an increasingly oppressive political climate.
- » The continuum of social progress sustained by today's actions and stories which actively dismantle systems of oppression and carry the torch to a brighter future.
- » Local artist, playwright, and C1 PlayLab alum, **Miranda Austen ADEkoje**, and her unwavering determination to produce truthful stories about our historic heroes and unsung predecessors.
- » C1's sixth summer at the **Strand Theatre**, where homegrown new work thrives in conversation with the past, present and future of our neighborhoods.

SPECIAL THANKS

Kortney Adams
John & Oluwayemisi Adekoje
Rosanna Alfaro
Michelle Ambila
Jaypix Belmer
Jazzmin Bonner
B. Elle Borders
Shayla Bruce
Thomika Marie Bridwell
Christa Brown
Burbage Theatre Company
Tory Coleman
Lyndsay Alllyn Cox
Mark & Wendy Craigwell
Maria de Simone
Antonia Edwards
Falcetti Pianos
4Wall Entertainment
Melodi Greene

Patrick Gabridge
& Plays in Place
Lawrence Goodman
Jade Guerra
Jaydie Halperin
Jasmine Hawkins
Joseph Henry & the City
of Boston Mayor's Office
of Arts and Culture
Teresa Blue Holden
Jagun Fly Productions
Beyazmin Jiménez
Hawa Kamara
Lorraine Kanyike
Alexandria Danielle King
Andrea Kunst
Shannon Lamb
Rochelle Levy
Cara Liasson
Kathleen Mackenzie

Lilly Marcelin
McCoy Audio Systems
Mary McCullough
Kim McLarin
Jess Meyer
National Parks Service
Masha Oblensky
Rachel Padula-Shufelt
The Props Co-op
Liz Ramey
Sandra Seone-Seri
Cheryl Singleton
Liza J Stearns
Angela T. Tate
Joyce Van Dyke
Nick Walmer
Dayenne Walters
Karimah Williams
Katie Woods
Mayor Michelle Wu

To the innocent humans whose lives were lost
to this inhumane and imperfect Union.
May we honor their immeasurable dignity
by striving, together, for a more perfect one.

of the patients, in the care of colored people both at the North the thousands who



PICTURED, LEFT: Playwright Miranda Austen ADEkoje. Photo by Annielly Camargo.

Pulling Back the Layers

REVEALING THE CREATIVE PROCESS OF A NEW ERA WITH MIRANDA AUSTEN ADEKOJE

C1 Resident Playwright Kirsten Greenidge and playwright Miranda Austen ADEkoje met to chat about the inspiration for A New Era, finding the humanity behind the history, and how exploring the past can help move us forward.

KIRSTEN GREENIDGE I'm so excited to talk about your play and your work! One of the things that's so exciting about *A New Era* is that it both explores a story about Black women from Boston's past, and it is written by a Black woman from today's Boston. Can you tell us how your connection to Boston informs your identity or work as an artist?

MIRANDA AUSTEN ADEKOJE It's so lovely to be in conversation! On one side I'm a fourth generation Bostonian, and on the other side at least a third, so, yeah, I'm a Bostonian! And for a long time I didn't know how that affected anything about my work. I was a METCO student, I

went to Brown, and then I went abroad to study and train, so I always had this outsider's view of the city that I grew up in. I think ultimately that's what helped me, especially with this play, to look at the politics of Boston with the more critical eye. But when I actually think about how I'm connected to Boston—my paternal grandfather was one of the first Black superintendents of police; he started the Soul Patrol. A Buffalo Soldier was in my maternal grandfather's lineage. So our roots in Massachusetts are pretty deep, and it's not something I ever looked under the hood to excavate at all.

I think being able to bring that into the work and then situate myself as a Bostonian has been really helpful. When we go to Beacon Hill and walk those streets, it's like, wow—there was a thriving history of not only Black activism, but Black women's activism,

that happened right here! As our director Summer L. Williams says all the time, "some of these cobblestones were tapped on by these ladies going to the Charles Street Meeting House!" So I'm grateful for my grounding here.

KB How did the idea for this project come to you?

MAA This project started as a commission by Plays in Place with Patrick Gabridge, in collaboration with the National Park Service. They were producing three plays, by three different playwrights, to celebrate suffrage. Josephine St. Pierre Ruffin wasn't who I wanted to do at first—because the "Black elite of Boston" isn't a community that I would identify myself with. But learning about what elitism meant back then was interesting because it was tied to education and your bloodline. Where did your folks come from? Could you name them and talk about what their path to Boston was? When I learned about the drama of the Federation—how the Federation was established here, and within a year of merging with the Colored Women's League to create the National Association of Colored women, Josephine, Victoria and Florida left the organization—I realized, "Oh, there's some real politicking to be excavated here!" I invited some of my professional Black mom friends to [one of the first early readings] and they commented that, "this could be a board room of any modern corporation that's trying to embrace diversity where we're not a monolith, we all come from different backgrounds, and we're trying to move forward." But how we do that is so unique to our experience, and whether or not we can appreciate everybody's background, but also work towards a shared goal.

KB What sources or locations or research supported your writing process?

MAA My foundational research was a dissertation by Teresa Blue Holden. I was given that document by the National Park Service, and that dissertation went so deep

into Josephine's life, her mentors, her reason for being, the merger, and then from that I also had the *Women's Era* newsletters. And through the *Women's Era* newsletter, and other historical documents, I was able to hear the voices of these women and how they spoke. We talked in the rehearsal room about how it was akin to very slow Twitter with letters. So there would be a "sub-tweet," and someone would write an editorial in response to something that someone else did, but they wouldn't name that person directly. It was very much a public dialogue in the form of a newsletter, and that was really fascinating. The play was about figuring out how these women would talk when they're together. What is the "presented" self? What's the "drawing room" self?

KB Though history deeply informs this play, there's a lot about these women's lives and their organizing work that was either never recorded or is lost to time. I'm curious what crafting these imagined conversations and filling in the events outside the historical record feels like for you, especially in a political moment where there's a renewed effort to erase Black women's history from monuments, curriculum, etc.?

MAA Our rehearsal dramaturg, Lizzy Cooper Davis, made a brilliant, offhand comment that now serves as my speculative mantra: "I love playing fast and loose with history because history has played fast and loose with us." Everything imagined in the play is grounded by a truth; a small detail or trivial fact that stuck out to me during my research. I was most interested in the details that provided a peek into these women's lives beyond how they presented themselves in writing and in public. These women knew how to control the archive. Because the archive records history, and because that history was interpreted primarily by white males, their papers and books created an archive within the archive. Their archive is political and precise. It memorializes the intellectual rigor and intense scrutiny under which they held America at the time. It

counters the master's narrative attempt to scandalize or libel their stories and bodies. I see my part in this very clearly. Using their personal histories and the cultural context of the time, I drew out the inner lives of these working, thinking women from their careful archive. I aimed to give them the permission to fully inhabit their humanity within their astonishing body of work.

KG Were there other creative influences, or types of inspiration in mind, during the writing and development process for the play?

MAA I didn't know when I was commissioned to write the play in 2021 that we'd be in the political position that we are right now. But I knew that I wanted to draw parallels between Black women activists then and how their work can speak to what is happening now. The music was a conduit for that. The music I selected was by Black female musicians. Some are personal and remind me of a particular time in my life while others matter to Black women, like how Beyoncé matters to Black women. I wanted to bring that sound and familiarity into the play, because this play is for Black women. It's a celebration of the things that we can and have accomplished. Music was a channel to that remembrance.

KG What surprises or discoveries have come up during this process, whether about the play, or

about your own process as a playwright?

MAA So many things have come up from the cast; I feel like I have seven brains that are all approaching this work in a different way. We're now working on the emotional and spiritual levels in the play. I couldn't fully explore them when I started writing because it was so research-based. I've been working with the dramaturgy team at Company One, and this has been the greatest gift. The first thing I shared was, "I know the research, I've done the research, but now I want to make it feel lived in. I want these women to feel like real people." The dramaturgy team took that and ran with it. Something we talked about was the notion of skin, and how to get at the skin of these women, especially in a time when there's multiple layers of clothing. And the idea of respectability—that was a tension of the time. What the dramaturgy team helped me see is: how do we get to the skin metaphorically? And how do we pull the layers back...in order to deepen the stories of the women and deepen the spiritual threads in the play? Those are the discoveries that have been made through this process. There are so many books I could still read, and there are so many things I could excavate. These seven women activists could all have their own biographies.

KG I'd love to know how you decide what part of a character's story should go in this play. How do you as a writer make that distinction?

MAA I think as a Black woman writer of Black women, I am constantly in this middle place of: this is history that most people don't know, so how much history and facts do I want people to walk away with? How do I decide? I'm still trying to figure that out....honestly, Kirsten, that's the tension. Being a Black voice in the room, getting this incredible experience to do a period piece with seven women, that's an opportunity. And it's not pressure, but, I want to say it all! I know that at the end of the day, the humanity of these characters is what, hopefully, will stick with an audience far longer than just the facts. The facts are

important, I want people to know the facts, but there must be a balance. After writing and reading about Annie Julia Cooper, I could sit with her; I feel like I know what she'd be like, and I know that she has things in her life that I, too, struggle with. She has vulnerabilities, disappointments that she was able to work through and still contribute. And I—as a Black woman, mom, artist—have those same disappointments, griefs, a few achievements. The humanness in it is what pulls me in. I think with history and the archive, we learn about people and their actions through a very distinct lens. And often, Black people, People of Color, are not able to dictate what that lens is, what those stories are, or what carries through. I would want an audience member to walk into this play ready to hear this particular cohort of women, at this particular time, as they try to achieve something together. Because what it takes to do that is what it takes for all of us, right now, to do the work that we need to do. What is it about this cohort of women that allows them to move things forward? Maybe it's a drawing room conversation. Maybe it's face-to-face talking versus texting, voice noting, posting. Whatever it is, it would be lovely for folks to say, "We have access to everything that they did and more." What can we do to be able to move things forward,

or at least invite folks into the change that we want to see?

KG There have been a lot of changes in the world, socially and politically, since this play was first conceived. How has the play changed in response to those outside factors?

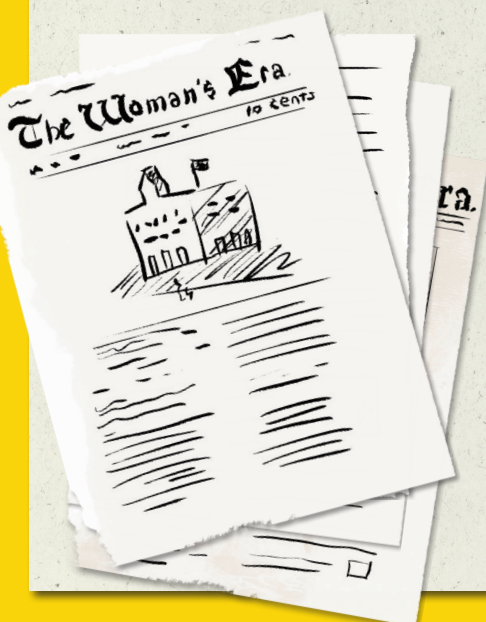
MAA There's been a stronger spotlight on some of the lines than when I first wrote them. Like "the window of Reconstruction is closing fast."—that was a line from an early draft. That line feels so different right now, when voting rights are being repealed. That thought is actually now something that can land in this day and age in a completely different way. So, I'm looking at the play and realizing that the freedoms that were won and lost, could be ours too.

KG Company One's Season 27 tagline is "by the people, for the people." What does artmaking by and for the people—the artists, the audience, the community—mean to you?

MAA As a Roxbury resident, I'm part of the very community for whom this play is being created. *A New Era* explores the history of the city where it will premiere. To me, "by the people, for the people" is a reminder that local stories have universal resonance and history can influence how the future is imagined. ■



PICTURED: Playwright Miranda Austen ADEkoje with Jessië Baxter, C1 Director of New Work & Connectivity during *A New Era* developmental workshop. Photo by Lauren Miller.



A New Era and the Black Women Who Imagined Freedom

BY ANGELA T. TATE

Histories of the late nineteenth century often ask readers to choose between Booker T. Washington and W.E.B. Du Bois. The question itself obscures another archive of Black political thought developing at the same moment. Across the United States, Black women were producing newspapers, founding organizations, writing books, delivering speeches, and debating the future of Black life in the United States. Company One Theatre's *A New Era* brings that world to the stage.

Set in the 1890s, the play arrives at a pivotal moment in American history. Reconstruction had ended. The promises of emancipation and citizenship appeared increasingly fragile. In 1895, Washington's Atlanta Exposition Address signaled a new accommodationist approach to racial politics; one year later, the Supreme Court's decision in *Plessy v. Ferguson* enshrined the doctrine of "separate but equal." Histories of the period often frame these developments through the ideas of prominent Black men. *A New Era* offers a different perspective, centering the Black women who were also grappling with the meaning of freedom, citizenship, education, and political power at the dawn of the twentieth century.

Boston provides an especially powerful setting for these conversations. During much of the nineteenth century, Beacon Hill stood at the center of Black political and community life in New England. Black Bostonians established churches, schools, mutual aid societies, literary organizations, and abolitionist networks that helped shape both local and national movements for freedom. By the 1890s, however, the neighborhood was changing. Demographic shifts, rising property values, and migration



patterns were transforming Beacon Hill and the adjacent West End. The physical landscape that had nurtured generations of Black activists was becoming something new.

The women represented in *A New Era* lived within these transformations. Josephine St. Pierre Ruffin made her home on Charles Street in Beacon Hill. Her newspaper, *The Woman's Era*—the first newspaper published by and for Black women in the United States—operated from St. Augustine's Episcopal Church in the West End. This Black feminist work emerged from neighborhoods where questions about belonging, community, and political power were not theoretical. They were part of everyday life.

The play's greatest contribution is its refusal to treat Black women as supporting characters in someone else's story. Long before the language of intersectionality existed, Black women understood that race and gender shaped their experiences simultaneously. They confronted the enduring legacies of slavery, including stereotypes that portrayed Black women as inherently immoral and

therefore unworthy of protection, authority, or citizenship. Women such as Anna Julia Cooper, Victoria Earle Matthews, Fannie Barrier Williams, Josephine St. Pierre Ruffin, and others responded not only through activism but through intellectual production.

Published in 1892, Cooper's *A Voice from the South* argued that any measure of American progress must account for the experiences, education, and leadership of Black women. Her work formed part of a broader intellectual tradition that flourished during the closing decades of the nineteenth century.

Despite the attempts to silence their voices, Black women developed even more sophisticated critiques of racism, sexism, labor inequality, education, and political exclusion through the women's club movement. This was a place where



Black women could be heard and exercise their authority. Clubwomen organized around education, public health, child welfare, and anti-lynching activism. Together, they expanded the possibilities of Black political thought beyond pulpits, porches, and platforms—the avenues for intellectual world-making that have traditionally dominated historical narratives.

Few forms are better equipped than theater to illuminate this intellectual world. Archives preserve speeches, editorials, organizational records, and correspondence. What often disappears are the conversations themselves: the debates, disagreements, friendships, rivalries, and collaborations through which ideas take shape. Drawing directly from the words of these women, *A New Era* places them into conversation with one another and restores the dynamism of their political lives. What emerges is not a story of unanimous agreement but of women wrestling with difficult questions and imagining different paths forward.

That vision feels especially urgent as the United States marks the 250th

anniversary of its founding. Public commemorations of freedom and democracy often rely on familiar narratives and familiar heroes. Yet Black women have long challenged Americans to think more expansively about both. Phillis Wheatley Peters remains celebrated as a literary pioneer, while Elizabeth Freeman's lawsuit helped bring an end to slavery in Massachusetts. Their significance lies not only in their individual accomplishments but in the generations of Black women who preserved their memories, built institutions, and continued the struggle to define liberty on broader terms.

A New Era ultimately asks a deceptively simple question: whose experiences have defined the nation's understanding of freedom? By recovering the voices of Black women at the turn of the twentieth century, the play reveals that they were never waiting to be included in the American story. They were already shaping its meaning. ■



Angela T. Tate (she/her) is Chief Curator and Director of Collections at the Museum of African American History in Boston and Nantucket (MAAH). Previously, she was inaugural women's history curator at the Smithsonian's National Museum of African American History and Culture, where she co-curated *Forces for Change: Mary McLeod*

Bethune and Black Women's Activism, and most recently curated *Black Voices of the American Revolution* at MAAH, an exhibition examining the experiences of Black people in the Revolutionary era. Her research and writing focus on exploring how history shapes culture—and how culture reveals history—with a particular interest in Black New England and the stories hidden in everyday life. Discover more here: theglamorousacademic.com

“For a man who does not value freedom for himself will never value it for others or put himself to any inconvenience to gain it for others.”

— FREDERICK DOUGLASS

THE FIGHT FOR HISTORY HAPPENED THERE.

The **Boston African Meeting House** was not only a historic spiritual and religious center but also a gathering place for education, culture, and politics.

HISTORY WAS MADE THERE.

The Massachusetts General Colored Association, dedicated to ending slavery and discrimination in America, met there. Abolitionists William Lloyd Garrison, Frederick Douglass, and Maria Stewart spoke there. William Lloyd Garrison founded the New England Anti-Slavery Society there. The New England Freedom Association assisted runaway slaves on the Underground Railroad there. The community celebrated the end of the international slave trade there.

One of the first African American Civil War regiments, the Massachusetts 54th Volunteer Regiment, was recruited there.

Know history.
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Protect it.



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Boston | Nantucket

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The Hot Sauce in our Bag:

AN INCOMPLETE HISTORY OF BLACK WOMEN'S RESISTANCE

BY LIZZY COOPER DAVIS

As *A New Era* reminds — with all due deference to Queen Bey — Black women have long been about the business of getting in formation. The play's cohort of 19th-century divas essentially created the Black Feminist Thought section of the library (in partnership with Phillis, Sojourner and Harriet) then challenged the rest of us to fill it. And while they seized the pen, the press, and the podium, countless others without the same access to or interest in the printed word stole away to jook joints, dance halls, and hair salons to pick up other freedom-forging tools. But trust and believe, whether from activist-intellectuals, migrants, domestics, or dancers, our resistance persisted despite the odds. We know how to make a way out of no way. As Nannie Helen Burroughs declared in 1909, "We specialize in the wholly impossible."

In the 130 years since the events of the play a mighty crew has continued

the fight. And that crew runs deep. As the 20th-century turned, Mary Church Terrell took the suffrage battle through to the 19th Amendment, Mary McLeod Bethune expanded our

IDA B. WELLS



political power, and Ida B. Wells continued to expose the racial terrorism of lynching. Wells and Terrell were among the founding members of the NAACP and in 1919 Jessie Fauset became the literary editor of its publication, *The Crisis*. There

she helped shape the voice of the Harlem Renaissance. Adding texture to this voice, Zora Neale Hurston collected Black folklore in the US South and Caribbean; Ma Rainey and Bessie Smith sounded a Black womanhood that was decidedly irreverent, fiercely independent, and deeply desirous; and queer singer and pianist Gladys Bentley performed regularly to packed Harlem crowds in her dapper top hat and tails. Meanwhile, Billie Holiday sang hauntingly of "Strange Fruit" and Lorraine Hansberry put the Black working class on Broadway; while Claudia Jones centered Black women in labor struggles; and legal theorist Pauli Murray combatted "Jane Crow," wrote scholarship that later helped shape *Brown v Board*, and ultimately co-founded the National Organization for Women.

The civil rights era, often called the Second Reconstruction, was powerfully accelerated by Mamie Till-Mobley who — picking up the baton from Ida B. — insisted on putting the murder of her 14-year-old son Emmett on the world's stage. Four months later the civil disobedience of



SCAN TO DIG
INTO MORE
HISTORY AND
ACTION STEPS!

PICTURED, TOP: Gladys Bentley
PICTURED, LEFT: Girls dancing the Charleston in Harlem, 1923.

ANGELA DAVIS



seasoned organizer Rosa Parks sparked the Montgomery Bus Boycott, which was then sustained for an astonishing 381 days, largely by thousands of Black women. The movement's grassroots organizing was indelibly shaped by Ella

Baker, Septima Clark, and Fannie Lou Hamer and punctuated by Bernice Johnson Reagon's freedom singing and Nina Simone's "Mississippi Goddamn." The shift in the late 1960s from desegregation to Black Power's self-determination, anti-capitalism, and global anti-colonial politics brought Angela Davis, Kathleen Cleaver and Assata Shakur to the fore, while the Stonewall Uprising of 1969 brought increased visibility to trans women activists Marsha P Johnson and Sylvia Rivera. Signaling the tenor of the era, Shirley Chisholm ran for the Democratic Party's presidential nomination in 1972 with the defiant slogan "Unbought and Unbossed."

The 1970s and 80s saw a wave of transformative and often queer thinkers insisting on an intersectional Black feminism. The Combahee River Collective formed in Boston to fight the "interlocking" oppressions of racism, sexism, capitalism, and heterosexism while bell hooks and Audre Lorde insisted on putting the diversity of Black women's experiences

at the center. In the mid-1980s, legal scholars including Kimberlé Crenshaw and Patricia J. Williams developed Critical Race Theory to name the systemic and institutionally embedded nature of oppression. And throughout the 1990s Miss Major Griffin-Gracy's organizing for trans women of color, sex workers, and incarcerated people grew and in 2005 she became director of the Transgender Gender-Variant & Intersex Justice Project. When Alicia Garza, Patrisse Cullors, and Opal Tometi launched what would become the global Black Lives Matter movement in 2013, they stood firmly and explicitly in these traditions of Black feminist and queer political thought.

This lineage continues into the current era — which some describe as a Third Reconstruction — through the likes of Barbara Ransby, Ruth Wilson Gilmore, Prentis Hemphill, Mariame Kaba, Raquel



Willis, adrienne maree brown, and Alexis Pauline Gumbs. Boston-area organizations for racial and gender justice and citizenship rights include the Louis D Brown Peace Institute, Families for Justice as Healing, New Beginnings Reentry Services, Massachusetts Transgender Political Coalition, The Theatre Offensive, BAGLY, Boston's Museum of African American History, Matahari Women's Workers Center and MIRA Coalition.

Most importantly, and as *A New Era* insists, these histories are not meant to be captured in archives and library books. They are ours. Pick them up, try them on, pass them round, and sing along. As poet Aja Monet promises: "Freedom is not illusive. It's not beyond our reach. It's in our very hands." ■

AUDRE LORDE



PICTURED, LEFT:
Septima Clark and Rosa Parks

Become a Changemaker with STAGE ONE

Stage One, C1's Education department, works with young people in Boston and beyond, teaching social justice through theatre. Our Changemaker Framework helps students connect to their experiences and supports them to take action towards making real-world change.

Big impacts can start with the expression of just one voice. *A New Era* is based on a true story; during a time in America when Black women had no legal rights, Josephine St. Pierre Ruffin founded *The Woman's Era*, a groundbreaking magazine that proved "any person" can spark a movement.

Today, people use zines, which are short, self-published magazines made with basic materials and a collage aesthetic, to share powerful ideas.

Inspired by our Changemaker Framework, we invite you to create a zine of your own using these five steps to call for change in your world:

STEP ONE: EMPATHY Knowing how you feel will keep you authentic. Take a moment to breathe and feel your body. Write a short poem finishing the following prompts:

*I am... I wonder... I hear... I see... I want...
I am... I worry... I am... We are...*

STEP TWO: COMMUNITY BUILDING Think of any communities you are involved in: school, family, friendgroup, neighborhood, etc. How do you feel there? What makes these communities feel good, and what challenges do they face? Write a poem or paragraph, and feel free to use the prompts from above to get your creative juices flowing.

STEP THREE: CRITICAL CONSCIOUSNESS Focus on one challenge you identified. As we see in the play, there are always several points of view involved in any challenging situation. Dig deeper into its root causes. Look online, visit the library, or interview a friend or elder to understand different viewpoints. Take notes about what you learn; bullet points or narrative works!

STEP FOUR: AGENCY Take another breath and sit with what you've thought about and learned. What images or feelings come to mind? Beyond making this zine, what is one thing you can do right now to help? Even just imagining a different world is a big step. Draw or write about the better world you want to see.

*Send us a copy and we will display it in the lobby for A New Era.
Help us build a zine library at The Strand!*

There are of course other ways to make a call to action. If paper isn't your vibe, you can make a video, or post your writing on the internet. You can get some friends or family together and turn your ideas into a play. The possibilities are endless, take the first step today!



STEP FIVE: SOCIAL JUSTICE ACTION PROJECT Stack two pages of paper and fold them in half to create an 8 page "book." This will be your zine! Fill it: Dedicate pages to your reflections and art from the previous steps.

Design it: Decorate your cover, and use the back page to list "special thanks" (anyone who helped you) and sources (books/websites where you did research).

Share it: Assemble your pages in order, and staple them shut. Your zine is ready to change the world!

C1'S SEASON 27 COMMUNITY PARTNERS

AMERICAN ANCESTORS is a national nonprofit center for family history, heritage, and culture, headquartered on Newbury Street in Boston, Massachusetts. Through inspiring exhibits at its Family Heritage Experience, world-class collections in the Brim-DeForest Library, expert guidance, educational programs, or online databases and resources, American Ancestors helps individuals discover the people, places, and stories that have shaped the past. Whether you're researching your own family history or exploring the broader human narrative, you'll find opportunities to learn, connect, and be inspired. americanancestors.org



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. everydayboston.org



BOSTON PUBLIC LIBRARY'S 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. bpl.org



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. maah.org



A NEW ERA COMMUNITY PARTNERS

BLACK GIRL ASSEMBLY builds bold, unapologetic leadership and healing infrastructure for Black, Brown, and Indigenous girls and women — through arts, community, research, and radical care — so they can lead without shrinking, heal without apology, and bloom without permission. We exist because the gap between what our community deserves and what the world delivers is unacceptable, and we refuse to wait for permission to close it. blackgirlassembly.org



THE BOSTON TASK FORCE ON REPARATIONS was established through a 2022 City Council ordinance and appointed by Mayor Wu. The task force is made up of ten members, including two youth voices. The Task Force on Reparations will focus on: 1) Working with a research partner to release a study on the legacy of slavery in Boston and its impact on descendants today; 2) Engaging the community throughout the process to include input from lived experience; 3) Providing recommendations to the Mayor for reparative justice solutions for Black residents.



boston.gov/departments/equity-and-inclusion-cabinet/task-force-reparations

THE BOSTON WOMEN'S HERITAGE TRAIL celebrates the past accomplishments of remarkable women in Boston, claiming their rightful place in our City's history. Through education, reflection, and an interactive city-wide monument, we activate the powerful female side of Boston's history. We envision ourselves to be a national model for place-based exploration of women's history, with the goal of provoking curiosity and inspiring the next generation to be audacious creators and leaders. bwht.org



Boston Women's
Heritage Trail

THE LEAGUE OF WOMEN FOR COMMUNITY SERVICE,

one of the nation's oldest continuing Black women's clubs, has played a leadership role in promoting culture, education and service in the community for more than a century. The League's first president, Maria L. Baldwin, was the first Black woman appointed principal of a public school in the northeast, beginning in 1889. From its origin as a mutual aid group, the League's founders, including Josephine St. Pierre and Florida Ruffin Ridley, provided social services and relief to Black soldiers stationed around Boston in the segregated U.S. military during World War I. The League went on to host social gatherings, lectures, exhibits and meetings for civic and community organizations, and built an extensive library and archive. In the 1940's and 1950's, the League housed Black women college students who were not welcome in local dormitories. Notably, Coretta Scott King lived here while a student in Boston. lwcsboston.org



League of Women For
Community Service

Est. 1919

THE RESILIENT SISTERHOOD PROJECT

aims to educate and empower women of African descent about common yet often overlooked reproductive health diseases and conditions that disproportionately affect them. We approach these issues from a cultural and social justice perspective, recognizing that limited knowledge of reproductive health is connected to broader health, racial, and socioeconomic disparities. rsphealth.org



Resilient
Sisterhood
Project

SOLIDARITY COMMUNITY ENGAGEMENT GROUP

is a heritage organization that highly advocates for the preservation of American Freedmen (formally enslaved people in the US) and their descendants. solidaritybostonfreedmen.com



THE WEST END MUSEUM

is dedicated to collecting, preserving, and sharing the history and culture of Boston's West End Neighborhood. The history of the West End is one of continual change, American firsts, Boston innovations, and modern icons. The West End Museum celebrates the story of the neighborhood that led the way in Boston's immigrant era, supporting thousands of the world's "huddled masses" as they found their way from North End slums to the American Dream. By then, the West End had already produced America's first native-born architect, provided a home for free Black citizens after the Revolution, and led the way in the construction of railroads, electric street cars, and so much more. Today, we continue to collect West End artifacts, investigate stories of West End community and culture, and share those stories with the public through our programs and exhibitions. thewestendmuseum.org



CAST & CREATIVE

MIRANDA AUSTEN ADEKOJE (she/her) - Playwright



Miranda Austen ADEkoje is making her Company One Theatre debut as a playwright. Recent credits include *The Come Up* (BTM 2021), *In any Face* (Lyric Stage Walking Plays), *Keyp-ing* (New Rep Showstopper Series), *Virtual Attendance* (Huntington Theatre Dream Boston Audio play series), *Shelter of Last Resort* (Front Porch Arts Collective Summer reading series, The Huntington Theatre Breaking Ground Reading Series, Company One XX PlayLab), *36 Days* (Apollinaire Theatre New Play Night reading, Bob Jolly Fellowship Reading Series, Emerson College Student Workshop), *The Strongest Shape* (Paines Plough Future Perfect Finalist), *Reply Please*, *Requests* and *Sugar Moth*.

SUMMER L. WILLIAMS (she/her) - Director



Summer L. Williams is an award-winning director and Co-Founder/Associate Artistic Director of Company One Theatre in Boston. Her most recent directing credits include last summer's C1 show at the Strand, *The Meeting Tree*; *Jaja's African Hair Braiding* at SpeakEasy Stage Company; August Wilson's *King Hedley II* at Actors' Shakespeare Project (2024 Elliot Norton Award Nominated); *How We Got On* by Idris Goodwin at Emerson Stage; *The Boy Who Kissed The Sky* by Idris Goodwin at Company One Theatre; *Jump* by Charly Evon Simpson at Everyman Theatre in Baltimore, MD; *can i touch it?*, a National New Play Network Rolling World Premiere by Francisca Da Silveira at Company One Theatre; *sandblasted* by Charly Evon Simpson with Vineyard Theatre and WP Theater, Off-Broadway. Local/Regional credits: *The Arboretum Experience* at American Repertory Theater (A.R.T.); *Daddy Issues* at Salt Lake City Acting Company New Play Sounding Series; the Digital World Premiere of *Downtown Crossing* at Company One Theatre; *Wolf Play* at Company One Theatre; *School Girls, or The African Mean Girls Play* at SpeakEasy Stage Company; *Miss You Like Hell* with Company One Theatre and OBERON at American Repertory Theater; the World Premiere of *Leftovers* at Company One Theatre; *Wig Out!* with Company One and OBERON at A.R.T.; *Smart People* at Kitchen Theatre Company in Ithaca, NY and Geva Theater in Rochester, NY; *Barbecue* at Lyric Stage Company of Boston—Winner of the 2018 Elliot Norton Award for Outstanding Director; *R revolt. She Said. Revolt Again.* at Company One Theatre; *Bootycandy* at SpeakEasy Stage Company; *An Octoroon* and *Colossal* with Company One Theatre—Winner of the 2016 Elliot Norton Award for Outstanding Director for both productions. *Intimate Apparel* at Lyric Stage Company of Boston; *Shiv* as a part of *The Displaced Hindu*

Gods Trilogy; *Shelter of Last Resort* by Miranda Austen ADEkoje as a part of XX PlayLab 2014; the New England Premiere of Jackie Sibblies Drury's *We Are Proud To Present A Presentation About The Herero Of Namibia, Formerly Known As Southwest Africa From The German Sudwestafrika Between The Years 1884-1915*; Idris Goodwin's *How We Got On*; Lynn Nottage's *By The Way, Meet Vera Stark* at the Lyric Stage Company of Boston; *The Brothers Size* and *Marcus; Or The Secret Of Sweet* as part of *The Brother/Sister Plays* (2012 Elliot Norton Award nominated for Outstanding Production and winner of the 2012 IRNE Award for Best Play); *Neighbors*; *Grimm*; *The Good Negro*; *Voyeurs De Venus* (Winner of 2009 Elliot Norton Award for Outstanding Director); *The Bluest Eye* (IRNE and Elliot Norton Award nominated); *The Last Days Of Judas Iscariot*; *Spell #7* (IRNE nominated); *Jesus Hopped The A Train* (2004 Elliot Norton Award for Best Fringe Production); and *Twilight: Los Angeles 1992* (IRNE nominated).

LIZZY COOPER DAVIS (she/her) - Dramaturg



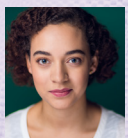
Lizzy Cooper Davis, PhD, is an artist and scholar interested in how the arts can facilitate community conversation, resistance, and change. Particularly focused on Black freedom movements, she has conducted research in Cuba, Brazil, and New Orleans and is currently developing a performance and healing project with incarceration survivors in partnership with the Emerson Prison Initiative, New Beginnings Reentry Services, and Ritual4Return. Other work includes: co-editing *A Field Guide to Applied Imagination*, a forthcoming volume amplifying artists working for community change; 20 years supporting community engagement and cultural organizing with Urban Bush Women; a leadership role with the Embodying Antiracism Initiative at Wesleyan University; two projects at Jacob's Pillow Dance in partnership Angela's Pulse and Berkshire artists and activists; training with Augusto and Julian Boal and use of their Theatre of the Oppressed in an array of settings; and partnerships with Anna Deavere Smith, Liz Lerman, Jacob's Pillow Dance, American Repertory Theater, ArtsEmerson, and Live Arts Boston. Lizzy has also performed nationally as an actor in such theaters as Second Stage, The Public Theater, The Long Wharf, Berkeley Rep, and American Repertory Theater and with such directors as Liesl Tommy, Anne Bogart, and Mary Zimmerman. She is on the Advisory Council for the Emerson Prison Initiative and HowlRound Theatre Commons and the National Advisory Boards for Imagining America: Artists and Scholars in Public Life and the American Alliance for Theatre and Education. Lizzy is an Associate Professor at Emerson College where she runs the graduate and undergraduate programs in Theatre Education and Applied Theatre.

TOLU ASADE (she/her) - Isabel



Tolu is thrilled to be making her Company One Theatre debut as part of the cast of *A New Era*! She holds a BS in Theatre Arts from MIT and recent credits include *Inventing Samanta* (Central Square Theatre). As a Boston-based actor, she is excited to help bring to life the stories of influential Black women in the city's history. Tolu is forever grateful to her friends and family for the constant support & endless laughs.

AISLINN BROPHY (they/them) - Victoria Earle Matthews



Aislinn Brophy is excited to be returning to Company One after having been in *Morning, Noon, and Night*! Additional acting credits include *Little Women* (Actors' Shakespeare Project), *Playing Mercury* (ISLE Theater Company), *A Story Beyond* (Liars & Believers), and *Heritage Hill Naturals* (Fresh Ink Theatre). Aislinn is also the author of two queer young adult novels—*Spells to Forget Us* and *How to Succeed in Witchcraft*. aislinnbrophy.com

MACONNIA CHESSE* (she/her) - Gertrude Sampson



MaConnia is delighted to be making her Company One Theatre debut! New York credits include: Ensemble Studio Theatre, York Shakespeare Company. Regional credits include: Shakespeare & Company (company member; Berkshire Theatre Award for Best Solo Performance for *An Iliad*), Front Porch Arts Collective, SpeakEasy Stage (Elliot Norton award, Best Ensemble), Franklin Stage, Elm Shakespeare, Notre Dame Shakespeare Festival, New Jersey Repertory (company member), Hanover Theatre Repertory, Actors' Shakespeare Project, Lyric Stage Company, WAM Theatre, Ancram Center for the Arts, Berkshire Playwrights Lab, Chester Theatre, The Kennedy Center, Theater Alliance (*Insurrection: Holding History*, Helen Hayes nomination), Tennessee Shakespeare, African Continuum Theatre, Totem Pole Playhouse, Advice to the Players, and Folger Theatre. Film and TV credits include: *Cora Eat Your Spaghetti*, *The Shape of Destiny* (Official selection, 2018 Women in Comedy Festival), *Nothing But the Truth*, *Ghosts of Hamilton Street*, *Diseasels*, HBO's *The Wire*. Education: Shakespeare & Company, National Conservatory of Dramatic Arts, Alcorn State University. For my mom Dorothy D. Scott Chesser, and my friends Tina Packer and Dennis Krausnick. Instagram: [@kurlymac](https://www.instagram.com/kurlymac)

FRANCES DOMOND (she/her) - Anna Julia Cooper



Frances Domond is a Haitian-American actress from Cambridge, Massachusetts. She began acting at the age of nine, making her television debut on Season 3 of PBS's *ZOOM*, and later studied theatre at the University of Massachusetts Amherst and Hampshire

College. Recent screen credits include Anthony C. Ferrante's *Water Park Shark*, where she portrays Chelsea, and the upcoming CW series *Disaster Strike Force*, appearing in two episodes. Frances is thrilled to join the cast of *A New Era* and thanks you for supporting live theatre.

ALIYAH HARRIS (she/her) - Florida Ruffin Ridley



Aliyah is happy to be back on stage with Company One, where she made her Boston theatre debut in 2018 with *Wig Out*! More recently she has performed as Helen Robinson in *To Kill a Mockingbird* at the Umbrella Stage and was also a part of the Elliot Norton nominated production of *Crowns* with Moonbox Productions. She recognizes the people and blessings that have lead her to this moment and is excited to share this long awaited production this summer!

SYDNEY ALICIA JACKSON (she/her) - Margaret Murray Washington



Sydney Alicia Jackson is excited to be back on stage with Company One! She is a Boston and New York-based theatre artist. Sydney's acting credits include Dailyn in *Morning, Noon, and Night* (Company One), Squeak in *The Color Purple* (Umbrella Arts), Ensemble in *Beauty & the Beast* (Summer Theatre of New Canaan), Ensemble in *The SpongeBob Musical* (Wheelock Family Theatre), Lack in *Make Way for Ducklings* (Hangar Theatre), and Mom in *Pete the Cat* (Hangar Theatre). She is a recent graduate of Boston University, where she received her BFA in Acting with a concentration in Musical Theatre. sydneyaliciajackson.com [@syjdjackson](https://www.instagram.com/syjdjackson)

PATRICE JEAN-BAPTISTE (she/her) - Josephine St. Pierre Ruffin



Patrice Jean-Baptiste is happy to make her Company One acting debut. She is also one of Company One's teaching artists. Her most recent works include: *Angry, Raucous and Shamelessly Gorgeous* (Lyric Stage), *The Hills of California* (Huntington Theatre), *The Grove* (Huntington Theatre), *Her Portmanteau* (Central Square Theater), *Trouble in Mind* (Lyric Stage), *King Hedley*, *Taming of the Shrew*, *Coriolanus* and *Hamlet* (Actors' Shakespeare Project), *Henry V* (Commonwealth Shakespeare). You can look for her in The Huntington's fall production of *To Kill A Mockingbird*. Her education includes a Master of Arts Degree in Theater Arts from Trinity Rep Conservatory, a Bachelor of Arts in Philosophy from Boston University and a certificate in French civilization and language from the University of Grenoble. Patrice also had the honor of coaching Milton Academy's speech and debate program for which she is recognized as a Two Diamond Coach by the National Forensic League. Patrice runs SpeakWell, a public speaking coaching business. You can find her [@ppppppatrice](https://www.instagram.com/ppppppatrice) and on LinkedIn.

REGINE VITAL (she/her) - Fannie Barrier Williams



Regine Vital is delighted to FINALLY make her Company One stage debut! She is a storyteller, theatre artist, producer, and educator from Somerville, MA, and currently serves as the Manager of Artistic and Community Programs at Actors' Shakespeare Project (Boston/Watertown, MA). As an actor, director, dramaturg, teaching artist, and coach, she has worked with several Boston area theatre companies, programs, and schools. She has taught/directed at Boston universities; high schools and middle schools in the Greater Boston area; and continuing adult education classes. This season, Regine was seen on stage in August Wilson's *Gem of the Ocean* (Actors' Shakespeare Project) and Mfoniso Udofia's *The Ceremony* (CHUANG Stage/Boston Playwrights Theatre). Merde, folks! Regional credits: Shakespeare & Company, The Huntington, Commonwealth Shakespeare Company, American Repertory Theatre, ArtsEmerson/Howlround. Local: Actors' Shakespeare Project, CHUANG Stage, Boston Playwrights Theatre, Company One, Front Porch Arts Collective, SpeakEasy Stage, Central Square Theatre. Fringe/Educational: Fresh Ink Theatre, Boston University School of Theatre, Moonbox Productions, Clark University, Plays In Place, Codman Academy, Boston Public Schools, Flat Earth Theatre, Hub Theatre of Boston, Open Theatre Project, Birch Tree Productions, Concord Academy, Green Door Labs. Podcasts/Film: The Huntington, Rattlestick Theatre, Broadway Podcast Network, The Penumbra Podcast, Revolutionary Spaces. Education: BA, Boston University; MA, University of Massachusetts, Boston; MA candidate, King's College London/Shakespeare's Globe.

KAILEY BENNETT* (she/her) - Rehearsal Stage Manager

Kailey Bennett is a Cherokee Nation citizen/ ᏊᏍᏔᏅ ᏈᏃᏍᏔᏅ and Boston-based Production Manager, Stage Manager, and Properties Designer. Originally from Tulsa, Oklahoma, Kailey graduated from Bowdoin College in Maine where she studied Visual Arts and Oceanography. Since moving to Boston, she has worked with numerous Boston area theatre and opera companies including Company One, Moonbox Productions, Lyric Stage Company, Boston Lyric Opera, Odyssey Opera, Boston Baroque, and Wheelock Family Theatre. This is her second show with Company One. When Kailey is not in rehearsals, she paints in her Brookline art studio, spends time with her deaf-blind cat Hedwig, and runs marathons around the world.

ROSE FIGUEROA* (she/her/ella) - Tech & Performance Stage Manager

Rose Figueroa is a stage manager and arts administrator passionate about developing and supporting new work. She currently serves as Director of

Operations for the National New Play Network (NNPN), where she supports collaboration and innovation across the national new play field. Rose is also pursuing a Master of Science in Arts and Cultural Management at Boston University with a concentration in Organizational Leadership. Rose previously served as Theatre Lab's Resident Stage Manager, where her credits include *Refuge*, *Last Night in Inwood*, *Rooted*, *What's Best for the Children*, and *The Impossible Task of Today*. At Maltz Jupiter Theatre, she worked as Assistant Stage Manager on productions including *Steel Magnolias*, *Mamma Mia!*, *West Side Story*, *Dracula: A Comedy of Terrors*, *Chicago*, and *How to Succeed in Business Without Really Trying*. Additional credits include *Beautiful Star* (Triad Stage), readings of *The Cucuy Will Find You* (San Diego Rep) and *Manning* (La Jolla Playhouse), and Urbanite Theatre's 2024 Modern Works Festival. Rose is a proud member of the Actor's Equity Association and serves on the steering committee of the Latinx Theatre Commons. In 2023, she was honored with a Remy Award for Outstanding Behind-the-Scenes Contributions. She is thrilled to make her Company One debut and extends heartfelt thanks to her friends, family, and mentors for their continued encouragement and support.

LILY BARNES (she/they) - Assistant Stage Manager

Lily Barnes is a freelance stage manager currently based in Salem, MA and is grateful to be working with Company One again! Some previous stage management credits include *You Are Cordially Invited to the End of the World!* (Company One Theatre), *Queer Voices Festival* (Moonbox Productions), *Schreibstück* (MIT Theatre Arts), *Not Slightly* (MIT Theatre Arts), *Antigonick* (MIT Theatre Arts), *Dear Jack*, *Dear Louise* (Penguin Rep Theatre). She is a Eugene O'Neill Theatre Center Stage Management Fellow (2023) and a BFA graduate of Salem State University. Get outside & get off your phone! @lil.beann

SYDNEY WILLIAMS (they/she) - Assistant Stage Manager

Sydney is thrilled to be making her Company One debut! She is a current rising senior at Emerson College with a major in Stage and Production Management. They'd like to thank Mom, Nia, Elijah, her friends, and Deb for supporting her through this process. Select professional credits include *Kevin Kling: Unraveled* (Stage Management Intern). Select educational credits include *Barbecue* (upcoming; Stage Manager), *Sweet Charity* (Assistant Stage Manager), *Confederates* (1st Assistant Stage Manager), *POTUS: or, Behind Every...Alive* (Assistant Stage Manager), *How We Got On* (Production Assistant).

JANIE E. HOWLAND** (she/her) - Scenic Designer

Previous C1 shows include *Wolf Play*. Recent shows include: *Swept Away* (Speakeasy Stage Company), *Breaking the Code* (Central Square Theatre), *Come*

From Away (Springfield Majestic), *Penelope and Angry Raucous and Shamelessly Gorgeous* (Lyric Stage Company), *To Kill a Mockingbird* (Umbrella), *Urban Nutcracker* (City Ballet Boston). Credits include: The REV (NY), Willamette University (OR), Trinity Rep (RI), InterAct Theatre (PA), Southwark Playhouse (UK), Berkshire Opera Festival, CONSENSSES at Mass MOCA, Reagle Music Theatre, Wheelock Family Theatre, New Rep, Actors' Shakespeare Project, Lynn Redgrave Theatre (NY), Weston Playhouse (VT), Gloucester Stage. 2024 recipient of Elliot Norton Award for Sustained Excellence, 8 prior design awards, adjunct faculty at Wellesley College. Founder of Prop Co-Op. USA Local 829. janiehowland.com

NIA SAFARR BANKS** (she/her) - Costume Designer

Nia Safarr Banks is a Costume Designer whose work include Theatre, Opera, and Film. Her theatrical designs include *SMOKE* (The Theater Offensive), *Macbeth* (Cincinnati Shakespeare Company), *Fat Ham* (Virginia Stage Company), and *What Will Happen to All That Beauty?* (Contemporary American Theatre Festival). She has been nominated for two Richmond Critic Awards and one Boston Theater Critic award for her outstanding work in Costume Design, for both *An Octoroon* (TheatreLAB), *A Christmas Kaddish* (Richmond Triangle Players), and *The Glass Menagerie* (Gloucester Stage). Her upcoming credits include *Betrayal* (Gloucester Stage).

CHRISTOPHER BRUSBERG** (he/him) - Lighting Designer

Christopher Brusberg is a New York City-based lighting designer whose work centers on storytelling through style and collaboration to shape and illuminate the heart of the narrative. Christopher is happy to be joining Company One for his ninth show. Christopher has worked with numerous companies, including EMERGE125 (Company Lighting Designer - NYC), Annapolis Opera (Resident Lighting Designer), Opera Lafayette, Tri-Cities Opera, BANDPoteir Dance, Lyric Stage Company of Boston, Arrow Rock Lyceum (MO), The Cherry Arts Space (Ithaca), Alabama Shakespeare Festival, and Tulsa Opera. In addition to his professional work, Christopher has also designed with the following educational institutions: Opera McGill, NYU Steinhardt, Manhattan School of Music, SUNY Purchase Voice and Opera, and Boston Conservatory. Christopher holds an MFA from the University of Maryland, where he studied under Brian MacDevitt, and is a proud member of USA 829. For upcoming work, visit ctblighting.com or IG [@ctblighting](https://www.instagram.com/ctblighting)

AUBREY DUBE (he/him) - 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).

JASON RIES (he/him) - Props Designer

Jason returns to Company One after working on *1001*; *The Elaborate Entrance of Chad Deity*; *We Are Proud to Present...*; *Wolf Play*; *Morning, Noon, and Night*; and *The Meeting Tree*. Recent work: Adam Theatre's *Library Lion* (TD). Arlekin Players/BAC: *The Orchard* (PM), *The Gaaga*, *The Dybbuk* (TD). Central Square Theater: *Young Nerds of Color*. Lyric Stage: *The Gentleman's Guide to Love & Murder*. Reagle Music Theatre: *Evita*. A collaborative world builder, Jason has also designed and executed sets and lights for numerous dance, theatre and immersive gaming companies in New England, Northern California and various other places on this planet. He has previously served for multiple years as Production Manager for ASP and Monkeyhouse and has won Norton and IRNE awards for set and prop design (*Chad Deity* with Company One at the Roberts) and a Norton as part of the design team (*Twelfth Night* with ASP at the BCA Plaza). Love to Karen Krolak, his absolute, all-time, favorite conspirator (both artistically and otherwise), along with two smaller, furrier, lady beasts often found snoozing nearby for the constant and immense support and generosity of spirit. ries.en.scene.com

ALLYSSA JONES (she/her) - Music Director

Allyssa Jones has returned for another Company One summer production! A long-time collaborator, her C1 credits include *The Meeting Tree* (Elle Borders-Green), *Revolt. She Said. Revolt Again* (Alice Burch), *We Are Proud To Present a Presentation about the Herrero of Namibia...* (Jackie Sibblies Drury), and *Twilight: Los Angeles 1992* (Anna Deveare Smith). Beyond the theatre stage, Allyssa recently conducted the Texas All-State Treble Chorus and the New York City High School Honors Chorus. Her upcoming season includes commissioned works for New Voices New Orleans Youth Chorus, feature performances with the Gulf Coast Jazz Collective, and her conducting debut at Carnegie Hall. A career educator and arts activist, Allyssa is the Director of Vocal Ensembles for the University of South Florida, and the founder of Rising Tide Music Press, a

non-profit publishing program connecting emerging Black, Brown Indigenous and Asian composers with audiences nationwide.

JOSH GLENN-KAYDEN (he/him) - Creative Producer & 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 fifth Company One production, following *Learning How to Read by Moonlight*, *The Meeting Tree*, *The Great Privation*, and *You Are Cordially Invited to the End of the World*. 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) - Production Electrician
Jo is excited to return to Company One Theatre following their work on *The Meeting Tree*, *The Great Privation*, and *You Are Cordially Invited to the End of the World*! 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 Loyals*.



PICTURED: *You Are Cordially Invited to the End of the World!* Photo by Annielly Camargo.

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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.

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