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Company One Theatre, in partnership with the Boston Public Library, announces the
National New Play Network Rolling World Premiere of

HAUNTED

written and directed by **Tara Moses**

dramaturgy by **Quita Sullivan**

All tickets are Pay-What-You-Want!

January 24 – February 15, 2025 at Rabb Hall, Boston Public Library Central Branch

Press Opening: Saturday, January 25 at 7:30pm (RSVP [here](#))

Learn more at companyone.org/haunted

Boston, MA — Company One Theatre (C1) announces the National New Play Network Rolling World Premiere of ***Haunted***, written and directed by Tara Moses, with dramaturgy by Quita Sullivan, and produced in partnership with the Boston Public Library. Press opening will be **Saturday, January 25 at 7:30pm** with a preview performance on Friday, January 24. Performances continue through February 15 at Rabb Hall, Central Library in Copley Square (700 Boylston St, Boston). Tickets are available now at companyone.org. As part of C1's ongoing commitment to Public Art for Public Good, **all tickets are Pay-What-You-Want**.

Haunted, which was commissioned by C1 as part of their PlayLab Circuit Flux Lab, tells the story of Ash and Aaron, Indigenous siblings whose ghosts are trapped in the house where they died twenty years ago. While they get some amusement out of haunting an endless cycle of new homeowners and their families, the siblings just want to make it to the spirit world — and they'll do anything to get there. Soundtracked by classic 2000s pop jams from the likes of Britney Spears and Mariah Carey, this off-kilter comedy flips the traditional horror script by blurring the lines of who (or what) is haunting who. By producing *Haunted*, C1 amplifies the

decolonization and land justice work carried out by Indigenous communities for centuries.

“I am thrilled to have the opportunity to produce this play that I’ve been thinking about for years with Company One,” says Moses, whose play *Sugar* is also receiving its world premiere this season by Fresh Ink Theatre. “C1 has not just been supportive of authentic Native work, but also excited about relationship building and using theatre as a tool of radical change. It’s not often that stories like *Haunted* are produced, and I can’t wait for Indigenous audience members to see themselves and their experiences reflected onstage with the love and care that they deserve.”

C1 Associate Artistic Director Summer L. Williams adds, “We’re so excited to produce the world premiere of *Haunted* and amplify poignant Indigenous voices during such a volatile and dangerous political moment. We are in a time of reckoning not only with our history, but also the roles we play in decolonizing the spaces we occupy. *Haunted* is an urgent reminder that ignoring the harm and issues caused by colonization will only deepen the roots that harm our most vulnerable community members.”

Haunted is C1’s fifth production at Rabb Hall, following *peerless* by Jiehae Park in 2017, *Wolf Play* by Hansol Jung in 2020, *Black Super Hero Magic Mama* by Inda Craig-Galván in 2022, and *The Interrobangers* by M Sloth Levine in 2024. This production is the second of a three-show partnership with the Boston Public Library (the first show being *The Interrobangers*) with \$250,000 of support to produce public programs and activate the library’s spaces and communities with performances and events. During this partnership, all programs at the BPL will be free with Pay-What-You-Want tickets, disrupting an old and financially inaccessible model historically featuring rising ticket prices in traditional theaters. And as with previous productions, C1 is uplifting the work of local community organizations through post-show conversations, civic engagement opportunities, and the Branch Out with C1 event series.

“Library spaces are cultural spaces, best brought to life with innovative partnerships,” said David Leonard, President of the Boston Public Library. “We are delighted to partner with Company One for the fifth time bringing a fully Pay-What-You-Want production to the Boston Public Library, and are excited to see this as a catalyst for connective engagement across the neighborhoods and communities of Boston.”

As a National New Play Network Rolling World Premiere, *Haunted* will also be produced by Native Voices at the Autry (Los Angeles, CA) and Cleveland Public Theatre (Cleveland, OH) as part of their 2025/26 seasons. *Haunted* is notably the first Indigenous play to be supported by the Rolling World Premiere program.

“Our responsive and disruptive 26th season celebrates the power of communal action,” says C1 Artistic Director Shawn LaCount. “There’s no better place to kick things off than at the Boston Public Library, a publicly accessible space where harmful stereotypes are dispelled through active dialogue about cultural heritage and history. *Haunted* is a timely and sharply-written galvanization against gentrified and siloed neighborhoods. And as the show opens less than a week after Inauguration Day, this spiritual fortification comes not a moment too soon.”

>> About the Production

Ash and Aaron have been dead for twenty years, and the Indigenous siblings pass their time dancing to Britney Spears, haunting the families that try to move into their house, and wondering if they'll ever be free from the shackles of racist stereotypes. As the cycle begins once more, the siblings ask: will they ever make it to the Spirit World? An Indigenous horror comedy with the coolest Y2K hits, Tara Moses' *Haunted* forces us to confront the very land we walk on and our relationship (or lack thereof) with Native communities today.

>> Company One Theatre is producing *Haunted* to AMPLIFY:

- the first-ever full-length staged work by an Indigenous artist at the Boston Public Library, where people can learn more about Indigenous history, stories, artists and community members in an accessible civic space.
- the Land Back movement and our collective duty to be responsible stewards of Earth's natural resources, in solidarity with the Indigenous communities who have persevered against colonization, gentrification, and displacement across generations.
- our understanding of the land we live, work, and travel on as a living, changing entity with ancestral connection.
- Native-led community partners and organizations who champion conservation efforts, advocate for legislation that benefits Indigenous people, and support the Indigenous community in Boston and beyond.
- the dynamic voice of Tara Moses, a multi-hyphenate Seminole/Mvskoke playwright whose work is the first-ever produced Indigenous play supported by the National New Play Network Rolling World Premiere program.

>> Cast

Bradley Lewis* (he/him) — Ash

Chingwe Pdraig Sullivan (she/they/he/nákum) — Aaron

JāQuan Malik Jones (he/him) — Vincent Jones

Evan Turissini (he/him) — White Man

Katherine Callaway (she/her) — White Girl

Tanya Avendaño Stockler (she/they) — White Girl 2

>> Production, Creative, and Design Team

Playwright & Director: **Tara Moses** (she/her)

Dramaturg: **Quita Sullivan** (nákum/they/she)

Assistant Director: **Kimstelle Merisma** (she/her)

Stage Manager: **Sara Gorelkin** (she/her)

Assistant Stage Manager: **Abigail Lienhard** (she/her)

Assistant Stage Manager: **Susan Weinhardt** (she/her)

Scenic Designer: **Danielle DeLaFuente** (she/her)

Costume Designer: **Danielle Domingue Sumi** (she/her)

Lighting Designer: **Elmer Martinez** (he/him)
Sound Designer: **Aubrey Dube** (he/him)
Props Designer: **Shanel LaShay Smith** (she/her)
Technical Director: **Mark Vagenas** (he/him)
Master Electrician: **Oliver Hawke** (he/him)
Community Advisor: **Maria Hendricks** (she/her)

Scenery constructed by New England Scenic (Canton, MA)

* Appears courtesy of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States

>> Performance Schedule

Friday, January 24 @ 7:30PM - Preview Performance
Saturday, January 25 @ 7:30PM - Press Opening
Sunday, January 26 @ 2PM
Thursday, January 30 @ 7:30PM
Friday, January 31 @ 7:30PM
Saturday, February 1 @ 7:30PM
Sunday, February 2 @ 2PM
Thursday, February 6 @ 7:30PM
Friday, February 7 @ 7:30PM
Saturday, February 8 @ 7:30PM
Sunday, February 9 @ 2PM
Thursday, February 13 @ 7:30PM
Friday, February 14 @ 7:30PM
Saturday, February 15 @ 2PM
Saturday, February 15 @ 7:30PM

>> How to Purchase Tickets

- Online at companyone.org
- In-person at the Boston Public Library within 45 minutes prior to performance
- A digital streaming version of the production will also be made available for on-demand viewing during the run, details to come.

>> About the Creative Team ([click here](#) for headshots)

Tara Moses (she/her) — Playwright & Director

Tara Moses is thrilled to be making her Company One Theatre debut (in person) after participating in SurgeLab. She is a citizen of Seminole Nation of Oklahoma, Mvskoke, director, award-winning playwright, and co-Founder of Groundwater Arts. Selected directing work: Moonbox Productions (Cambridge, MA); Santa Fe Playhouse (Santa Fe, NM); Kansas City Repertory (Kansas City, MO); San Francisco Playhouse (San Francisco, CA); Brown/Trinity Rep (Providence, RI); Manton Avenue

Project (Providence, RI); New Repertory Theatre (Boston, MA); Princeton University (Princeton, NJ); American Indian Community House (New York, NY); Arena Stage (Washington, D.C.); Yale Indigenous Performing Arts Program (New Haven, CT); Safe Harbors Indigenous Collective (New York, NY); telatúlsa (Tulsa, OK); Oklahoma Indigenous Theatre Company (Edmond, OK); Serenbe Playhouse (Chattahoochee Hills, GA); and Amerinda (New York, NY). She is the former Artistic Director in Residence at Red Eagle Soaring, a Participant in New York Stage and Film's inaugural NYSAF NEXUS project; a Cultural Capital Fellow with First Peoples Fund; fellow with the Intercultural Leadership Institute; member of DirectorsLabChicago; member of the Directors Lab at Lincoln Center; recipient of the Thomas C. Fichandler Award; associate member of the Stage Directors and Choreographers Society; and Dramatists Guild member. She is from the Muscogee Creek Reservation, holds a MFA in Directing from Brown/Trinity and a BA in Theatre from the University of Tulsa. www.taramoses.com

Quita Sullivan (nákum/they/she) — Lead Dramaturg

Quita Sullivan (Montaukett/Shinnecock) (Kee-tah Suh-lih-ven) is Senior Program Director for Theater where nákum directs the National Theater Project. They hold Bachelor and Master of Arts degrees in Theatre from Knox College and SUNY Stony Brook, respectively, as well as a Juris Doctorate from Wayne State University Law School. Before law school, nákum worked as a Stage Manager at ETA in Chicago and was the first stage manager for ETA's production of *Checkmates* by Ron Milner, directed by Woodie King, Jr. They later worked at Great Lakes Performing Artist Associates, a not-for-profit artist management office, creating contracts and managing booking and performing fees for musicians in the Great Lakes area. After law school, they practiced Environmental Justice law for 10 years in Detroit and Boston. Quita is a Senior Fellow of the Environmental Leadership Program, and a 2016 alum of the artEquity Facilitator Training. They are also a former Associated Grant Makers Diversity Fellow, the mission of which was to identify, recruit and cultivate emerging practitioners of color who represent the next generation of philanthropic leaders and offer them training, support and strong community. Quita is chair of the Grantmakers in the Arts Board of Directors Audit Committee and a member of the Trustee Committee, a Steering Committee member of Western Arts Alliance's Advancing Indigenous Performance program, and a frequent speaker on supporting Indigenous Artists and Racial Equity. Nákum continues to work to support equity at all levels of theater and grant making. Prior to joining NEFA as a staff member, Quita was an Advisor for NEFA's Native Arts Program. Outside of work, they continue to develop their own artistic talents as a beadwork artist. Nákum is part of a group of community language researchers working to restore Long Island Algonquin to spoken language status, as well as a learner of their language. Quita has achieved the rank of Shodan (first degree) in Ueichi Ryu karate.

>> About the Cast ([click here](#) for headshots)

Bradley Lewis (he/him) — Ash

Bradley Lewis is thrilled to join *Haunted in his Company One* debut! Hailing from the Acoma Pueblo, he's been seen recently in lots of theatre including *Distant Thunder* (Off-Broadway Original Cast), *Pueblo Revolt* (Santa Fe Playhouse), *The Picher Project* (Off-Broadway Original Cast), *Ajijaak on Turtle Island* (US Tour), *Audrey: A New Musical* (Off-Broadway Original Cast),

Aida (Metropolitan Opera) and *Flying Bird's Diary* (Long Wharf Theatre). Screen: *The Marvelous Mrs. Maisel*, *Resurrection* (IFC Films). Upcoming film: *Meet Cute in Manhattan*. Thanks to Tara Moses and Company One! Da'wa'eh! // Thank you! bradleylewisactor.com

Chingwe Padraig Sullivan (he/they/she/nákum) — Aaron

Chingwe Padraig Sullivan is a New England based two-spirit Indigenous actor (Shinnecock and Montaukett Nations), exploring the task of bringing indigenous storytelling into western theatrical spaces. After studying for three years at the Brown/Trinity Rep MFA Acting Program, where she played Adam/Leo in *The Inheritance* at Trinity Rep, he left in order to pursue work more tied to Indigeneity, leading to playing Levi in the world premiere of *Cashed Out* at San Francisco Playhouse. Other notable work includes *Venessa*, *Joe Tiger*, and Rex Starr in Tara Moses' *Oklahoma Cycle* plays, Iago in *Othello* at the South Dakota Shakespeare Festival, Felix Turner in *The Normal Heart*, and as the present and future version of themselves in the world premiere of JaMario Stills' *2216: The Remix of a Global Experiment*. This past winter they were part of a two-week tour with famous Indigenous Feminist theatre company, Spiderwoman Theater, and their newest show, *Misdemeanor Dream*, and just this summer she's been a part of several workshops with Safe Harbors NYC as part of the core ensemble of their new show, *Feast of Ghosts*. Most recently Chingwe developed and performed the character of Ápasum in Tara Moses' reimaging of *Fugitive Songs*, and he is glad to continue her long collaboration with Tara in being a part of the Boston premiere of *Haunted*. Táputni i skitôpák wôk cipayak ta manitok wuci yo ahki.

JāQuan Malik Jones (he/him) — Vincent Jones

JāQuan Malik Jones is a Virginia-born actor, writer, and creator with a deep passion for exploring stories rooted in the Black diaspora and his coastal southeastern heritage. Raised in Chesapeake's South Norfolk community, JāQuan's work reflects his lived experiences and commitment to telling authentic, impactful stories.

He has performed in numerous productions, including *By the Queen* (Trinity Rep) and *True West*, *Soul Tapes*, and *Everybody* (Brown/Trinity Rep). His other notable roles include Citizen Barlow in August Wilson's *Gem of the Ocean* (Norfolk State University) and Booth in *Topdog/Underdog*.

A proud graduate of Brown University's Trinity Repertory M.F.A. Acting Program, JāQuan was also selected as an actor in the prestigious Sony Pictures Television Actor's Fellowship, further honing his craft on screen. He is the co-creator, writer, and producer of *Billiards*, a signature project blending storytelling, visual art, and advocacy.

Whether on stage, in front of the camera, or behind the scenes, JāQuan is dedicated to creating art that uplifts and connects with others.

IG: [@jaquanmalikjones](https://www.instagram.com/jaquanmalikjones) | [@billiardsvmssoa](https://www.instagram.com/billiardsvmssoa)

Evan Turissini (he/him) — White Man

Evan Turissini is an Elliot Norton Award-nominated actor and long-time fan of Company One delighted to make his debut with this celebrated company! His local credits include *Vanity Fair* (Central Square Theater); *Casey at the Bat*, *The Spider & The Fly* (imaginary beasts); *A Bold Stroke for a Husband* (Theatre in the Open); *The Antelope Party*, *Three Sisters* (Apollinaire Theatre Company); *Revolution's Edge* (Plays in Place/Old North Illuminated); *Twelfth Night*, *Shipwrecked!* (Moonbox Productions); and many more. By day, Evan is the Director of Marketing & Communications for Actors' Shakespeare Project. Evan has been a proud ensemble member of Shit-Faced Shakespeare since 2017, where he has performed as Claudio, Mercutio/Friar Lawrence, Demetrius, Benedick, and Tybalt/Lord Capulet.

Katherine Callaway (she/her) — White Girl

Katherine Callaway is making her Company One debut! Regional: *John Proctor is the Villain* (Huntington Theatre); *Rooted*, *Be Here Now* (Lyric Stage Boston); *The Suppliant Women* (Epaphos Dancer, Women's Chorus); *A Midsummer Night's Dream* (Boston Theater Company); *What Remains Hidden (Is Still Known)*, a devised play with Rinde Eckert. Katherine has performed in the Boston Theater Marathon for the Huntington, Lyric Stage Boston, and Gloucester Stage, and in Fresh Ink's Mad Dash. Katherine is also a teaching artist and producer. She holds a BFA in Acting from Emerson College and is a West Virginia native.
katherinecallaway.com

Tanya Avendaño Stockler (she/they) — White Girl 2

Tanya is a Colombian and Swedish actor, voice actor, singer, arts administrator, and new works enthusiast who believes in the power of storytelling to cultivate social change. Local credits: *Miss You Like Hell* (Wilbury Theatre Group), *The Donkey Show* (American Repertory Theatre), *Pericles* (the rig), *Measure for Measure* (Brown Box Theatre Project), and several developmental new play workshops with Actors' Shakespeare Project, HowlRound Theatre Commons, Artists' Theater of Boston, and Fresh Ink Theatre. Tanya received a BA in Theatre from UMass Amherst and has studied at the Stella Adler Studio of Acting, Double Edge Theatre, Berg Studios Los Angeles, and the British American Drama Academy. Tanya is also a passionate screen actor and can be seen in a handful of independent short films and features. Thank you to Tara Moses, Quita Sullivan, the stage management team, and C1!
actortanya.com

>> About Company One Theatre (C1)

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

Company One Theatre's work falls into four main areas: Productions, Education, New Play Development, and Connectivity. Over its 20+ year history Company One has produced over 80 productions, employed over 1500 local artists, and has been awarded over 30 Boston theatre awards. We have served over 100,000 audience members and 15,000 students.

MISSION

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

VISION

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

IMPACT STATEMENT

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

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

"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... that kind of passionate engagement is a dividend of C1's laser focus on building and sustaining a bond with its audiences... they are a reminder that theater is a communal experience."

— Don Aucoin, *The Boston Globe* (2024)

>> C1 Contact

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