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THEATRE  
» what's next.

THIS IS INDIGENOUS LAND, *BIATCH!*

# HAUNTED

WRITTEN AND DIRECTED BY **TARA MOSES**

DRAMATURGY BY **QUITA SULLIVAN**

**JANUARY 24 – FEBRUARY 15**

**BOSTON PUBLIC LIBRARY, CENTRAL BRANCH**



National New Play Network  
Rolling World Premiere



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# WELCOME

Welcome to Company One Theatre's world premiere production of Tara Moses' *Haunted*, produced in partnership with the Boston Public Library!

*Haunted* is the first show in our 26th Season, and we could not be more excited to finally share it with you. Whether this is your very first experience with C1 or you've been with us from the beginning, we are happy to have you here to support the first ever play by Indigenous artists at the Boston Public Library.

We commissioned Tara to write *Haunted* over three years ago, and it has been wonderful watching the play deepen and refine through every workshop, draft, and rehearsal. It takes a village to birth a new play and we are in tremendous gratitude to all of the artists who have shared in the creation of *Haunted*. It is an honor to share the dynamic voice and vision of activist, playwright and director Tara Moses!

We think you'll find that *Haunted* is fun, hilarious, deeply poignant, and not afraid to lean into necessary and overdue conversations. We are in a time of reckoning, not only with our country's history, but also with the roles we all must play in decolonizing the spaces we occupy. *Haunted* is an urgent reminder that ignoring the devastation caused by violent colonization only further harms our most vulnerable community members, and ultimately all of us. In this volatile and fraught political moment, it's vital that we show up and COME TOGETHER in support of each other.

Over the past 25 years, we've realized that "coming together" is core to Company One Theatre's mission of building community at the intersection of art and social change in service of our vision of a Boston defined by justice, equity, and artistic innovation. We work in four major programming areas: theatrical productions, development of new plays and playwrights, arts education in public schools, and social justice work through community collaboration.

Our 26th season celebrates the power of communal action. There's no better place to kick things off than at the Boston Public Library, a publicly accessible space dedicated to dispelling harmful stereotypes through active dialogue about cultural heritage and history. Do you have your library card? We invite you back to enjoy all this incredible public institution has to offer!

We hope you'll walk out of the library with a smile on your face, a Y2K pop song in your head, and a fire in your heart, ready to support the indigenous tribes and land back movement in your own communities.

Get ready for a good time, y'all, because *Haunted* is about to take you on a ride!

With love and gratitude,

**Shawn LaCount**  
Artistic Director

**Summer L. Williams**  
Associate Artistic Director



National New Play Network  
Rolling World Premiere

COMPANY ONE THEATRE PRESENTS

# HAUNTED

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A NATIONAL NEW PLAY NETWORK ROLLING WORLD PREMIERE

PRODUCED IN PARTNERSHIP WITH THE  
**BOSTON PUBLIC LIBRARY**

## SETTING

A MYSTERIOUS, ALLEGED HAUNTED HOUSE IN AN UNNAMED TOWN ON A  
PIECE OF LAND IN THE PRESENT

HAUNTED WAS COMMISSIONED BY COMPANY ONE THEATRE AS PART OF OUR PLAYLAB CIRCUIT FLUX LAB. HAUNTED IS PRODUCED BY COMPANY ONE THEATRE AS PART OF A NATIONAL NEW PLAY NETWORK ROLLING WORLD PREMIERE. OTHER PARTNERING THEATRES ARE NATIVE VOICES AT THE AUTRY (LOS ANGELES, CA) AND CLEVELAND PUBLIC THEATRE (CLEVELAND, OH).

# CAST

BRADLEY LEWIS\*..... ASH  
CHINGWE PADRAIG SULLIVAN ..... AARON  
JĀQUAN MALIK JONES ..... VINCENT JONES  
EVAN TURISSINI.....WHITE MAN  
KATHERINE CALLAWAY..... WHITE GIRL  
TANYA AVENDAÑO STOCKLER ..... WHITE GIRL 2

# CREATIVE TEAM

TARA MOSES.....PLAYWRIGHT, DIRECTOR, AND CHOREOGRAPHER  
QUITA SULLIVAN.....DRAMATURG  
KIMSTELLE MERISMA.....ASSISTANT DIRECTOR  
DANIELLE DELAFUENTE.....SCENIC DESIGNER  
ELMER MARTINEZ.....LIGHTING DESIGNER  
AUBREY DUBE.....SOUND DESIGNER  
DANIELLE DOMINGUE SUMI.....COSTUME DESIGNER  
SHANEL LASHAY SMITH.....PROPS DESIGNER  
MARISA DIAMOND.....FIGHT CHOREOGRAPHER  
SARA GORELKIN.....STAGE MANAGER  
ABIGAIL LIENHARD.....ASSISTANT STAGE MANAGER  
SUSAN WIENHARDT.....ASSISTANT STAGE MANAGER  
MARK VAGENAS.....TECHNICAL DIRECTOR  
OLIVER HAWKE.....MASTER ELECTRICIAN  
TREE BROCK.....WARDROBE SUPERVISOR  
MATILDA LEE.....A1  
MARIA HENDRICKS.....COMMUNITY ADVISOR

\* APPEARS COURTESY OF ACTORS EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES

# 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.

## FOLLOW C1



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## SPECIAL THANKS

ArtsEmerson  
Robert Awkward  
Sylvie Barjolo  
Geri Barney  
Kailey Bennett  
Beth Bickers  
Boston Playwrights' Theatre  
Rebecca Bradshaw  
Hannah Braverman  
Siobhan Brown  
Ilana M. Brownstein  
Lauren Chen at the Norman B. Leventhal Map & Education Center at the Boston Public Library  
Cleveland Public Theatre  
Mwalim DaPhunkee Professor  
Dawn Duncan  
Pam Ellis  
Darren Evans  
Mia Giatrelis  
Gianna Gifford  
Gloucester Stage Company

Jane, Gary, and Sylvia Greenstein  
Adeline Grimmett  
Jay Hamilton  
Teddy Hendricks  
Carmen Catherine Alfaro Henry  
Thea Hopkins  
Mea Johnson  
Trish Kelinuii  
Sara Komorowski  
Veronica Koven-Matasy and her team in Reader Services at the Boston Public Library  
Talia Landry  
Christelle Latour  
Celena Lopes  
Giovanni Lopez  
Madarius Maximus  
Amira Madison  
Trevor Hosteen McChristian  
Mary Amanda McNeil  
Lauren Miller  
Noe Montez

Malia/Kekia Nicolini  
Charlie Norton  
Ronee Penoi  
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Jim Peters  
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Katie Spiropoulos  
Justin Springer  
Burne Stanley-Peters  
Tufts University Department of Theatre  
Wamptronica  
Brian Weeden  
Ken Yotsukura



# National New Play Network

## Rolling World Premiere

This production of *Haunted* is produced with support from the National New Play Network and the Rolling World Premiere Program.

### About NNPN

Company One Theatre is a proud Core Member Theater of the National New Play Network (NNPN), an alliance of professional theaters that collaborate in innovative ways to develop, produce, and extend the life of new plays. Since its inception in 1998, the National New Play Network has been driven by the belief “...that the next generation of new play development should be decentralized, dynamic, and collaborative in scope and practice, and that there should be a pipeline for sharing new work between regional theaters.”

With growing initiatives such as the New Play Exchange (NPX) and the Rolling World Premiere Program, NNPN is committed to diverse stories, artists, audiences, institutions, and leadership. Viewing new plays to be vital to our communities because they reflect, chronicle, and question the ideas, issues, and stories of our time.

### About the Rolling World Premiere Program

A Rolling World Premiere (RWP) is when three or more theaters partner to mount the same new play within a 12-month period, allowing the playwright to develop a new work with multiple creative teams in multiple communities. Where the playwright is part of the process, working on the script and making adjustments based on what is learned from each production.

Company One is proud to partner with mission-aligned theaters Native Voices at the Autry (Los Angeles, LA) and Cleveland Public Theatre (Cleveland, OH) as RWP partners for *Haunted*.



Learn more:

[bit.ly/nativevoiceshome](https://bit.ly/nativevoiceshome)

### About Native Voices at the Autry

For the past 30 years, Native Voices has remained the sole Actors' Equity theatre in the country committed to developing and producing new works for the stage by Native American, First Nations, Alaska Native, and Native Hawaiian playwrights. Devoted to training Indigenous artists and championing their work nationally through production and professional development opportunities, Native Voices provides a supportive setting for new play development.



Learn more: [cptonline.org](https://cptonline.org)

### About Cleveland Public Theatre

Cleveland Public Theatre (CPT) was founded in 1981 by James Levin, with the mission to raise consciousness and nurture compassion through groundbreaking performances and life-changing education programs. CPT develops new, adventurous work; and nurtures Northeastern Ohio artists whose work is inventive, intelligent, and socially conscious. CPT's acclaimed education programs engage communities in devising new works that speak to contemporary issues, and empowers participants to work for positive change in our community.

To learn more about NNPN and the Rolling World Premiere program, visit [nnpn.org](https://nnpn.org).

# SMALL TO ALL

## AN INTERVIEW WITH TARA MOSES

Over the holidays, production dramaturg Quita Sullivan and playwright/director Tara Moses met to discuss the process of creating *Haunted*, the importance of decolonizing narratives, and bringing a national conversation and movement to a local level.

**Quita Sullivan:** So it seems like I've known you forever, but now I'm getting to know you differently, as a playwright.

**Tara Moses:** 10 years.

**QS:** And this is actually the first theater piece that we worked on together.

**TM:** Yes. Now we're working on *Sugar* as well.

**QS:** It feels like this play has two extra [nonhuman] characters. First, music has a large role in the play in the show, to the point of being almost another character. Do you see it that way, and why this particular period of music?

**TM:** Yeah, I don't think I've thought about the music sort of being its own character until the very end. No spoilers! I think for me as an artist, I'm very design forward. I'm really interested in how design can be used to continue the storytelling. Because they died 20 years ago and the music of that time is so specific and so recognizable, it felt really important to include that, especially as we move through time. Because we move through time in very nebulous kinds of ways, having a grounding force to help the audience understand when these two Native folks passed was important.

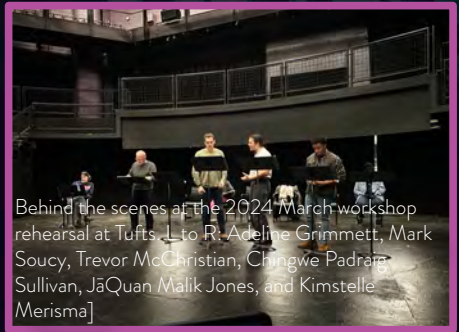
**QS:** The land light is another nonhuman character in this play. It's a spirit light. Much as Aaron and Ash are spirits. How much of your thoughts around the land light as a character are influenced by your work with Groundwater Arts?

**TM:** Look at you connecting the dots. All of my work is connected to *Spirit and Creator*, and doing what I'm supposed to be doing in general.

For Groundwater, one of our big issues is getting folks to have a relationship with the physical land, water, and air itself. That it's not a resource, but a source. And the same thing then, when it comes to *Haunted* with the land light, it's like using light as a way to have the land's voice be present and to help further that we have a living connection with this physical earth. The physical earth is living and breathing; it has opinions — and oh do the land light gets opinions! But yeah, it's all tied down to my own pre-colonial, decolonial ways of existing as a Native.

**QS:** The 'decolonial' word is getting a lot of pushback. And I see this play, in part, as pushback against the pushback.

**TM:** Oh yeah. We love a meta pushback.



Behind the scenes at the 2024 March workshop rehearsal at Tufts. L to R: Adeline Grimmett, Mark Soucy, Trevor McChristian, Chingwe Padraim Sullivan, JāQuan Malik Jones, and Kimstelle [Merisma]

**QS:** Watching this play develop from your initial seed of the play—Actually, would you want to say what that was?

**TM:** My initial seed of the play was very silly. It was a 90-minute soaking wet, in and out, just a silly little satire horror, haunted house play but with some Native spirits. And I knew I wanted to have a Quaker that got bullied. That's all I knew.

**QS:** So, watching this play, let's put the decolonial and the Quaker together. In my head, after seeing this, there are two clashing images, this benevolent Quaker and colonialism. People have taken that benevolent Quaker image and added it to colonialism, without acknowledging that they are flip sides of the same coin. I'm wondering when you're thinking about this work and that starting nugget, where does it fall within the Tara lexicon of fighting colonialism?

**TM:** I think it's pretty up there. I know there is a lot of pushback around the word decolonial, decolonial work. And that's because people don't know what decolonial actually means. It is a resistance of colonialism and a returning back to lifeways that existed before. That is what the prefix "de" responds to. I think a lot of people have some pushback because not everybody can do that. Folks from Settler Legacies can't decolonize anything. They can only "uncolonize" by undoing actions that were done. And for those of us who predate colonialism here on these lands, we also have pre-colonial: a "getting back to" these pre-colonial lifeways, some of which were lost by no fault of our own. Thinking very literally about the English language and what these prefixes mean, this play is at the forefront of a decolonial work because it examines a strongly held colonial notion of what is land. What does that entail? Who is it for? What is the legacy of people like Quakers, who we think of as pacifists? If we're thinking about hundreds of years within US history, the perception is that they're not the bad guys. Instead, let's see very clearly how this is firmly rooted in the settler colonialism of it all. What do we do to get out of that; to undo that? It's through Land Back. That happens through a very clear discovery about how the Quakers were involved in the genocide of Native people, quite actively. It's also seen through the land light being present in the way that it is. That light is not just a theatrical design, but a fully-fledged character that's firmly rooted in the literal soil of the play, which audiences will also see. The literal soil of the earth, because that's also important to have.

And then finally seeing these siblings, Aaron and Ash, interact the way that they do as contemporary people who love things like Britney Spears and the Beastie Boys, it's also pushing back against these strongly held colonized views of Native people: that we exist in the past, that

we are these stoic identities. There isn't enough media in the theater that showcases us in this very contemporary kind of light. Even the actions of the siblings, singing and dancing and existing, being emos, wearing their cargo pants, all the things, is an act of decolonization.

**QS:** Ash and Aaron are stuck at their physical ages. What was Tara like at that age?

**TM:** Oh, no. Being exposed. Unfortunately, I am both Aaron and Ash at my core. I was what I call emo lite. Wore a lot of black, but I also wore regular jeans. I wasn't like a full-blown scene girl, mainly because, you know, my people don't dye our hair, so I couldn't be doing that. Heavy on the black eyeliner for sure. Very much listened to Three Days Grace, and Beastie Boys, and you know, Radiohead and Alanis Morissette, and I still listen to those. All the time.

**QS:** I know. I know.

**TM:** But also, furthermore, I will say too, especially being socialized as a girl in that time period, I listened to Britney and Christina and \*NSYNC and Backstreet Boys. I was very up on pop culture, of all things. Because being a teenage girl in the early 2000s, that's how you bonded with other teenage girls. It was, "oh my God, what's going on with Britney and Justin?" You know, "oh my gosh, did you see all this drama with Mariah Carey and Eminem?" You had to be part of it. I think my spirit is more Ash and my outside self is more Aaron. I'm both jaded and very preppy at the same time. So they're just me. I just put myself into those two characters and called it a day.

**QS:** One of the things I really enjoy about the script is the hyperspecificity of place.





This production is set here, in Wampanoag, Massachusetts, Nipmuc land. Your choice as a playwright is to mandate that hyper-specific requirement. I appreciate it, of course, being kin to this land but, one of the things that we know is that once it's out there in the public. This is one of those things that people either will be too lazy or say, "but that's not what the playwright wrote" because it's in this iteration of the script. How much do you expect directors to actually follow through?

**TM:** It's a part of that inclusion rider. So they better do it, or I'll sue. This is one of the things that I am the most vocal about is inclusion riders and what that means—this play must be directed by a Native director. That's for many reasons. First and foremost, the "equity in the theater" means a lot of these theaters are programming their first time work of a Native playwright, but they do not have a Native director for any of those productions. So much like August Wilson stipulated with his work, I do with mine. And until Native directors are directing everything and everything, that inclusion rider is going to be there. And so the same thing with the hyperspecificity of the land. I wrote this play with the intention of hyperspecificity. Any reading, any production, it must be done. It is clearly written. So ain't nobody going to question what the playwright may or may not want it because it's really clear in writing. And also, furthermore, I got Google alerts on my name in this play. So good luck. Try to get around that. I'll find out.

**QS:** So let's take off the playwright hat and put on the director hat. You know how much I love hats.

**TM:** Yeah, you do love a hat.

**QS:** How hard is it for you to turn off the playwright hat?

**TM:** Not at all. It is not hard at all.

**QS:** Do you have a process for that?

**TM:** Yeah, this is so silly: Autism. That's the process. But really, I'm very good at compartmentalizing, being both director and playwright. And fortunately, I am very good at adhering to a deadline and adhering to a specific

thing I said. Whenever I am directing my own work, I set a date which is the script locked date. After that, we pretend the playwright is dead, and it is the Eugene O'Neill estate, and you cannot change a single word. Otherwise, you're in a world of trouble. I direct the play and approach it like somebody else wrote it. I forget often, and then I'm like, "oh yeah, I did write this."

There have been many times in rehearsal where I ask, "what are we supposed to be doing here?" And then I think, "oh, let's go to what the playwright wrote for the stage directions. Oh, that's helpful. Let's do that." Whoops, I'm both! So for me, it's really easy to just flip and switch. Again, I think some of that comes from the beauty of autism, but also with the very clear deadlines that I stick to. That's also what I recommend to people who may not have the beauty of autism. If they want to do these things - set a deadline, and stick to it, and be done. You gotta kill the playwright because you need to direct the play. Actors need to learn the lines. You can always edit the play after it's open.

**QS:** Thank you for that. I've worked with some playwrights who changed the script up until the day of performance. And I appreciate that. I know we've had conversations about this as dramaturg to playwright, but as director, how do you feel about the explanation of Land Back?

**TM:** I think how it's currently written, it is toeing a very delicate line, which is where we want the play to be. That place is in between folks understanding what Land Back is, folks understanding how they can be involved in Land Back, whether they own a home or they rent, and folks still being bought into this relationship and story but not checking out because they think this is a piece of educational theater.

I think the best way to reach people to galvanize action is not solely through education, but through connecting on a personal or emotional level. How this production is currently staged, is that these siblings are still existing as themselves. How would a silly little drama queen explain land back? Find out in Act Two. Ash will show you. How does someone with a few years of college under his belt explain Land Back? He'll tell you. Stay tuned in Act Two.

So I think the play is right at that balance of doing what it needs to do from an educational perspective, from a galvanizing action perspective, while still being fully centered on the characters in the story.

**QS:** So white man number one, two, three, four, five.

**TM:** Six hundred seventy-six. Yep.

**QS:** And white girl one and white girl two. How hard was casting that for you?

**TM:** It was difficult in that not just anyone, and I'm not just talking about white actors at this point, but any non-Native actor, not just any actor, can do Native work. It takes an extreme amount of humility and understanding and willingness to learn, without taking it personally or getting hit in the colonizer culpability emotions of it all. I always find that it is a delicate balance because the actors need to have more than a surface level understanding of decolonial work, in this case, the Land Back movement. And if they don't have that understanding, they need to be willing to put in the homework so that they are not becoming an educational burden to the Native folks in the company, to other Native folks on the creative team. As a director, that's my job to steward. So, that's fine for me. But it's always a very delicate balance. And what's so lovely about this group of individuals is that Tanya and Katherine have been involved in workshops before. I've also worked with Katherine on other projects before, on other Native work before. So they have a great understanding. Casting Evan was different. From his audition, I came at him hot: "All right, so we're doing this. You got a problem with that, so on and so forth." He answered, "No, this is exactly the kind of work I want to be doing." Amazing! That's the exact kind of white actor that I want to be in this room. Overall, it is a difficult process. But for this one, we just had a great group of people.

**QS:** What do you hope for the life of this play?

**TM:** I hope there are many productions all over the place and Native artists are being hired left and right. But truly, my biggest hope for this play is that it galvanizes a national conversation around land back and how the theaters can be involved. Because, to quote adrienne marie brown, "small

is all." Every small action taken by any group of people, whether it's the individual to a small group, it's all contributing to the greater goal, which is the full restoration of tribal sovereignty and Black liberation, and in the full returning of stewardship to tribal nations.

The theater can be involved in that as well. Are we, as theater goers, thinking about whether our activism ends when the play does? Or are we still thinking about how we're involved when we go to our fancy homes? As theaters themselves claim to be a resident of their community, a community that no one asked you to come to, how are you giving your land back and being part of those efforts? How are you supporting local indigenous peoples? How are theaters actually having meaningful relationships with local Native leaders because they actually do exist. That's what I hope. There are so many political scientists, climate scientists — very, very smart people — who will say that it's not a lack of information problem. It's not that the general American public doesn't understand that native tribes are here, or that they don't know that there's sovereignty. They don't know what that means. The issue is around this crisis of imagination and story. How are we telling the story of these movements to galvanize action? That's where I think the theater has a strong responsibility and ability to move all of us towards where we want to be, which is full Land Back.

I hope that this play is part of that. It can get theater goers, get theaters involved in Land Back, and it can also uplift local indigenous communities. That's also why it's written in such a way where you're supposed to be as specific as possible to the land on which your theater resides. There are Native people there. How are these theaters being involved in the Land Back movement with the Mashpee Wampanoag, with the Nipmuc, with the Massachusetts? How is the theater involved with the Tongva? How is this theater involved with the Erie? With the Wyandotte, giving no hints about where this play is going afterward, but if you Google it, you'll find out. *Haunted's* goals are to help get motion going on a local level and to contribute to a national conversation.

# LAND, LANGUAGE, AND HAUNTED HOUSES

WRITTEN BY PRODUCTION DRAMATURG QUITA SULLIVAN

*Kutôkosumun qá kutápatamuyumun i Káhkasun Ahki.  
Nutôkosumun mihqôtamak côci nunánawáyumôwun Káhkasun  
Ahki wâci naquti wutahsam wuci wâmi pâmôtak. Hô.*

*We pray and give thanks to our Mother Earth.  
We pray we remember we must take care of Our Mother Earth so  
that she always provides for all that is alive. It is so.*

–From the Long Island Algonquian Language Revitalization  
Project thanksgiving prayer.

Language shapes our worldview. In my language, Long Island Algonquian, everything is relational, and we have two understandings of “our.” We refer to Our Mother Earth, not Mother Earth. Káhkasun—Our Mother—is inclusive, mother to everyone, not just you and me. Who is she mother to? She is mother to us, she is Our mother. And which Our? Our two versions are inclusive and exclusive—we can say “our” to include only you and me, or we can say “our” to include you, me, and them. Ahki, the word for land, tells us which of our mothers we are addressing. So, when Aaron says to Ash: “Yeah, you’re questioning community. In no world would this win... mean that we’d get left behind. ... that is not how our people do things,” Aaron is reflecting on a worldview that is in direct community with Káhkasun Áhki, Our Mother Earth. It is a worldview based in relationship, and that relationship requires Land Back.

In contrast, the settler colonial view of Earth is not based on relationship, but on extracting value. You hear this view echoed in the language between Vincent and White Man. Vincent is talking about community and stewardship, while the White Man is talking about generational wealth and material value; land is money. He actively dismisses any relationship other than extraction as a “religious or spiritual take on dirt.” He is completely severed from the

Princess Nowedonah. Photo Source: Rogers Memorial Library.



inclusive and relational worldview represented by Káhkasun Ahki.

Land Back is certainly not a new thing. Honestly, I knew what Land Back was before I could vote. In the 70s, I remember my beloved cousin, now ancestor, Princess Nowedonah, talking to me about Manhattan. She would say, “I don’t want it back after they’ve messed it up. I want the rent they owe us.” And sometimes giving land isn’t about Land Back but instead, offloading responsibility. When I was a teenager, a certain airplane manufacturer approached

our Trustees with an offer of giving back the land they had used for testing. Great! However, they had no intention of remediating the land; that would be on us. Rent can be Land Back; offloading toxic lands is not. Every time I speak in my own language, that is Land Back.

The Land Back Movement is founded in community, and the return of what was stolen from community: land, language, ceremony, food, kinship. This takes many forms, including Aaron and Ash’s journey to the afterlife.

Just as there is no one way to do anything, there is no one way to do Land Back. If it was only about returning physical land, there would be far fewer ways to travel the Land Back journey. What are those ways that we travel, as connected human beings, to participate in Land Back, whether Indigenous or not? Where can we bring ourselves into “right relationship” with community and Káhkasun Áhki? Some of these ways are mentioned in the play. Some of these are listed in the resource document that accompanies this play. We are multifaceted, imaginative beings and are not restricted to only one way of doing Land Back. How does this look in my personal, everyday life? As a member of a sovereign tribal nation, I speak my language as often as possible and help others, whether Native or not, learn to speak some of the original language of this place. Anyone can learn to say “thank you” in another language! As an individual, I make sure that I am supporting the North American Indian Center of Boston, and amplifying community efforts,

including legislative efforts: <http://mainindigenousagenda.org/#legislation>. As a “homeowner,” I make sure that the land I am privileged to steward is as free of chemical interference as I can manage. As an employee, I work for an arts service organization which gives grants to artists, which has an organization-funded, staff-directed, Solidarity fund. Every year, two of those grants must go to an Indigenous organization, as well as an organization based in and serving the Boston Chinatown community. For our organization, it is about being in right relationship with our Indigenous relatives and addressing the gentrification which forced out a whole community of Asian relatives on the land where we pay rent.

If Land Back itself isn’t new, what is actually new and exciting at this moment are the organizing and clarity of efforts put forth by organizations like Groundwater Arts ([www.groundwaterarts.org](http://www.groundwaterarts.org)) and NDN Collective ([www.ndncollective.org](http://www.ndncollective.org)). “LANDBACK is more than just a campaign. It is a political framework that allows us to deepen our relationships across the field of organizing movements working towards true collective liberation. It allows us to envision a world where Black, Indigenous & POC liberation co-exists” ([www.landback.org](http://www.landback.org)). Or as Groundwater says: “start with the Ground, give thanks for the Water, and Seed a Just Future.”

All of this brings us back to Aaron and Ash. The siblings are very aware of what Land Back is—they lived it and continue to live it as instruments of the land. They have an innate, lived understanding of what it means. What they lack is the analysis that occurred after their demise—and it only took them minutes to figure out that analysis. I’m sure you will find your own way to travel for Land Back. As Ash says, “just Google it!”

Tāputni (thank you).



# THE HEALING POWER OF MUSIC

Several characters walk unseen or barely perceptible to the material world in the story of *Haunted*. Ash and Aaron are of course mostly unseen by the living, and the light coming from the land also goes unnoticed by the living characters. An important aspect of Indigenous knowledge is the understanding that All Things are imbued with life energy and must be respected as equals, including our Mother Earth. Consider then, that the music in the play is a character as well, guiding Ash and Aaron through their search for connection back to their land and ancestors, so that they can truly rest in peace.

What is so powerful about music? Music and sound are intrinsic parts of human experience that are honored in many indigenous traditions. The sound of a drum is like the beating of the heart, which can create trance-like states that are favorable for all types of healing. You may enjoy the sound of raindrops (or white noise) to help ease you into sleep. Neuroscience has begun to explore ancient sound technologies through brain imaging research, and now supports the cultural knowledge of Indigenous peoples around the world through diverse evidence-based studies.

Some of these studies show that when people are experiencing a physical or mental state of pain, listening to their favorite songs changes the brain's response to pain perception. Music can activate almost any part of the brain, and it creates pathways in the brain that support learning, cognitive function, quality of life, and a general sense of happiness. Memories that are created in relation to music are shown to be retained even in degenerative brain conditions like Alzheimer's, amnesia, or acquired brain injuries. The only other human activity that is shown to light up the human brain as much as music is participation in social activities. Like Theatre!

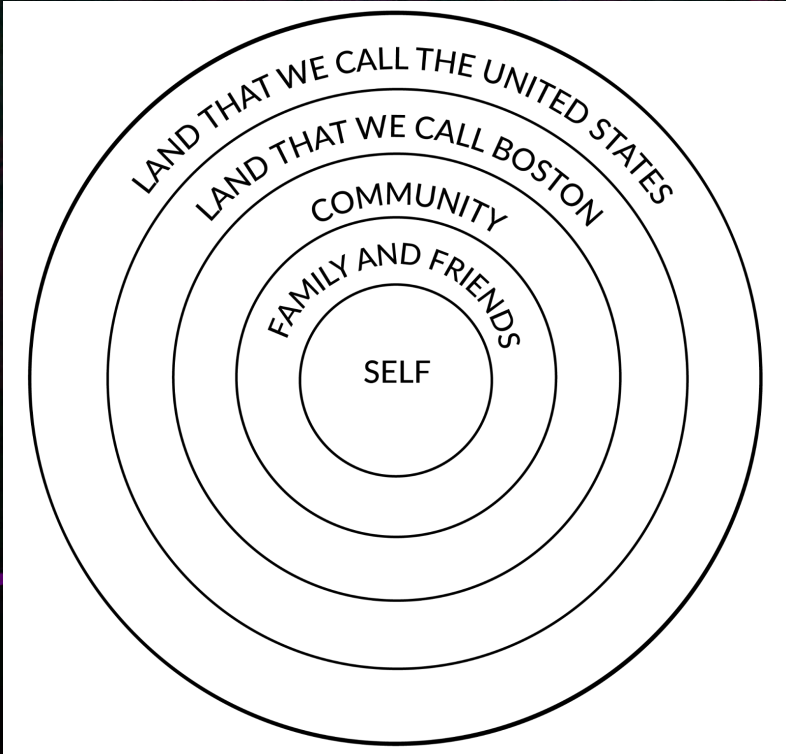
The Education Department at Company One is invested in using theatre as a tool for social change; our teaching artists work with young people in Boston Public Schools to connect to their inner power and voice using the liminal space of the stage. Theatre education allows young people to tell their stories and to express emotions that they might not otherwise feel comfortable sharing in normal conversation, and inspires them to take action for social justice in our increasingly unjust world. Outside the classroom, students of all ages can connect to their inner selves using the power of music, and find healing that they can then share out to their communities with story and play.

# EXERCISE TO CONNECT TO THE HEALING POWER OF MUSIC

Write in a song that you relate to each concentric circle of connection that surrounds you, using the graphic below. Consider all the parts of each layer of experience—what sound or song would harmonize these parts?

To get started, here are some additional prompts to get creative and explore the possibilities of music for healing:

- » Think of a song that brings you joy, or makes you feel any emotion: sad, nostalgic, excited...
- » Think of a song that is connected to a positive memory from your life.
- » What kinds of songs or sounds are healing for you? How has music helped you in the past?
- » What kinds of sounds would be pleasurable for both your grandmother and your best friend to listen to together?
- » What sound might bring harmony to the native flora and fauna of this land that we call Boston? -What sound could bring healing to Turtle Island, aka the land that we call the United States, at this time?



# COMMUNITY PARTNERS

**BOSTON'S INDIGENOUS PUBLIC SPACE INITIATIVE (BIPSI)** was created to strengthen the voice, visibility, and comradery among Urban Indigenous people and allies in the Greater Boston area. By offering programming in public spaces throughout Boston, we aim to collaborate with existing Indigenous organizations and the city to support a greater sense of community while exercising our aboriginal rights, culture, and expression.

**B4THEOTHERCREATIONS** holds space for exploration into individual and collective identity. Co-founded by Christopher J Beaulieu and Malia'Kekia Nicolini, our visionary process is our product. As interdisciplinary artists we weave all of our training to empower creativity, innovation, and leadership through vulnerability in adolescents and adults alike. This intimate work is led through movement, not lecture, and grounded in a Pedagogy of Play. [b4theother.com](http://b4theother.com)

**CULTURAL SURVIVAL** advocates for Indigenous Peoples' rights & supports Indigenous communities' self-determination, cultures & political resilience since 1972. They envision a future that respects and honors Indigenous Peoples' inherent rights and dynamic cultures, deeply and richly interwoven in lands, and more. [culturalsurvival.org](http://culturalsurvival.org)

**THE NORTH AMERICAN INDIAN CENTER OF BOSTON (NAICOB)** is a resource center for employment and training, education, health, and housing in Jamaica Plain. Their mission is to empower the Native American community with the goal of improving the quality of life of Indigenous peoples. [naicob.org](http://naicob.org)



**THE MASSACHUSETTS CENTER FOR NATIVE AMERICAN AWARENESS (MCNAA)** was founded in 1989 by Burne Stanley-Peters and her late husband John Slow Turtle Peters. Our mission is to provide opportunities for the expression and preservation of Native American cultural traditions; to assist Native American residents with essential basic needs and educational expenses; to advance public knowledge and understanding that helps dispel inaccurate information about Native Americans; and to work towards racial equality across the region. We accomplish our mission with scholarship and educational resources, social assistance, cultural and traditional arts, and more. [mcnaa.org](http://mcnaa.org)

**SUPPORTING INDIGENOUS COMMUNITIES** is an initiative under the Mayor's Office of New Urban Mechanics. On October 6th of 2021, the City of Boston issued an Executive Order declaring every second Monday of October as Indigenous People's Day. This order affirms the City's commitment to reconciliation and support of the rights of Indigenous peoples. The Executive Order also included a list of proposals to support the celebration of Indigenous histories and futures in the City. Proposals included the need to expand City capacity for support and engagement of indigenous communities. [boston.gov/departments/new-urban-mechanics/supporting-indigenous-communities](http://boston.gov/departments/new-urban-mechanics/supporting-indigenous-communities)



Be sure to visit the action and resource table in the lobby for more info from our community partners, and **SCAN THIS QR CODE** with your phone's camera to find additional links, resources, and information about post-show conversations and special events!

# GET TO KNOW THE CAST & CREW



## **Tara Moses (she/her) — Playwright, Director, and Choreographer**

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); telatúsa (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](http://www.taramoses.com)



## **Quita Sullivan (nākum/they/she) — Dramaturg**

Quita Sullivan (Montaukett/Shinnecock) (Kee-tah Suh-liv-ven) is Senior Program Director for Theater where nākum 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, nākum 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-elect of the Grantmakers in the Arts Board of Directors, a founding Steering Committee member of Western Arts Alliance's Advancing Indigenous Performance program, and a frequent speaker on supporting Indigenous Artists and Racial Equity. Nākum 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. Nākum 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.

Kiskash naquti runskitōpak - every day is Indigenous Peoples Day



## **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), *Ajijaok 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](http://bradleylewisactor.com)



## **Chingwe Padraig Sullivan (she/they/he/nākum) — 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 *Venusa*, *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 himself 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

# GET TO KNOW THE CAST & CREW

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 Apasum in Tara Moses' reimagining 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 ì skitópák wók cipayak ta manitok wuci yo ahkí.



## **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](#) | [@billiardsvmsoa](#)



## **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.



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

Tanya is a Colombian and Swedish actor, voice actor, singer, and arts administrator 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, Quita, Kimmi, the stage management team, and C1! [actortanya.com](#)

## **Kimstelle Merisma (she/her) — Assistant Director**

Kimstelle Merisma is a queer Haitian-American actress and emerging playwright based in both Boston and Providence. Kimmi currently works as the Assistant to the Artistic Director at Company One Theatre. She recently graduated from Emerson College, receiving her BFA in Theatre and Performance with a minor in African American & Africana Studies. Kimmi's heart, mind, and craft exist at the intersection of theatre arts, storytelling, and community-strengthening. As an artist and C1 staff member, Kimmi's focus is bringing under-represented stories to the stage and



# GET TO KNOW THE CAST & CREW

## **Abigail Lienhard (she/her) — Assistant Stage Manager**

Abigail is making her Company One Theatre debut! Recent credits include *Behind the Sun* with History Theatre, and *Cost of Living* with SpeakEasy Stage Company. She has a BA from Wellesley College with a major in Theatre Studies, and has spent the past three years working as a stage manager at Buck's Rock Creative and Performing Arts Camp.

## **Susan Weinhardt (she/her) — Assistant Stage Manager**

Susan is making her Company One Theatre debut! She is originally from Vienna, Virginia and earned her BFA in Stage and Production Management with a minor in Psychology from Emerson College. She is now local to Boston and Washington DC as a freelance Stage Manager and Event Technician. Recent credits include- Boston Ballet; *The Nutcracker* (Child Supervisor); The Glimmerglass Festival: *Rumpelstiltskin...* (Assistant Stage Manager), *Elizabeth Cree & Curran's The Pirates of Penzance* (Apprentice Stage Manager). Shenandoah Summer Music Theatre: *Hello Dolly!* (Assistant Stage Manager). Fairfax City Theatre Company: *Shrek: The Musical!* (Assistant Stage Manager). Emerson Stage: *Imogen Says Nothing* (Stage Manager), *16 Winters* (Associate Production Supervisor), *Bat Boy: The Musical!* (1st Assistant Stage Manager), *Are You Someone to Somebody* (2nd Assistant Stage Manager), *The Wolves* (Assistant Production Supervisor), *As You Like It* (Production Assistant). Emerson College credits: Teach In On Sustainability's *24 Hour Play Festival* (Stage Manager); emShakes' *The Big Meal* (Producer); BlueJay Theater Collective's *Significant Other* (Stage Manager); RareWorks' *Escape (or The Piña Colada Play)* (Dramaturgy), *Hookman* (Producer), *sub* (Assistant Stage Manager), *EVVY42 & EVVY41* (Assistant Stage Manager). Upcoming credits include- Washington National Opera: Zambello's *Porgy & Bess* (Production Assistant). All her love and gratitude goes out to: her beautiful team, Sara and Abby; Deb and Summer for being invaluable mentors; Jo Ann, Dad and Thomas; Halle, Ethan and Jamie; Support Group; Wri, and, of course, mom <3.

## **Oliver Hawke (he/him) — Master Electrician**

Recent credits include *Hoops* at Company One Theatre (Master Electrician), *Natasha, Pierre, and the Great Comet of 1812* at Emerson Stage (Co-Production Electrician), *Bat Boy* at Emerson Stage (Production Electrician), and *Spitfire Grill* at Emerson Stage (Co-Production Electrician).

## **Tree Brock (they/them) — Wardrobe Supervisor**

Tree Brock is ecstatic to be working with Company One. Their previous accomplishments have been with Umbrella Arts as Wardrobe supervisor in *Rent*, *Middleton Heights*, *The Color Purple*, *Lizzie*, *The Minutes*, *Network* and *Now Here This*. They have previously worked as the costume designer with Hoovey Theatre doing *Witch*, *Margory Prime*, and *Pillowman*. They were also costume designer for *Court Martial* at Fort Devers with Arlington Friends of Drama. During the summer, they help at Creative Arts helping kids costume creation and looks for the summer productions. Their company is Red Bark Crafting and believes you should fly your fandom banners proudly.

## **Matilda Lee (she/her) — A1**

Matilda Lee is excited to return to Company One after *Hoops* as Qlab operator and *Morning, Noon, and Night* as board/Qlab operator. Anticipating to graduate this Spring at Berklee College of Music with Music Production and Engineering, and Performance, she has a passion for live sound in the theater industry. Her recent work was with an Off-Broadway production of *Blue Blind* the musical as Qlab operator, and currently works at Boston Conservatory as Production Sound Assistant. Envisioning a community of inclusivity and collaborative creative arts, Matilda hopes to share the depths of technical theatre through her journey. Instagram: [@matildalee](https://www.instagram.com/matildalee)

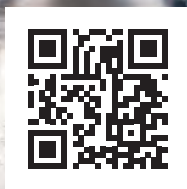
## **Maria Hendricks (she/her) — Community Advisor**

Maria Hendricks (Assonet & Mashpee Wampanoag) is an actor/activist and *Haunted's* Community Advisor – aiding CIs Connectivity team in connecting the local indigenous community to this play and one another in the spirit of community collaboration! Maria also served as Resident Artist/Co-Artistic Director at New Repertory Theatre (winner of 2 Boston Theater Critics Association-Elliott Norton Awards in 2024!). Her work at New Rep focused on the celebration of & creating platforms for historically, marginalized voices & groups in the Greater Boston area. Some producer credits include community collaborations on Watertown Multicultural fest, WatertownPRIDE, and several Indigenous Peoples Day events. Maria Hendricks also works as an audio-describer and cultural/linguistics consultant for numerous Boston artistic organizations in collaboration with [www.thinkoutsidethevox.org](http://www.thinkoutsidethevox.org), a group that centers its work on anti-ableist/anti-racist disability culture for arts institutions. Most recently, Maria curated an entire season of Indigenous centered programming at Emerson Colleges UnCommon Stage (on Boston Common). As a commissioned artist with Arts Emersons Black & Indigenous Futures Initiative, Maria continues her dedicated work to creating collaborative connections amongst creatives at the intersection of Afroindigeneity. You can see Maria next February 19th – March 9th in *Between Riverside & Crazy* at the Gamm Theatre in RI. [@mariaalbertina888](https://www.instagram.com/mariaalbertina888)



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Jessie Baxter .....	Director of Development & Connectivity
Cal Callahan .....	Community Outreach Associate
Arianna Diaz-Celon .....	Connectivity Manager
Anjaliyah Echemendia .....	Interim Education Program Manager
Audrey Erickson .....	New Work Associate
Josh Glenn-Kayden .....	Artistic Producer & Casting Director
Kirsten Greenidge .....	Resident Playwright
Riley Greenstein .....	Marketing & Communications Manager
Liam Horne .....	Production Manager
Raquel Duarte Hunt .....	Associate Director of Education, Curriculum, and Instruction
Shawn LaCount .....	Artistic Director
Kimstelle Merisma .....	Artistic Associate
afrikah selah .....	New Work Manager
Norma Stobbe .....	Development Manager
Tanya Avendaño Stockler .....	Operations Manager
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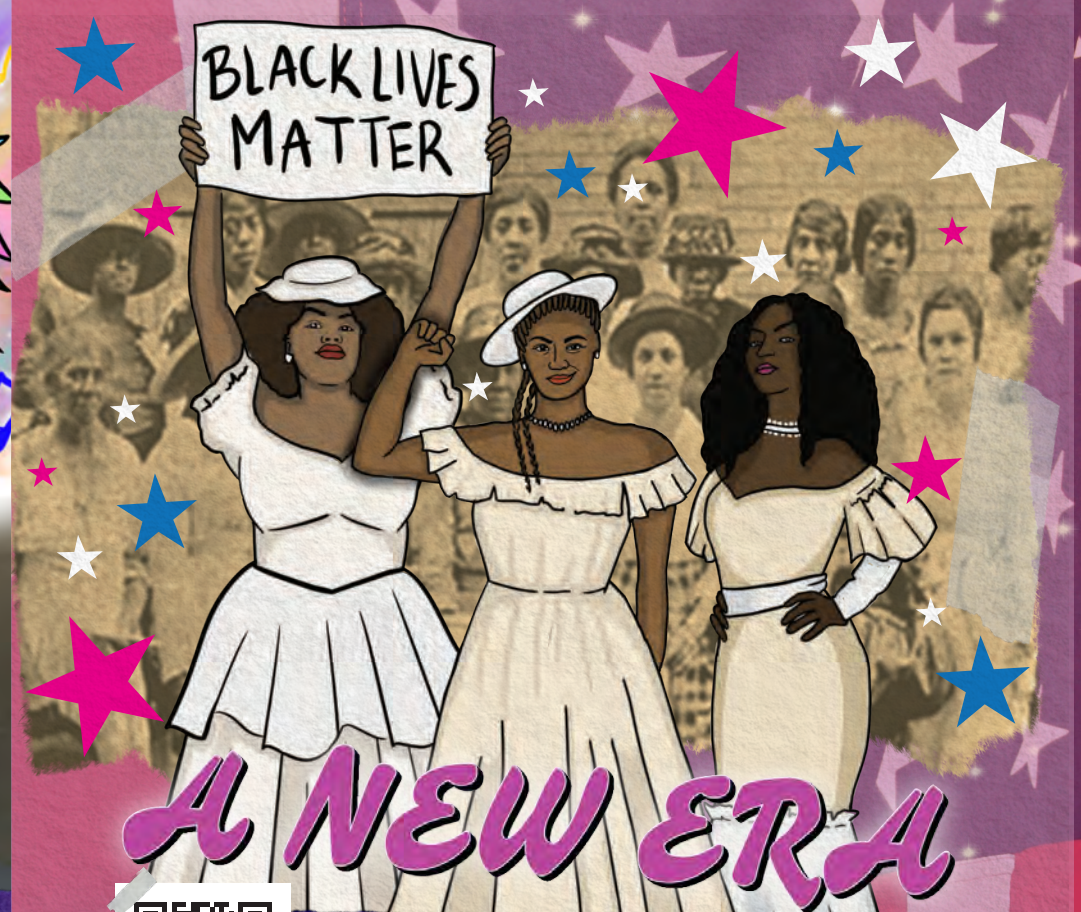
a new play by **GAVEN D. TRINIDAD**  
directed by **NATSU ONODA POWER**  
co-produced with **CHUANG Stage**



While his mother struggles to earn money in New York City and his father waits alone in Manila, six-year-old Eddie learns English from his imaginary friend. Between the War on Drugs in the Philippines and the anti-immigrant movement in the United States threatening their humanity, will this undocumented family be able to pursue their dreams and address unspoken truths? **A musical and multilingual journey of immigrant childlike wonder**, Gaven D. Trinidad's *Learning How to Read by Moonlight* is equal parts playful, poignant, and hella Pinoy.

**MAY 16 – 24, 2025 BCA PLAZA THEATRE**  
**MAY 29 – JUNE 1, 2025 PAO ARTS CENTER**





BLACK LIVES  
MATTER

# A NEW ERA



a new play by **MIRANDA ADEKOJE**  
directed by **SUMMER L. WILLIAMS**  
produced in partnership with Plays in Place and  
the City of Boston's Office of Arts and Culture

With liberation and Black Lives at stake, seven phenomenal leaders gathered for the First National Conference of Colored Women right here in Boston on July 31, 1895. Can they get in formation and navigate political divides in the fight to criminalize lynching? And will their ancestors carry on their legacy 130 years later? Miranda ADEKOJE uncovers a powerful story of politics, passion, and perseverance with *A New Era*, a **celebration of Boston's Black feminist history across generations.**

**JULY 18 – AUGUST 9, 2025**  
**THE STRAND THEATRE**

*A New Era* was commissioned and developed by the National Park Service. *A New Era* will first be produced June 19-July 2, 2025 by Plays in Place at King's Chapel Parish House for the National Parks of Boston.

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

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.

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

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