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TABLE OF CONTENTS

| | |
|--|-----------|
| LETTER FROM THE ARTISTIC DIRECTOR | 2 |
| LETTER FROM THE PRESIDENT OF THE BOARD | 4 |
| LETTER FROM THE INTERIM MANAGING DIRECTOR | 6 |
| PLAY SPONSORS | 7 |
| VALUES AFFIRMATION & LAND ACKNOWLEDGEMENT | 8 |
| CATF INSTITUTIONAL FUNDERS | 10 |
| BOARD OF TRUSTEES | 12 |
| MAJOR CONTRIBUTORS | 14 |
| 2025 COMPANY LIST | 16 |
| THE 2025 REPERTORY: | |
| HAPPY FALL | 20 |
| MAGDALENE | 24 |
| KEVIN KLING: UNRAVELED. | 28 |
| SIDE EFFECTS MAY INCLUDE... .. | 32 |
| DID MY GRANDFATHER KILL MY GRANDFATHER? | 36 |
| ABOUT THE 2025 COMPANY | 40 |
| THE OVATION SOCIETY | 45 |
| THE ED HERENDEEN FUND | 51 |
| ARTISTIC FUND | 59 |
| THE 2025 INTERNS & APPRENTICES | 62 |
| TALKTHEATER | 64 |
| SPECIAL THANKS | 66 |
| ADVERTISERS | 67 |
| CONTRIBUTORS | 70 |
| SCHEDULE | 74 |

A Letter from the Artistic Director

PEGGY MCKOWEN

WELCOME DEAR CATF FANS AND NEWCOMERS,

If you are joining us this summer then you are one of the like-minded folks who believe art and theater matter in our lives. Thank you for your faith. Thank you for entrusting us with your commitment and your support as CATF strives to tell diverse stories that uplift communities, social narratives, and new perspectives.

Thank you for being part of our shared collective that boldly stands for open dialogue and the freedom of expression.

We, the artists of CATF, are here to serve that purpose, to serve each other as artists and to serve you, our audience, in a collaboration that will make us all better, fuller, and more engaged citizens for each other.

Doing this, making contemporary theater together, is no easy task. It requires care and trust. Making theater takes time, crafts-person-ship, talent, and determination. The vulnerable traits of an artist cannot be replaced by upscaling equipment or artificial intelligence. Making theater requires the most sacred tool – humanity.

The artists of our society recognize their vital role, and we deeply appreciate that you are here to assume this role with us.

I am, as always, humbled by your presence and your participation. I'm thrilled to share this necessary purpose with you and I am grateful for my colleagues who make this journey meaningful and joy-filled. I offer much gratitude to our new Interim Managing Director, Amy Wratchford, for her talents, support, and most importantly her gift of joy to us all.

May your experience at CATF 2025 be filled with joy, laughter, tears, and as always at CATF, just a bit of discomfort as we grow together in our art.

Much love,



Peggy McKowen
Artistic Director



PEGGY MCKOWEN

THANK YOU TO OUR PARTNER

Shepherd University is honored to be the home of this world-renowned new play festival and proud of our thirty five year partnership, which enhances and strengthens our academic and local community.

Mary J.C. Hendrix

Dr. Mary J.C. Hendrix
Shepherd University, President



SHEPHERD
UNIVERSITY

A Letter from the President of the CATF Board of Trustees

ANN M. HARKINS

Through beautiful and poignant storytelling, the five plays in the Contemporary American Theater Festival's exciting 2025 season will touch your hearts. They challenge you to contemplate family, identity, and relationships in your own lives as well as power dynamics in societies from the first century right up to July 2025. You will marvel at the talent and skill of our company and the small but mighty CATF year-round staff.

Another amazing professional joined the CATF family this year. **Dr. Jack DeRochi** is Shepherd University's new Provost. Jack teamed up with the CATF Board during his first week on the job! We are all grateful for his thoughtful and substantive approach to the work, his quick smile, and his engagement with the theater arts.



ANN M. HARKINS

CATF could not bring you the daring and diverse plays we produce without the in-kind support of Shepherd University, our first and most important benefactor, plus the help of generous individual donors, the funders and foundations who support our work, and a host of volunteers.

THANK YOU, our dedicated patrons. Audience is central to the theater experience. Your being here is a vital part of making art. And, of course, as a nonprofit theater, your contributions are also crucial to creating these productions. We value your generous donations and commit to stewarding your gifts with professionalism and care.

Stewardship takes leadership, hard work, and collaboration. Our executive team distinguishes CATF in that manner - every day in countless ways. **Amy Wratchford**, our Interim Managing Director, brings a wealth of theater management experience to leading the business side of our house. Artistic Director **Peggy McKowen's** vision lights our path and brings us another season of world premieres this year.

On behalf of the Board of Trustees, thank you for making CATF an important part of your summer.

Magic happens here!

Ann M. Harkins
Board of Trustees President

REMEMBERING Andrew Michael

MARCH 18, 1951 - MAY 15, 2025

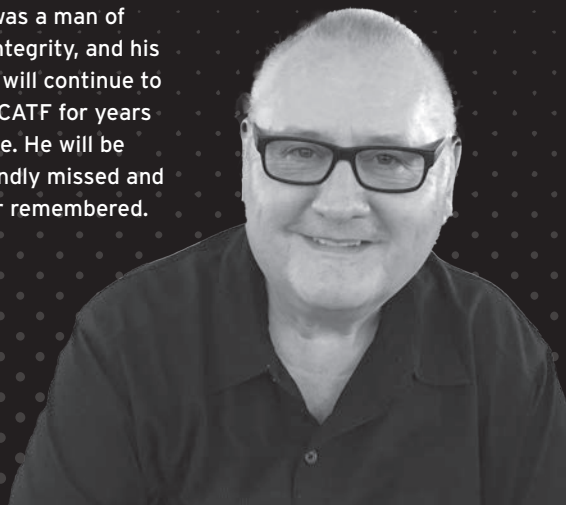
The CATF Board of Trustees remembers Andrew Michael, whose steadfast leadership and generous spirit were instrumental in the long-term sustainability of the Contemporary American Theater Festival.

Andy served on the Board from 1995 to 2004, including a term as President during one of CATF's most challenging chapters. Following his board service, he remained a dedicated supporter as an Honorary Trustee until his passing earlier this year.

In 1999, after a successful season that still ended with a significant budget deficit, Andy led with vision and resolve. He launched the "10 for 10 President's Circle" campaign – marking our 10th anniversary and aimed at retiring the debt. As the campaign's first donor, Andy set the tone for a remarkable outpouring of support. The initiative was an overwhelming success.

Thanks to Andy's courageous leadership and unwavering belief in CATF's mission, the Festival not only recovered but thrived – emerging as one of the nation's premier incubators for new plays.

Andy was a man of deep integrity, and his legacy will continue to shape CATF for years to come. He will be profoundly missed and forever remembered.



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A Letter from the Interim Managing Director

AMY WRATCHFORD

What an amazing time to be alive and creating new theater!

I am thrilled to be joining you at the Festival this year. Over the past several months, I have had the pleasure of getting to know this incredible organization, Peggy's mindful leadership, and the artists that make CATF what it is. From the deep commitment to walking the talk of our Anti-Racist and Anti-Oppression values to the health of our balance sheet (no debt!) to the fearless art at the center of the work, CATF is unlike any theatre I've worked with in the 25 years I've been in the nonprofit theater business.

Your commitment and passion, our audience and donors, are also unique in my experience. You aren't content to simply go to one production and go home. You want to see all the shows, hear from the artists and scholars, and celebrate and debate the plays and their themes with the entire CATF family. This symbiotic energy exchange between audience and artist is why we make theater and to be able to experience it all at the very birth of these plays in this delightful town is quite extraordinary.

As one of the only remaining professional repertory theaters producing a full season of new work, we take our responsibility seriously. We also know that our four weeks of ticket sales will only cover around 35% of our expenses this year. As you revel in the CATF phenomenon this month, I hope you will consider investing in the future of the American Theater right here in Shepherdstown. (I'm sure there's a QR code to donate around here somewhere!)

Whether you are encountering CATF for the first time (like me!) or for the 35th, thank you for your participation in our collective community. We truly make this world together.

With joy,



Amy Wratchford
Interim Managing Director



AMY WRATCHFORD

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NEW AMERICAN THEATER:



2025 Production and Single Performance

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CATF's wishes to acknowledge and extend a very special thank you to these special sponsors of the 2025 Season.

HAPPY FALL: A QUEER STUNT SPECTACULAR

BY LISA SANAYE DRING WITH ROGUE ARTISTS ENSEMBLE

SPONSORED BY MINA GOODRICH & LAWRENCE DEAN, HANK WILLARD & JEFFREY GREER, AND ALAN B. GIBSON

SINGLE PERFORMANCES:

Friday, July 18, 8:00 PM

Sponsored by Kathy Day & Annette Totten

Sunday, July 27, 2:30 PM

Sponsored by Residents in Shepherd Village Shepherdstown, WV. Including Charlotte & Phil Baker-Shenk, Steve & Marcy Bartlett, Jill Craig, Scot & Linda DeGraf, Claudia Giannini, Donna & Bill Hiatt, Frank McCluskey & Melanie Winter, Billy & Lindsay McLaughlin, Ushi Nottnagel, Mary O'Hara, Maire Peine, David & Leah Rumpy, Andy Ridenour & Mary Watters, Kay Schultz, Abby Lynn Streu, Maureen Busch-Terman, Tim Terman, and Donna Yaros.

Saturday, August 2, 2:30 PM

Sponsored by Anita Difanis

MAGDALENE

BY MARK ST. GERMAIN

SPONSORED BY BETH K. BATDORF & JOHN S. BRESLAND, IN MEMORY OF PETE HOFFMAN

SINGLE PERFORMANCE:

Wednesday, July 16, 8:00 PM

Sponsored by Marjorie Weingold

KEVIN KLING: UNRAVELED

BY KEVIN KLING

SPONSORED BY MARELLEN J. AHERNE

SINGLE PERFORMANCES:

Sunday, August 3, 12:00 PM

Sponsored by Anita Difanis

Performance date to be announced,

Sponsored by Falynn Schmidt

SIDE EFFECTS MAY INCLUDE. . .

BY LISA LOOMER

SPONSORED BY C.M. & STEPHANIE PARTRIDGE

SINGLE PERFORMANCES:

Friday, July 18, 12:00 PM

Sponsored by Eugenia Grohman

Performance date to be announced,

Sponsored by Evelyn Gettys

DID MY GRANDFATHER KILL MY GRANDFATHER?

A single Asian American tale in a sea of many

BY CODY LEROY WILSON

SPONSORED BY DAVID & SUZANNE ALEXANDER

SINGLE PERFORMANCE:

Saturday, July 12, 12:00 PM

Sponsored by Casey & Caleb Hayes-Deats

The Contemporary American Theater Festival creates new plays and art that make our culture, home, and world **better.**

CATF chooses to lead this effort with love and care for artists, audiences, and advocates. We choose to uplift our values of creating fearless art, telling diverse stories, serving our communities, and welcoming an inclusive family to our new play experience.

CATF chooses one path - to live our values and achieve our dreams - knowing that actions and words matter.

We recognize these choices impact the funding sources available to CATF.

WE CHOOSE to continue - we choose to make art in the face of censorship and oppression - to exercise our constitutional right to free speech and expression for all.

We invite you to choose this path with us.

WORDS MATTER.

Diverse Stories • Community
Inclusion • Love

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THE CONTEMPORARY AMERICAN
THEATER FESTIVAL'S

LAND ACKNOWLEDGEMENT

Written by René Locklear White,
CATF's Indigenous Consultant and
the CATF Staff



The Contemporary American Theater Festival acknowledges and honors the original custodians of the land now known as West Virginia. As members of the Shepherdstown community, we acknowledge that we live and work on this land and honor its original stewards and their living descendants.

As critical, reflective, and intentional thinkers, we will not ignore the painful history of stolen lands, forced removal, and the elimination of Indigenous Peoples and cultures. In the spirit of community, we commit to confronting the past and recognizing the lasting impacts of colonization.

We celebrate Indigenous resilience, cultural pride, wisdom, self-determination, and sovereignty. As ethical, compassionate citizens, we value and celebrate our collective diversity and strive to build better futures for all peoples.

At CATF, we commit to learning about and advocating for the original inhabitants of these lands while honoring the vibrant Native American cultures that exist today. As you move from venue to venue throughout the Festival, we encourage you to take a moment to reflect on the land beneath your feet and join us in using our voices, actions, and art to help right the wrongs of this country's past.

READ MORE ABOUT CATF'S ANTI-RACIST
AND ANTI-OPPRESSION EFFORTS:



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Olivia Downey, SOUND INTERN
Ann Tran, SOUND INTERN
Mikayla White, SOUND INTERN

VIDEO & MEDIA

Lenora Gant,
LEAD PROJECTIONS/MEDIA ENGINEER
Vanessa D Fernandez,
PROJECTIONS/MEDIA ENGINEER
Cyril Neff, PROJECTIONS/MEDIA INTERN
Meixin Yu, PROJECTIONS/MEDIA INTERN

ACTING COMPANY

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Ambria Campbell
Joanna Carpenter*
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Aubrey Deeker*
Liza Fernandez*
Jimmy Kieffer*
Kevin Kling*
Susan Lynskey*
Julian Elijah Martinez*
Micah Meyers*
Sam Morales*
Glenn Morizio*
Trievers Sherwood
Cody LeRoy Wilson*
Robertson Witmer**
Maggie Wratchford
Sophie Zmorrod*

CONTINUED ON PAGE 18



SDC The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
& SOCIETY, a national theatrical labor union.



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Caroline Armistead,
COMPANY MANAGEMENT INTERN
Olayinka Bart-Williams,
COMPANY MANAGEMENT INTERN
Bryce Gastelum,
COMPANY MANAGEMENT INTERN
Paul Cabell, FESTIVAL EVENTS MANAGER
Kay Ramis,
COMPANY MANAGEMENT OVERHIRE
Danica Rodrigues,
COMPANY MANAGEMENT OVERHIRE
Shannon Sauliner,
COMPANY MANAGEMENT OVERHIRE

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COVID COMPLIANCE OFFICER
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BRAND MANAGER & GRAPHIC DESIGNER
Sophia Scudieri, ASST. GRAPHIC DESIGNER
Carolyn Donarski, ASST. GRAPHIC DESIGNER
Jared Scheerer, SHOW IMAGE DESIGNER
Camille Cintrón Devlin, PUBLICIST
Seth Freeman, PHOTOGRAPHER
Laura Freeman, PHOTOGRAPHER
Lydia Hommel,
MARKETING & COMMUNICATIONS INTERN
Lydia Benesh, DEVELOPMENT INTERN

FRONT OF HOUSE & AUDIENCE SERVICES

Alexandra Rios, BOX OFFICE MANAGER
Dusti RW Levy, HOUSE MANAGEMENT LEAD & ACCESSIBILITY ASSOCIATE
Victoria Black, BOX OFFICE INTERN
Sara Benedek, BOX OFFICE INTERN
Desi Clickenger, BOX OFFICE INTERN
Matthew Sell, BOX OFFICE INTERN
Kalynn Burger, BOX OFFICE APPRENTICE
Ellery Brown, HOUSE MANAGEMENT INTERN
Bella Perez-del Castillo,
HOUSE MANAGEMENT INTERN
Olivia Shriver, HOUSE MANAGEMENT INTERN
Sam White, CONCESSIONS INTERN
Alexandra Rios, PRE-SEASON BOX OFFICE
Liz Van Dyke, PRE-SEASON BOX OFFICE



ARTISTIC ADVISORS

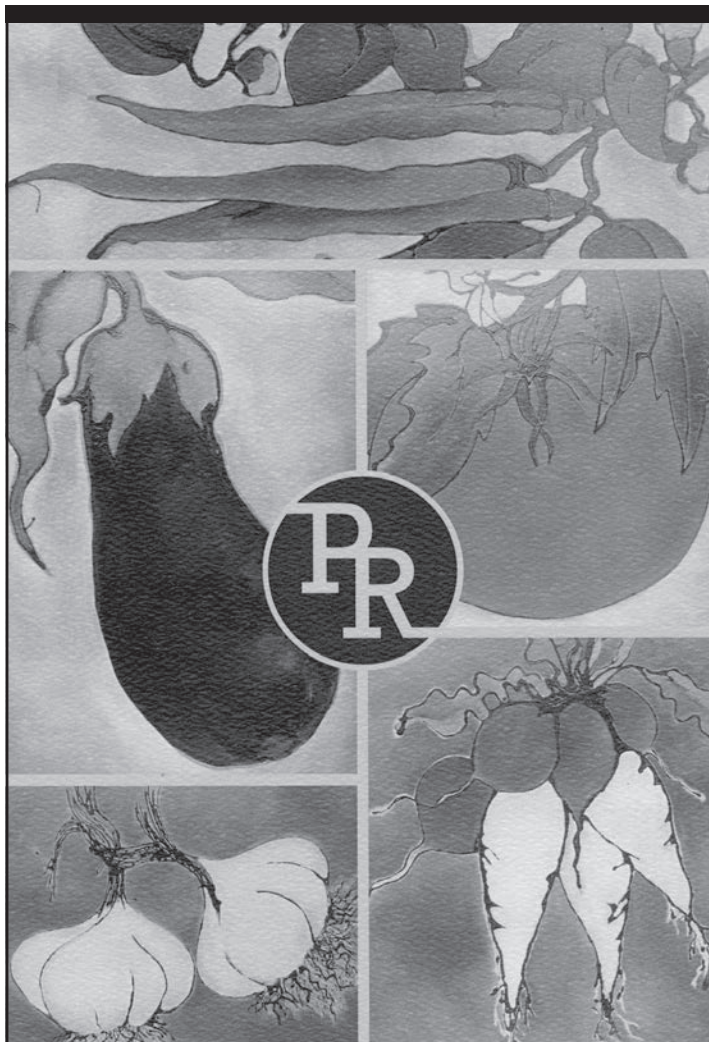
Tanya D. Fraizer, ARAO ASSOCIATE
René Locklear White,
INDIGENOUS CONSULTANT
Audrey Rowe, BOARD ARAO OFFICER
Theresa M. Davis
Suzanne Richard
Elena Velasco
Clay Martin, SPECTRUM THEATER ENSEMBLE
ARTISTIC DIRECTOR
Korbin Johnson, SPECTRUM THEATRE
ENSEMBLE EXECUTIVE ASSISTANT



SHEPHERD UNIVERSITY

Sean Shearer, SHEPHERD UNIVERSITY
THEATER OPERATIONS MANAGER
kb saine, INTERNSHIP INSTRUCTOR
Morgan Jones, SU INTERN
Kaci Orr, SU INTERN
Patrick Reynolds, SU INTERN
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HAPPY FALL

A QUEER STUNT SPECTACULAR

BY LISA SANAYE DRING
WITH ROGUE ARTISTS ENSEMBLE

DIRECTED BY RALPH B. PEÑA

A WORLD PREMIERE PRODUCED IN PARTNERSHIP WITH
ROGUE ARTISTS ENSEMBLE AND THE LOS ANGELES LGBT CENTER

A WORLD PREMIERE

HAPPY FALL: A Queer Stunt Spectacular

Sponsored by Mina Goodrich & Lawrence Dean, Hank Willard & Jeffrey Greer, and Alan B. Gibson

CAST

FELIX
GLENN MORIZIO

CLAY/CLAY PUPPET/
HOST
AUBREY DEEKER

ENSEMBLE
KELLY AUTRY
AMBRIA CAMPBELL
JOANNA CARPENTER
NIC COCCARO
TRIEVER SHERWOOD
MAGGIE WRATCHFORD

PRODUCTION TEAM

SCENIC DESIGN
SE HYUN OH

COSTUME DESIGN
ANDREW JORDAN

LIGHTING DESIGN
JIYOUN CHANG

SOUND DESIGN
FABIAN OBISPO

PROJECTION DESIGN
STEFANIA
BULBARELLA

ASSOCIATE
PROJECTIONS DESIGN
ELI GARMON

STAGE MANAGER
TAEUK KANG

ASSISTANT STAGE
MANAGER
ESTHER CHILSON

CASTING
PAT MCCORKLE
LTD.

FIGHT DIRECTOR
AARON D. ANDERSON

ASSOC. FIGHT DIRECTOR
CARA RAWLINGS

STUNT SPECIALIST
FRANK ALFANO

INTIMACY DIRECTOR
DAVID ANZUELO

DRAMATURGS
HARRIS KIERNAN
AMRITA RAMANAN

Run Time: 90 Minutes (performed without an intermission)

Please silence all electronic devices before the performance.

Content Information: Adult language and situations
Visit the Box Office for more information.

Special thanks to the Rogue Artists Ensemble
and the Los Angeles LGBT Center for partnering
with us on developing this new play.

AN INTERVIEW WITH THE PLAYWRIGHT

LISA SANAYE DRING

CONDUCTED AND EDITED BY SHARON J. ANDERSON

Why did you choose to tell this story so visually, through live stunts, video, cinematic illusions, and puppetry?

READ
THE FULL
INTERVIEW
HERE:



I make theater because it is based in the body, which is a corporeal aesthetic experience. My play is physical and visual because that's the way we make theater. Our bodies enhance our thoughts and our feelings. In many ways, my play is a love letter to L.A. and Hollywood, which explains the use of technology and screens. Puppetry captures the idea of "the double." The stunt people are doubles for the famous bodies, and the puppets are doubles for the bodies of the stunt people. The reasons for these different ways of presenting my play are discreet; they all have their own reasons.



CONTEMPORARY COMPANION: DRAMATURGY GUIDE

During the creation of *Happy Fall* playwright Lisa Sanaye Dring wrote while engaging in improv and physical exploration alongside members of the Rogue Artists Ensemble in Los Angeles. This creative process mirrors the subject matter of the play which centers around creative communities in Hollywood.

LEARN MORE ABOUT THIS UNIQUE
COMMUNITY-DRIVEN WORK:



LISA SANAYE DRING is a writer and director from Hilo, Hawaii and Reno, Nevada. Her play *SUMO* was produced by La Jolla Playhouse and Ma-Yi Theater Company in 2023 and The Public with Ma-Yi in 2025. She was the 2024 Tow Foundation Writer-in-Residence with Ma-Yi. Her play *Kairos* is receiving a Rolling World Premiere with NNPN. Lisa has won an Edgerton Award, Broadway World Award, and PLAY LA Stage Raw/Humanitas Prize. They've been a finalist for the Relentless Award, O'Neill Playwrights' Conference (2x), Seven Devils Playwrights Conference, and a 2x finalist (one honorable mention) for the Bay Area Playwrights Festival. Fellowships include MacDowell, Blue Mountain Center, and Yaddo. They received an Emmy nomination for Outstanding Interactive Programming for co-writing and co-directing a project with Matt Hill.

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MAGDALENE

BY MARK ST. GERMAIN



DIRECTED BY ELENA ARAOZ

A WORLD PREMIERE

A WORLD PREMIERE

MAGDALENE

Sponsored by Beth K. Batdorf & John S. Bresland, in memory of Pete Hoffman

CAST

MARY
SAM MORALES

PETER
**JULIAN ELIJAH
MARTINEZ**

PRODUCTION TEAM

SCENIC DESIGN
DAVID M. BARBER

COSTUME DESIGN
**CHRISTOPHER
VERGARA**

LIGHTING DESIGN
HAROLD F. BURGESS II

SOUND DESIGN
NATHAN LEIGH

STAGE MANAGER
LORI M. DOYLE

CASTING
**PAT MCCORKLE
LTD.**

FIGHT DIRECTOR
CARA RAWLINGS

Run Time: 80 minutes (performed without an intermission)

Please silence all electronic devices before the performance.

Content information is available at the Box Office.

In Memory of Pete Hoffman

Pete Hoffman joined the board in 2010 and his impact was immediate and lasting. He chaired the Education Committee, served as our Board Secretary, manned the cookout grill, welcomed company members into his home, and offered insight into thorny issues when it was needed most. In our final year on the board, our class sponsored a world premiere play – a fitting tribute to Pete’s passion for the art. He returned every summer, bringing old friends and new fans to CATF.

He was a special member of this CATF family and we miss him deeply. —*Written by Jeanne Muir, CATF Treasurer*

AN INTERVIEW WITH THE PLAYWRIGHT

MARK ST. GERMAIN

CONDUCTED AND EDITED BY SHARON J. ANDERSON

What's fascinating about Mary Magdalene to you?

READ
THE FULL
INTERVIEW
HERE:



I think she was “mansplained” forever, and mansplained away so she didn't exist. Then, when she did pop her head up, she was a prostitute. That was a way that men could have power over her. It's very clear in the Bible that she was the person who had money to help out Christ and the apostles. She seems to be explaining things - and I'm not talking about just the canonical gospels, but also the Gnostic gospels. She always explains things to people, and when I read through the Bible while researching this, the amount of times Christ has to stop and explain himself at least twice is amazing. He has to argue with people. With Mary Magdalene, he didn't have to do that every time he had a statement. The disciples don't seem to have a clue.



CONTEMPORARY COMPANION: DRAMATURGY GUIDE

If you can shape large-scale social narratives, then you can shape the world. Playwright Mark St. Germain explores how Christianity's varying interpretations of Jesus' life and his relationship with Mary Magdalene affects our understanding of contemporary issues.

EXPLORE HOW THIS PLAY USES HISTORY
TO REFLECT TODAY'S HOT BUTTON TOPICS:



Mark St. Germain has written the plays *Freud's Last Session* (Off Broadway Alliance Award), *Forgiving Typhoid Mary* (*Time Magazine's* “Year's Ten Best”), *Becoming Dr. Ruth*, and *Scott and Hem in the Garden of Allah*. With Randy Courts, he has written the musicals *The Gifts of the Magi*, *Johnny Pye and the Fool Killer*, and *Jack's Holiday*. Mark's musical *Stand by Your Man*, *The Tammy Wynette Story* was created for Nashville's Ryman Theater. His play *The God Committee* has been made into a film with the same name. He directed and produced the documentary *My Dog, An Unconditional Love Story* featuring Richard Gere and Glenn Close, among others. Television credits include *The Cosby Show* and *Dick Wolf's Crime and Punishment*. His books include the comedic memoir *Walking Evil* and the thriller *The Mirror Man*. He is a member of the Dramatists Guild, the Writers Guild of America East, and an Associate Artist at the Barrington Stage Company. Barrington Stage named their second stage “The St. Germain Stage.”

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KEVIN KLING:
Unraveled

BY KEVIN KLING

WITH MUSIC BY ROBERTSON WITMER

DIRECTED BY STEVEN DIETZ

**A WORLD PREMIERE PRODUCED IN PARTNERSHIP
WITH MERRIMACK REPERTORY THEATRE**

A WORLD PREMIERE

KEVIN KLING: UNRAVELED

Sponsored by Marellen J. Aherne

CAST

KEVIN KLING

MUSICIAN

ROBERTSON WITMER

PRODUCTION TEAM

SCENIC DESIGN

DAVID M. BARBER

COSTUME DESIGN

PEGGY MCKOWEN

LIGHTING DESIGN

HAROLD F. BURGESS II

SOUND DESIGN

ROBERTSON WITMNER

STAGE MANAGER

DEB ACQUAVELLA

DRAMATURG

ALLISON BACKUS

Run Time: 90 minutes (performed without an intermission)

Please silence all electronic devices before the performance.

Content information is available at the Box Office.

Special thanks to Merrimack Repertory Theatre
for partnering with us on developing this new play.

AN INTERVIEW WITH THE PLAYWRIGHT

KEVIN KLING

CONDUCTED AND EDITED BY SHARON J. ANDERSON

In your play you observe, “I do know that sometimes life gives you answers before the questions.”

READ
THE FULL
INTERVIEW
HERE:



A lot of that has to do with the world of disability. One of the answers is that underneath, we are all more alike. A way that a lot of people treat disability is through fear - fear of it happening to themselves. Once you get past that fear, I generally find that there is compassion. That's an answer I carried even as a kid. When other kids were bullying or treating me as “another” when I was a kid, I let it shed off my back. In doing that, I created a more appealing world than the one they were living in. When you present a better world, people jump aboard. That's not something that comes from the outside, but from something that we all carry.



CONTEMPORARY COMPANION: DRAMATURGY GUIDE

While we sometimes feel estranged and isolated in a society that is fraying around the edges, playwright Kevin Kling reminds us that we are one human family on a journey to find meaning and connection in our lives.

ENGAGE MORE DEEPLY WITH THIS
HOPEFUL NEW PLAY:



Kevin Kling is very excited to premiere *Unraveled* at CATF, adding to over 40 years of collaborations with his friend Steven Dietz and, more recently, the brilliant Rob Witmer. In 2023, they premiered *Best Summer Ever* at the Merrimack Repertory Theatre. Kevin's plays have been produced by the Guthrie Theatre, Seattle Rep, Cincinnati Playhouse, Sydney and Perth Arts Festivals, Spoleto USA, Actors Theater of Louisville, the Goodman, Children's Theatre Company, Denver Center Theater Company, off-Broadway at Westside Arts and Second Stage Theater, and many others. Commissions include the Minnesota Orchestra, the Zeitgeist Ensemble, and the Metropolitan Symphony Orchestra. Kevin has been awarded an NEA Grant, Whiting Award, a McKnight Fellowship, a Bush Fellowship, and two Upper Midwest Regional Emmy Awards. As a storyteller, Kevin has toured the US, Europe, Australia, and Thailand. He is a frequent performer at the National Storytelling Festival in Jonesborough, TN. Kevin has written five books, produced seven CDs, and has performed often on PBS and NPR's *All Things Considered*. He is the Minneapolis Storyteller Laureate.



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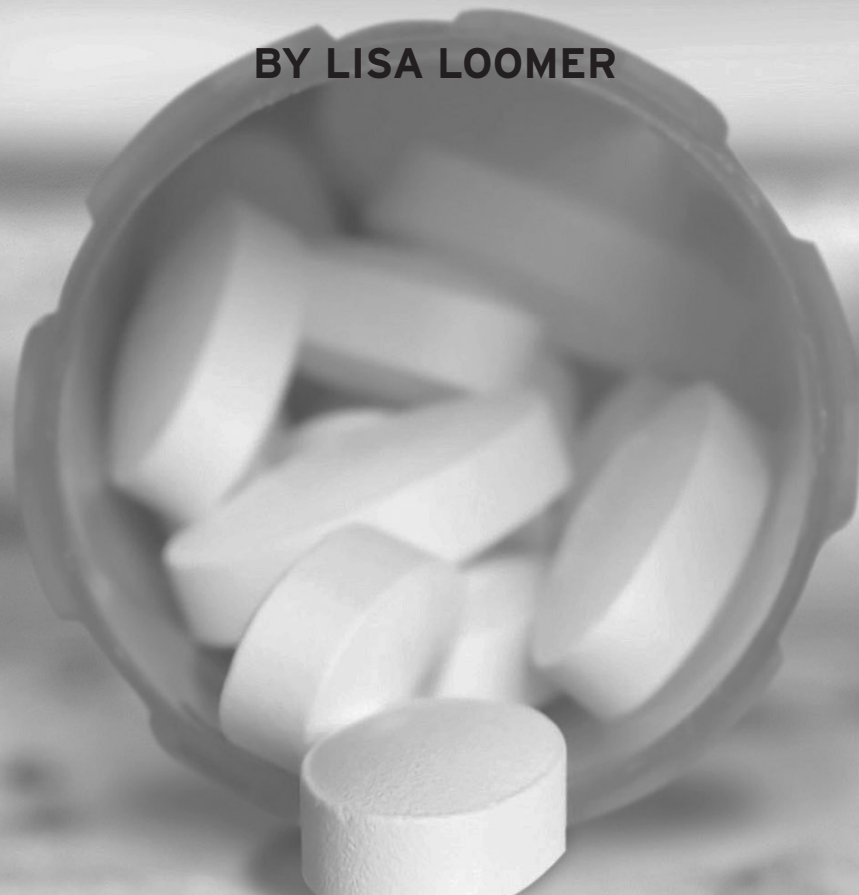
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Side Effects May Include...

BY LISA LOOMER



DIRECTED BY MEREDITH MCDONOUGH

A WORLD PREMIERE

A WORLD PREMIERE

SIDE EFFECTS MAY INCLUDE...

Sponsored by C.M. & Stephanie Partridge

CAST

HIS MOTHER
LIZA FERNANDEZ

ACTRESS 1
SOPHIE ZMORROD

ACTRESS 2
SUSAN LYNSKEY

MALE ACTOR 1
JIMMY KIEFFER

MALE ACTOR 2
MICAH MEYERS

PRODUCTION TEAM

SCENIC DESIGN
CHELSEA M. WARREN

ASSOC. SCENIC DESIGN
RUIDI YANG

COSTUME DESIGN
KATHLEEN GELDARD

LIGHTING DESIGN
MARY LOUISE GEIGER

SOUND DESIGN
**CHRISTIAN
FREDERICKSON**

PROJECTIONS DESIGN
MONA KASRA

PRODUCTION
STAGE MANAGER
LINDSAY EBERLY

ASSISTANT STAGE
MANAGER
ALLIE BLAYLOCK

CASTING
**PAT MCCORKLE
LTD.**

DRAMATURG
TOM BRYANT

VOCAL COACH
KIRSTEN TRUMP

Run Time: 90 minutes (performed without an intermission)

Please silence all electronic devices before the performance.

Content Information: Suicide ideation
Visit the Box Office for more information.

AN INTERVIEW WITH THE PLAYWRIGHT

LISA LOOMER CONDUCTED AND EDITED BY SHARON J. ANDERSON

Your play also uses humor. In his essay about comedy and tragedy, Samuel Taylor Coleridge wrote that comedy was “more useful and relevant to the human condition than tragedy.”

READ
THE FULL
INTERVIEW
HERE:



Comedy is what opens your heart. Comedy is what allows you to get serious at other points in the play. Comedy is what brings us together; it's what makes us comfortable; it's what makes us assured that we are not being told what to think, we are not being prodded, we are not being attacked. We are invited into our common human experience, which is laughter.



CONTEMPORARY COMPANION: DRAMATURGY GUIDE

Playwright Lisa Loomer's heartbreaking look at one family's journey as they reconcile their idea of a perfect family with the reality of everyday life, dives into multifaceted conversations surrounding medication, mental health, and familial connection.

DEEP DIVE INTO THIS
POWERFUL NEW DRAMA:



Lisa Loomer is thrilled to be back at CATF. She is the book writer of *Real Women Have Curves*, for which she received the 2024 Kleban Prize for Most Promising Musical Theatre Librettist. The musical opened on Broadway in April 2025. As a playwright, her work has been produced at major theaters across the country and taught in both Women's Studies and Latine Studies classes. Her play *Roe*, about *Roe v. Wade* debuted at the Oregon Shakespeare Festival and went on to such theaters as Arena Stage, the Goodman, and Berkeley Rep. Other plays include *The Waiting Room* (Williamstown, Vineyard), *Living Out* (Mark Taper, Second Stage), *Distracted* (Mark Taper, Roundabout), *iBocón!* (Mark Taper Forum), and *Café Vida* (LATC). Ms. Loomer is an alumna of New Dramatists and the recipient of the American Theatre Critics Award (twice), PEN Award, Jane Chambers Award (twice), Kennedy Center New Plays Award, Susan Smith Blackburn Prize, and an Imagen Award for positive portrayals of Latine people in all media. Screen credits include: *Girl, Interrupted*. She also writes for television.

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DID MY GRANDFATHER KILL MY GRANDFATHER?

A single Asian American tale
in a sea of many

BY CODY LEROY WILSON

DIRECTED BY VICTOR MALANA MAOG

A WORLD PREMIERE



A WORLD PREMIERE

DID MY GRANDFATHER KILL MY GRANDFATHER?

A single Asian American tale in a sea of many

Sponsored by David & Suzanne Alexander

CAST

CODY

CODY LEROY WILSON

PRODUCTION TEAM

SCENIC DESIGN

CHELSEA M. WARREN

ASSOC. SCENIC DESIGN

RUIDI YANG

COSTUME DESIGN

PHUONG NGUYEN

LIGHTING DESIGN

MARY LOUISE GEIGER

SOUND DESIGN

**CHRISTIAN
FREDERICKSON**

PROJECTIONS DESIGN

MONA KASRA

STAGE MANAGER

JASMIN HOLTON

Run Time: 75 Minutes (performed without an intermission)

Please silence all electronic devices before the performance.

Content Information: Graphic war images and themes

Visit the Box Office for more information.

AN INTERVIEW WITH THE PLAYWRIGHT

CODY LEROY WILSON

CONDUCTED AND EDITED BY SHARON J. ANDERSON

At the beginning of your play, you write: "The goal of the play is to take the images from my personal life experience and the daydreams of the story inside my head." What were those daydreams?



READ
THE FULL
INTERVIEW
HERE:



As a kid, I felt like a zebra in a den of lions. I was aware that I was on the outside of the pack. In my daydreams, I wondered, "If I were to embrace all parts of me, what would that look like? What would an Asian in West Virginia look like?" So I started with Shakespeare and all these grand speeches with simile, imagery and metaphor, and thought, "That's how I feel. I need to find more words to describe my ecosystem. If I could say everything I can feel, how big can I make it?"

CONTEMPORARY COMPANION: DRAMATURGY GUIDE

Debate around what constitutes the American Dream - and who deserves to live it - permeates every facet of today's political landscape. Playwright Cody Leroy Wilson dares us to go beyond the headlines by introducing us to his friends and family who are more compelling and complex than any news story.

LEARN MORE ABOUT CODY'S
INTIMATE AUTOBIOGRAPHICAL PLAY:



Cody LeRoy Wilson is a Vietnamese actor/playwright from West Virginia with a BFA in Acting from West Virginia University. Cody is honored to have his play, *Did My Grandfather Kill My Grandfather?*, have its world premiere with CATF. Previously, the play was workshopped during Pan Asian Repertory's NuWorks Festival in 2023 in New York City. He also debuted another one-man show, *Halfanese-Two Halves of a Whole Idiot*, with Pan Asian during their 2024 NuWorks Festival. Off Broadway credits include: *My Man Kono* (world premiere) with Pan Asian Rep, *Handbagged* at 59E59 Theater during the Brits Off Broadway Festival. NYC credits include: *Prisoners of Quai Dong* with Prism Stage, *Titus Andronicus* and *Midsummer* with NYSX. Regional credits include: *Book of Will*, *Handbagged* (US premiere), and *The Curious Incident of the Dog in the Night-Time* with Roundhouse Theater, *As You Like It* at Folger Shakespeare Library, *Measure for Measure* at Hudson Valley Shakespeare. Film/TV include: *Hello Tomorrow*, *Impractical Jokers*, *Russian Doll*, *11 Blocks to Go*, and *Gravedigger* "Pilot." Cody dedicates this show to his family, those he is grateful enough to know and love, as well as the family he has never met from Vietnam. As a Vietnamese artist, it is Cody's goal to uplift the stories and voices of Asian Americans everywhere.

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JUSTIN PEREZ

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October 14

SHEILA ARNOLD



Join us as Sheila shares varying stories, as well as Historic Character Presentations.

November 11

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PEGGY MCKOWEN** (SHE/HER)

ARTISTIC DIRECTOR

Peggy's association with CATF began in 2006, when she designed the costumes for *Mr. Marmalade* and *Jazzland*. She joined the full-time staff the following year. As designer, her work at CATF includes: costumes for *Enough to Let the Light In*, *Antonio's Song: I Was Dreaming of a Son*, *The Welcome Guest*, *The Wedding Gift*, *Not Medea*, *Everything You Touch*, *1001*, *H2O*, and *Scott and Hem in the Garden of Allah*; and scenery for *From Prague*, *Wrecks*, and *Gidion's Knot*. Previously, Peggy was the resident designer for the Obie award-winning Jean Cocteau Repertory in NY and the Phoenix Theatre Ensemble. Her regional theater work has been seen at Arkansas Repertory Theatre; Barrington Stage; The Goodman Theater; Milwaukee Repertory; Tennessee Repertory Theatre; Texas, Dallas, and Houston Shakespeare Festivals; and Perseverance Theater. International theater work includes the B.A.T. Studio Theatre (Berlin, Germany); the Teatro Alfa Real (Sao Paulo, Brazil); and the E.T.A. Hoffmann Theatre (Bamberg, Germany). Additionally, Peggy designed the first full-length English-speaking production of *The Tempest* performed in Beijing, China and the first Mandarin translation of *How To Succeed In Business Without Really Trying* for the Seven Stages Production Company in Beijing. She is a member of United Scenic Artists 829 and has served on the board of the National New Play Network. Peggy was the featured artist in the exhibition, *High Drama: Costumes from the Contemporary American Theater Festival* at the Museum of Fine Arts, Washington County and a four-city traveling show seen throughout West Virginia. In 2018, Peggy was named West Virginia Artist of the Year at the Governor's Arts Awards and was recognized by *WV Living Magazine* as one of the 2019 Wonder Women of the Year. Peggy is also the co-editor of the anthology *Plays by Women from the Contemporary American Theater Festival*. In recognition of her work as both theater designer and administrator, Peggy has been featured in *Live Design* and *Wonderful West Virginia* magazines. Production work has been captured in *American Theatre Magazine*; The New York Public Library Videotape for the Theater on Film and Tape Archive; *The New York Times*, *Back Stage*, *New York Magazine*; *Wall Street Journal* and in the texts: *The Theater Experience* and *Theater: The Lively Art*.

AMY WRATCHFORD (SHE/HER)

INTERIM MANAGING DIRECTOR

Amy joined CATF in November of 2024 as a seasoned arts leader with over two decades of experience in nonprofit theater. In 2021, Amy founded The Wratchford Group, an arts management consulting company with the vision to transform nonprofit arts organizations, creating a more stable, thriving, empowering, and equitable industry. Interim leadership and advisory clients have included Virginia Repertory Theatre, Barter Theatre, Virginia Stage Company, Synetic Theatre, the Old Globe, and the Historic Masonic Theatre. Amy spent over ten years as Managing Director of the American Shakespeare Center in Staunton, Virginia. In her first three years, Amy led the company to eliminate \$1M in debt and stabilize the business model. During her tenure, ASC's budget grew from \$2.4M in 2010 to \$4.2M in 2020 (pre-COVID). She was instrumental in ASC's successful SafeStart Season, becoming one of only a handful of theaters to safely produce for live audiences during the summer of 2020, garnering almost \$2M in COVID relief funding, and assisting numerous arts organizations in their SVOG and ERTC application processes. Before joining ASC, Amy served as Managing Director of Synchronicity Theatre in Atlanta. Previously, she worked for 13 years in a number of capacities in theater in New York City, as a producer, director, and actor. Amy's personal mission is to help create a more joyful, wholehearted, courageous world through the power of her example. She serves as President of the Board of the Community Action Partnership of Staunton, Augusta, and Waynesboro and is a member of the Board of the Staunton Music Festival. Amy has previously served on the advisory boards for both the Shenandoah LGBTQ Center and the Shenandoah Valley Governor's School. She routinely lectures on finance, budgeting, and nonprofit governance for graduate, undergraduate, and high school programs. Amy holds a Bachelor of Fine Arts degree in Acting from the Tisch School of the Arts of New York University and a Master of Fine Arts degree in Performing Arts Management from Brooklyn College.

This Theater operates under an agreement between the League Of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*Actors' Equity Association **United Scenic Artists ***Stage Directors and Choreographers Society



THERESA M. DAVIS (ON SABBATICAL)

ASSOCIATE ARTISTIC DIRECTOR

Theresa M. Davis, a.k.a. Lady T, is an Artist-Educator in 3-D (Dramaturg-Deviser-Director). In 2021, Theresa joined the Contemporary American Theater Festival as Associate Artistic Director, where she wholeheartedly supports the values of Fearless Art, Inclusivity, and Community. As a Dramaturg, Theresa has collaborated with Geva Theatre, The Working Theater, Penumbra Theatre, and CATF. Tenured at three different institutions, Theresa has taught at Kalamazoo College, West Virginia University, and the University of Virginia, where she joined the faculty as an Associate Professor of Cross Cultural Performance. As a director, she has enjoyed Guest Artist residencies at Macalester College and Purdue University. In 2019, she directed Priyanka Shetty's *The Elephant in the Room* for the Kennedy Center Millennium Stage, and productions at 59E59 and the Edinburgh Festival Fringe (2022).

PRIYANKA SHETTY

ASST. ARTISTIC DIRECTOR / DIRECTOR OF EDUCATION

Priyanka Shetty is an award-winning actor, playwright, and director based in Philadelphia. As a creator of original works, Priyanka is focused on making art that is a reflection of our times. With humor, insight, and raw energy, her plays pose critical questions about contemporary issues, engender dialogue, and call for solidarity and collective action. Her critically acclaimed solo show *The Elephant in the Room* has been performed at venues across the U.S. and internationally, including the John F. Kennedy Center for the Performing Arts in Washington, D.C., and the 2022 Edinburgh Fringe at the Assembly Festival, which was followed by a Scotland tour. She made her Off-Broadway debut with the play at the Drama Desk Award-winning 59E59 Theaters in New York City. Her second solo show, *#CHARLOTTESVILLE* recently premiered in Washington D.C. at The Keegan Theatre, and is slated for its UK premiere at the 2025 Edinburgh Fringe, produced by Olivier, Tony, and Emmy Award-winning Richard Jordan Productions. She received a generous grant from the National Endowment for the Arts for the development of *The Wall*, the third and final play in her Triptych of Solos. Priyanka has served on the jury of Open Screenplay's MFilm Lab in Canada and as a mentor for emerging screenwriters of South Asian descent, and most recently on the

jury for the 2025 Atlanta Indian Film Festival. Priyanka earned a Master of Fine Arts degree in Acting from the University of Virginia and has served on the faculty of the University of Virginia's Department of Drama. priyankashetty.com

JACQUELINE GOLDFINGER (SHE/THEY)

LITERARY MANAGER

Jacqueline is a proud CATF alumna playwright (*Babel*, 2022). In 2018, she came to CATF to see Amy Witting's beautiful *The House on the Hill* and fell in love with the artistic community. She's returned every year since and is thrilled to become Literary Manager. Over the past 20 years, she's worked as the Literary Manager-Dramaturg at Philadelphia Theatre Company and Literary Associate-Assistant Dramaturg at La Jolla Playhouse. She's taught playwriting at Penn and UC Davis. Her book *Playwriting with Purpose: A Guide and Workbook for Playwrights* is an Amazon bestseller and taught in colleges and universities around the country. jacquelinegoldfinger.com

HOPE GUNDLAH

GRANT WRITER

Hope joined CATF as their Grant Writer in February 2025 after relocating to Maryland from Chicago, where she most recently served as A Red Orchid Theatre's Marketing & Communications Coordinator and Perceptions Theatre's Grant Writer. She graduated from the University of Chicago in 2020 with BAs in English Language & Literature and Theatre & Performance Studies. During her studies, she was a Dramaturgy Research Fellow at Court Theatre and the Assistant to the Director of Youth Ensemble at The Revival. Hope continues to work as an actor, playwright, and voiceover artist. She has performed with numerous companies in Chicago, San Francisco, and DC. Her plays have won several awards and received readings and productions in Chicago, DC, and Madison, WI.

MAYME KUGLER (SHE/HER)**GENERAL MANAGEMENT ASSOCIATE**

This is Mayme's second year supporting operations in CATF's offices. She holds a BA degree in Music from Otterbein University in Westerville, OH, and an MBA from Hood College in Frederick, MD. Her background includes time with Levine Music at their Strathmore campus in Bethesda, MD, before spending many years working in higher education. In 2022, she transitioned to work as an arts administrator with the Appalachian Chamber Music Festival, and accepted a seasonal position with CATF in 2023. As a year-round staff member, she is proud to be part of this exciting season!

TRENT KUGLER (HE/HIM)**DIRECTOR OF PRODUCTION**

Trent began working full-time with the festival in 2020 after spending the previous 10 years working seasonally with CATF and serving as Technical Director for the departments of art, theater, and music at Shepherd University. He continues to serve at Shepherd as an adjunct instructor of technical theater. Trent's first summer with CATF was in 2006 when he served as Technical Director for the Frank Center Theater, and went on to build his professional career as the Assistant Technical Director at Studio Theater in Washington, D.C., working on shows including Helen Hayes nominated productions, such as *Adding Machine: A Musical*; *The Solid Gold Cadillac*; *Grey Gardens*; *The History Boys*; *Souvenir*; *A Fantasia on the Life of Florence Foster Jenkins*; *Reefer Madness: The Musical*. Trent was awarded the League of Washington Theatres' Off Stage Award in 2008. Trent obtained his BFA in Theater Design/Technology from Otterbein University. His interest in robotics and building small electronic contraptions resulted in his first published paper by USITT and a Tech Expo "Best in Show" award for his work: *A Realistic and Interactive LED Candle*.

NICOLE M. SMITH (SHE/HER)**COMPANY MANAGER**

Nicole holds a Bachelor of Fine Arts in Theatre Design and Technology with an emphasis in Stage Management. Her career in Stage Management took her from her hometown in Arizona to both Washington D.C. and New York. Nicole worked with Roundhouse Theatre in Bethesda, Maryland, Sitar Arts Center in Washington D.C., The Juilliard School in New York, and Theatreworks USA, where she traveled across the United States. It was her work in New York that brought her to CATF for the first time in 2012 and introduced her to Company Management.

After three summers at CATF, Nicole moved back to Arizona, where she worked with the Arizona Theatre Company as their Assistant Company Manager. From 2015 to 2018, Nicole served as the Housing Coordinator in the Company Management department at the Oregon Shakespeare Festival, working on over 33 productions, as well as the Stage Manager for the Rogue Valley Symphony & the Southern Oregon Repertory Singers. In 2018, Nicole returned to Shepherdstown as a full-time staff member at CATF and Adjunct Professor of Stage Management at Shepherd University.

GABRIELLE TOKACH (SHE/HER)**DIRECTOR OF MARKETING & COMMUNICATIONS**

Gaby has been a part of the festival since 2010, when she joined the Box Office. She graduated from West Virginia Wesleyan College, where she majored in Musical Theater and Arts Administration. After earning her Master's Degree in Arts Management from George Mason University, she joined CATF's full-time staff. She's served as a panelist for workshops at the Theatre Communications Group and WV Arts Day, and has directed productions at Shepherd University (*Wondrous Strange, Dog Sees God*) and in the community (*Sister Act, The Miracle Worker*). Gabrielle is a Board Member of the Jefferson County Convention & Visitors Bureau and a member of Leadership Jefferson's thirteenth class.

VICKI WILLMAN (SHE/HER)**DIRECTOR OF DEVELOPMENT**

In her tenth year at CATF, Vicki has held progressively responsible fundraising positions at Prairie Public Broadcasting, Wisconsin Public Television, Sacred Heart Benedictine Foundation, WETA, Maryland Public Television, and the Maryland Symphony Orchestra. She has served as a panelist for the Maryland State Arts Council, and been a presenter at the annual West Virginia Arts in Our Communities Conference and for Spektrix Fundraising workshops. Vicki earned her BS in Music Education from the University of Mary in Bismarck, North Dakota, and performs regularly as timpanist and percussionist with the Frederick (MD) Symphony Orchestra.



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DIRECTORS

ELENA ARAOZ***

DIRECTOR MAGDALENE

Elena Araoz directs theater, opera, multimedia performance, and immersive events. Her productions are critically acclaimed for dance-like theatrics and acutely naturalistic acting at venues including BAM, New York City Opera, Vancouver Opera, Glimmerglass Opera, Brooklyn Philharmonic, Prague Shakespeare, New York Theatre Workshop Next Door, Bucharest International, Cherry Lane Theatre, Noble Theater Bridge - Beijing, Florida Grand Opera, Barrington Stage, McCarter Theatre Center, Studio Theatre, St. Louis Shakespeare, multiple national tours in flagship venues. Senator Bill Bradley's *Rolling Along* (Dramaturg and Artistic Consultant - HBO/MAX). Founding Member of Obie-winning Sol Project. Drama League Award nomination. Latin Alternative Theater Awards winner. Princeton faculty. elenaaraoz.com



STEVEN DIETZ***

DIRECTOR KLING

CATF (as playwright): *The Nina Variations*, *Yankee Tavern*, *On Clover Road*. Dietz has directed Kevin Kling's *21A*, *Home and Away*, *Lloyd's Prayer*, *Auguste Moderne*, and *Best Summer Ever*. He has directed new work at Seattle Repertory Theatre, ACT Theatre, Actors Theatre of Louisville, Northlight Theatre, Denver Center Theatre Company, Merrimack Repertory Theatre, North Coast Rep, Laguna Playhouse, among many others. In 2024-25, Dietz was once again named one of the "Twenty Most Produced Playwrights in America" by *American Theatre Magazine*. Dietz and his wife, playwright Allison Gregory (CATF: *Wild Horses*, *Not Medea*), divide their time between Austin and Seattle.



VICTOR MALANA MAOG*** (HE/HIM)

DIRECTOR GRANDFATHER

Victor Malana Maog is an award-winning and critically acclaimed director, producer, and educator working across theater, live events, digital media, and education. He has directed and developed work with A.C.T.,



Berkeley Rep, Folger Theatre, Hartford Stage, Williamstown Theatre Festival, Magic Theatre, Disney Parks Live Entertainment, and ABC/Disney. His Play on Podcast of *Othello*, adapted by Mfoniso Udofia, recently won a Webby Award. At SCAD, he leads a Creation Lab, developing new properties with top talent including Adam Gwon, Otis Sallid, and Susan Soon He Stanton. He is a husband to Nicole and a proud daddy to Gracelyn and Gabriel.

MEREDITH MCDONOUGH***

DIRECTOR SIDE EFFECTS

Meredith was the Associate Artistic Director at Actors Theatre of Louisville for 7 seasons where favorites include *Angels in America*, *Peter and the Starcatcher*, and the premieres of Colman Domingo's *Dot*, and *Airness*. Regionally, favorites include *The Lily's Revenge* with Taylor Mac (Magic Theatre), the world premiere of *Emma* and *Noises Off* (Guthrie), *Falsettos* (Latte Da), *The 39 Steps* (Denver Center), *Fair Use* (Steppenwolf), and *Private Lives* (St Louis REP). She was the Director of New Works at TheatreWorks Silicon Valley, the New Works Director for the National Alliance for Musical Theatre and a Drama League Fellow. Education: Northwestern; MFA, UCSD.



RALPH B. PEÑA***

DIRECTOR HAPPY FALL

Recent works include the world and NY premieres of *SUMO* by Lisa Sanaye Dring (Ma-Yi/La Jolla Playhouse/The Public Theater), and *The Far Country* by Lloyd Suh (Yale Rep). He has directed for Long Wharf Theater, South Coast Repertory, Indiana Rep, La Mama ETC, Ensemble Studio Theater, The Public Theater, and for Ma-Yi Theater Company where is a founding member and current Artistic Director. Awards and nominations: Lucille Lortel, Drama Desk, Obie Award, Outer Critics Circle, CT Critics Circle.



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CATF'S OVATION SOCIETY

The Ovation Society recognizes individuals and families that have included CATF in their estate plans.

Instruments may include bequests, life insurance policies, life tenancies, stocks, charitable trusts, or annuities. All planned giving will be directed toward funding as designated by the donor in the form of special accounts, artist fellowships, endowments, or general operation.

CATF wishes to acknowledge the extraordinary members of the Ovation Society who have provided for the future of the Festival in their estate plans.

Jenny Ewing Allen

Anonymous (3)

CB Babcock & Greg Coble

RC Howes

Warren Kluth

Jeffrey Longhofer & Jerry Floersch

Susan L. Mills

Sheri & Raymond Wolfe

If you are interested in including CATF as a beneficiary, please call Director of Development Vicki Willman at 681-240-4044.

DESIGNERS

DAVID M. BARBER** (HE/HIM)

SCENIC DESIGNER KLING / MAGDALENE

CATF: twenty-one shows. Off-Broadway: *Redeemed*, *The Most Deserving*, *The Orphans' Home Cycle*, *The Vandal*, *Women Beware Women*, *'Tis Pity She's a Whore*, others. Regional: Denver Center, South Coast Rep, Hartford Stage, Baltimore Center Stage, ART, Pittsburgh Public, Alabama Shakespeare, many others. Television: *E! Entertainment*, *The TODAY Show*, *Football Night In America* (Art Director), *Woodstock '99*, (Production Designer). Film: *It's All Relative*, *Day 39* (Production / Costume Design). Awards: Drama Desk, American Theatre Wing Henry Hewes, Denver Ovation / Critics Circle Awards, others. Represented the US at the Prague Quadrennial '99'. Co-founder Equity Through Design Mentorship. Faculty at the Kean University Theatre Conservatory.

STEFANIA BULBARELLA** (SHE/HER)

PROJECTIONS DESIGNER HAPPY FALL

Stefania Bulbarella is a media designer from Argentina based in NY. Broadway: *Jaja's African Hair Braiding* (Manhattan Theatre Club). Off-Broadway: *Space Dogs* (MCC Theater); *Travels* (Ars Nova); *A Bright New Boise*, *The Watering Hole* (Signature Theatre); *Semblance* (New York Theatre Workshop); amongst others. Awards: 2024 Tony Award nominee for *Jaja's African Hair Braiding*; Drama Desk and Outer Critics Circle nominee for Outstanding Video/Projection Design for *Space Dogs*; HOLA Award for Outstanding Achievement in Theatrical Design for *Vámonos!* stefaniabulbarella.com

HAROLD F. BURGESS II**

LIGHTING DESIGNER KLING / MAGDALENE

CATF: *The Happiest Man on Earth*. International: *The Happiest Man on Earth* (Southwark Playhouse). Regional: *Clyde's* (Cincinnati Playhouse in the Park); *A Doll's House, Part 2*, *Grounded* (Northern Stage); *Where the Mountain Meets the Sea* (Signature Theatre), *My Children! My Africa!* (Studio Theatre); *Radio Golf*, *Nine Night*, *Nollywood Dreams* (Roundhouse Theatre); *Intimate Apparel*, *Broken Glass* (Theatre J); *Who's Afraid of Virginia Woolfe*, *Primary Trust*, *And Then There Were None*, *Murder on the Orient Express*, *Flyin' West*, *Sweat*, *Grounded* (Everyman Theatre, resident designer). Additional credits: Olney Theatre Center, Mosaic Theatre, Adventure Theater, and Imagination Stage. Faculty: University of Maryland. haroldburgessdesign.com

JIYOUN CHANG**

LIGHTING DESIGNER HAPPY FALL

CATF Debut. New York Broadway Credits: *Stereophonic* (Tony & Lucille Lortel nominations), *Jaja's African Hair Braiding*, *The Cottage*, *KPOP Broadway*, *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* (Tony nomination), *Slave Play* (Tony, Drama Desk, and Henry Hewes nominations). Other credits: *The Far Country* (Lucille Lortel & Drama Desk nominations), *Il Trovatore* (Houston Grand Opera), *Factotum* (Lyric Opera of Chicago), *Primer Sueño* (The MET Cloisters). West End: *Stereophonic*, *Slave Play*. Recipient of Suzi Bass Award & Obie Award.

CHRISTIAN FREDERICKSON**

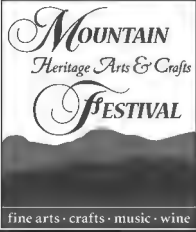
SOUND DESIGNER SIDE EFFECTS / GRANDFATHER

Christian is a violist, composer, and sound designer. He teaches at the Massachusetts Institute of Technology. He was a founding member of Rachel's, an instrumental band from Louisville, KY, who released six albums on Touch and Go Records between 1995 and 2003 and toured widely in the US and Europe. He has worked at the Brooklyn Academy of Music, Classic Stage Company, The Public Theater, Playwrights Horizons, The Old Globe, Woolly Mammoth, Hartford Stage, On The Boards, and Actors Theatre of Louisville, where he worked on over 20 productions and was a regular designer at the Humana Festival.

ELI GARMON (HE/HIM)

ASSOCIATE VIDEO DESIGNER HAPPY FALL

Broadway: *Old Friends*. Off-Broadway: *Man Cave*; *Sorry For Your Loss*; *Nothing In Moderation*; *Tales Of Bravery And Stupidity*. Regional: *A Song Of Rome*; *National Pastime*. eligarmon.com



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MARY LOUISE GEIGER** (SHE/HER)**LIGHTING DESIGNER** SIDE EFFECTS / GRANDFATHER

CATF: *Enough to Let the Light In, Spiritus/ Virgil's Dance*. Broadway: *Constant Wife* (Roundabout). Off-Broadway: *Partnership, Becomes a Woman, Conflict* (Mint NYC); *Halfway Bitches...*, *Good Television, The New York Idea* (Atlantic), *Until the Flood* (Rattlestick); *X, Or Betty Shabazz v. The Nation* (Acting Company); *Nat Turner in Jerusalem, Forever, Oedipus at Palm Springs* (New York Theatre Workshop); *Kindness, Blue Door, The Busy World is Hushed* (Playwrights Horizons); *Mabou Mines Dollhouse, Red Beads* (Mabou Mines). Regional: ACT Theatre, 5th Avenue, Goodman, Huntington, Steppenwolf, Guthrie, Pioneer, Center Theatre Group, among others. Training: Yale Drama, Faculty: NYU. mlgeiger.com

KATHLEEN GELDARD** (SHE/HER)**COSTUME DESIGNER** SIDE EFFECTS

Regional Theatre: Signature: *Hair, Bridges of Madison County, Assassins, Billy Elliot*; Shakespeare Theatre Company: *Macbeth*; Denver Center of Performing Arts: *39 Steps*; Alabama Shakespeare Theatre: *A Christmas Carol, Tempest, Macbeth*; Arena Stage; Everyman Theatre; Woolly Mammoth; Kennedy Center; Cincinnati Playhouse; Studio Theatre; Round House Theatre; Imagination Stage; Folger Theatre; Portland Center Stage; Actors Theatre of Louisville: Humana Festivals 2015-2018; Huntington Theatre; La Jolla Playhouse; Berkeley Rep; CenterStage; Florida Studio Theatre; Weston Playhouse; Cape Playhouse; Maltz Jupiter Theatre; Children's Theatre of Charlotte. Opera: Washington National Opera: *Macbeth*; Metropolitan Opera: associate designer, *Grounded*.

ANDREW JORDAN (HE/HIM)**COSTUME DESIGNER** HAPPY FALL

Andrew Jordan has worked as a costume designer and fabricator on myriad productions, spanning the pop-commercial to the avant-garde (including film, opera, dance, musical theater, experimental performance, and parade). He believes visual design can allow us to push the boundaries of storytelling and challenge viewers to consider what it means to be a human right now. His ideal studio practice is chaotic, diverse, and free - inspired by the cultures and communities around him. Born in Akron, Ohio, Andrew has lived in Los Angeles, Detroit, and New York City. andytoad.com

MONA KASRA****PROJECTIONS DESIGNER** SIDE EFFECTS / GRANDFATHER

Mona is an Iranian-American new media artist, interdisciplinary scholar, and Associate Professor of Digital Media Design at the University of Virginia. Her artwork has been exhibited extensively in galleries and film festivals across the U.S. and worldwide, and she has received two Helen Hayes Award nominations in the Outstanding Projections/Media Design category. Mona holds a PhD in Arts & Technology. Selected design credits: *This Much I Know* at Theater J; *Unseen, Till Trilogy, Andy Warhol in Iran* at Mosaic Theater; *We Swim, We Talk, We Go to War* at Golden Thread; and *Holy Bone, Flesh World, (w)hole* at Dead White Zombies.

PHU'ONG NGUYỄN** (SHE/THEY)**COSTUME DESIGNER** GRANDFATHER

Phurong (loosely pronounced fu-ONG win) is a New York- and Southeast Asia-based costume designer. Recent theatre credits include *Soft Target* (Detroit Public), *Usus* (Clubbed Thumb), *A Complicated Woman* (Goodspeed), *The Slow Dance* (59E59), *Private Jones* (Signature DC & Goodspeed), *The Good John Proctor* (Bedlam); *Once Upon a Korean Time* (Ma-Yi); *Queen* (NAATCO & Long Wharf). Film: *Grandma Nai Who Played Favorites* by Chheangkea Leng (best international short at Sundance 2025). Dance: *Return, My Mirrored Sister* by Antonius Bui. MFA Yale School of Drama. phuongtnguyen.com @nguyencostumes

FABIAN OBISPO****SOUND DESIGNER** HAPPY FALL

Fabian Obispo debuts at CATF with *Happy Fall*. Off-Broadway credits include Public Theater's *Sea Wall/A Life, Oedipus El Rey* (Hewes nomination) Ma-Yi's *The Chinese Lady* (Lucille Lortel nomination), *Once Upon a Korean Time* (Hewes nomination), and his musical *Felix Starro*. He is a recent recipient of the Lucille Lortel Award for his work on *SUMO*. Regional credits include Arena Stage's *Angels in America* (Helen Hayes nomination), Alliance Theater's *Bina's Six Apples* (Suzi Bass nomination), and American Conservatory Theater's *Imaginary Invalid* (Bay Area Critics Circle nomination). He is also a recipient of the Berkshires Theatre Critics Award and the Barrymore.



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SE HYUN OH**

SCENIC DESIGNER HAPPY FALL

Se Hyun Oh is a South Korean set designer based in NYC. Off-Broadway credits: *Once Upon A Korean Time* (Ma-Yi Theatre/ La Mama Theatre); *The Unbelieving* (The Civilians/ 59E59 Theatres); *Mister Miss America* (AFO Theatre/ Rattlestick Theatre). Selected regional credits: *Clyde's*, *The Chinese Lady*, *Rooted* (Cincinnati Playhouse); *Man of God* (Williamstown Theatre Festival, Geffen Playhouse); *Underneath the Lintel* (Geffen Playhouse); *Hold These Truths* (People's Light Theatre); *King John*, *The Importance of Being Earnest* (Oregon Shakespeare Festival). Northwestern University MFA in Theatre Design. Member of USA Local 829. sehyunoh.com

ELLIE SWEENEY

ASST. TO DAVID M. BARBER KLING / MAGDALENE

Ellie is a senior pursuing a BFA in Theatre Design and Technology at Kean University. Selected production credits: *Alice by Heart*, *Significant Other*, *The Trail to Oregon!*, *The Curious Incident of the Dog in the Night-Time*, *Miss Abigail's Guide...*, *Sunset Park*, and *Legally Blonde* (stage manager); *Into the Breeches!* (rehearsal ASM); *Educating Rita* (production assistant); *Country Mouse and the Missing Lunch Mystery* (props director); *Animal Farm* (co-lighting designer); *Godspell* (assistant projection designer); *Screaming Females' "Mourning Dove"* music video (production/camera assistant); lighting intern at Crossroads in Garwood; and backstage student technician at Kean Stage. She also has an awesome mom.

CHRISTOPHER VERGARA** (HE/HIM/ÉL)

COSTUME DESIGNER MAGDALENE

Christopher is a Latino activist, educator, and designer. His work focuses on culturally responsive design, storytelling, and social justice. Christopher has worked on Broadway, off-Broadway, regionally, and internationally. Select credits include *The Public*, *Roundabout*, *La Mama*, *HBO/Max*, *Boundless Theater*, *The People's Theater*, and *Lincoln Center* in NYC; *Barrington Stage*, *Alley Theatre*, *The Old Globe*, and *Two River Theater* regionally; *Shinjuku Bunka Center* (Tokyo), *National Theatre* (London), *Vin Pearl* (Phú Quoc), *Théâtre du Châtelet* (Paris), and the *Felsenreitschule* (Salzburg) internationally. He is a member of USA-829, *Wingspace*, and *La Gente: Latine Theatre Network*. @cavergaradesign christophervergara.com.

CHELSEA M. WARREN** (SHE/HER)

SCENIC DESIGNER SIDE EFFECTS / GRANDFATHER

Chelsea is a multimedia artist with a focus on scenic and puppet design, as well as large-scale photography and art installations. Scenic design credits include: *Steppenwolf Theatre Company*, *Studio Theatre*, *Cincinnati Playhouse in the Park*, *City Theatre*, *Everyman Theatre*, *Quantum Theatre*, *Penumbra Theatre*, *Jungle Theater*, *Victory Gardens Theatre*, *Cleveland Play House*, *Philadelphia Theatre Company*, and *Steep Theatre*. She is an ensemble member with *Steep Theatre*. Chelsea received her MFA from Northwestern University and is an Associate Professor of Scenic Design at Carnegie Mellon University. chelseamwarren.com

ROBERTSON WITMER**

SOUND DESIGNER & MUSICIAN KLING

See page 61.

RUIDI YANG (SHE/HER)

ASSOC. SCENIC DESIGNER SIDE EFFECTS / GRANDFATHER

Ruidi Yang is a designer specializing in theater and interior architecture. Drawn to the interplay of space, narrative, and audience experience, she incorporates multidisciplinary approaches and contemporary technologies into her work. CATF 2025 marks the beginning of her professional journey in live theatre, where she joins as associate designer for *Side Effects* and *Grandfather*.



THE ED HERENDEEN FUND FOR CONTEMPORARY THEATER

ED HERENDEEN is the founder and visionary of the Contemporary American Theater Festival. With Ed's illustrious leadership, CATF grew into one of the nation's premiere professional new play theaters and helped Shepherdstown continue to be a thriving arts and cultural town in the state of West Virginia.

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ARTISTIC STAFF

FRANK ALFANO

STUNT COORDINATOR/STUNT SPECIALIST HAPPY FALL

Frank Alfano is a New York City-based stuntman with over a decade of experience across film, television, and stage. His credits include *Joker*, *Smile*, *Terrifier 2*, *The Penguin*, *Only Murders in the Building*, and *FBI: Most Wanted*. Specializing in fire stunts, Frank brings dynamic energy and storytelling precision to every performance. He is thrilled to return to his theatrical roots with this production.

AARON D. ANDERSON***

FIGHT DIRECTOR HAPPY FALL

Aaron is thrilled to be returning to CATF as it is his favorite place to pretend to beat people up. He is an internationally certified fight director who works at theaters around the globe. Favorite CATF shows include *The House of the Negro Insane*; *Thirst*; *Chester Bailey*; *Berta, Berta*; *The Wedding Gift*; *Byhalia, Mississippi*; *Not Medea*; *On Clover Road*; *H2O*; *Heartless*; *Modern Terrorism*; *Scott and Hem in the Garden of Allah*; *Barcelona*; *Captors*; *Gideon's Knot*; *In a Forest Dark and Deep*; *Ages of The Moon*; *Lidless*; *Fifty Words*; *History of Light*; *Farragut North*; *The Overwhelming*; *Stick Fly*; and *Pig Farm*.

DAVID ANZUELO*** (HE/HIM)

INTIMACY COORDINATOR HAPPY FALL

David Anzuelo is the founder of UnkleDave's Fight-House, which is a 3-time Drama Desk Award-nominated team of fight/intimacy directors. CATF credits: *What Will Happen To All That Beauty*. Broadway credits: *Jaja's African Hair Braiding*; *Kimberly Akimbo*. Off-Broadway: *Prince Faggot* (Playwrights Horizons); *Bath House PPTX* (Flea), *The Hours Are Feminine* (Intar); *Catch As Catch Can* (Playwrights Horizons), *On The Grounds Of Belonging* (Public Theater); *Oedipus El Rey* (Public Theater). Film: *Home*.

ALLISON BACKUS (SHE/HER)

DRAMATURG KLING

Allison Backus is a Boston-based dramaturg and literary manager. She is the resident dramaturg at Merrimack Repertory Theatre, where she provides research, essays, educational programming, and script support. She is the current Vice President of Publications

at Literary Managers and Dramaturgs of the Americas and the editor of *Review: the Journal of Dramaturgy*. She has an MA in Theatre and Performance from Queen Mary University of London and a BA in English from Boston University.

TOM BRYANT (HE/HIM)

DRAMATURG SIDE EFFECTS

Tom has worked as a dramaturg on the development of many new plays on Broadway and in regional theater. From 2014-17 he worked with playwright Lisa Loomer on *Roe*, on productions at Oregon Shakespeare Festival, Arena Stage, and Berkeley Repertory Theater. He worked with Robert Schenkkan as dramaturg on *All the Way* at Oregon Shakespeare Festival and on Broadway, where it won the Tony award for Best Play in 2014. Other work with Robert Schenkkan includes *The Kentucky Cycle*, which won the Pulitzer Prize for Drama in 1992. His book *The Dramaturgy of History* was published by Routledge in 2024.

HARRIS KIERNAN (THEY/THEM)

DRAMATURG HAPPY FALL

Harris is an NYC-based dramaturg. Upon graduating from Hunter College, they were the 2024-2025 Miranda Family New Work Development Fellow at The Public Theater. They have worked on developmental projects with artists including Else Went, The Bengsons, and Jesse Jae Hoon. Harris was the Associate Dramaturg on the Lucille Lortel-nominated *SUMO* by Lisa Sanaye Dring (Ma-Yi Theaer Company and the Public) and *Rheology* by Shayok Misha Chowdhury (The Bushwick Starr).

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(Pat) McCorkle Casting continues to strive for inclusivity and social awareness during its 35-year history in casting and is pleased to have a long-standing relationship with CATF. Broadway: Over 50 productions including *On the Town*, *Amazing Grace*, *End of the Rainbow*, *A Few Good Men*. etc. Off-Broadway: Over 60 productions: Highlights: *Tribes*, *Our Town*, *Driving Miss Daisy*. Regional Theatre: Guthrie, Barrington Stage, City Theatre-Pittsburgh, George Street Playhouse, and hundreds more regional theatre productions across the country. Feature films: currently casting three films for theatrical release.

AMRITA RAMANAN (SHE/HER)**DRAMATURG** HAPPY FALL

Amrita is a dramaturg, creative producer, and artistic leader who holds the values of anti-racism, anti-colonialism, equity, access, and inclusion at the core of her practice. She is the Director of New Work Development at the Public Theater and has previously held the roles of Director of Literary Development and Dramaturgy at the Oregon Shakespeare Festival and Literary Manager at Arena Stage. Most recent dramaturgy credits include *SUMO* by Lisa Sanaye Dring (Ma-Yi Theater Company and the Public Theater), *Sally & Tom* by Suzan-Lori Parks (The Public Theater), and *Elyria* by Deepa Purohit (Atlantic Theater Company).

CARA RAWLINGS (SHE/HER)**FIGHT DIRECTOR** MAGDALENE / **ASSOC. FIGHT DIRECTOR** HAPPY FALL

Cara Rawlings is an intimacy and fight director, choreographer, and theatre movement educator based in Southwest Virginia. She is Associate Professor of Movement and Acting at Virginia Tech, an IDC Certified Intimacy Director, and a SAFD Certified Stage Combat Instructor. She has choreographed intimacy, movement, and fights for over 100 productions across the U.S. and abroad. Her research focuses on gender in stage combat, fall prevention, and consent-based pedagogy in K-12 and higher education. She holds an MFA in Movement Pedagogy and Fight Direction from Virginia Commonwealth University.

KIRSTEN TRUMP**VOCAL COACH**

Kirsten is a Professor of Theater at Shenandoah Conservatory. Most recently there, she has directed *Everybody*, *She Kills Monsters*, and *A Dream Play*. Kirsten has worked with CATF since its inception, from actor to dialect coach, to educational director to board member, Kirsten's coaching work includes over 80 plays, and she has most recently worked as a coach for CATF's *Tornado Tastes Like Aluminum Sting* by Harmon dot aut, 2024, and *Redeemed* by Chisa Hutchinson in 2023. In previous seasons, Kirsten has worked on productions of such notable American playwrights as Lee Blessing, Keith Glover, and Catherine Filleaux.



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PRODUCTION & ADMIN

BLAKE BERGGREN (HE/HIM)

PRODUCTION MANAGER

Blake is excited to be returning for his third season at CATF! Previously he was the Production Management Intern for the 2023 festival, and Stage Management Intern on *Sheepdog*. Other Regional Credits: Studio Theatre: Production Management Fellow (24-25 Season); American Repertory Theatre: *Gatsby* (Company Management Assistant), *Half God of Rainfall* (Production Assistant); Boston Ballet: *The Nutcracker* (Stage Management Intern). Blake is a recent graduate of Emerson College where he received a BFA in Stage & Production Management.

LENORA GANT (SHE/HER)

PROJECTIONS ENGINEER HAPPY FALL

Lenora is a recent graduate of Carnegie Mellon University, and she's excited to be participating in her first summer at CATF!

ELI GOLDING (HE/HIM)

FESTIVAL LEAD ELECTRICIAN

Eli Golding is a multidisciplinary designer, artist, and technician. He has been making art and working in theatre for over 15 years. As a designer and director, his work has been featured in Syracuse, Rochester, New York City, and Baltimore. He is excited to be back at CATF for his third summer! Select credits include *The Happiest Man on Earth* [Lead Electrician, CATF], *The Pocket Park Kids* - World Premiere [Scenic Design, NYCCT], *It's A Motherf**king Pleasure* [Assoc. Lighting Design and LX Supervisor, Woolly Mammoth Theatre Company], and *Head Over Heels* [Lighting Design, SU Drama].

DUSTI RW LEVY (THEY/THEM)

HOUSE MANAGEMENT LEAD / ACCESSIBILITY ASSOCIATE

Returning for their second season at CATF, Dusti is an alum of Theatre AUM in Montgomery, Alabama; a former Kennedy Center American College Theater Festival (KCACTF) National Dramaturgy Fellow; a KCACTF-nominated stage manager; and a reader for the Jewish Plays Project. Dusti's other literary management projects include editing delicate emissions poetry zine and working as an assistant editor for Thirteen Bridges Review and Boudin. Raised in New Mexico and having spent a significant number of their

adult years in the American South and Pacific Northwest, Dusti is now an MFA candidate at McNeese State University in Lake Charles, Louisiana.

MARCUS L. MAIA (HE/THEY)

SOUND DEPARTMENT HEAD

Marcus L. Maia is a passionate artist, trained as a stage manager but wildly in love with sound, electrics, and beyond! They are a highly collaborative and joyful theatre maker, and nothing excites him more than working with others to shape the world that all people deserve through stories onstage. Past work includes: [CATF - Sound] *The Happiest Man on Earth* dir. Ron Lagomarsino, *Spiritus/Virgil's Dance* dir. Neel Keller [DC - A/V] *It's A Motherf**king Pleasure* dir. Sam Roche [LA - PSM] *The Young Dolphins* dir. Elisa Bocanegra [Tour - ASM] *Rudolph the Red-Nosed Reindeer the Musical* dir. Dana Solimando.

ALEXANDRA RIOS (SHE/HER)

BOX OFFICE MANAGER

Alexandra is so happy to be back at the Festival this season. Happy to get a break from the Florida heat, she has enjoyed returning to the wonderful team at CATF and getting to support the new plays being performed. She has a BA in Music from Florida State University and has been working in ticketing for four years.

DANIEL (DAN) SEIFERT (HE/HIM)

LEAD CARPENTER

Daniel Seifert is a BFA graduate in Applied Theatre Technology and Design from MSU Denver, Class of 2024. Born and raised in Arvada, Colorado, he brings a passion for storytelling and craftsmanship to every project. This marks his third year with the Contemporary American Theater Festival, where he continues to grow as a designer and collaborator. Daniel thrives in fast-paced, creative environments and is dedicated to building spaces that inspire connection, imagination, and emotion. With a strong foundation in scenic design and technical production, he looks forward to shaping bold, meaningful theatre that leaves a lasting impact.

VICTORIA K SCHILLING (SHE/HER)

PROPERTIES SUPERVISOR

Victoria K Schilling is delighted to be making her debut with CATF. Recent works include soft goods artisan & electrician for OGA Vans, ten seasons with Two River Theater, one season with Baltimore Center Stage, and four seasons with Central City Opera. She has a BA from Binghamton University in Theater Tech & Design and an MFA from UNCSA in Stage Properties.

SAM SWASSO (SHE/THEY)

CHARGE ARTIST

Sam Swasso graduated with her Master of Arts in Theatre from East Texas A&M University in May of 2024. This summer marks her fourth season working with the Contemporary American Theater Festival and her second year as their charge artist. While she primarily freelances in the Dallas-Fort Worth area, she also accepts contracts across the United States. Recently, she worked as a scenic painter at Gulfshore Playhouse for their 2024-2025 season.

HALEY WILSON (SHE/HER)

ASSOCIATE COMPANY MANAGER

Haley is thrilled to be returning to the Contemporary American Theatre Festival for her third season! She received her B.A. in Theatre from West Virginia Wesleyan College. For the last several years, Haley has worked as the Stage Manager for Fairmont State and the Academy of the Arts. She also served as the Resident Stage & Tour Manager for the Rustic Mechanicals, West Virginia's only professional touring Shakespeare troupe, and currently works at the Robinson Grand Performing Arts Center in concessions, box office, as well as a back-of-house liaison to meet the needs of visiting artists.

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STAGE MANAGERS

DEB ACQUAVELLA*

STAGE MANAGER KLING

CATF: 17 seasons, 32 productions dating back to 2005. Broadway: *Metamorphoses*; *Jane Eyre*, *The Musical*; *Master Harold... and the boys*. Opera: Boston Lyric Opera, 80th anniversary production of Rodgers & Hammerstein's *Carousel*. Theater: *Ragtime*, the Symphonic Concert with The Boston Pops at Symphony Hall; *Spiritus / Virgil's Dance* at Merrimack Repertory Theatre; *We Are The Land* with the Mashpee Wampanoag Nation at ArtsEmerson; 15 seasons, 120 shows at Actors Theatre of Louisville; 4 seasons at Baltimore Center Stage; Playwrights Horizons; Manhattan Theatre Club; Huntington Theatre, etc. Day Job: Head of Stage and Production Management Program at Emerson College since 2007.

ALLIE BLAYLOCK (SHE/HER)

ASSISTANT STAGE MANAGER SIDE EFFECTS

Allie has just graduated with a Masters of Fine Arts in Stage & Production Management from the Carnegie Mellon University School of Drama, and is excited to be back at CATF for a second season! Her first CATF production was *Redeemed* as a Stage Management Intern in 2023. University productions as stage manager: *A Bright New Boise*, *John Proctor is the Villain*, and *A Doll's House*. Additional SM credits: *Lungs*, *Grounded*, *Hedda Gabler*, and *Peer Gynt* (Greenhouse Theatre Project).

ESTHER CHILSON (SHE/HER)

ASSISTANT STAGE MANAGER HAPPY FALL

Esther Chilson is a recent graduate of Emerson College gaining her BFA in Stage & Production Management. She is so excited to be back at CATF for her third summer! CATF Credits: *Tornado Tastes Like Aluminum Sting* (ASM), *The Overview Effect* (PA); Regional Credits Include: (Berkshire Theatre Group) *BROKEN code BIRD switching* (PA), *Songs for a New World* (PA), *Magic Treehouse* (ASM); Educational Credits Include: *I Love XXX* (Stage Manager), *16 Winters* (Stage Manager), *Cabaret* (2nd ASM), *The Late Wedding* (PA).

LORI M. DOYLE*

STAGE MANAGER MAGDALENE

CATF: 15th summer season, 26 plays since 2008: the 2021 Audio plays: *Uncanny Valley & Redeemed* in NYC. Last year's joy: *The Happiest Man on Earth*. Broadway: 17 Productions as PSM, including 10 Main-stage for The Roundabout Theatre Company. Regional: multiple productions at Actors Theatre of Louisville, Baltimore Center Stage, Barrington Stage Company, Bucks County Playhouse, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, Two River Theater, Westport Country Playhouse. Off-Broadway: 2econd Stage Theatre Co, RTC Laura Pels, NY Shakespeare Festival, Lambs Theatre Co, Circle Rep, The American Jewish Theatre. Additional: 86+ Corporate & Special Events with 37 different production companies.

LINDSAY EBERLEY* (SHE/HER)

PRODUCTION STAGE MANAGER

STAGE MANAGER SIDE EFFECTS

CATF: 12 years, including *What Will Happen To All That Beauty?*, *The Overview Effect*, *Whitelisted*, *Antonio's Song*, *The Niceties*, *Dead and Breathing*, *The Second Girl*, *pen/man/ship*, *WE ARE PUSSY RIOT*, and *The Full Catastrophe*. Off-Broadway: *Wish You Were Here* (Playwrights Horizons); *Prayer for the French Republic*, *Bella Bella* (MTC); *By the Way*, *Meet Vera Stark*, *Paradise Blue* (Signature); *Tell Hector I Miss Him* (Atlantic), *A Sign of the Times* (LDK Productions), Carnegie Hall's *West Side Story*. Regional: MRT, Baltimore Center Stage, ATL, Hartford Stage.

JASMIN HOLTON*

STAGE MANAGER GRANDFATHER

Jasmin is ecstatic to join the Contemporary American Theater Festival! Education: Stage Management BFA, Hospitality Management minor, University of Central Florida. Experience: 24 years PSM; 100+ countries; regional theatre, theme parks, cruise ships, cirque, opera, trade shows, large-scale events, festivals. Selected credits: *Million Dollar Quartet*, *After Midnight*, *Legally Blonde*, *Burn the Floor*, *Le Cirque Bijou*, *Dual Reality*, *Another Rose*, *Lola's Library* (Virgin Voyages and Norwegian Cruise Line); *Tina: The Tina Turner Musical*, *On Your Feet*, *Million Dollar Quartet Christmas*, *CoComelon* (National Tour).

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TAEUK KANG*

STAGE MANAGER HAPPY FALL

Taeuk Kang has 20 years of theater experience from South Korea to Broadway with an MFA in Stage Management from Columbia University (2020). He's contributed as SM in *SUMO* (Public Theater), *An American Soldier* (PAC), *Like They Do In The Movies* (PAC), *Harry Potter and the Cursed Child* (Broadway and Tour), *Moulin Rouge!* (US Tour), *KPOP Broadway* (Circle in the Square), and *Buena Vista Social Club* (Workshop). Dedicated to fostering international cultural exchange, Taeuk's career reflects a commitment to the arts and impactful storytelling across global stages. IG: @smtaeuk

ACTING COMPANY

KELLY AUTRY* (HE/HIM)

ACTOR HAPPY FALL

Kelly Autry is thrilled to make his CATF Debut! Previous shows include *Little Shop of Horrors* (Seymour), *Spamalot* (Sir Robin), and the world premiere opera *Stonewall* at Lincoln Center. He's worked with large-scale mechanical puppets since 2018. He'd like to thank his friends, his parents, and Macy for their constant love and support. Baldwin Wallace BM. KellyAutry.com. IG: @kelly_a_autry. The Luedtke Agency.



AMBRIA CAMPBELL (SHE/HER)

ACTOR HAPPY FALL

Ambria is thrilled to be a part of the Happy Fall family. She holds a BA in Acting with a minor in stage combat from Columbia College Chicago. Currently, she is an MFA candidate in theatre pedagogy/performance at Virginia Commonwealth University. Thank you to the cast and production team for cultivating such a supportive and creative environment. Special thanks to her parents, Glen and Sharilyn, for their continuous support.



JOANNA CARPENTER* (SHE/HER)

ACTOR HAPPY FALL

Happy to be at CATF for the first time! Broadway: *Sweeney Todd: The Demon Barber of Fleet Street*; Off-Broadway: Jason Robert Brown's *The Connector*; *A Sherlock Carol*; *Radio City Christmas Spectacular*; Television: *Law & Order: SVU*; *WeCrashed*; Hallmark Channel; too many commercials and voice overs to count. Founder, SwingNation. Gratitude to Lisa, Ralph, Frank, Aaron, and CATF for making bold theatre in wild times. joannacarpenter.com IG: @thejoannac



NIC COCCARO (HE/HIM)

ACTOR HAPPY FALL

Nic Coccaro is a NY-based Stunt performer. You may have seen him, but hopefully didn't realize it, performing or doubling in *FBI*, *FBI: Most Wanted*, *Hunters*, *The Calling*, *The Equalizer*, *The Blacklist*, *The Instigators* (anything that starts with 'The'), and *Eileen*. He's thrilled to be fighting and falling into his CATF debut this summer. Huge thanks to the family, Abigail, and Frank for believing and making this possible!



AUBREY DEEKER*

ACTOR HAPPY FALL

International: *Love's Labor's Lost* (Royal Shakespeare Company). Off-Broadway: *The Liar* (Classic Stage Company). Regional: 13 productions at Shakespeare Theatre Company in Washington D.C. Other credits include the title role in *Hamlet* (Denver Center), *Angels in America* (Wilma Theater, Barrymore Nomination), and productions at Goodman Theatre, The Old Globe, South Coast Rep, The Kennedy Center, Woolly Mammoth, Studio Theatre, Signature Theatre, and Folger Theatre, among others. Television: *Man in the High Castle*, *True Blood*, *The Wire*, *Mentalist*, *Castle*, *Backstrom*, *NCIS*, *NCIS: New Orleans*, *Crisis*. Film: *So the Lord Must Wait*, *A Matter of Time*, *Distance*, *Leave No Marine Behind*, *The Seer*.



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LIZA FERNANDEZ* (SHE/HER/ELLA)

ACTOR SIDE EFFECTS

Liza has appeared on Broadway at Circle in the Square Theatre and Off-Broadway at Signature Theatre, Cherry Lane Theatre, and Rattlestick Theater. Her stage work includes Yale Rep, The Fountain Theatre, Ammunition Theatre (Stage Raw Nominee, Ovation Awards Winner), Denver Theatre Center, INTAR, Steppenwolf (Dir. David Cromer), The Goodman, Victory Gardens, and the Humana Festival. TV credits include *High Desert*, *Dead Ringers*, *Law & Order: SVU*, *Bull*, *FBI*, *S.W.A.T.*, *Mom*, *The Good Place*, *Mindhunter*, and *How to Get Away With Murder*. Film work includes *TINTO* (Tribeca Film Festival), *The Scoop*, *The Glasses*, and co-creating Subway Token Films.



JIMMY KIEFFER* (HE/HIM)

ACTOR SIDE EFFECTS

CATF: Debut; Off-Broadway: *Peter and the Starcatcher*, *Scapin*; Regional: Boise Contemporary Theater, Guthrie Theater, Alabama Shakespeare Festival, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, Oregon Shakespeare Festival, Pittsburgh Public Theater, Theatre Under the Stars, Baltimore Center Stage, Shakespeare Theatre Company, Arkansas Repertory Theatre, PlayMakers Repertory Company, Chautauqua Theater Company, Alliance Theatre. Film/Television: *Law & Order*, *Ocean's Eight*, *Ricki and the Flash*, *A Place Apart*, *Criminal Minds*. Training: M.F.A., UNC-Chapel Hill. Special shout-out to Kristieanna. Without you, none of this would be possible! jimmykieffer.com



KEVIN KLING*

PLAYWRIGHT / ACTOR KLING

See page 30.

SUSAN LYNKEY* (SHE/HER)

ACTOR SIDE EFFECTS

Dedicated to new play development, Lynkey is overjoyed to reunite with Lisa Loomer (*Roe*, *Living Out*) and debut at CATF. Off-Broadway includes: *Handbagged* (59E59), *The Jewish Wife* (Paradise Factory; title role), *Night Sings...* (Theater Row); returning this September in *This Is Government* (59E59). Regional includes *The Lehman Trilogy* (Zach Theatre; Austin Critics nomination Best Production), *Gloria: A Life* (Theater J; title role), *The Importance of Being Earnest* (Pittsburgh Public/CenterStage); also, Kennedy Center, OSF, ACT, Berkeley Rep, Cincy Playhouse, Magic, IRT among others; DCTheatre veteran; Affiliated Artist at OTC and for 9 Seasons at Arena Stage. Recent Film/TV: *The Friend*, *Godfather of Harlem*. Agent: HCKR. Honors: 8 Helen Hayes Nominations, DC Commission on the Arts multiple Individual Artist Award Honoree.



JULIAN ELIJAH MARTINEZ* (HE/HIM)

ACTOR MAGDALENE

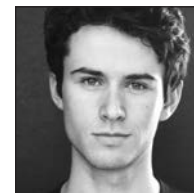
Broadway: *Network*. Off-Broadway: *This Land Was Made* (Vineyard Theatre); *Sanctuary City* (New York Theater Workshop); *Anatomy of A Suicide* (Atlantic Theater Company); and *King Lear* (Compagnia de Colombari). Regional: *King Lear* (Shakespeare Theater Company); *The Salvagers* (Yale Rep), and *Father Comes Home From The Wars Part 1, 2, 3* (co-production Yale Rep and A.C.T.). TV: *Wu-tang: An American Saga*; *Law and Order: SVU*; *Prodigal Son*; and *Elementary*. Training: MFA Yale School Of Drama. julianelijahmartinez.com



MICAH MEYERS* (HE/HIM)

ACTOR SIDE EFFECTS

CATF debut. Selected acting credits include work at the Theatre at St. Clement's, The Tank, The Chain, and NYU Tisch. Originally from Los Angeles, Micah is also a New York Times-published poet. BFA Drama, NYU Tisch.



SAM MORALES* (SHE/HER)**ACTOR** MAGDALENE

Sam Morales is a NYC-based actor, director, & professor. CATF: *The House on the Hill*. Off-Broadway: *Medea* (w/ Rose Byrne & Bobby Cannavale at BAM), *The Tempest* (The Public Theater), *Pericles* (dir. Trevor Nunn), *The Skin of Our Teeth* and *Measure for Measure* (TFANA). TV: *Blue Bloods* [Rosanna Diaz, Seasons 13/14]; *Law & Order: SVU*; *FBI*, and *Dead Ringers*. Film: *Killington*. As a director, Sam most recently served as the Associate Director for *A Christmas Story* (Cleveland Playhouse). She is on faculty at AMDA & The Lee Strasberg Theatre & Film Institute; NYU Tisch. She is also a Mom.

**ROBERTSON WITMER******SOUND DESIGNER & MUSICIAN** KLING

Rob previously appeared with Kevin Kling in *Best Summer Ever* at Seattle Children's Theater and Merrimack Repertory Theatre. His work with Steven Dietz includes *Go, Dog. Go!* *iVe Perro, Ve!* (Chicago Children's Theatre) and *Murder on the Links* (North Coast Repertory Theatre, Laguna Playhouse). Other credits include: *The Magic Flute*, *Tosca* (Seattle Opera); *The Lehman Trilogy* (ACT); *Twelfth Night* (Seattle Shakespeare Company); and *The Color Purple* (Village Theatre). His sound designs have also been heard at Alvin Ailey American Dance Theater, Seattle Repertory Theatre, and Teatro ZinZanni. Rob is a member of United Scenic Artists, Local 829.

**GLENN MORIZIO*****ACTOR** HAPPY FALL

Glenn is a NYC-based actor. Select theatre credits: Off-Broadway: *On That Day in Amsterdam* (world premiere), *The Orphan of Zhao* (Ma-Yi Theater Company). Regional: *The DaVinci Code* (world premiere), *Vietgone* (DCPTA). Most recently, he finished shooting two seasons of Starz's *Ghost*, a spin-off of their hit show *Power*. TV credits include Hulu's *Wu-Tang: An American Saga*, HBO's *Succession*, Lifetime's *Death Saved My Life*, CBS's *FBI*. Glenn attended Fordham University's Theatre program and was a standout at the 2019 ABC+Disney Discovery Showcase. Much love to his team at TalentWorks!

**MAGGIE WRATCHFORD****ACTOR** HAPPY FALL

CATF Debut. Theater credits include: *The Massacre at Paris* (SHS Theater); *Anne of Green Gables*, *Alice in Wonderland*, *Snow White and the Prince* (Wayne Theater); *Shrek* (French Horn, SHS Theater); *1:23*, (Synchronicity Theater). Fight Choreography: *Cyrano de Bergerac*, *Massacre at Paris* (SHS Theater); *As You Like It*, *Wait Until Dark*, *Elf*, *Comedy of Errors* (Four County Players); *Wait Until Dark* (Oak Grove Theater). Education: International Stunt School.

**TRIEVER SHERWOOD****ACTOR** HAPPY FALL

Triever is happy to fall for your viewing pleasure. With a background of gymnastics, martial arts, and aerial performance he has been performing stunts on stage and screen since 2015. Some past credits include *Stunt Show Survivor* (2019) *Journey to Royal: A WWII Rescue Mission* (2021), and *Strike Force: stunt show* (2023).

**SOPHIE ZMORROD*** (SHE/HER)**ACTOR** SIDE EFFECTS

CATF debut. Theater: *The Kite Runner* (First National Tour), *Odyssey* (The Acting Company), *The Life You Gave Me* (BCT), *Sweeney Todd* (Trinity Repertory Company), *Marjana and the Forty Thieves* (Target Margin Theater), and *INVASION!* (Angram Center for the Arts). She recently premiered her solo show, *Gilda, with an Olive*, in NYC as a part of The Exponential Festival's 10th Anniversary Season. TV: *Gladiator: American Sports Story* (FX), *For Life* (ABC). Training: MFA in Acting, Brown/Trinity Rep. BA in Music, Columbia University. Many thanks to her family, friends, Meredith, Lisa, Gray Talent Group, McCorkle Casting, and the entire CATF team.

**CODY LEROY WILSON****PLAYWRIGHT / ACTOR** GRANDFATHER

See page 38.

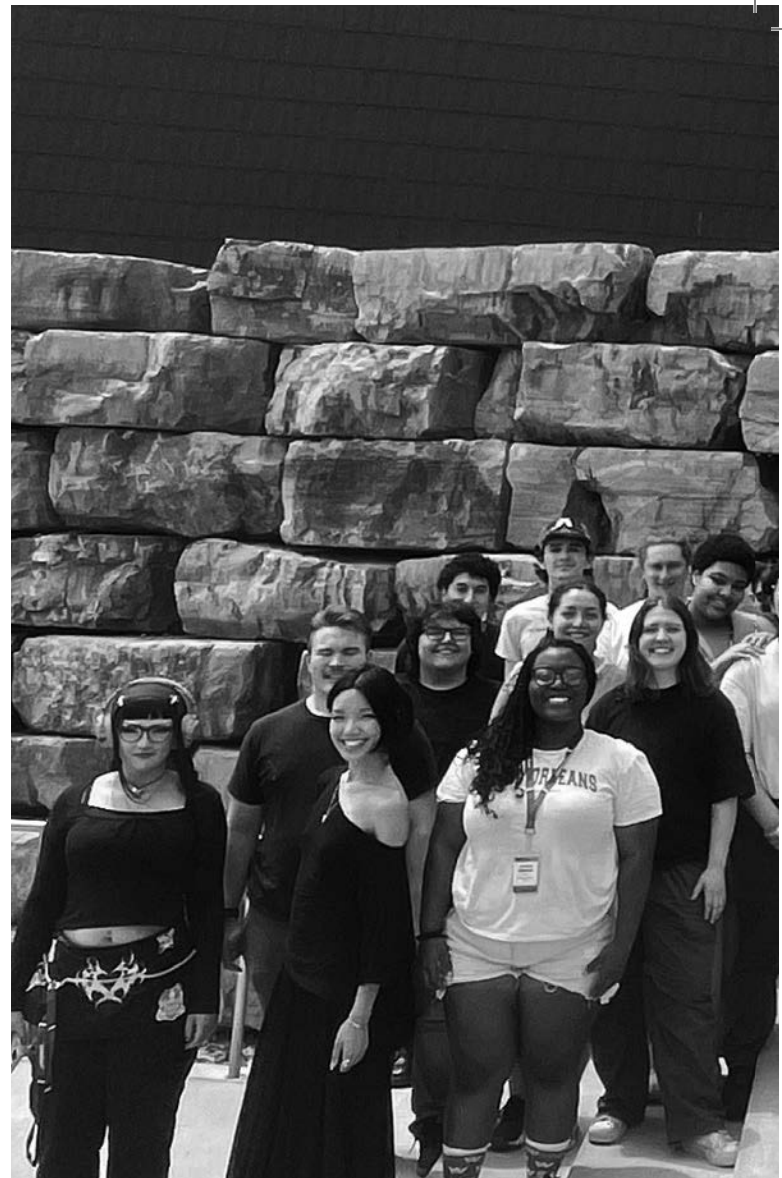
THE 2025 INTERNS & APPRENTICES

The Contemporary American Theater Festival is committed to the education and training of future theater professionals. In 1991, the Intern Program began with five interns and three apprentices in the production department. Now in CATF's 35th Season, the program continues to thrive, offering positions each year in artistic, administrative, and technical areas. To date, over 570 young professionals have completed the program with many pursuing professional careers in theater.

Each year, professional theater artists and administrators make a commitment to mentor these budding artists. This summer, CATF is proud to have 41 members of its Intern Program working in Administration, Company Management, Costumes, Electrics, House Management, Paints, Performance, Props, Scenery, Sound, and Stage Management.



Through the generous support of individuals and foundations, we are able to provide robust educational opportunities for Intern Company members. Internships are being supported this season by the Trust West Virginia Foundation, the Shirley A. Marinoff Fund for Education, and the Pearl Willman Education Fund.



FROM BOTTOM LEFT TO TOP RIGHT: Sunny Saxton, Stone Roberts, Samantha Huynh, Austin Meadows, Bryce Gastelum, Nine Muller, Caroline Armistead, Ka-Niesa Anderson-Blackshear, Kayden Openshaw, Olayinka Bart-Williams, Cyril Neff, Sebastian Sachs, Ann Tran, Trish M. Brown, Caster Morse, Desi Clickenger, Lydia Hommel, Ash Bernard-Clark, Rachel Kessler-Weinstein, Sara Bogner, Lydia Benesh, Patrick Reynolds, Victoria Black, Toni Rachal, Matthew Sell, Bryan Perez, Mikayla White, Olivia Murphy, Amanda Carano, Blaine Hemphill, Jaret Turner. (NOT PICTURED: Kalynn Burger, Sydney Williams, Jessie Flam, Bri Foley, Olivia Downey, Meixin Yu, Olivia Shriver, Bella Perez-de Castillo, Ellery Brown, Sam White)



Development Intern, Lydia Benesh, whose position is sponsored by the Pearl Willman Education Fund and Lydia Hommel, whose position is sponsored by the Truist West Virginia Foundation.



talktheater

Embrace the festival experience by attending and participating in talktheater events!

Meet artists and other audience members as you explore the many stages of new play development and enrich your knowledge surrounding these new works.

BACKSTAGE TOUR

You know what happens on stage, now go backstage for an exclusive look to see how it all happens.

FREE / RESERVATIONS REQUIRED
FRANK CENTER / 10AM

JULY 17, 24, & 31

BRUNCH & ART

Meet and chat with members of CATF's Acting Company. The actors will share their professional journey and their insights on this year's productions.

\$45 / RESERVATIONS REQUIRED
CCA I, ROOM G03 / 10AM

JULY 18, 25, & AUG 1

BREAKFAST WITH PEGGY

Get to know CATF's Artistic Director, Peggy McKowen. Peggy shares her extensive experience producing new plays, her rich history with CATF, and her plans for CATF's future.

\$45 / RESERVATIONS REQUIRED
BISTRO 112 / 10AM

JULY 13, 20, 27, & AUG 3

CATF IN CONTEXT

This scholarly approach to the festival takes a deep dive into the worlds of the plays.

FREE / RESERVATIONS REQUIRED
CCA I, ROOM G03 / 10AM

JULY 12 Who was Mary Magdalene?

**JULY 19 Children of Reunion:
Vietnamese Adoptions
and the Politics of Family
Migrations**

**JULY 26 Women in the Church:
A Panel with Faith Leaders**

**AUG 2 Are Psychiatric Diagnoses
and Drugs the Answer?**

CHANGEOVERS

Watch the stage transform right before your eyes. Director of Production Trent Kugler gives you a step-by-step walkthrough of how the sets change from one show to another.

FREE / NO RESERVATIONS REQUIRED
TIMES & LOCATIONS VARY BY DATE

JULY 13 Magdalene

JULY 16 Grandfather

JULY 20 Kling

JULY 23 Side Effects

JULY 27 Magdalene

JULY 30 Grandfather

AUG 3 Kling



KNOW BEFORE YOU GO (KBYG)

A live-streamed, interactive Zoom conversation with Artistic Director Peggy McKowen who will give you background on your upcoming performances.

FREE / REGISTRATION REQUIRED
ONLINE (ZOOM) / 10AM

JULY 16, 23, & 30

LECTURES

Hear from experts as they explore the constructs and context of the shows, and meet resident artists as they share their creative process and discuss how they got to where they are.

FREE / RESERVATIONS REQUIRED
SHIPLEY / 4:30PM

JULY 12 The Playwrights' Panel

**JULY 19 Fights, Falls, and Fakery:
Meet the Stunt Directors**

**JULY 26 Is Storytelling Theater?
Is Theater Storytelling?**

**AUG 2 An Openly Gay Stuntman:
Changing Stereotypes
in Hollywood**

SCAN TO LEARN MORE ABOUT TALKTHEATER
EVENTS AND TO MAKE A RESERVATION





POST-SHOW DISCUSSIONS

Add another layer to your new play experience. Join other passionate theatergoers and CATF creatives to respond to, discuss, and unpack the plays.

**FREE / NO RESERVATIONS REQUIRED
TIMES AND LOCATIONS VARY BY DATE**

- JULY 16** Magdalene
- JULY 17** Side Effects & Kling
- JULY 18** Happy Fall
- JULY 20** Grandfather
- JULY 23** Kling
- JULY 24** Grandfather & Magdalene
- JULY 25** Happy Fall
- JULY 27** Side Effects
- JULY 30** Magdalene
- JULY 31** Side Effects & Kling
- AUG 1** Happy Fall

talktuesday



Don't miss out on **talktuesdays** at the Festival! Kick your week off with various art forms that speak to contemporary American theater and the themes explored in the plays.

SPECIAL PARTNERSHIP:

SPEAK STORY SERIES

\$20 / TICKETS AVAILABLE AT THE DOOR • JULY 8 / 7:30PM

Join our friends at Speak to screen the documentary "Belonging in the USA: The Story of Michael D. McCarty," followed by a storytelling talkback session with Michael.

SHEPHERDSTOWN PRESBYTERIAN CHURCH / 100 W. WASHINGTON STREET

TORNADO TASTES LIKE ALUMINUM STING DOCUMENTARY PRIVATE SCREENING

\$20 / RESERVATIONS REQUIRED • JULY 15 / 5PM

Last year, filmmaker James Rutenbeck visited CATF to continue his documentary on playwright Harmon dot aut. Watch the film to learn more about *Tornado Tastes Like Aluminum Sting*, which premiered at CATF.

SHEPHERDSTOWN OPERA HOUSE / 131 W. GERMAN STREET

STAGED READING OF *STATIC* BY TESS ROWAN

\$20 / RESERVATIONS REQUIRED • JULY 22 / 5PM

Dive into the new play development process with a staged reading of a new musical!

MARINOFF THEATER / 62 W. CAMPUS DRIVE

SPEAK STORY SERIES FEATURING

ADAM BOOTH

\$20 / RESERVATIONS REQUIRED • JULY 29 / 5PM

Listen to the 2022 West Virginia Folk Artist of the Year blend traditional mountain folklore, music, and awareness of contemporary Appalachia to create original, forward-thinking story artistry.

MARINOFF THEATER / 62 W. CAMPUS DRIVE



July 15 and 22 **talktuesday** events presented with support from the WV Humanities Council.

THANK YOU

The work you see on stage would not be possible without the generosity, time, and support of so many individuals, businesses, and organizations.

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ADVERTISERS' INDEX

Alma BeaINSIDE BACK COVER
 Arnold & Bailey Attorneys At Law 76
 Atasia Spa 5
 Bistro 112 9
 Boonsboro INSIDE FRONT COVER
 Delta Sigma Theta Sorority, Inc. - EPAC 11
 Dickinson & Wait Craft Gallery..... 43
 Fogle Accounting & Consulting PLLC..... 45
 Four Seasons Books..... 55
 Friends of Music 39
 German Street Coffee Candlery 19
 Grapes & Grains Gourmet..... 53
 Hampton Inn & Suites / Home2 Suites.... 27
 Hot Button Gallery.....13

Jefferson County CVB..... 57
 Laughing Hat Photo Booth..... 53
 Maryland Ensemble Theatre 23
 Mountain Heritage Arts & Craft Festival .. 47
 Old Opera House Theatre Company 27
 Over the Mountain Studio Tour 35
 Pivot Physical Therapy 19
 Press Room.....51
 River Riders Family Adventure Resort ... 47
 Roving Peregrine Theater Company..... 49
 Shaffer Wealth Partners.....31
 Shepherdstown Sweet Shop Bakery..... 47
 Shepherd University 3
 Skinner Accident & Injury Lawyers..... 15

Speak Story Series..... 39
 Stubblefield Institute..... 49
 Sundogs Bed and Breakfast 43
 The WV Independent Observer 55
 Thomas Shepherd Inn 76
 Town Run Theater Company 23
 Washington County Museum of Fine Arts ..31
 WRNR..... 43
 Younis Orthodontics 35

SEASON IMAGES BY JARED SCHEERER

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PRODUCTION HISTORY 1991-2025

- 2025** *Happy Fall: A Queer Stunt Spectacular* by Lisa Sanaye Dring*
with Rogue Artists Ensemble
Kevin Kling: Unraveled by Kevin Kling*
Side Effects May Include... by Lisa Loomer*
Magdalene by Mark St. Germain*
Did My Grandfather Kill My Grandfather?
by Cody Leroy Wilson*
- 2024** *Tornado Tastes Like Aluminum Sting* by Harmon dot aut*
What Will Happen to All That Beauty (Part I & Part II)
by Donja R. Love
Enough to Let the Light In by Paloma Nozicka
The Happiest Man on Earth by Mark St. Germain
- 2023** *Redeemed* by Chisa Hutchinson*
Fever Dreams (of Animals on the Verge of Extinction)
by Jeffrey Lieber*
Spiritus/ Virgil's Dance by Dael Orlandersmith*
Your Name Means Dream by José Rivera*
The Overview Effect by Lynn Rosen*
- 2022** *The House of the Negro Insane* by Terence Anthony*
Sheepdog by Kevin Artigue
Babel by Jacqueline Goldfinger^
Whitelisted by Chisa Hutchinson*
The Fifth Domain by Victor Lesniewski*
Ushuaia Blue by Caridad Svich*
- 2021** PlaycastPLUS
- 2020** CATF UNMUTED
- 2019** *My Lord, What A Night* by Deborah Brevoort*^
Chester Bailey by Joseph Dougherty
Support Group For Men by Ellen Fairey
Wrecked by Greg Kalleres*
Antonio's Song / I Was Dreaming Of A Son
by Dael Orlandersmith & Antonio Edwards Suarez*
A Welcome Guest: A Psychotic Fairy Tale
by Michael Weller**
- 2018** *The Cake* by Bekah Brunstetter
Berta, Berta by Angelica Chéri*
Memoirs Of A Forgotten Man by D.W. Gregory*^
Thirst by C.A. Johnson*
The House On The Hill by Amy E. Witting*
A Late Morning (In America)
With Ronald Reagan by Michael Weller*
- 2017** *The Niceties* by Eleanor Burgess
Welcome to Fear City by Kara Lee Corthron*
Wild Horses by Allison Gregory*^
Byhalia, Mississippi by Evan Linder
Everything is Wonderful by Chelsea Marcantel*
We Will Not Be Silent by David Meyers*
- 2016** *pen/man/ship* by Christina Anderson
Not Medea by Allison Gregory*^
The Wedding Gift by Chisa Hutchinson*
20th Century Blues by Susan Miller*
The Second Girl by Ronan Noone
- 2015** *World Builders* by Johnna Adams*
Everything You Touch by Sheila Callaghan
On Clover Road by Steven Dietz*^
WE ARE PUSSY RIOT by Barbara Hammond**
The Full Catastrophe by Michael Weller*
- 2014** *The Ashes Under Gait City* by Christina Anderson*
One Night by Charles Fuller
Uncanny Valley by Thomas Gibbons*^
North of the Boulevard by Bruce Graham
Dead and Breathing by Chisa Hutchinson*
- 2013** *A Discourse on the Wonders of the Invisible World*
by Liz Duffy Adams*
*Modern Terrorism, or They Who Want to Kill Us
and How We Learn to Love Them* by Jon Kern
H2O by Jane Martin**
Heartless by Sam Shepard
Scott and Hem in the Garden of Allah
by Mark St. Germain**
- 2012** *Gidion's Knot* by Johnna Adams*
The Exceptionals by Bob Clyman
In a Forest, Dark and Deep by Neil LaBute
Captors by Evan M. Wiener
Barcelona by Bess Wohl*
- 2011** *From Prague* by Kyle Bradstreet*
Race by David Mamet
Ages of the Moon by Sam Shepard
We Are Here by Tracy Thorne
The Insurgents by Lucy Thurber**

153 plays, 72 world premieres, 11 new play commissions,
110 writers, 50% of the plays by women

- 2010** *The Eelwax Jesus 3-D Pop Music Show* by Max Baker & Lee Sellars*
Lidless by Frances Ya-Chu Cowhig
Breadcrumbs by Jennifer Haley*
Inana by Michele Lowe
White People by J.T. Rogers
- 2009** *The History of Light* by Eisa Davis*
Yankee Tavern by Steven Dietz
Dear Sara Jane by Victor Lodato*
Farragut North by Beau Willimon
Fifty Words by Michael Weller
- 2008** *Stick Fly* by Lydia R. Diamond
A View of the Harbor by Richard Dresser*
Pig Farm by Greg Kotis
WRECKS by Neil LaBute
The Overwhelming by J.T. Rogers
- 2007** *Lonesome Hollow* by Lee Blessing*
The Pursuit of Happiness by Richard Dresser
My Name is Rachel Corrie from then writings of Rachel Corrie, edited by Alan Rickman and Katharine Viner
1001 by Jason Grote
- 2006** *Augusta* by Richard Dresser*
Jazzland by Keith Glover**
Mr. Marmalade by Noah Haidle
Sex, Death and the Beach Baby by Kim Merrill*
- 2005** *Augusta* by Richard Dresser+
Jazzland by Keith Glover++
Sonia Flew by Melinda Lopez
On the Verge or the Geography of Yearning by Eric Overmyer~
The God of Hell by Sam Shepard
American Tet by Lydia Stryk*
Father Joy by Sheri Wilner*
- 2004** *Amazing* by Brooke Berman~
Flag Day by Lee Blessing*
Rounding Third by Richard Dresser
Homeland Security by Stuart Flack
The Rose of Corazon by Keith Glover**
Father Joy by Sheri Wilner+

- 2003** *Whores* by Lee Blessing*
Flag Day by Lee Blessing+
Bright Ideas by Eric Coble
The Clandestine Crossing by Keith Glover+
The Last Schwartz by Deborah Zoe Laufer
Wilder by Erin Cressida Wilson
- 2002** *Thief River* by Lee Blessing
Rounding Third by Richard Dresser+
Silence of God by Catherine Filloux**
The Late Henry Moss by Sam Shepard
Orange Flower Water by Craig Wright*
Melissa Arctic by Craig Wright+
- 2001** *Tape* by Stephen Belber
Carol Mulrone by Stephen Belber+
Silence of God by Catherine Filloux++
The Ecstasy of Saint Theresa by John Olive*
The Occupation by Harry Newman*
The Pavilion by Craig Wright
Orange Flower Water by Craig Wright+
- 2000** *Something in the Air* by Richard Dresser
Mary and Myra by Catherine Filloux*
Miss Golden Dreams, A Play Cycle by Joyce Carol Oates*
Hunger by Sheri Wilner*
- 1999** *Coyote on a Fence* by Bruce Graham
Compleat Female Stage Beauty by Jeffrey Hatcher**
Flo's Ho's by Julia Jordan*
Tatjana in Color by Julia Jordan++
The Water Children by Wendy MacLeod
- 1998** *Gun-Shy* by Richard Dresser
Interesting Times by Preston Foerder**
Carry the Tiger to the Mountain by Cherylene Lee**
BAFO by Tom Strellich

- 1997** *Lighting Up the Two Year Old* by Benjie Aerenson
Below the Belt by Richard Dresser
Demonology by Kelly Stuart
CATF Dance Ensemble
- 1996** *Tough Choices for the New Century* by Jane Anderson
The Nina Variations by Steven Dietz
The Nose by Elizabeth Egloff
Octopus by Jon Klein*
Bad Girls by Joyce Carol Oates*
- 1995** *Betty the Yeti* by Jon Klein
Maggie's Riff by Jon Lipsky
Psyche Was Here by Lynn Martin*
Voir Dire by Joe Sutton
- 1994** *What are Tuesdays Like?* by Victor Bumbalo*
Shooting Simone by Lynne Kaufman
Spike Heels by Theresa Rebeck
Forgiving Typhoid Mary by Mark St. Germain
- 1993** *A Contemporary Masque* by Stephen Bennett
Dream House by Darrah Cloud
Alabama Rain by Heather McCutchen
Black by Joyce Carol Oates
- 1992** *The Baby Dance* by Jane Anderson
The Swan by Elizabeth Egloff
Still Waters by Lynn Martin*
Static by Ben Siegler
- 1991** *Accelerando* by Lisa Loomer
Welcome to the Moon by John Patrick Shanley

** world premiere; commissioned by CATF
* world premiere
^ NNPN Rolling World Premiere
++ staged reading; commissioned by CATF
+ staged reading
~ CATF Actors' Lab Workshop

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Continued from page 12

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2025 SCHEDULE

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SIDE EFFECTS MAY INCLUDE...

A World Premiere by Lisa Loomer
RUN TIME **90 minutes**
VENUE **STUDIO 112**

DID MY GRANDFATHER KILL MY GRANDFATHER?

A World Premiere by Cody LeRoy Wilson
RUN TIME **75 minutes**
VENUE **STUDIO 112**

KEVIN KLING: UNRAVELED

A World Premiere by Kevin Kling
In partnership with Merrimack Repertory Theatre
RUN TIME **90 minutes**
VENUE **MARINOFF**

MAGDALENE

A World Premiere by Mark St. Germain
RUN TIME **80 minutes**
VENUE **MARINOFF**

HAPPY FALL: A QUEER STUNT SPECTACULAR

A World Premiere by Lisa Sanaye Dring
with Rogue Artists Ensemble
*Produced in partnership with Rogue Artists
Ensemble and the Los Angeles LGBT Center*
RUN TIME **90 minutes**
VENUE **FRANK CENTER**

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preview schedule visit catf.org.

Opening performances are highlighted in red.

* Followed by Post-Show Discussion

^ Followed by Public Changeover

talktheater events are italicized.

| 11 | FRIDAY | 12 | SATURDAY | 13 | SUNDAY |
|--------|--------------------|--------|---------------------|------|-------------------------------|
| 5:30PM | GRANDFATHER | 10AM | <i>CONTEXT</i> | 10AM | <i>BREAKFAST</i> |
| 8PM | HAPPY FALL | 12PM | GRANDFATHER | 12PM | SIDE EFFECTS |
| | | 12PM | KLING | 12PM | MAGDALENE [^] |
| | | 3:30PM | GRANDFATHER | 2PM | HAPPY FALL |
| | | 4:30PM | <i>LECTURE</i> | 4PM | SIDE EFFECTS |
| | | 8PM | MAGDALENE | 5PM | KLING |
| | | 8PM | SIDE EFFECTS | | |

| 15 | TUESDAY | 16 | WEDNESDAY | 17 | THURSDAY | 18 | FRIDAY | 19 | SATURDAY | 20 | SUNDAY |
|-----|--------------------|------|---------------------------------|--------|----------------------------------|--------|--------------------------------|--------|---------------------|--------|---------------------------------|
| 5PM | <i>TALKTUESDAY</i> | 10AM | <i>KBYG</i> | 10AM | <i>BACKSTAGE</i> | 10AM | <i>BRUNCH & ART</i> | 10AM | <i>CONTEXT</i> | 10AM | <i>BREAKFAST</i> |
| | | 1PM | GRANDFATHER | 12PM | HAPPY FALL | 12PM | SIDE EFFECTS | 12PM | GRANDFATHER | 12PM | SIDE EFFECTS |
| | | 3PM | KLING | 2:30PM | SIDE EFFECTS [*] | 2:30PM | KLING | 12PM | MAGDALENE | 12PM | KLING [^] |
| | | 7PM | GRANDFATHER [^] | 2:30PM | MAGDALENE | 4PM | GRANDFATHER | 2:30PM | HAPPY FALL | 2:30PM | HAPPY FALL |
| | | 8PM | MAGDALENE [*] | 8PM | SIDE EFFECTS | 8PM | HAPPY FALL [*] | 4:30PM | <i>LECTURE</i> | 4PM | GRANDFATHER [*] |
| | | | | 8PM | KLING [*] | 8:30PM | GRANDFATHER | 8PM | SIDE EFFECTS | 5PM | MAGDALENE |
| | | | | | | | | 8PM | KLING | | |

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|---|--|--|--|---|---|
| <p>22 TUESDAY</p> <p>5PM <i>TALKTUESDAY</i></p> <p>7PM SIDE EFFECTS</p> | <p>23 WEDNESDAY</p> <p>10AM <i>KBYG</i></p> <p>1PM SIDE EFFECTS</p> <p>3PM MAGDALENE</p> <p>7PM SIDE EFFECTS^</p> <p>8PM KLING*</p> | <p>24 THURSDAY</p> <p>10AM <i>BACKSTAGE</i></p> <p>12PM HAPPY FALL</p> <p>2:30PM GRANDFATHER*</p> <p>2:30PM KLING</p> <p>8PM MAGDALENE*</p> <p>8PM GRANDFATHER</p> | <p>25 FRIDAY</p> <p>10AM <i>BRUNCH & ART</i></p> <p>12PM GRANDFATHER</p> <p>2:30PM MAGDALENE</p> <p>4PM SIDE EFFECTS</p> <p>8PM HAPPY FALL*</p> <p>8:30PM SIDE EFFECTS</p> | <p>26 SATURDAY</p> <p>10AM <i>CONTEXT</i></p> <p>12PM SIDE EFFECTS</p> <p>12PM KLING</p> <p>2:30PM HAPPY FALL</p> <p>4:30PM <i>LECTURE</i></p> <p>8PM GRANDFATHER*</p> <p>8PM MAGDALENE</p> | <p>27 SUNDAY</p> <p>10AM <i>BREAKFAST</i></p> <p>12PM GRANDFATHER</p> <p>12PM MAGDALENE^</p> <p>2:30PM HAPPY FALL</p> <p>4PM SIDE EFFECTS*</p> <p>5PM KLING</p> |
| <p>29 TUESDAY</p> <p>5PM <i>TALKTUESDAY</i></p> <p>7PM GRANDFATHER</p> | <p>30 WEDNESDAY</p> <p>10AM <i>KBYG</i></p> <p>1PM GRANDFATHER</p> <p>3PM KLING</p> <p>7PM GRANDFATHER^</p> <p>8PM MAGDALENE*</p> | <p>31 THURSDAY</p> <p>10AM <i>BACKSTAGE</i></p> <p>12PM HAPPY FALL</p> <p>2:30PM SIDE EFFECTS*</p> <p>2:30PM MAGDALENE</p> <p>8PM SIDE EFFECTS</p> <p>8PM KLING*</p> | <p>1 FRIDAY</p> <p>10AM <i>BRUNCH & ART</i></p> <p>12PM SIDE EFFECTS</p> <p>2:30PM KLING</p> <p>4PM GRANDFATHER</p> <p>8PM HAPPY FALL*</p> <p>8:30PM GRANDFATHER</p> | <p>2 SATURDAY</p> <p>10AM <i>CONTEXT</i></p> <p>12PM GRANDFATHER</p> <p>12PM MAGDALENE</p> <p>2:30PM HAPPY FALL</p> <p>4:30PM <i>LECTURE</i></p> <p>8PM SIDE EFFECTS</p> <p>8PM KLING</p> | <p>3 SUNDAY</p> <p>10AM <i>BREAKFAST</i></p> <p>12PM SIDE EFFECTS</p> <p>12PM KLING^</p> <p>2:30PM HAPPY FALL</p> <p>4PM GRANDFATHER</p> <p>5PM MAGDALENE</p> |

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