CATF UNMUTED

2020
A BENEFIT PERFORMANCE

contemporaryamericantheaterfestival
AT SHEPHERD UNIVERSITY
I want to personally invite you to participate in our **UNMUTED DIGITAL EXPERIENCE**. Please join us online as we share our pre-production conversations, our preliminary design process, intimate conversations with our playwrights and their directors, and six short 10 minute scenes.

I selected this six play repertory in January before this dangerous pandemic and before the tragic, horrific recent murders in Minneapolis, Atlanta, and across the country shattered our lives and broke our hearts.

**Today we live in a damaged world.** We are assaulted by hate, racism, oppression, and disease. We passionately raise our voices and shout **“BLACK LIVES MATTER!”** Our anger cannot be muted. Our grief will not be silenced.

Sadly, the plays I selected six months ago are more urgent, necessary, and prescient today. This is a high-stakes repertory: six passionate contemporary playwrights demanding our attention. Their plays push against the status-quo and safety. They confront: racism, gentrification, incarceration, oppression, mental health, patriotism, abuse of power, cyber terror, government accountability, climate grief, and the power and mystery of love.

**Yes... this is a high stakes repertory.** Personally, these plays have altered the way I think about myself. I hope that by engaging in our **UNMUTED EXPERIENCE** our work will have a lasting impression on you. And you will be compelled to participate in our entire 2021 REPERTORY rescheduled next July.

We look forward to creating LIVE theater with you again.

Be well. Stay Safe.

Ed Herendeen
CATF FOUNDER & PRODUCING DIRECTOR
We believe that every voice must be heard.

We believe that every person must be seen.

We believe that together, we have the power to build a better world.

**CATF IS IN SOLIDARITY AND ACTION WITH BIPOC COMMUNITIES.**
# Table of Contents

- **LETTER FROM THE PRODUCING DIRECTOR** ........................................... 2
- **CATF INSTITUTIONAL FUNDERS** ...................................................... 5
- **LETTER FROM THE PRESIDENT OF THE BOARD** .................................. 6
- **LETTER FROM THE PRESIDENT OF SHEPHERD UNIVERSITY** ............... 7
- **BOARD OF TRUSTEES** ................................................................. 8
- **SUPPORT CATF** .................................................................................. 9
- **MAJOR CONTRIBUTORS** ....................................................................... 10
- **CATF LEADERSHIP** ........................................................................... 11
- **COMPANY LIST** .................................................................................. 14

## The Plays

- **USHUAIA BLUE** .................................................................................. 15
- **WHITELISTED** .................................................................................... 17
- **SHEEPDOG** ....................................................................................... 19
- **BABEL** ................................................................................................ 21
- **THE HOUSE OF THE NEGRO INSANE** .............................................. 23
- **THE FIFTH DOMAIN** ......................................................................... 25

## About the 2020 Unmuted Company

- **PRODUCTION HISTORY** ..................................................................... 36
- **SUPPORTERS** ...................................................................................... 38
- **CATF CONTRIBUTORS** ........................................................................ 39
- **UNMUTED SCHEDULE** ........................................................................ 43

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The Contemporary American Theater Festival at Shepherd University is proudly affiliated with Actors’ Equity Association, United Scenic Artists, Stage Directors and Choreographers Society, National New Play Network, and Theatre Communications Group.

The Contemporary American Theater Festival’s 2020 digital experiences, educational programs, outreach events, and operations, is supported, in part, by the following foundations, corporations, institutions, and government agencies.

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The Contemporary American Theater Festival's 2020 digital experiences, educational programs, outreach events, and operations, is supported, in part, by the following foundations, corporations, institutions, and government agencies.
On behalf of myself and the Board of Trustees, I want to welcome you to the ultimate digital experience: CATFUNMUTED. Nature has thrown us all a curve ball this year with the advent of COVID-19. We share with you, our audience, the grief we all feel over the loss of precious lives, an understanding of the economic challenges we face, and the sadness we experience from being apart as we navigate life’s new normal.

In addition to the upheaval caused by the pandemic, the nation-wide protests sparked by the death of George Floyd have renewed the call to action for social justice and Black Lives Matter. We share with you, our audience, the grief over the senseless loss of precious Black lives. We understand that this is a time of everlasting change and are committed to creating work that has the power to move hearts and minds towards ending systemic racism.

CATF will continuously strive to provide art that matters and a safe place for positive change.

As with so many other things, the 2020 CATF experience will look different. Yet, we remain committed to our mission to produce and develop new American theater and to our vision to create the ultimate theater experience. The digital journey we bring you this year provides insight into the process of making new American theater happen.

We are deeply grateful for the loyalty and support of our patrons; our donors; our partner, Shepherd University; and the residents, town officials, and business community of our home, Shepherdstown, WV.

Enjoy! Theater lives!

Marellen Johnson Aherne
PRESIDENT, CATF BOARD OF TRUSTEES
Although we are unable to gather on the campus of Shepherd University to partake in the Contemporary American Theater Festival, it remains my great privilege to welcome and thank you for participating in this unique digital experience, CATFUNMUTED. With the wonders of technology, we can still come together to experience and support the development of six plays, which will receive their full productions in July of 2021.

Shepherd University is honored to be the home of this world-renowned new play festival and proud of our thirty year partnership, which enhances and strengthens our academic and local community. Because of this collaboration, Shepherd’s Lifelong Learning program has robust and exciting theater classes; two of three state-of-the-art buildings of the Center for Contemporary Arts are completed; and the University offers a one-of-a-kind Contemporary Theater Studies major, which provides professional and hands-on experiences for students.

I would like to extend a special thank you to Dr. Stanley Marinoff. We are ever grateful to Dr. Marinoff and his family for their support of CATF, Shepherd University, and the Arts. Because of the support by generous and thoughtful donors like The Marinoff Family, the Arts will continue to thrive and influence our communities.

When we are able to safely get together again in the theaters on the campus, I hope you will take advantage of all that is offered by the Theater Festival, historic Shepherdstown, and Shepherd University. CATF evinces Shepherd’s dedication to excellence, innovation, and opportunity. We are extremely proud to be a partner of the Contemporary American Theater Festival, and play a collaborative role in transforming the future.

With many best wishes,

Mary J.C. Hendrix, Ph.D.
SHEPHERD UNIVERSITY PRESIDENT
2020 CONTEMPORARY AMERICAN THEATER FESTIVAL

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kb saine, In honor of Shepherd University’s Contemporary Theater Studies Program
Matt Schutz
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CATF is thrilled to announce the creation of the Contemporary American Theater Festival Artistic Fund.

The fund supports new play commissions, artistic projects that support BIPOC artists, and professional development opportunities for the staff.

Special friends of the Festival, Rick & Sheila Shaffer, have pledged a $30,000 gift to seed the Artistic Fund, and invite you to join them in committing a gift, with the goal of ultimately matching their gift. Consider an amount with a three in it such as $30, $300, or an amount which you are inspired to share to celebrate the Festival.

JULY 11 - AUGUST 11
MONTH OF GIVING

CATFUNMUTED is a benefit event and to celebrate the value and importance of partnerships, CATF is investing in our community. A portion of the donations CATF receives during the Month of Giving will support the Eastern Panhandle Alumnae Chapter of Delta Sigma Theta, Inc. Dedicated to public service, the Deltas offer scholarships for students in Berkeley and Jefferson counties, mentor young Black and Brown women through their Delta GEM program, and actively assist with voter local registration.

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THE ED HERENDEEN FUND
FOR CONTEMPORARY THEATER

CATF extends its sincere gratitude to the following individuals and businesses for their leadership in supporting this critical endowment fund for future artistic initiatives and programming.

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In honor of Jenny Ewing Allen

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SOCIETY

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
RC Howes
Jeffrey Longhofer & Jerry Floersch
Dr. Stanley C. Marinoff
CATF extends a special thank you to the following FESTIVAL FRIENDS who gave donations to support and sustain the Theater Festival between June 15, 2019 and June 30, 2020.

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**Bolded listings indicate donors who increased their contribution by 10% or more in comparison to the previous season.**

Contributors list continues on page 39
CATF LEADERSHIP

ED HERENDEEN***
PRODUCING DIRECTOR
DIRECTOR, THE FIFTH DOMAIN / USHUAIA BLUE
Ed Herendeen founded the Contemporary American Theater Festival in Shepherdstown, West Virginia in 1991 with the mission to produce and develop new American theater. At CATF, Ed has curated and produced 133 new plays - including 56 world premieres and 11 commissions, and has gained a reputation as one of America’s most important curators of new work. Ed has also worked at the Walnut Street Theater in Philadelphia, The Milwaukee Repertory Theatre, The Missouri Repertory Theatre, The Old Globe in San Diego, and the Williamstown Theatre Festival. Ed has served on the Admissions Committee for New Dramatists and as a panelist for the National Endowment for the Arts. He has served on the board of the Theatre Communications Group, the national service organization for American theaters. In 1999, CATF was presented with the Governor's Award for Excellence in the Arts and, in 2012, the Governor's Award for Leadership in the Arts. Additionally, he has been named a Fine Arts Distinguished Alumni from Ohio University. In 2019, Ed was inducted into the College of Fellows of the American Theatre at the Kennedy Center.

PEGGY MCKOWEN**
ASSOCIATE PRODUCING DIRECTOR (she/her)
COSTUME DESIGN, THE FIFTH DOMAIN
Peggy McKowen’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 Antonio’s Song: I Was Dreaming of a Son, The Welcome Guest, The Wedding Gift, Not Medea, Everything You Touch, 1001, H2O, Scott and Hem in the Garden of Alllah; 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; Tennessee Repertory Theatre; Texas, Dallas and Houston Shakespeare Festivals; and Perseverance Theatre. 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 through 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.

EBONÈE HELMICK
BUSINESS MANAGER (she/her)
Ebonèe Helmick joined the theater festival in 2019. She obtained her Master’s Degree in Public Administration and a Certificate in Non-profit Management. Prior to joining CATF, Ebonèe worked with several organizations in various management positions in North Central West Virginia. Most notably, she was instrumental in the development of the Fairmont Community Development Partnerships affordable rentals program, overseeing the acquisition and rehabilitation of real property in Marion County, West Virginia, as well as streamlining the financial and organizational management of the Partnership.
CATF LEADERSHIP

TRENT KUGLER
PRODUCTION MANAGER
(he/him)
Trent Kugler spent his first summer at CATF in 2006 as Technical Director for the Frank Center Theater, and before building his professional career as the Assistant Technical Director at Studio Theater in Washington, DC working on shows including Helen Hayes nominated productions such as Adding Machine: A Musical (2009); The Solid Gold Cadillac (2010); Grey Gardens (2009); The History Boys (2009); Souvenir, A Fantasia on the Life of Florence Foster Jenkins (2008); Reefer Madness: The Musical (2008). During his time in DC, Trent was awarded the League of Washington Theatres’ Off Stage Award in 2008. Trent returned to the festival in 2010, and served as Shepherd University’s Technical Director and adjunct instructor for the departments of art, theater, and music for nine years, before joining CATF full time earlier this year. 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.

CHASE MOLDEN
PRODUCTION SUPERVISOR / PROPS MASTER
(he/him)
Chase graduated from Otterbein University in Westerville, Ohio with a BFA in Theatre Design/Technologies. He first started working with CATF in 2005, while still in college. During the year, Chase works as the Technical Director with the School of Arts and Humanities for Shepherd University. Other credits include: The Barter Theatre, The Albany/Berkshire Ballet Company, The Pennsylvania Renaissance Faire, and The Shakespeare Theatre of New Jersey. He would like to thank his girlfriend, Jess, for her support and patience through all of the late nights.

JEN ROLSTON
GRAPHIC DESIGNER
Jen's love affair with CATF started with her internship in 1992 - Season 2! Starting in 2001, she began working with CATF on an annual basis under her mission-based creative agency, Eden Design. A West Virginia native and graduate of Shepherd University’s BFA program, Jen has primarily worked with small businesses, non-profits, and arts organizations using her expertise to help clients achieve visions that often nurture communities and improve local economies. She also teaches yoga and loves to go off-grid in the WV mountains, hiking and trail running.

NICOLE M. SMITH*
COMPANY MANAGER (she/her)
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 home town of Marana, Arizona to both Washington DC and New York. Nicole has worked with Roundhouse Theatre in Bethesda, Maryland; Sitar Arts Center in Washington, DC; The Juilliard School in New York; and Theatreworks USA as an AEA Stage Manager. Nicole then made the transition to Company Managing with CATF for the first time in 2012. In addition to CATF, Nicole has worked on the Company Management team for Arizona Theater Company and the Oregon Shakespeare Festival, working on over 40 productions. Nicole returned to CATF with her partner Justin in 2018 and continues to serve as the Company Manager and a now a full time staff member.
CATF LEADERSHIP

GABRIELLE TOKACH
PUBLIC RELATIONS MANAGER (she/her)

Gabrielle Tokach has been a part of the festival since 2010, when she joined the box office team. 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. While at GMU, Gaby served on the executive committee of the Graduate Arts Management Society and received the Erin Isabelle Edwards Gaffney Award. Still involved at her alma mater, Gaby is an active member of the program’s Alumni Working Group. 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 (The Miracle Worker). In the past, Gaby has worked with Woolly Mammoth Theatre Company, Arvold Casting (History Channel’s “The Wars”), and Scrappy Cat Productions.

VICKI WILLMAN
DIRECTOR OF DEVELOPMENT (she/her)

Vicki Willman joined the Theater Festival’s professional staff in January 2016. Prior to joining CATF, she served for eleven years as Director of Development with the Maryland Symphony Orchestra (MSO) based in Hagerstown, MD. Through working with management, board leadership, and volunteers, during her tenure the MSO professionalized its development program and successfully met or exceeded annual contributed budget goals to secure in excess of $8.1 million in support of the orchestra’s concerts, educational programs, events, and community outreach initiatives. Vicki was first drawn to the development profession through volunteering with a community orchestra and public radio station while simultaneously working alongside her father in the operation of a commission agency for Greyhound Bus Lines in Bismarck, ND. Following her father’s retirement, she joined the development staff of Prairie Public Broadcasting as a Corporate Support Associate. Vicki’s rebuilding of the radio network’s sponsorship base led to successive positions with Wisconsin Public Television in Madison, WI, and Maryland Public Television (MPT) in Owings Mills, MD. Prior to joining MPT, she briefly held other development positions in her native North Dakota with The Sacred Heart Benedictine Foundation and at her alma mater, the University of Mary, where she earned her BS in Music Education. Vicki has served as a music panelist for the Maryland State Arts Council and performs regularly as a timpanist with the Frederick (MD) Symphony Orchestra.
COMPANY LIST

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We wish to express our gratitude to the Performers’ Unions:
• ACTORS’ EQUITY ASSOCIATION
• AMERICAN GUILD OF MUSICAL ARTISTS
• AMERICAN GUILD OF VARIETY ARTISTS
• SAG-AFTRA
through Theatre Authority, Inc. for their cooperation in permitting the Artists to appear on this program.

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

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USHUAIA BLUE

BY CARIDAD SVICH

A WORLD PREMIERE

SPONSORED BY MINA GOODRICH & LAWRENCE DEAN
A SCENE FROM
USHUAIA BLUE

WRITTEN BY
CARIDAD SVICH

DIRECTED BY
ED HERENDEEN

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SARA
KIRSTEN TRUMP

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TIME & SETTING
Now and in the Past / A small town in the Southern part of the United States; road to Ushuaia, Argentina; research station in Antarctica

WARNING: Contains mature themes and language.
Thank you to Janet & Bruce Bunch for sponsoring the Composer and Movement Director.
Inspired by interviews with James McClintock, Ph.D
Originally Commissioned by The University of Alabama at Birmingham.

DOWNLOAD THE COMPANION

CARIDAD SVICH received the 2012 OBIE for Lifetime Achievement; 2011 American Theatre Critics Association Primus Prize for The House of the Spirits, based on Isabel Allende’s novel; 2013 Edgerton New Play Award for Guapa; and an NNPN rolling world premiere for RED BIKE. Her works in English and Spanish have been produced internationally. Key plays in her repertoire include 12 Ophelias, Iphigenia Crash Land Falls, and The Way of Water. She sustains a parallel career as a theatrical translator, chiefly known for her translations of Federico Garcia Lorca; she is founder of NoPassport theatre alliance and press, and is associate editor of Contemporary Theatre Review for Routledge UK. She is published by TCG, Methuen Drama, and Intellect UK, among others. Her most recent book is on Hedwig and the Angry Inch (Routledge 4th Wall Series). Her first opera Bernarda Alba premieres early 2021, and her first independent feature film “Fugitive Dreams,” based on her play, is scheduled for a late 2020 release.
WHITELISTED
BY CHISA HUTCHINSON

A WORLD PREMIERE
SPONSORED BY NANCY & CARY FELDMAN
A SCENE FROM

WHITELISTED

WRITTEN BY
CHISA HUTCHINSON

DIRECTED BY
JADE KING CARROLL

CAST
REBECCA BURGESS
KATE MACCLUGGAGE

PRODUCTION TEAM
SCENIC DESIGN
DAVID M. BARBER
LIGHTING DESIGN
D.M. WOOD
SOUND DESIGN
VICTORIA DEIORIO
COSTUME DESIGN
SHANE BALLARD
CASTING DIRECTOR
PAT MCCORKLE, CSA

TIME & SETTING
2018 / Bed-Stuy, Brooklyn

WARNING: Contains mature themes and language.

Originally Commissioned and developed by South Coast Repertory.

Thanks to the National Endowment for the Arts and Venturous Theater Fund of the Tides Foundation for grants which will support the world premiere of WHITELISTED.

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CHISA HUTCHINSON (B.A. Vassar College; M.F.A NYU - TSoA) is a New York-based playwright and screenwriter. Most recently, her radio drama, Proof of Love, was presented by Audible and New York Theatre Workshop at the Minetta Lane Theater in NYC and can now be found on Audible’s digital platform. Chisa has happily presented her other plays, which include Dirt Rich, She Like Girls, This Is Not The Play, Sex On Sunday, Tunde’s Trumpet, The Subject, Somebody’s Daughter, Alondra Was Here, Surely Goodness And Mercy, From The Author Of, Whitelisted, and Dead & Breathing at such venues as the Lark Theater, SummerStage, Atlantic Theater Company, Rattlestick Theater, the Contemporary American Theater Festival, the National Black Theatre, Delaware REP, Second Stage Theater, and Arch 468 in London. She has been a Dramatists Guild Fellow, a Lark Fellow, a Resident at Second Stage Theater, a New York NeoFuturist, and a staff writer for the Blue Man Group. Chisa has won a GLAAD Award, a Lilly Award, a New York Innovative Theatre Award, the Paul Green Award, a Helen Merrill Award, the Lanford Wilson Award, and has been a finalist for the highly coveted PoNY Fellowship. Currently, Chisa is anticipating the release of a film project she worked on with Lee Daniels for Paramount and working on another for Disney. To learn more, visit chisahutchinson.com
A SCENE FROM
SHEEPDOG

WRITTEN BY
KEVIN ARTIGUE

DIRECTED BY
MELISSA CRESPO

CAST
AMINA
CANDACE GRACE
RYAN
JONATHON RYAN

PRODUCTION TEAM
SCENIC DESIGNER
CLAIRE DELISO
LIGHTING DESIGN
JOHN D. ALEXANDER
SOUND DESIGN
SHARATH PATEL
COSTUME DESIGN
JERRY JOHNSON
CASTING DIRECTOR
PAT MCCORKLE, CSA

TIME & SETTING
Summer, 2017 / A home in suburban Cleveland

WARNING: Contains mature themes and language.

Originally Produced by South Coast Repertory.
SHEEPDOG was presented as part of the New Works Festival at Long Wharf Theatre (Joshua Borenstein, Managing Director).

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KEVIN ARTIGUE writes plays, TV, and film. He was raised in Redlands, California, and calls Brooklyn home. He most recently joined the resident playwright company at New Dramatists, class of 2026. He’s a current member of The Working Farm at SPACE on Ryder Farm, the Dorothy Strelsin New American Writers Group at Primary Stages, and an alum of Interstate 73 and the Public Theater’s Emerging Writers Group. His plays have been performed and developed with South Coast Rep, Golden Thread, Page 73, The Public Theater, the National New Play Network, NYTW, Long Wharf Theatre, Portland Center Stage, and the Playwrights’ Center. MFA: Iowa Playwrights Workshop.
BABEL
BY JACQUELINE GOLDFINGER

AN NNPN ROLLING WORLD PREMIERE
WARNING: Contains mature themes and language.

BABEL is produced at Contemporary American Theater Festival as part of a National New Play Network Rolling World Premier. Other partnering theaters are Unicorn Theatre (Missouri), Theatre Exile (Pennsylvania), Good Company Theatre (Utah), Passage Theatre Company (New Jersey), and Florida Studio Theatre (Sarasota, FL). For more information please visit nnpn.org.

BABEL was commissioned by National New Play Network with funding from The Smith Prize for Political Theater.

DOWNLOAD THE COMPANION
THE HOUSE
OF THE NEGRO INSANE

BY TERENCE ANTHONY

A WORLD PREMIERE

SPONSORED BY BETH K. BATDORF AND JOHN S. BRESLAND
A SCENE FROM

THE HOUSE OF THE NEGRO INSANE

WRITTEN BY
TERENCE ANTHONY

DIRECTED BY
TAMILLA WOODARD

CAST
ATTIUS
WILLIAM OLIVER WATKINS
EFFIE
CANDACE GRACE

PRODUCTION TEAM
SCENIC DESIGN
CLAIRE DELISO
LIGHTING DESIGN
JOHN D. ALEXANDER
SOUND DESIGN
SHARATH PATEL
COSTUME DESIGN
SHANE BALLARD
CASTING DIRECTOR
PAT MCCORKLE, CSA

TIME & SETTING
1935 / A workshop on the far edge of the property of the Taft Hospital for the Negro Insane in Oklahoma

WARNING: Contains mature themes and language.

THE HOUSE OF THE NEGRO INSANE is presented by special arrangement with the Robert A. Freedman Dramatic Agency, Inc.

THE HOUSE OF THE NEGRO INSANE was developed in part with the 2019 Bay Area Playwrights Festival and PlayPenn’s 2017 New Play Development Conference.

DOWNLOAD THE COMPANION

TERENCE ANTHONY is a playwright, artist, and communications specialist based in Oakland, CA. He has been awarded writing fellowships to the Djerassi Resident Artist Program, the Santa Fe Art Institute, the Virginia Center for the Creative Arts, and the Ragdale Foundation. Terence’s plays include Burners (nominated for four 2017 Ovation Awards), Euphrates (Max K. Lerner Playwriting Fellowship), Tombolo (Finalist for the O’Neill National Playwrights Conference), and Blood and Thunder (LA Weekly Award Winner). Terence’s plays have been performed and developed at the Bay Area Playwrights Festival, PlayPenn, Moving Arts, Radar LA, La Jolla Playhouse, the Segerstrom Center, Chicago Dramatists, Company of Angels, the Great Plains Theatre Conference, and the Last Frontier Theatre Conference.
A SCENE FROM
THE FIFTH DOMAIN

WRITTEN BY
VICTOR LESNIEWSKI

DIRECTED BY
ED HERENDEEN

CAST
TROY
TOM COINER
NAVEED
RIKIN SHAH
NEWSCASTER
HANS FOGLE

PRODUCTION TEAM
ASSISTANT DIRECTOR
SHAUN M. MCCRACKEN

SCENIC DESIGN
DAVID M. BARBER

LIGHTING DESIGN
D.M. WOOD

SOUND DESIGN
VICTORIA DEIORIO

COSTUME DESIGN
PEGGY MCKOWEN

PROJECTIONS DESIGN MAX WALLACE

CASTING DIRECTOR
PAT MCCORKLE, CSA

TIME & SETTING
The present / DC Metro area

WARNING: Contains mature themes and language.

Thank you to the Laurents/Hatcher Foundation for a grant that is supporting the development of this world premiere.

DOWNLOAD THE COMPANION

VICTOR LESNIEWSKI’s plays include Couriers and Contrabands (World Premiere at TBG Theatre in NYC, Critic Howard Miller’s 2015 Best of Off & Off-Off Broadway List), Cloven Tongues (World Premiere at The Wild Project in NYC), Where Bison Run (Ars Nova Out Loud Reading Series, NY Times Profile), Amid Purpleheart (Geva Theatre Center Concert Reading), Pipistrellus (The Dramatists Guild Fellowship), Khardal (Berkeley Rep’s The Ground Floor), Cold Spring (Ashland New Plays Festival), and Tentative City (SF Playhouse Play Reading Series). Victor was the only American to be shortlisted for the inaugural Theatre503 Playwriting Award, which included six writers culled from over 1,600 applicants. He is a former Uncharted Artist in Residence at Ars Nova. In recent years he has also developed work at Roundabout Theatre Company, New York Theatre Workshop, Pioneer Theatre Company (UT), Northern Stage (VT), Campfire Theatre Festival (ID), Benchmark Theatre (CO), and La Mama Umbria. He is a member of The Playwrights Union and is proud to sit on The Dramatists Guild’s Diversity, Equity & Inclusion Committee.
CARLO ALBÁN*
ACTOR
BABEL

Carlo Albán has been acting in theater, film, and television for over twenty-five years. He has appeared on television shows ranging from “Sesame Street” to “Prison Break,” and in films such as “Margaret,” “Whip It,” and “21 Grams.” He most recently starred opposite Mark Wahlberg and Ronda Rousey in Peter Berg’s “Mile 22.” As a writer, he developed his solo show Intríngulis, dealing with his experiences growing up as an undocumented immigrant, with Labyrinth Theater Company. He originated the role of Oscar in Lynn Nottage’s Pulitzer Prize winning SWEAT, for which he received a 2017 Theatre World Award for an outstanding Broadway debut. Other favorite theater credits include: Jose Rivera’s References to Salvador Dali Make Me Hot; the world premiere of Octavio Solis’ Lydia; and Bruce Norris’ A Parallelogram. Carlo is a member of Labyrinth Theater Company and a 2010 recipient of New Dramatists’ Charles Bowden Award.

JOHN D. ALEXANDER
LIGHTING DESIGN
THE HOUSE OF THE NEGRO INSANE / SHEEPDOG

John D. Alexander is thrilled to design for CATF! Recent designs include: Royale (Theatre Squared); Paradise Blue (Detroit Public Theater); HERstory (F.R.E.S.H.H. Inc. and The John F. Kennedy Center); ELECTROGYNOUS (Columbia College Dance Center); Airness (Keegan Theater); Fabulation or, the Re-Education of Undine (Mosaic Theatre Co.). OFF-BROADWAY: Migration: Reflections on Jacob Lawrence (New Victory Theater). Upcoming designs include: Next to Normal (Catholic University); The Niceties (Mosaic Theatre Co.); The House of the Negro Insane and Sheepdog (CATF); and Haint Blu (Urban Bush Women). He was also nominated for a Helen Hayes Award for his work on Top Dog Underdog (Avant Bard). He holds a BFA in Lighting Design from the University of North Carolina School of the Arts.

SHANE BALLARD**
COSTUME DESIGN
WHITELISTED / THE HOUSE OF THE NEGRO INSANE

Shane Ballard is a Costume Designer and Illustrator for stage and screen. Costume design credits include: Hair - Berkshire Theater Group; An Octoroon - Rutgers Theater Company; Madame Infamy - The NY Musical Theater Festival; One Day - 3LD Art and Technology Center; and Oliver The Musical - El Museo del Barrio. Costume Design credits for dance include: Innovative Works; Beyond The Mint - Charlotte Ballet; Both/And for Gibney Dance Company; Company SBB’s Look Who’s Coming To Dinner - LaMama; and Embarqued - The Yard. Costume Illustration credits include: Steven Spielberg’s remake of “West Side Story” - Amblin Entertainment; Aretha Franklin biopic “Respect” - MGM; Oscar nominated film “Harriet” - Focus Features; Emmy Award winner “The Wiz Live” - NBC; Oprah Winfrey’s “The Immortal Life Of Henrietta Lacks” - HBO; Broadway musical Ain’t Too Proud; and HBO’s forthcoming “The Gilded Age,” a prequel to “Downton Abbey.” Ballard currently teaches Costume Design and Illustration at Rutgers University, Mason Gross School Of The Arts. Ballard is a proud member of United Scenic Artists Local 829.

DAVID M. BARBER**
SCENIC DESIGN
WHITELISTED / THE FIFTH DOMAIN

For CATF: Support Group for Men; My Lord, What a Night; The Cake; Memoirs of a Forgotten Man; Everything is Wonderful; Byhalia, Mississippi; The Wedding Gift; 20th Century Blues; Everything You Touch; On Clover Road; and more. New York/Off-Broadway: The Bonfire of the Vanities (world premiere opera), ‘Tis Pity She’s a Whore, Women Beware Women, The Most Deserving (world premiere), The Orphans’ Home Cycle (world premiere nine play cycle), TOKIO Confidential (world premiere musical), The Vandal (world premiere), A Simple Heart (world premiere). Regional: South Coast Repertory, Denver Center, Hartford Stage, Baltimore Center Stage, American Repertory Theater, Pittsburgh Public, Cleveland Public, Alabama Shakespeare, Two River Theater Co., Barrington Stage Co., Idaho Shakespeare, Great Lakes Theater, Jacobs Pillow, others. Television: “E! Live

YUNINA BARBOUR-PAYNE
DRAMATURG
WHITELISTED / BABEL

Yunina Barbour-Payne is a scholar, artist, and educator whose work straddles Performance, Africana, and Appalachian Studies. She is currently a PhD student in the Performance as Public Practice program at the University of Texas at Austin. Barbour-Payne has performed on stages in Kentucky, Virginia, Texas, North Carolina, and Colorado. Yunina’s work has been featured at The Boulder Fringe Festival, The National Black Theater Festival, The Ensemble Theatre, Fade to Black Play Festival, and The National Underground Railroad Freedom Center. She serves on the Board of Directors for the Christiansburg Institute Inc., a historically African American educational institution in Southwest Virginia. Barbour-Payne also serves as founder of The Affrilachian Memory Plays (AMP), a performative inquiry which centers experiences of people of color within the region of Appalachia. affrilachianmemoryplays.com

JADE KING CARROLL***
DIRECTOR
WHITELISTED

Jade King Carroll has directed 4 world premieres by Chisa Hutchins: Sex on Sunday, alondra was here, From the Author Of, and Proof of Love. Other credits include: Hello, From the Children of Planet Earth (Playwrights Realm); Detroit ’67, Intimate Apparel, The Piano Lesson (McCarter Theatre); Having Our Say, The Piano Lesson (Hartford Stage); Having Our Say (Long Wharf Theatre); The Revolutionists, Sunset Baby (City Theatre); Autumn’s Harvest (Lincoln Center Institute); Skeleton Crew (Dorset Theater Festival, Marin Theater/Theatre-works – Palo Alto); Seven. Guitars, The Persians (Peoples Light & Theatre); Mr. Chickee’s Funny Money (Atlantic Theater); The Tempest (Chautauqua); The Etymology of Bird (CitiParks Summer Stages); A Trouble in Mind (Two River Theater & Playmaker’s Rep); King Hedley II (Portland Playhouse); Ma Rainey’s Black Bottom, The Whipping Man, Native Gardens (Portland Stage). Associate Director for A Streetcar Named Desire and The Gin Game (Broadway); The Children’s Monologues (Carnegie Hall). Past Fellowships & Awards: Paul Green Award, New York Theatre Workshop, Van Lier, Second Stage Theatre, Women’s Project, McCarter Theatre, SUNY 40 under 40, TCG New Generations Future Leader, and Gates Millennium Scholar.

YAO CHEN
COSTUME DESIGN
BABEL / USHUAIA BLUE

Yao Chen is thrilled to be part of CATF and exploring the world of new plays! She is a costume designer with international design credits. Recent USA design credits include Radio Golf (2020) at Trinity Repertory Company; Peter the Cat (2020) at Orlando Repertory Theatre; The Diary of Anne Frank (2019) at Indiana Repertory Theatre; Little Prince (2018) at Seattle Children’s Theatre; The Music Man (2017) at Berkshire Theatre Group; Titus and Andronicus (2018) and The Merry Wives of Windsor (2015) for the Shakespeare Theatre of New Jersey. Antony and Cleopatra (2017), Dr. Jekyll and Mr. Hyde (2016) at Orlando Shakespeare Theatre; Diary of Worm (2015), Skippy Jon Jone (2016), Nancy Drew and Her Biggest Case (2017) at Orlando Repertory Theatre. International: I am Tai Ping Goat (2015), Dong Gong theatre in Beijing, China; Amadeus (2014) at the Theatre Espressivo, San Jose, Costa Rica. Upcoming productions: Macbeth (2020) at Shakespeare Theatre of Jersey; Stupid Fucking Bird (2021) at New Repertory Theatre. yao-chen.com
TOM COINER*
ACTOR
THE FIFTH DOMAIN / USHUAIA BLUE
Tom is thrilled to be returning to CATF for another season. His last CATF appearances were Support Group for Men, Wrecked, On Clover Road, and The Full Catastrophe. Theater: God Said This - Primary Stages and Humana Festival; The Invisible Hand - Milwaukee Rep; Good Men Wanted - NY Stage and Film; Silent Sky - Merrimack Rep; Both Your Houses, The Little Foxes, The Great Society, Our Betters - Asolo Rep; Private Lives - Playmakers Rep; Perfect Wedding - Cape Playhouse; The Book Club Play, Perfect Wedding - Geva Theatre; Beautiful Star - Triad Stage; The Little Prince, Comedy of Errors, The Inspector General, Romeo & Juliet - Colorado Shakespeare Festival. On Screen: “It’s Bruno!,” “Law & Order SVU,” “Boardwalk Empire,” “Person of Interest,” “The Night Of,” “Red Dead Redemption 2.” Tom studied at Kenyon College and the National Theatre Conservatory. tomcoiner.com

MELISSA CRESPO***
DIRECTOR
SHEEPDOG
Melissa Crespo is a director of new plays, musicals, and opera. She is thrilled to return to CATF. Recent credits: Promenade (NYU Tisch MainStage), The Last Days of Judas Iscariot (New School of Drama Grad Acting), and the world premiere of Charly Evon Simpson’s form of a girl unknown (Salt Lake Acting Company). She was in rehearsal for the world premiere of Guadalís Del Carmen’s Bees and Honey (LAByrinth Theater Company) when COVID-19 hit. Her play Egress, co-written with Sarah Saltwick, will receive a world premiere at Amphibian Stage this Fall (hopefully!). Fellowships & Residencies: Time Warner Fellow (WP Theatre), Usual Suspect (NYTW), The Director’s Project (Drama League), Van Lier Directing Fellow (Second Stage Theatre), and the Allen Lee Hughes Directing Fellow (Arena Stage). She is currently the Editor for 3Views on Theater and received her MFA in Directing from The New School for Drama. messlisacrespo.com

THERESA DAVIS
DRAMATURG
THE HOUSE OF THE NEGRO INSANE / SHEEPDOG
Theresa M. Davis is an Artist-Educator in 3-D (Dramaturg-Deviser-Director) working to expand the boundaries of creating culturally specific work in academic institutions and beyond. It is her steadfast desire to produce events that speak to diverse audiences and communities—revolutionary theatre that inspires growth and fosters intercultural communication. Theresa collaborated as a dramaturg with the Contemporary American Theater Festival’s productions of The Ashes Under Gait City and Dead and Breathing. Tenured at three different institutions, Theresa has taught at Kalamazoo College, West Virginia University, and the University of Virginia where she joined the faculty in 2007 as an Associate Professor of Cross Cultural Performance. As a director she has also enjoyed Guest Artist residencies at Macalester College and Purdue University. Her directing credits include The Colored Museum, The Miser, A Piece of My Heart, Flyin’ West, The Canterbury Tales, Twelfth Night, Mo Pas Connin, for colored girls who have considered suicide when the rainbow is enuf, Seven Guitars, The African Company Presents Richard III, Day of Absence, and Every Tongue Confess.

VICTORIA DEIORIO**
SOUND DESIGN
WHITELISTED / THE FIFTH DOMAIN
Victoria Deiorio is thrilled to be returning to CATF after designing Support Group for Men, My Lord, What a Night, Memoirs of a Forgotten Man, The Cake, pen/man/ship, and The Second Girl. Off-Broadway: 9 Circles (Sheen Center); A Christmas Carol (St. Clements); Two Point Oh (Primary Stages); The Bluest Eye (Steppenwolf at The Duke Theatre); Cassie Chimera (Joe’s Pub at The Public); Arnie the Doughnut (NY Music Theatre Festival); Ophelia (NYC Fringe Fest). Regional: Oregon Shakespeare Festival, The Goodman, Steppenwolf Theatre, Hartford Stage, Long Wharf Theatre, Signature Theatre, Studio Theatre, Court Theatre, Victory Gardens, LA Theatre Works, Center Stage Baltimore, Syracuse Stage, Geva Theatre, Cleveland Playhouse, Cincinnati Play House,
Delaware Theatre Company, Chautauqua Theatre Company, Indiana Repertory, American Players Theatre, Milwaukee Rep, Milwaukee Shakespeare, Birmingham Children's Theatre, and many others. Film: “Thump,” “The Interview,” and “One Sunday Afternoon” (We Make Movies), and “Use Me Up” (Vicarious Films). She is the first woman to have been nominated for fourteen Joseph Jefferson Awards, winning seven, and she has received two After Dark Awards and a SALT award. Victoria is the head of Sound Design at DePaul University. victoria-sound-design.com

CLAIRE DELISO**
SCENIC DESIGN

THE HOUSE OF THE NEGRO INSANE / SHEEPDOG

Claire DeLiso is a French-American set designer based out of NYC. She is thrilled to be joining the CATF family for what is going to be a very special season. Her selected design credits include Where We Stand (Co-pro Women's Project and Baltimore Center Stage), Twelfth Night (Two River Theatre), Mlima’s Tale (Westport Country Playhouse), The Tempest (The Public Mobil Unit), Imogen Says Nothing (Yale Repertory Theatre), A Padás (Csokonai Színház, Hungary), The Tempest & As You Like It (HPSCE/ The Public Theatre); New Domestic Architecture, Women Beware Women, Titus Andronicus (Yale School of Drama); The 39 Steps, Red, God of Carnage, and Mr. Burns, a post-electric play (New Century Theatre). Claire is the first recipient of the Burry Fredrik Design Fellowship from the Yale School of Drama, where she received her scenic design MFA. clairedeliso.com

JESSE DREIKOSEN
SCENIC DESIGN

BABEL / USHUAIA BLUE

Jesse is very excited and honored to be back designing at CATF. Last season he designed the scenery for A Welcome Guest: A Psychotic Fairy Tale by Michael Weller and Wrecked by Greg Kalleres. Previous CATF designs include set and costume designs for Wild Horses by Allison Gregory and The Niceties by Eleanor Burgess. He also set designed Thirst by C.A. Johnson, The House On The Hill by Amy E. Witting, Not Medea by Allison Gregory, and Uncanny Valley by Thomas Gibbons, which opened at CATF and played Off-Broadway at 59E59 Theaters in New York City. He is currently the Head of Design and Technology at the University of Idaho. He received his MFA in Scene Design from Purdue University and a BFA in Theatre Design from Viterbo University in La Crosse, Wisconsin. He also designs for theaters such as The Alabama Shakespeare Festival, Montana Shakespeare in the Parks, Company of Fools, The Shakespeare Theatre of New Jersey, The Texas Repertory Theatre Company, The Texas Shakespeare Festival, The Mint Theater Company, The Red Fern Theatre Company, The Ohio Theater, The Renaissance Theatre The Cinnabar Theater, and The 6th Street Playhouse in Santa Rosa, California. He is currently the Vice-Commissioner of Education in the Scene Design & Technologies Commission for The United States Institute for Theatre Technology (USITT) and the National Chair of Design, Technology, and Management for The Kennedy Center American College Theatre Festival. He has received both regional and national awards for his designs.

ELISE DUNSENSHIRE
ASSISTANT SCENIC DESIGN

A Masters of Architecture student at Kean University, Elise is thrilled to make her theater debut outside of the college environment. She has previously been seen as the assistant props master for Kean’s production of Anna in the Tropics and had begun work as the assistant scenic designer for Kean’s original production ...Gone. Elise would like to thank none other than David Barber for all of the opportunities given to her in just one year and the incredible guidance in navigating this new career path.

HANS FOGLE
ACTOR

THE FIFTH DOMAIN

Hans Fogle spent most of his life in the Eastern Panhandle of West Virginia. He attended area schools and graduated from Shepherd University with a degree in Mass Communications. He soon began what would be a decade-long career in radio, serving as a reporter, anchor, and talk show host at WEPM, WLTF, and WICL in his hometown of Martinsburg, WV. Today, Fogle works as the Public Information Officer at Jefferson County Schools and serves the Marketing Committee Chair of CATF’s Board of Trustees. He lives in Shepherdstown with his wife and children and remains active in his community.
TONY GALASKA
LIGHTING DESIGN
BABEL / USHUAIA BLUE

Tony is excited to spend another year with CATF. Company design credits: Wrecked, A Welcome Guest, Thirst, The House on the Hill, Welcome to Fear City, We Will Not Be Silent, pen/man/ship, The Second Girl, World Builders, The Ashes Under Gait City, and Dead and Breathing. Tony has worked professionally with companies such as The National Young Arts Foundation, Gable Stage, Zoetic Theatre Company, Wings Theatre Company, Metropolitan Playhouse, The Shakespeare Theatre of New Jersey (thirteen seasons), and The Texas Shakespeare Festival (five seasons). Tony is currently Associate Professor of Lighting Design and Head of Design and Production at Florida International University in Miami. He received his MFA in Lighting Design from Purdue University, a BFA from The University of Wisconsin Stevens Point, and an A.A. from The University of Wisconsin-Waukesha. Tony is currently the Chair of Design, Technology, and Management for The Kennedy Center American College Theatre Festival Region IV.

CANDACE GRACE
ACTOR
THE HOUSE OF THE NEGRO
INSANE / SHEEPDOG

Candace Grace is an artist of many mediums from New Orleans, LA. They recently received a Master’s Degree from Rutgers University Mason Gross. Now based in Philly/New York, Candace is in the midst of creative projects that will fuel future generations.

JULIE HAZLETT
ASSISTANT LIGHTING DESIGN

Julie is a recent graduate from Florida International University, where she studied to get her BFA in Lighting Design. This is Julie’s first time being a lighting assistant outside of her studies. She has enjoyed being able to work on the shows, Babel and Ushuaia Blue. Prior to graduating Julie has designed the lighting for The Miss Firecracker Contest, She Stoops to Comedy, The Sound of Music, A Midsummer’s Night’s Dream among others. She grew up in theatre starting as an actress at a young age and found herself to love the behind the scenes work once she got into 8th grade. She started building the sets and quickly moved to lighting, when she moved to Florida from New York she began working more in sound. While getting her associates at Indian River State College she realized that lighting was her true passion and has not looked back since.

JERRY JOHNSON
COSTUME DESIGN
SHEEPDOG
ASST. COSTUME DESIGN
THE FIFTH DOMAIN

Jerry serves as an Associate Professor of Design at Salem State University. He has taught at Dillard University, Delgado Community College, and Florida A &M University. In 2017, he was honored to design the national tour of Drumline Live. In New York City, he designed for: Harlem School of the Arts, Columbia University, and Flux Theatre Ensemble. Jerry’s Broadway work includes: Disney’s Lion King, Disney’s Little Mermaid, Jersey Boys, Phantom of the Opera, Cinderella, and Rockette’s Christmas Spectacular. While working in fashion, he was the Production Coordinator for: Marc Jacobs, Alice + Olivia, and Thakoon. His regional theatre credits include: The Santa Fe Opera, Opera Theatre of Saint Louis, Papermill Theatre, Idaho Shakespeare Festival, Great Lakes Theatre, Lake Tahoe Shakespeare Festive, Arkansas Rep, and the Contemporary American Theater Festival. Internationally, he worked for ETA Hoffmann Theatre in Bamberg, Germany.

JAECHELLE JOHNSON
ASSOC. PRODUCTION MANAGER

Jaechelle Johnson is a Brooklyn based production manager and sound engineer. She is a graduate of UNC School of the Arts School of Design and Production. This is her fifth season with CATF and her second as Associate Production Manager. She can typically be found at St. Ann’s Warehouse, Ars Nova, MCC, and New York Theater Workshop. Since quarantine began, she has been consulting with individuals and organizations on how to create diverse and equitable theatre spaces.
JOEL KIMLING
PATRON SERVICES MANAGER
Joel is excited to be returning to CATF Box Office and Front of House Team. During the year he works at Virginia Repertory Theatre as their Accounting Associate and Front of House/Internship Coordinator. Joel graduated from Millikin University with a Bachelor’s Degree in Theatre. He is also an actor and director, most recently acting in Rozencrantz...are Dead at Quill Theatre in Richmond and directing A Christmas Carol for Virginia Rep on Tour. When not working he is a proud partner to Matthew, and loves being a puppy parent to Kleo.

KENNY MAY
shepconnect SOUND
Kenny May is assisting CATF for the third summer. Previously, Kenny has worked for PR Director Gabrielle Tokach in 2018 and for the sound department in 2019, operating the sound board for Chester Bailey. Kenny also has served as the sound designer and audio engineer at the The Naples Players in Florida.

KATE MACCLUGGAGE*
ACTOR
Kate is thrilled to be part of this tremendous play and this great festival. Television credits include: “Madam Secretary,” “Turn: Washington’s Spies,” “The Knick,” “Chicago Justice,” “Law and Order: SVU,” “Red Oaks.” Selected New York theatre credits: Broadway: The Farnsworth Invention. Off-Broadway: Greater Clements (Lincoln Center; Drama Desk nomination, Outer Critics Circle Award for Outstanding New Off-B’way Play); Happy Birthday, Wanda June (Wheelhouse; Lortel Nomination); The 39 Steps (New World Stages); TFANA: Merchant of Venice, Much Ado About Nothing; New Georges: Primal Play; Dutch Kills: In Quietness. Regional work at Williamstown, Denver Center, Hartford Stage, Long Wharf, Westport Country Playhouse, McCarter, Barrington Stage, Syracuse Stage, Shakespeare Theatre of NJ, The Kitchen. Kate holds an MFA in Acting from NYU’s Graduate Acting program.

SERAFINA MAERTEN
MARKETING & PR FELLOW / shepconnect VIDEO
Serafina Maerten is a rising senior strategic communications major at Shepherd University. She recently won the Eubank annual award for excellent scholarship and leadership from the Communications Department. As well as working with CATF, Serafina is a student athlete at Shepherd. She played with the women’s soccer team and will finish out her athletic college career on the first Shepherd women’s golf team.

SHAUN M. MCCRACKEN
ASST. DIRECTOR & DRAMATURG
THE FIFTH DOMAIN / USHAUAIA BLUE
Shaun M. McCracken served as a research associate for Lynn M. Thomson on her workshop production of the musical adaption of the Wilkie Collins novel, The Woman in White at the Tribeca Performing Arts Center. She was the new play and production dramaturg for David Toney’s Frankenstein: Dawn of a Monster (Virginia Commonwealth University). Shaun worked at CATF in 2016 as the Assistant Director and Dramaturg for 20th Century Blues and The Second Girl. In 2017, Shaun was the Assistant Director and Dramaturg for We Will Not Be Silent and Everything is Wonderful. In 2018, Shaun was the Assistant Director and Dramaturg for Thirst and The House on the Hill. Shaun also directed a staged reading of Silas House’s Family of Strangers and Denise Giardina’s Robert and Ted for CATF. In 2019, Shaun was the Assistant Director and Dramaturg for A Welcome Guest and My Lord What a Night. Regionally, Shaun served as the New Play Dramaturg for Lucia DelVecchio’s play, Off the Rails at the Magnetic Theatre.

MICHAEL MCKOWEN
VIDEO DIRECTOR
Michael’s artwork has been seen in both group and solo exhibitions and his films have been screened in numerous festivals including Vision Fest at the Tribeca Theater in NYC and the Pittsburgh Gallery Crawl. He has over 25 years of experience working as a professional designer and artisan for theater, film, and events across the country. He earned his MFA in scenic
and costume design from New York University’s Tisch School of the Arts and his MFA in film and television from SMU’s Meadows School of the Arts. His work has been seen at the Goodspeed Opera, PBS, The Queen Mary’s Dark Harbor (CA), The Eclipse Theater Co., The Texas Shakespeare Festival, The Dallas Shakespeare Festival, The Jean Cocteau Repertory Theater, The Sierra Repertory Theater, and numerous independent and corporate films, music videos, and commercials. Michael was the video designer for the 2014 Contemporary American Theater Festival production of Uncanny Valley. As a milliner, he worked on the Broadway productions of Wicked, The Producers, Spamalot, and The Boy from Oz among many others. He is the Curator of Exhibitions at the Stifel Fine Arts Center in Wheeling, WV and has taught at both the university and high school level. In 2020, he was awarded the West Virginia Governor’s award for outstanding achievement in arts education.

**AARON MEICHT OF BROKEN CHORD**

**COMPOSER**

USHUAIA BLUE

Broadway credits are The Parisian Woman, and Eclipsed. Off-Broadway credits include Toni Stone at Roundabout Theatre Company; The Lying Lesson at the Atlantic; OZET at Incubator Arts; Bull in a China Shop at LCT3; Party People at The Public. Selected regional credits are Angels in America at The Repertory Theatre of St. Louis; Enemy of the People, and As You Like It at the Guthrie Theatre; Ruined at Berkeley Repertory Theatre; Top Girls, and A Raisin in the Sun at the Huntington Theatre; UniSon at OSF; Macbeth, and Hamlet at Shakespeare Theatre Company. Film credits include Fall to Rise. brokenchord.us

**SHARATH PATEL**

**SOUND DESIGN**

THE HOUSE OF THE NEGRO INSANE / SHEEPDOG

Sharath is a Portland, Oregon based designer who works nationally and internationally focusing on experimental, commercial, academic, and political and socially conscious theatre. Recent designs at Portland Center Stage, Rep Theatre of St. Louis, Seattle Children’s Theatre, Folger Theatre, ACT Theatre, Artist Rep, American Rep, Seattle Rep, Yale, Rep, Cal Shakes, Alabama Shakes, EastWest Players, Marin Theatre Company. Additional work in New York City, Washington D.C., Boston, Norfolk, Raleigh, Aspen, India, France, England, Germany, and Romania. He has previously served as a visiting assistant professor, lead designer, guest artist, instructor, or lecturer at Reed College, Whitman College, Yale, Fordham, Columbia, Willamette, Ohio, Portland State, and Butler Universities. He is a member of USA829 as well as the Theatrical Sound Designers and Composers Association. Sharath is also an Arts Envoy for the U.S. Department of State and a Resident Artists at Artist Rep. He is excited to be returning to CATF. MFA: Yale School of Drama. sharathpatel.com

**DAVID REMEDIOS**

**SOUND DESIGN**

BABEL / USHUAIA BLUE

David Remedios has designed sound for 21 CATF productions since 2009, including Wrecked; A Welcome Guest; A Late Morning (in America) with Ronald Reagan; Berta, Berta; The Niceties; Wild Horses; Not Medea; Everything You Touch; North of the Boulevard; One Night; Scott and Hem in the Garden of Allah; Modern Terrorism; Captors; The Eelwax Jesus 3-D Pop Music Show; Yankee Tavern; and Farragut North. Recent credits include Berta, Berta (Everyman Theatre); The Children (SpeakEasy Stage Company); We All Fall Down (Huntington Theatre Company); The Wickhams: Christmas at Pemberley (Merrimack Repertory Theatre); The Clean House (Portland Stage). David’s work has also been heard regionally at City Theatre Company, Alley Theatre, Trinity Rep, 59E59, Geva Theatre Center, The Studio Theatre, Theatre for a New Audience, American Repertory Theatre (50 productions), La Jolla Playhouse, and Cincinnati Playhouse, among many others, and internationally at prominent arts festivals in Bogotá, Paris, Hong Kong, and Edinburgh. David is Program Head of Sound Design at Boston University’s School of Theatre. remediossound.com
JONATHON RYAN*
ACTOR
SHEEPDOG

New York Theatre: *This Is About My Mother* (New York Theater Festival); *Out* (The Tank NYC); *Sincerity Forever* (Mac Wellman Festival); *Bottom’s Dream!* (Pop Up Shakespeare); *Ms. Estrada, FILL FILL FILL...* (The Flea); *Could This Meeting Have Been An Email* (Spicy Witch Productions). Regional: *A Chorus Line* (Ordway Music Theater); *The Little Pilot* (Sandbox Theatre); *Much Ado About Nothing* (The Public Theater of MN); *Private Party* (Red Eye Theater); *Hauptmann* (Candid Theater Co.). TV: “The Deuce” (HBO); “Mysteries at the Museum” (Travel Channel); “Murder Tapes” (ID Channel). Film: “American Quartet” (Filmelodic).

MEGAN SANDBERG-ZAKIAN***
DIRECTOR

Megan Sandberg-Zakian is a theater director with a passion for the development of diverse new American plays & playwrights, and a co-founder of Maia Directors, a consulting group for artists and organizations engaging with stories from the Middle East and beyond. Her audio-play collaboration with writer Madhuri Shekar, *Evil Eye*, was the winner of the 2020 Audie Award for Original Work and the 2020 Gracie Award for Audio Drama. Recent projects include the world premieres of Madhuri Shekar’s *House of Joy* at California Shakespeare Theatre, Nathan Alan Davis’ *Nat Turner in Jerusalem* at New York Theatre Workshop, and Eleanor Burgess’ *Chill* at Merrimack Repertory Theatre. Megan is a graduate of Brown University, holds an MFA in Interdisciplinary Arts from Goddard College, and is a proud member of the national union for stage directors and choreographers, SDC. Her first book, *There Must Be Happy Endings: On a Theatre of Optimism and Honesty* is available from The 3rd Thing Press. Megan lives in Jamaica Plain, MA, with her wife Candice. megansz.com

RIKIN SHAH
ACTOR
THE FIFTH DOMAIN

Rikin Shah is a Brooklyn-based actor/writer. Off-Broadway credits include *Measure for Measure* (No Name Collective) directed by Michael Fleischer, *Electronic City* (2019 New York Innovative Theatre Award Winner) directed by Ildiko Nemeth, and *The Battered Fedora* (2020 EstroGenius Festival Selection) directed by Lori Kee. He has also performed in leading roles in various MFA/Thesis films around New York City including those at NYU, SVA, and the New York Film Academy. Thanks to Gotham Talent, CATF, and parents! rikin-shah.com @rikinshahinsta

KIRSTEN TRUMP
ACTOR
USHUAIA BLUE

Kirsten is a Professor of Theatre at Shenandoah Conservatory in Winchester, VA, where she teaches voice and speech for the actor, dialects, and voiceover. This May she coached a Wisconsin dialect for LAByrinth Theater’s zoom reading of *Our Lady of 131st Street* by Stephen Adly Guirgus. Her most recent SU coaching includes productions of *MacBeth*, *Something Rotten*, and *Parade*. A previously published voiceover artist, lyricist and poet, Kirsten is very excited for this summer’s release of her first book of poetry and illustrations, *Songs from the Sleepy Creek*, published through High Peaks Publishing. She is a long-standing collaborator with The Contemporary American Theater Festival, where she has performed and served since the first season in 1991, coached over 25 plays and is now an honorary board member. Love and congratulations to Ed and the CATF family for 30 remarkable years!
LORI VEGA*
ACTOR
BABEL
NYC credits include: P*SSYC*CK
KNOW NOTHING (Target Margin Theater), Pay No Attention to
the Girl (Target Margin Theater & Spoleto USA), The Bacchae (The
Classical Theatre of Harlem), If On A Winter’s Night (The
Tank), Mail Order Bride (Theatre Row), La Tempestad (The
Ohio). Regional: Nonsense and Beauty (The Rep
Theatre of St. Louis), Halftime with Don (NJ Rep), As
You Like It (Lake Tahoe Shakespeare and Idaho
Shakespeare), A Midsummer Night’s Dream (Lake Tahoe
Shakespeare), Romeo and Juliet (Saratoga Shakespeare), and
Peter Pan (Dorset Theatre Festival). lorivega.net

MAX WALLACE
PROJECTION DESIGN
THE FIFTH DOMAIN
Max is ecstatic to be working with the Contemporary
American Theater Festival again; last year he was the
Video Engineer for Antonio’s Song and collaborated with
David Barber on his projections for Support Group For
Men. Recent projection design credits include: The Other
Shore (Lighting + Projection Design), The Magic Flute, The
Tempest at Texas State University, The After Party at
Vortex Repertory Theater (Co-Projection Designer),
and Dirty Rotten Scoundrels at Summer Stock Austin.
maxwallacedesigns.com

WILLIAM OLIVER WATKINS*
ACTOR
THE HOUSE OF THE NEGRO INSANE
William is excited to return to
CATF! Previous work with CATF:
Thirst (world premiere). Other
Regional and Off-Broadway: Jordan
(Northern Stage world premiere), Sweat, Ruined, Jackie
& Me, One Night in Miami, As You Like It (Denver Center);
Snakeskin Suit, Nodding Off (EST world premiers); Othello,
Twelfth Night (Cincinnati Shakes); Antigone, Camp Logan
(Nat'l Black Theatre); The Christians, Merchant of Venice
(Gulfshore Playhouse); Great Expectations (Syracuse
Stage); Lombardi (Cleveland Playhouse); Moss Hart Story
(Good Theater); Nursery Rhymes at the 99, Duck Sauce
(AND); I Knew King When He Was Nobody (Abingdon); A
Raisin in the Sun (Studio Arena). Film/TV: “40-Year Old
Version” (Sundance Best Direction Award Winner); “Wu-
Tang’s American Saga,” “L&O: SVU,” “Blindspot,” “The
Blacklist: Redemption,” “Madam Secretary,” “Forever,”
“Nasty Baby,” “Nurse Jackie,” “Rescue Me,” “NY 22,”
Will is originally from Cincinnati, OH.

D.M. WOOD**
LIGHTING DESIGN
WHITELISTED / THE FIFTH DOMAIN
Previous Designs for CATF: Support Group for Men; My
Lord What A Night; The Cake; Memoirs of a Forgotten Man;
Everything is Wonderful; Byhalia, Mississippi; 20th Century
Blues; The Wedding Gift; WE ARE PUSSY RIOT; The Full
Catastrophe; and more. Other: A Midsummer Night’s
Dream (Deutsche Oper Berlin), Madama Butterfly and Star
Wars en Concert (Opéra Orchestre National Montpellier);
The Twilight Zone (Ambassadors Theatre, London’s West
End); Berenice (Royal Opera House, Linbury); Sweat and
The Niceties (Huntington Theatre Company); The Niceties
(Manhattan Theatre Club, McCarter Theatre, and The
Geffen Playhouse); the U.S. and French premiers of 4.48
Psychosis (Prototype Festival, NYC and Opéra national
du Rhin); the world premiere of Mamzer Bastard (Royal
Opera House, Hackney Empire); Les enfants terribles,
L’elisir d’amore and Medea (Opera Omaha); La bohème
(Opera di Firenze - Florence, Italy); A Midsummers Night’s
Dream and Tosca (Nevill Holt Opera, U.K); James Bond
Symphony and Star Wars en Concert (Orchestre National
de Lyon); The World Premiere of 4.48 Psychosis (Royal
Opera House, Lyric Hammersmith); and more.

TAMILLA WOODWARD***
DIRECTOR
THE HOUSE OF THE NEGRO INSANE
Tamilla is the Co-Artistic Director of Working Theater as well
as the co-founder of PopUP Theatrics, which has created
immersive and participatory theatre for audiences
in Europe, South America, Mexico, and the US since
2007. She’s an alum of The Lincoln Center Director’s
Lab, a Usual Suspect at New York Theatre Workshop,
and Alum of the WP Theater Directors Lab, which she
currently facilitates. She is the Associate Director of
Hadestown on Broadway and recently named one of
50 Women To Watch on Broadway. Tamilla is a graduate
of Yale School of Dramatic where she also currently teaches.
tamilla.com
### 1991 - 2020

**PRODUCTION HISTORY**

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<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Authors</th>
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<tbody>
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<td>CATFUNMUTED</td>
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<td>2019</td>
<td>My Lord, What A Night</td>
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<td>1998</td>
<td>Gun-Shy</td>
<td>Richard Dresser</td>
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<tr>
<td></td>
<td>Interesting Times</td>
<td>Preston Foerder</td>
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<tr>
<td></td>
<td>Carry the Tiger to the Mountain</td>
<td>Cherylene Lee</td>
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<td></td>
<td>BAFO</td>
<td>Tom Streich</td>
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<tr>
<td>1997</td>
<td>Lighting Up the Two Year Old</td>
<td>Benjie Aerenson</td>
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<td></td>
<td>Below the Belt</td>
<td>Richard Dresser</td>
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<td></td>
<td>Demonology</td>
<td>Kelly Stuart</td>
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<td>CATF Dance Ensemble</td>
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<tr>
<td>1996</td>
<td>Tough Choices for the New Century</td>
<td>Jane Anderson</td>
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<td>The Nina Variations</td>
<td>Steven Dietz</td>
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<td>The Nose</td>
<td>Elizabeth Egloff</td>
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<td></td>
<td>Octopus</td>
<td>Jon Klein</td>
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<tr>
<td></td>
<td>Bad Girls</td>
<td>Joyce Carol Oates</td>
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<tr>
<td>1995</td>
<td>Betty the Yeti</td>
<td>Jon Klein</td>
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<td></td>
<td>Maggie's Riff</td>
<td>Jon Lipsky</td>
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<td></td>
<td>Psyche Was Here</td>
<td>Lynn Martin</td>
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<td></td>
<td>Voir Dire</td>
<td>Joe Sutton</td>
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<td>1994</td>
<td>What are Tuesdays Like?</td>
<td>Victor Bumbalo</td>
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<td></td>
<td>Shooting Simone</td>
<td>Lynne Kaufman</td>
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<td></td>
<td>Spike Heels</td>
<td>Theresa Rebeck</td>
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<td></td>
<td>Forgiving Typhoid Mary</td>
<td>Mark St. Germain</td>
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<td>1993</td>
<td>A Contemporary Masque</td>
<td>Stephen Bennett</td>
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<td>Dream House</td>
<td>Darrah Cloud</td>
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<td></td>
<td>Alabama Rain</td>
<td>Heather McCutchen</td>
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<td></td>
<td>Black</td>
<td>Joyce Carol Oates</td>
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<tr>
<td>1992</td>
<td>The Baby Dance</td>
<td>Jane Anderson</td>
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<tr>
<td></td>
<td>The Swan</td>
<td>Elizabeth Egloff</td>
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<tr>
<td></td>
<td>Still Waters</td>
<td>Lynn Martin</td>
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<tr>
<td></td>
<td>Static</td>
<td>Ben Siegler</td>
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<tr>
<td>1991</td>
<td>Accelerando</td>
<td>Lisa Loomer</td>
</tr>
<tr>
<td></td>
<td>Welcome to the Moon</td>
<td>John Patrick Shanley</td>
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</table>

CATF acknowledges that we must work harder to ensure a diverse range of voices, including Black voices, Brown voices, and other voices that have not been heard are produced and celebrated on our stages.
THANK YOU

The digital work that you see online would not be possible without the generosity, time, and support of so many individuals, businesses, and organizations. We applaud the following:

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Mary Watters & Andy Ridenour
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SATURDAY, JULY 11
12PM
- OPENING PRESHOW: DIRECTORS PANEL
- THE MAKING OF USHUAIA BLUE LIVE CHAT WITH CARIDAD SVICH

5PM
- ANTHOLOGY PANEL PRESHOW
- THE MAKING OF WHITELISTED LIVE CHAT WITH CHISA HUTCHINSON

SATURDAY, JULY 18
12PM
- DRAMATURGY PRESHOW
- THE MAKING OF SHEEPDOG LIVE CHAT WITH KEVIN ARTIGUE

5PM
- DINNER & DESIGNERS PRESHOW
- THE MAKING OF BABEL LIVE CHAT WITH JACQUELINE GOLDFINGER

SATURDAY, JULY 25
12PM
- LUNCH & ART PRESHOW
- THE MAKING OF THE HOUSE OF THE NEGRO INSANE LIVE CHAT WITH TERENCE ANTHONY

5PM
- PARTNERS PRESHOW
- THE MAKING OF THE FIFTH DOMAIN LIVE CHAT WITH VICTOR LESNIEWSKI

UNMUTED EXTRAS!

TUESDAY, JULY 14 7:30PM
- SPEAK STORY SERIES

MONDAY, JULY 20 2PM
- DELIBERATIVE DIALOGUES

WEDNESDAY, JULY 22 5PM
- SHEPCONNECT

FRIDAY, JULY 24 5PM
- SHEPCONNECT FEATURING THE CONSERVATION FILM FESTIVAL

MONDAY, JULY 27 6PM
- DELIBERATIVE DIALOGUES

WEDNESDAY, JULY 29 5PM
- SHEPCONNECT

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