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**2022 SEASON: JULY 8-31**

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# contemporaryamericantheaterfestival

AT SHEPHERD UNIVERSITY

**PEGGY MCKOWEN**  
Producing Artistic Director




**THERESA M. DAVIS**  
Associate Producing Director

**JEFF GRIFFIN**  
Managing Director

Contemporary American  
Theater Festival at  
Shepherd University

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[www.catf.org](http://www.catf.org)

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Welcome from the President of the CATF Board of Trustees

# MARELLEN J. AHERNE

**We are back and live and so excited to be hosting you again!** This year we present the last season curated by our founding Producing Director, Ed Herendeen. It is a season filled with just the type of plays Ed loves. They are provocative, ironic, and sometimes challenging. What a perfect way to welcome you all back for our 32nd year!

It is with gratitude we celebrate this season and our founder, Ed Herendeen. After dedicating thirty years of creating what has become an internationally recognized new play festival, Ed announced his retirement in September 2021. Ever the visionary, Ed recognized CATF was strong and ready for the next 30 years.



MARELLEN J. AHERNE

For the past 16 years, Ed had a gifted partner in production, Peggy McKowen. In November 2021, Peggy was named CATF's new Producing Artistic Director. We feel so fortunate to have this native West Virginian and internationally recognized theater artist to lead our artistic future. Peggy was joined in June 2022 by Jeff Griffin as Managing Director. Jeff brings a wealth of theater management experience to this co-leadership team. We believe the future of CATF has been placed in the hands of two extremely capable theater leaders.

Each year over 15,000 seats are filled by people from all over the United States and from several countries to enjoy the newest in America theater! None of this could have happened without the commitment of our most significant partners, Shepherd University and Shepherdstown, WV.

**With are thrilled to welcome you back to Shepherdstown and to CATF!**

A handwritten signature in black ink, appearing to read 'M. Aherne', with a stylized flourish at the end.

Marellen J. Aherne  
CATF Board of Trustees, President

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**CATF extends a special thank you** to the following individuals who gave donations to support and sustain the Theater Festival between June 29, 2021 and July 3, 2022.

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**Dr. Peter B. Young**

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

*June 29, 2021 - July 3, 2022  
CATF's contributors continue in digital program*

# THANK YOU

The Contemporary American Theater Festival's 2022 Season is supported, in part, by the following foundations, corporations, institutions, and government agencies.

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# DR. MARY J.C. HENDRIX

**It is with much excitement** that I welcome you back to Shepherdstown, West Virginia, the home of Shepherd University and the Contemporary American Theater Festival.

Since the founding of the Theater Festival by Ed Herendeen in 1991, Shepherd University has proudly hosted CATF. It is a partnership, which continues to culturally and financially enhance our community, our region, and the lives of creative artists and audiences. The Festival has entered an exciting time of transition and transformation.

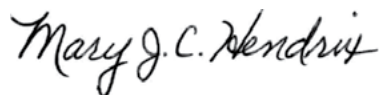
Shepherdstown, the University, the Theater Festival, and the Festival Artists join along with you, the Festival's loyal and new audiences, to honor Ed's legacy as we come together to experience this final season that he curated prior to his retirement last fall.

All of us at Shepherd University have also longed-for this Come Back summer by CATF. After a two-year hiatus, we are looking forward to seeing you in our theaters on campus, and in restaurants and shops on German Street and nearby communities throughout the Eastern Panhandle. Thank you for coming back to take advantage of all of the offerings of this historic area of West Virginia.

This summer CATF will re-introduced its long-time Associate Producing Director, Peggy McKowen, in her newly appointed role as the Festival's Producing Artistic Director. CATF is also introducing Jeff Griffin, the Festival's new Managing Director. Joined by a team of wonderful trustees and talented artists, Peggy and Jeff will create the Festival's future while remaining true to its mission: to produce and develop new American theater.

**CATF embraces Shepherd University's dedication to excellence, innovation, and opportunity. We are extremely proud of our long-time relationship with the Contemporary American Theater Festival, and look forward to continuing to play a collaborative role in its exciting future.**

With many best wishes,



Mary J.C. Hendrix  
Shepherd University, President



DR. MARY J.C. HENDRIX



# Celebrating 31 Years

of producing bold, compelling new plays.

“It is an honor to produce the final season of plays selected by Ed Herendeen, CATF Founder and Producing Director.

Thank you Ed, for teaching, mentoring, and inspiring me to lead forward. We are all fortunate recipients of your passion, artistry, and vision.”

—PEGGY MCKOWEN  
PRODUCING ARTISTIC DIRECTOR



---

## HELP US SUSTAIN ED'S VISION

Please make a gift to CATF in honor of Ed Herendeen and support the festival's important role in building a future for new American plays.

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PRODUCING ARTISTIC DIRECTOR

## THERESA M. DAVIS

ASSOCIATE PRODUCING  
ARTISTIC DIRECTOR

## JEFF GRIFFIN

MANAGING DIRECTOR

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



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

## FESTIVAL MANAGEMENT

Ebonée Helmick, Business Manager

Trent Kugler, Production Manager

Nicole M. Smith, Company Manager

Gabrielle Tokach, Public Relations Manager

Vicki Willman, Director of Development

## PLAYWRIGHTS

Terence Anthony

Kevin Artigue

Jacqueline Goldfinger

Chisa Hutchinson

Victor Lesniewski

Caridad Svich

## DIRECTORS

Cheryl Lynn Bruce

Melissa Crespo\*\*\*

Kareem Fahmy\*\*\*

Jessi D. Hill\*\*\*

Kristin Horton\*\*\*

Sharifa Yasmin

Pat McCorkle, CSA Casting Director

Aaron Anderson, Fight Director\*\*\*

Cara Rawlings, Intimacy Director

Kirsten Trump, Dialect Coach

Tyler Clark,

Assistant to Cheryl Lynn Bruce

## DRAMATURGS

Yunina Barbour-Payne

Theresa M. Davis

Heather Helinsky

## SCENIC DESIGNERS

David M. Barber\*\*

Claire Deliso\*\*

Jesse Dreikosen

Yichen Zhou, Assoc. Set Designer

## COSTUME DESIGNERS

Yao Chen\*\*

Jerry Johnson

Moyenda Kulemekaka\*\*

## LIGHTING DESIGNERS

John D. Alexander

Tony Galaska

D.M. Wood\*\*\*

## SOUND DESIGNERS

Sharath Patel\*\*

David Remedios\*\*

Mark Van Hare

## COMPOSERS

Mark Van Hare\*\*

Broken Chord, The Scott Beard Composer  
in Residence

## PROJECTION DESIGNERS

Tennessee Dixon

Max Wallace

## STAGE MANAGEMENT

Lori M. Doyle, Production Stage Manager\*

Lindsay Eberly, Stage Manager\*

John Keith Hall, Stage Manager\*

Tina Shackleford, Stage Manager\*

Kate Kilbane, Festival Swing Stage Manager\*

Gracie Carleton, Asst. Stage Manager\*

Kent James Collins, Asst. Stage Manager\*

Jie Min, Stage Management Intern

Olivia Tighe, Stage Management Intern

Blake Berggren, Stage Management Intern

Morgan Piper, Stage Management Intern

Marli Worden, Stage Management Intern

## PRODUCTION MANAGEMENT

Emi Suarez,

Assoc. Production Manager

Kaylie Carpenter,

Production Management Intern

## TECHNICAL DIRECTORS

Joshua Frachisuer,

Festival Technical Director

Raistlin Yovan,

Marinoff Technical Director

Jared Sorenson,

Frank Center Technical Director

Emily Taylor,

Studio 112 Technical Director

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William Stanley, Lead Carpenter  
Asta Jorgensen, Carpenter  
Parker Krey, Carpenter  
Reilly J. Ryan, Carpenter  
Craig Green, Carpentry Intern  
Nathan Repp, Carpentry Intern

## **SCENIC ARTISTS**

Sophia Adsit, Festival Charge Artist  
Sebastien Oliveros-Tavares, Asst. Scenic Artist  
Natalie Eslami, Scenic Artist  
Casey Schweiger, Scenic Artist  
Maryssa Mcnamara, Scenic Artist Intern  
Samantha Swasso, Scenic Artist Intern  
Abby West, Scenic Artist Intern

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Abbie Knoshaug, Asst. Props Supervisor  
Megan Inmon, Props Artisan  
Mars Martin, Props Artisan  
Nathan Zwart, Props Artisan  
Dylan Nebeker, Props Intern  
Kay Raff, Props Intern

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Aaron Parelli, Marinoff Lead Electrician  
Alexander Powell, Frank Center Lead Electrician  
Lorna Young, Studio 112 Lead Electrician  
Josh Finley, Electrics Intern  
Cierra Miller, Electrics Intern  
Javier Sanchez, Electrics Intern  
Phoenix Turner, Electrics Intern

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Braden Harrington, Sound Department Head  
Daniella Brown, Sound Intern  
Kenze Carlso,n Sound Intern  
Madison Ferris, Sound Intern  
Satbir Mangat, Sound Intern

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Graham DeVier, Video & Projections Intern  
Laura Duvall, Video & Projections Intern

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Quinn Collins, Studio 112 Wardrobe Head  
Emily Webb, Marinoff Wardrobe Head  
Wesley Price, Frank Center Wardrobe Head  
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Lauren Pineda, Design Asst. Intern  
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## **ACTORS**

CG  
Carlo Alban\*  
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Carleigh Allen, Company Management Intern  
Jacob Santo, Company Management Intern  
Stephanie McClelland,  
Company Management Intern

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Mayme Kulger, Asst. Website Coordinator  
Jared Scheerer, Asst. Graphic Designer  
Seth Freeman, Photographer  
PJ Miller, Partnerships & Ads Coordinator  
Lizzie Powers, Box Office Manager  
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Jenny Glickman, Development Intern  
Maggie Gunning, Marketing & PR Intern  
Moses Kamara, Marketing Video Intern

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Berit Schönegge, Front of House Intern  
Bekah Smith, Front of House Intern  
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# CATF LEADERSHIP

## **PEGGY MCKOWEN** **PRODUCING ARTISTIC DIRECTOR**

Peggy's association with CATF began in 2006, when she designed the costumes for *Mr. Marmalade* and *Jazzland*. As her time with the festival continued, she designed costumes for: *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*.



In 2007, Peggy joined the full-time staff as the Associate Producing Director. She was instrumental in expanding the festival's season from four to five, and from five to six plays. She was a driving force behind transferring CATF's *Uncanny Valley* by Thomas Gibbons to 59E59 Theaters in New York, CATF's first Off-Broadway production.

Peggy strengthened CATF's educational and outreach programming. She created new initiatives to increase and sustain the attendance of young audience members including Hostel YOUTH! for high school students and CATF/U for college students, and also reimaged the festival's internship experience for emerging professionals. She enhanced and leads talktheater, the organization's humanities series that encourages audience members to actively discuss the themes of the plays in a variety of events including lectures, panel discussions, and deliberative dialogues.

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, Maryland, which also toured to four cities throughout West Virginia. In 2018, Peggy was named West Virginia Artist of the Year at the Governor's Arts Awards and in 2019,

she was recognized by WV Living Magazine as one of the Wonder Women of the Year. Shepherdstown's Insurance Outfitters awarded Peggy the 2018 Culture and the Arts Guide Award for her dedication to the local arts community. She is a member of United Scenic Artists 829 and has served on the board of the National New Play Network.

Prior to joining the Festival, 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; Milwaukee Repertory Theater; 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). Peggy designed the first full-length English-speaking production of *The Tempest* 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.

Peggy holds an MFA from the University of Texas (Austin), and has taught theater and humanities at Shepherd University, Dickinson College, Dickinson College/London/Rome, and West Virginia University, where she was Chair of the Division of Theatre and Dance for five years and received the Outstanding Creative/Scholarship and Teaching Award several times throughout her tenure. Peggy played a significant role in creating Shepherd University's theater major - a B.A. in Contemporary Theater Studies, in collaboration with the Department of Contemporary Art and Theater. She is often a respondent for the Kennedy Center American College Theater Festival for arts administration, design, and play performance.



**THERESA M. DAVIS**  
**ASSOCIATE PRODUCING**  
**ARTISTIC DIRECTOR**

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. 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. She is a former member of the Board of Directors for the University and Resident Theatre Association (U/RTA). 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*.



**EBONÈE HELMICK** (SHE/HER)  
**BUSINESS MANAGER**

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.



**TRENT KUGLER** (HE/HIM)  
**PRODUCTION MANAGER**

Trent Kugler spent his first summer at CATF in 2006 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* (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 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 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* in 2015.



**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 DC, 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 for a season. 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. She also serves as a Board Member for the Experiencing Shepherdstown and a member of the Jefferson County NAACP.

**GABRIELLE TOKACH** (SHE/HER)  
**PUBLIC RELATIONS MANAGER**

Gaby 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. She's served as a panelist for workshops at the Theatre Communications Group and WV Arts Day, and has directed productions at Shepherd University and in the community. Additionally, she has the pleasure of teaching and directing elementary school students as part of Maryland's Elevate program. Gaby has also worked with Woolly Mammoth Theatre Company, Arvold Casting (History Channel's *The Wars*), and Scrappy Cat Productions.



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

Vicki Willman joined the Theater Festival's professional staff in January 2016 following over two decades of progressively responsible fundraising positions in the performing arts, public radio and television, eldercare, and higher education. Prior to joining CATF, she served for eleven years as Director of Development with the Maryland Symphony Orchestra based in Hagerstown, MD. 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 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, as a panelist and presenter at the annual West Virginia Arts in Our Communities Conference, and as presenter for Spektrix software fundraising workshops. She also performs regularly as a timpanist and percussionist with the Frederick (MD) Symphony Orchestra.







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BY VICTOR LESNIEWSKI

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*CATF extends a special thank you to the Laurents/Hatcher Foundation for a grant that supported the development of this world premiere production.*

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### WHITELISTED BY CHISA HUTCHINSON

*Sponsored by Nancy & Cary Feldman*

*CATF's world premiere of Whitelisted is supported, in part, by grants from The Venturous Theater Fund of The Tides Foundation and the National Endowment for the Arts.*

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# WHITELISTED

BY CHISA HUTCHINSON

A WORLD PREMIERE

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A WORLD PREMIERE

# WHITELISTED

BY CHISA HUTCHINSON

DIRECTED BY KRISTIN HORTON, Sponsored by Shirley Schlessinger

SETTING & TIME: BED-STUY, BROOKLYN / 2018

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YVETTE FRANKLIN  
**VALERIE LEWIS**

REBECCA BURGESS  
**KATE  
MACCLUGGAGE**

OFFICER BLACK  
**KIRBY DAVIS**

RYAN MALLORY/  
OFFICER WHITE  
**DEREK LONG**

DIEGO MORALES  
**CARLO ALBAN**

MAYA FRANKLIN  
**AUBREE BROWN  
KALYNN BURGER  
JANIYA ROSS**

## UNDERSTUDIES

REBECCA  
**TONYA BECKMAN**

DIEGO  
**SABAS DEL  
TORRO**

YVETTE / OFFICER  
BLACK  
**KIRBY DAVIS**

RYAN / OFFICER  
WHITE  
**DANNY GAVIGAN**

## PRODUCTION TEAM

SCENIC DESIGN  
**DAVID M. BARBER**

COSTUME DESIGN  
**MOYENDA  
KULEMEKA**

LIGHTING DESIGN  
**D.M. WOOD**

SOUND DESIGN  
**MARK VAN HARE**

TECHNICAL DIRECTOR  
**JARED  
SORENSEN**

STAGE MANAGER  
**LINDSAY EBERLY**

ASSISTANT STAGE  
MANAGER

**GRACIE  
CARLETON**

CASTING  
**PAT MCCORKLE,  
CSA**

INTIMACY DIRECTOR  
**CARA RAWLINGS**

FIGHT DIRECTOR  
**AARON  
ANDERSON**

Run Time: 120 Minutes  
Performed with no intermission

Special thank you to artist Gene Manuel Whirling, @thewhirlinggene

## WARNINGS:

Strobe effect, simulated firearms, theatrical smoking, sexual content, partial nudity, and mature language

CATF's World Premiere is supported, in part, by grants from The Venturous Theater Fund of The Tides Foundation and The National Endowment for the Arts

FRANK CENTER

# AN INTERVIEW WITH THE PLAYWRIGHT

BY COLIN MCGUIRE



At this point, Chisa Hutchinson is a grizzled veteran of the Contemporary American Theater Festival. Having had two of her plays produced at past festivals, she's back this year with *Whitelisted*, a play the author happily refers to as a horror story that focuses on racism, white privilege, and the supernatural. Knowing that the story might be polarizing to any audience that consumes it, Hutchinson was quick to point out that she isn't afraid to spark difficult conversations through her work as a playwright. "If I just reach one person per performance," she explained in a recent interview, "that's good. If I just have one person going home a little different or moving through the world a little differently than they did before they saw it, I'll

consider that mission accomplished." That in mind, the following is the text of the full conversation between CATF and Hutchinson:

**CATF:** *This is your third time at CATF, is that correct?*

**CH:** Yeah! It's such a cool thing to feel like you have a home, an artistic home.

*Do you feel like this is one of those places you're going to come back to a lot, say, from now until the end of time?*

I hope so, man. It's just so cool and it attracts the coolest people and I always have a really great time here. I've been in town since the start of rehearsals, which was early June.

*This being the third time, is there anything that makes this different?*

## CHISA HUTCHINSON

PLAYWRIGHT *WHITELISTED*

**CHISA HUTCHINSON** (B.A. Vassar College; M.F.A NYU - TSoA) has presented her plays, which include *She Like Girls*, *Somebody's Daughter*, *Surely Goodness And Mercy*, *Whitelisted*, and *Dead & Breathing* at such venues as the Lark Theater, Atlantic Theater Company, CATF, the National Black Theatre, Second Stage Theater, and Arch 468 in London. Her radio drama, *Proof of Love*, can be found on Audible (with a pretty boss rating). She has been a Dramatists Guild Fellow, a Lark Fellow, a NeoFuturist, and a staff writer for the Blue Man Group. She's won a GLAAD Award, a Lilly Award, a New York Innovative Theatre Award, a Helen Merrill Award, and the Lanford Wilson Award. Currently, Chisa is standing by for production on a new TV series she helped write for Showtime and is about to embark on another with producers Karamo Brown (*Queer Eye*) and Stephanie Allain (*Hustle & Flow*, *Dear White People*). Her first original feature, *The Subject*, an indie about a white documentarian dealing with the moral fallout from exploiting the death of a black teen, is available on various VOD platforms after a successful film festival circuit during which it won over 30 prizes. [chisahutchinson.com](http://chisahutchinson.com)

*Are you settled in now?*

I feel pretty settled. It's a little weird to walk around and people are like, "You're that playwright!" It's very different from New York, where you can't swing a dead cat without hitting a playwright and nobody cares. I feel like I know people here and it just always feels so welcome. I know where to go and I have opinions when things change. I haven't been back for a while and some businesses are gone, so that's a little sad, but it's been cool getting to know the new places and eating at the new restaurants.

*Bringing a new play this year, does that give everything a different shade of color each time you come? What are some of the differences between your first year and this year?*

Oh, yeah. The first year, I had absolutely no idea what I was in for. I didn't know what the production values were going to be. The casting process was a complete mystery because I wasn't really involved with that. Now, I feel like I've sort of been invited into that part of things. I try to come back with something very different every time because I don't want to bore people. The first year was a sort of intimate play about deeply philosophical things and the second year was a spectacle with a cast of dozens. This one is kind of a hybrid. It's intimate, but there's definitely spectacle involved because it's a horror play.

*Yeah, let's get into the play. There's a line in the blurb about the play that said something like there's some supernatural shit that starts happening and things go haywire. Is supernatural shit something you've done before?*

Actually, yes. One of the very first plays I wrote a long time ago. It's never had a production, so that should let you know how successful that was [laughs]. I tried it before, but it wasn't quite right, but this play is definitely more firmly grounded in the horror of it all. It's hard to talk about it without spoiling it. All the special jump-scares you expect when you go see horror movies, I tried to embed them into this play. It'll be really fun to see how it goes. We've done some of the technical stuff, but we haven't run it all the way through with all the special effects. So, I'm still anticipating, still very eager to see them.

*When you sat down to write the play, did you always know it would be a horror play or after you got into it, did it just so happen that supernatural elements came into play?*

Oh, no, I definitely had in mind that I wanted to do a horror play. I was very inspired by Jordan Peele. "Get Out" had just come out and I was like, "Oh my God, that would be so cool if I could do that, but on a stage and in 3-D!" I'd like to think this is if Jordan Peele wrote a play.

*Can you talk a little about what the*

*story was to begin with and how this came about in your mind? What made you say, "I need to write about this?"*

I think there's something about the experiences of Black Americans that just lends itself to the horror genre. I had been paying attention to the news, like a dummy. There was a rash and people really started to take notice of what a problem this is when Amy Cooper was walking her dog through Central Park. She didn't have her dog on a leash, even though she was supposed to – there are signs everywhere saying you're supposed to. There was a gentleman, a Black gentleman, who pointed this out and said, "Hey, you really need to leash your dog," and she got really offended by this. They got into a back and forth about it and he began recording on his phone because she was threatening to call the police on him.

It was just such a bizarre thing to see it in real time, someone owning that privilege, that entitlement, just knowing the police would be on her side. She was like, "I'm going to call the police on you, even though you're not doing anything, even though you're reminding me to do something legal." I actually had this happen to me. Our next-door neighbors are quite antagonistic. A lot of it is on the lines of race. They regularly call us the N-word from their open windows. They get into

CONTINUED ON PAGE 21

**HUTCHINSON**, FROM PAGE 20

arguments a lot. We generally don't call the police unless we hear someone say, "I'm going to kill you," or if it sounds like someone's being harmed. One night, some other neighbor called the police, but she somehow got it in her head that we called the police on her, so she came charging over to our door. She was banging on our door. She did this twice, and of course we weren't going to open the door with this angry, crazy, racist lady on the other side. So, she called the police on us and told them we were harassing her. We had her on camera because we have a Ring doorbell.

She was clearly in the wrong for what she had done, but when the police showed up, I had to watch my Black husband try to explain to the police officers what the deal was. He calmly had to do this while she sort of watched gleefully from her porch. It's that kind of experience that's like, OK, we were very lucky that we didn't have a trigger-happy cop show up. That's not the case for everyone to whom these things happen. You never know. It's kind of like a racial minefield in the fact that there are people out there who are weaponizing their whiteness in this way. It's scary. It's horrific. So, yeah, of course. Horror play. That's what inspired this tale.

*You never shy away from confronting race issues in your work. When it comes to this play specifically, how*

*does it rank for you internally? Is this one that you're more proud of than some of the others you've done? Or can you even say at this point? Do you even know yet?*

Yeah, I don't know. I think I have to see how an audience receives it first. Because that, for me, is the measure of, "Am I doing my job? Is it working?" Yes, it's cathartic to me to sit and write these things out and have actors come and read them and talk about the play in a really intelligent way. That's all fine and good and I very much appreciate that part of the creative process. But the measure of a success of a play, to me, is how the audience receives it, if it lands, how it lands. Because that's the point of playwriting – to connect with other people through this vehicle that is the play.

*Is there a part of you that might like to see people a little uncomfortable, or at least think of things they might not have thought of otherwise? Is that something you aim for?*

Yeah, it is. Particularly with this play ... there was an experiment in empathy. Scientists took people who had demonstrable biases against particular populations and they would sit them down in front of a monitor and on the monitor would be a person from the particular population they were biased against. There would be experimenters on both sides who would do things like tickle their face with a feather or

brush their hair or something like that. They would try to mirror whatever physical thing was being done and they would find that just this activity would reduce bias. I thought it was really interesting. It was a very direct way to forge some type of empathetic bond between unlikely people and I want to do that with theater. If I have to sort of gently indict my audience to achieve that, then so be it. It's a safe space for feeling guilty. Nobody's going to judge you, right? Because we all laughed at that inappropriate joke you made. You weren't alone. You're fine.

*You used the phrase "gently indict the crowd." Does that backfire sometimes? Are there moments when maybe they don't take it so gently?*

So far, not really, because I'm really not ... I hope I'm not beating anybody over the head with this. I'm not pointing my finger or shaking my fist at anyone in particular. It's just, "Here is a character I've observed out in the world and if you happen to share any of those characteristics, maybe think about that quietly on the way home." I like to think I create a private space for an audience member to think about where they fall on the spectrum. And if they're not liking that feeling of "I think I am kind of guilty of that and I didn't realize the implications of that until now," then sort of think about modifying that behavior [laughs].

CONTINUED ON PAGE 22



**HUTCHINSON**, FROM PAGE 21

*Everybody is so polarized anymore and it's almost impossible to have nuanced conversation either internally or externally. Do you see playwrights or artists as a whole shy away from this approach more and more because of that?*

No, I see us all fumbling. It's like, someone handed us a toothpick and said, "All right, chip away at this mountain of social ills." We're just sort of doing the best we can. Some of our tools may be a little more rudimentary than others. We're all doing our best, coming at things from different angles. Some approaches work better for some audiences and others don't. I don't think this play is for everyone. I'm sure there are going to be people who do think it's "beat you over the head." Then, there will be people who interpret it in a completely different way. I've had that happen, like, "Oh, that's the complete opposite of what I meant." But I can't help if an audience comes at it with a particular set of experiences or a particular agenda. So, if I just reach one person per performance, that's good. If I just have one person going home a little different or moving through the world a little differently than they did before they saw it, I'll consider that mission accomplished.

*So, what happens next? This is the world premiere, right?*

It is! This is my third world premiere here. I feel like this is such a great place to just, like, try shit out because the audience here is really thoughtful. They're not afraid to engage with you in the coffee shop or the restaurant. They'll see you and be like, "Hey, I had a question about your play!" They're very adventurous, they're smart and they're open – open to whatever you want to serve up. They may not come back if they don't like it, but I don't know. So far, so good. I haven't had anyone be like, "Well, that was just awful and you shouldn't even be a playwright."

*Do you have anything in the pipeline or something in your head about what you want to tackle next? Or is that too far down the road?*

My next project is actually a one-man show for Ras Baraka, who's also currently the mayor of my hometown, Newark, New Jersey. He just released a book, a memoir, and I was contacted by the New Jersey Performing Arts Center because they wanted to commission a playwright who knows about Ras and who knows about Newark. They want me to write a one-man show for him based on his memoirs.

*That sounds like it could be a lot of fun.*

Yeah, I think it's going to be a lot of fun. I started it and I am daunted because man, has he led a life. He's led a serious life. And also, one-man shows are tricky for me. I don't like direct-address. A lot

of one-man shows feel like stand-up comedy routines without the comedy. I don't want that, so what I try to do is really drop the character or person into a dramatic situation in which it makes sense that whomever it is they are talking to does not speak back.

*Are there any other plans for Whitelisted? Is it going to go anywhere else?*

Yeah, I'm knocking on wood as I say this, but I think it's going to be done in New York in the fall of next year. I'm pretty sure that's going to happen, but like I said, I'm knocking on wood.

---

*Playwright Chisa Hutchinson extends a special thank you to artist Gene-Manuel Whirling, @TheWhirlingGene.*

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# THE FIFTH DOMAIN

BY VICTOR LESNIEWSKI

A WORLD PREMIERE

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A WORLD PREMIERE

# THE FIFTH DOMAIN

BY VICTOR LESNIEWSKI

SPONSORED BY DEB WEISBACHER

DIRECTED BY KAREEM FAHMY, Sponsored by Dr. Frank McCluskey & Melanie Winter

---

## CAST

TROY

**DYLAN  
KAMMERER**

NAVEED

**ABY  
MOONGAMACKEL**

LENA

**KATHRYN TKEL**

MEI LI

**ALEXANDRA  
PALTING**

## UNDERSTUDIES

TROY

**DEREK LONG**

NAVEED

**AFSHEEN  
MISAGHI**

LENA

**ELIZABETH  
BERKMAN**

MEI LI

**JENNIFER  
JELSEMA**

## PRODUCTION TEAM

SCENIC DESIGN

**DAVID M. BARBER**

COSTUME DESIGN

**MOYENDA  
KULEMEKA**

LIGHTING DESIGN

**D. M. WOOD**

SOUND DESIGN

**MARK VAN HARE**

PROJECTIONS DESIGN

**MAX WALLACE**

STAGE MANAGER

**LINDSAY EBERLY**

ASSISTANT STAGE  
MANAGER

**GRACIE  
CARLETON**

CASTING

**PAT MCCORKLE,  
CSA**

INTIMACY DIRECTOR

**CARA RAWLINGS**

FIGHT DIRECTOR

**AARON  
ANDERSON**

DRAMATURG

**HEATHER  
HELINSKY**

---

Run Time: 90 Minutes

Performed with no intermission

WARNINGS:

Mature language and content

*CATF extends a special thank you to the Laurents/Hatcher Foundation for a grant that supported the development of this World Premiere production.*

*The Fifth Domain* was developed in part through collaboration with director Kareem Fahmy.

**FRANK CENTER**

# AN INTERVIEW WITH THE PLAYWRIGHT

BY COLIN MCGUIRE



Though Victor Lesniewski claims he's never hacked anything himself, the playwright knows more than the average browser when it comes to the intellectual property world. That's because he's made a living working in that field for years. Still, his passion for the creative arts, writing plays, and telling stories continues to inspire him whenever he puts pen to paper for another project. His current work, *The Fifth Domain*, is celebrating its world premiere this summer as part of the CATF slate. Steeped in the cyber world, Lesniewski played on his real-life knowledge of the IP world to create a thriller designed to captivate audiences all while confronting provocative issues that center around the nation's security as well as the accountability of the U.S. government.

"This play is, in many ways, personal," Lesniewski explained during a recent conversation that touched on everything from his background in tech to a protest play he hopes to write next. "In terms of the psychology of this play, it's very much in line with conversations I want to be having as a human around the table with other humans."

The following is the text of the conversation between CATF and Lesniewski:

**CATF:** *I was doing a little bit of reading about you before this and I'm wondering how you came about the idea for the play. I know you had a background in tech, I believe?*

**VL:** Yeah, going back to my undergraduate degree in electrical and computer engineering at Carnegie Mellon. I always kind of had an affinity

## VICTOR LESNIEWSKI

PLAYWRIGHT *THE FIFTH DOMAIN*

**VICTOR LESNIEWSKI'S** plays include *Couriers and Contrabands* (World Premiere at TBG Theatre in NYC, Critic Howard Miller's 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 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), Palm Beach Dramaworks (FL), Benchmark Theatre (CO), Playwrights' Arena (CA), and La Mama Umbria. He is proud to sit on The Dramatists Guild's Diversity, Equity & Inclusion Committee.



for math and science when I was young. In high school, I worked backstage, built sets, and dabbled in creative arts in non-writing ways. When I got to school, as much as I like math and science, I was like, I need a creative outlet. So, I took a playwriting class at Carnegie Mellon and luckily enough, the things that they're most known for is engineering and drama. They have a really great, tight drama conservatory and they let non-majors in classes, so I was able to cross over and take a few classes. I built some sets there. I took sound design. And I started writing.

So, I have a day job in the intellectual property world – I don't design or code anymore, thankfully, because I decided when I was younger that I didn't want to write code for my life. But everything I do for my day job is related to cyber security and so forth. So, seeing that every day, and having this other job – for the last 15 years, I've been writing and trying to have a theater career, whatever that is, I went back to grad school in New York City at The New School for drama and did my playwriting MFA. I took a break for a few years from my day job and was like, if I'm serious about writing, I need to go get some training and be in New York for a while. So, I started writing and had a couple small shows there. Eventually, I started to hear this from people in the theater world: "Where is that play that involves everything you have to do every day at your day

job?" And I said, "Nobody wants that play, it won't be interesting to anyone."

Over time, I understood there are ways to lean into cyber security and over the years, it's become more prominent in common conversation, post-Snowden, post-Sony hack. I thought maybe audiences are prepared to handle this sort of subject matter in a way that was entertaining, but also drove some deeper discussion on the topic. That was the turning point for me because when I write a play, it has some sort of sociopolitical angle and I want to drive discussion around a certain topic. I got to the point where I was like, OK, I think I can figure this out. So, figuring out this other type of framework for the play, which hopefully makes it entertaining for people who love thrillers and a puzzle and a deeper kind of psychological journey – hopefully, it kind of leaves people entertained, but also thinking about all these larger topics around security and government accountability.

*I wanted to ask about that. You have a tech background, but to my knowledge, you don't have an espionage background, so how did you get into that?*

I've never actively hacked anything. I'm not on the dark web, trying to infiltrate anyone for better or for worse. But in my gig in the intellectual property world, the technology I look at every day is in the network security, cryptography world. So, everything I do

is some kind of analyzing systems that have to do with how to defend against people attacking your network. From the basic stuff like how we encrypt information to how to securely communicate with each other. All of the matter of the world is stuff that I've been steeped in for a long, long time. I did do a bit of additional research because every play I write, I usually do a ton of research and that's sort of part of my process. For this one, I didn't do as much research as I usually do because a lot of the ideas around the tech itself, I was up to speed on what a lot of that was. But I did do a little additional research into the spying world, just to make sure I was accurate in terms of looking at the scale of breaking into a computer and looking at the scale of international cyberwar. The story of the play bends toward this much more heightened stakes of cyber war between nations. I wanted to make sure I had a lot of those details correct.

*Would you consider this one of your favorite plays? From the work you've done thus far, are you most connected to this one?*

Yeah, I definitely think I'm pretty connected. There was a moment in rehearsal when the actor who plays our protagonist, who wants to go public with network security vulnerabilities that he feels aren't really being handled the way they should be, looked at me

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**LESNIEWSKI**, FROM PAGE 27

and said, in the play, Troy is trying to say this about the world and he can't and then he takes this other path, does these other things, and he was like, "It's tripping me out, because it feels like you, as the writer, this was your journey, and because you couldn't say these things, you put them in a play." And part of that is, in some ways, true. I was never with the NSA or that deep in the world and I just kind of shrugged and said, "Yeah, anything any playwright writes, there's got to be some personal way in. And with this, maybe that later is a little more obvious because I live in that world." I certainly connect to it a lot more, and not just with Troy, but a lot of the other characters in the play, things they say are also things I say. I hope Troy will be a polarizing figure for a lot of audiences. I think a lot of people will like him and understand him and other people won't like some of the things he has to say and that's part of the discussion that ensues from the play. I think I put myself in all the characters because there are characters that push back on Troy in the play and that's another side of me. You want to push back when you have a more extreme feeling about what you need to speak out about. We want to make sure that security is not being used as a cover to abuse rights. But we want to make sure there's a balance there and we're not endangering security in the name of transparency

and accountability. So, there's a lot of back and forth about that in the play. This play is, in many ways, personal. In terms of the psychology of this play, it's very much in line with conversations I want to be having as a human around the table with other humans.

*I read a pull-quote – "Turns out we're only in the business of protecting people when it's convenient." Is that from the play?*

I think it was in the play, but I want to say somewhat embarrassingly I don't know if it's in the play anymore. But it was in a draft of the play. I think the moment may have shifted, but I think that quote is very representative of Troy's feelings about government and his particular take when he's not allowed to go public with some of the things he thinks should be public. Whether or not he still says it, I don't know. But it still resonates with everything happening on stage, for sure.

*With this being the world premiere, are you nervous at all about that?*

No. It's funny. I've had a few smaller shows in New York. This is my first production by a larger theater institution, so it's kind of a career step and I'm really excited about that. I'm not super nervous. I think every writer is different. Friends of mine who are playwrights have more nerves about their work going up. I think it has to do with the collaborative nature of theater for me. I feel like I'm here for

the whole rehearsal process and within the process, by the time we get it up, every single line has been dissected and talked about and you're putting the time in to make sure everyone is on the same page, so I guarantee I will get some nerves for the first couple performances because you want people to respond to it, whether they like it or not. Beyond that, I actually don't get too nervous. Now that I said that, I'm going to hold myself to it [laughs].

*The festival's motto is thinktheater and when it comes to that notion, as well as the ability to be provocative, how do you think this play falls in line with that? Do you think this is a good example of the type of play usually in this festival?*

Yeah, and I think that's also why I'm not nervous. I think I'm in really good hands here and I think it's really such a good fit for this play. It just feels like the festival has this bend toward sociopolitical, provocative theater, and that's where I live as a writer. From the first conversation I had with Ed in 2019, I was all in on the idea of CATF even though I had never been here. As I started to look into what the festival was and talking to Ed directly and his passion for the thought-provoking issues, all of those things, I was just like, this is where I want to be. I hope audiences will agree that it's a good fit for the festival. I'm excited about everything that CATF does. All the work around the production itself and lead

**LESNIEWSKI**, FROM PAGE 28

audiences toward further discussions about the work. So, I think it's a good fit and I think that's something that holds true all the way through.

*You said you kept your day job and keep calling it your day job – is writing something you want to do full-time? What are some of your down-the-line goals?*

That's a great question and it's probably a question I should deal with more often. I moved to LA a few years back now. I lived in New York for seven years and had a bit of a start to a theater career there. I haven't delved into the film and TV world yet but the last couple years, I've been thinking more and more about it because it seems like there's a lot of theater folks who are able to make a living there. So, I'm thinking about that more and more, and thinking about trying to make connections to make that happen. In the meantime, I am still working my IT job. I might not be as passionate about it as I am my creative life, but it is much more consistent than the theater world in terms of income and insurance and a retirement fund. I just had a baby last year and my partner is also a creative so we're balancing this idea of not trying to be truly starving artists, but also trying to maintain our creative lives. It's a bit of a pickle, but we're figuring it out. Luckily, she does a little bit of everything, which makes her more marketable than me in the

creative world. She's an actor and a writer. She directs a little. She builds mentorship programs for non-profits. Between her being able to patch some things together and me having a consistent income, we're able to write when we can. In an ideal world, we would only be creative. I don't know if the goal is to only do theater for the rest of my life; I think there's always going to have to be something else. But whenever I have the time, writing is what I'm driven to do.

*What do you think at this point in time would be a dream project for you? Is there something out there that you have to write before you're done?*

Yeah, I'm always about four ideas behind. I'm always, always generating things. I have a very personal play that's basically autobiographical about growing up in this country about a racially ambiguous human. Over the last few years, everything that's going on in this country, even though I have my own feelings about where I fit and I'm ethnically very mixed, it all pushed me over the edge to sort of write this play that's sort of about what happens when you're caught in the middle in a weird way, when the way you look and the expectation of the way you look don't line up. The next thing out is I've really been investing some research time and deep thought into the way we protest. Peaceful protest. Violent protest. What it means for us as Americans and as humans and

what each one of those can actually accomplish or not accomplish in our political system as it stands right now. I'm really starting to engage in research on that. There are no words on the page yet, but I think it will be an opportunity for me to evaluate historical avenues of protest that we as people have taken against people of power. So, yeah, I think there's a protest play in the making, whatever may come of it, as well. It will be years down the line, though, so we may be done protesting by then [laughs].

*Oh, I think we'll be protesting for a long time to come.*

[Laughs] I think so, too.

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*Playwright Victor Lesniewski gives special thanks to: Gabe Greene, Clare Drobot, Karen Azenberg, Bonnie Davis, Ed Herendeen, and Minita Gandhi.*





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A black and white drone with a stork head is flying against a blue sky with soft, pinkish clouds. The drone is carrying a white plastic bag hanging from its underside. Inside the bag, a baby's legs and feet are visible. The word "BABEL" is written in large, bold, black letters across the center of the image, with the letter 'A' being white and set within a black square.

# BABEL

BY JACQUELINE GOLDFINGER



National New Play Network  
Rolling World Premiere

AN NPN ROLLING WORLD PREMIERE

SPONSORED BY MARELLEN J. AHERNE



AN NNPN ROLLING WORLD PREMIERE

# BABEL

BY JACQUELINE GOLDFINGER

SPONSORED BY MARELLEN J. AHERNE

DIRECTED BY SHARIFA YASMIN, Sponsored by Marelleen J. Aherne

SETTING & TIME: A CITY NEAR THE BEACH / THE FUTURE

## CAST

ANN  
**LORI VEGA**

JAMIE  
**CARLO ALBAN**

RENEE  
**KAREN LI**

DANI  
**KATE  
MACCLUGGAGE**

## UNDERSTUDIES

ANN / RENEE  
**AMELIA RICO**

JAMIE  
**SABA DEL  
TORRO**

DANI  
**TINA STAFFORD**

## PRODUCTION TEAM

SCENIC DESIGN  
**JESSE  
DREIKOSEN**

COSTUME DESIGN  
**YAO CHEN**

LIGHTING DESIGN  
**TONY GALASKA**

SOUND DESIGN  
**DAVID REMEDIOS**

STAGE MANAGER  
**LORI M. DOYLE**

ASSISTANT STAGE  
MANAGER  
**KENT JAMES  
COLLINS**

CASTING  
**PAT MCCORKLE,  
CSA**

INTIMACY DIRECTOR  
**CARA RAWLINGS**

FIGHT DIRECTOR  
**AARON  
ANDERSON**

Run Time: 100 Minutes

Performed with no intermission

## WARNINGS:

Depictions of violence, mature language, mature content, theatrical smoking

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

BABEL is produced at Contemporary American Theater Festival as part of a National New Play Network Rolling World Premiere. For more information please visit [www.nnpn.org](http://www.nnpn.org)

MARINOFF THEATER

# AN INTERVIEW WITH THE PLAYWRIGHT

BY COLIN MCGUIRE



Love is perhaps the most demanding, ubiquitous and impossible idiom to confront within the confines of the written word. Jacqueline Goldfinger, however, has no fear, and in her latest production, *Babel*, she tells the story of two couples having trouble trying to get pregnant and the lengths to which they would both go in order to have a baby. Partially inspired by experiences in her own life, Goldfinger uses humor as a means to navigate the tricky subject matter, which even the director, herself, admitted was a mountain of a topic to climb. "It's easier to digest scary things when

we can also laugh about them," she asserted in a recent interview that touched on everything from vulnerability in writing, to the recent Roe v. Wade Supreme Court decision, to the importance and necessity of finding love in most everything in life.

The following is the text of the conversation between CATF and Goldfinger:

**CATF:** *Let's start by talking about the play in a broad sense. It's been labeled as a dark comedy and there's two couples who are trying to get pregnant and I'm curious as to how you came up with this story and what inspired it.*

## JACQUELINE GOLDFINGER

PLAYWRIGHT *BABEL*

**JACQUELINE GOLDFINGER** (she/they) is a playwright, librettist, and dramaturg. She is an Affiliated Artist at New Georges, National New Play Network, Opera America, and the BMI Workshop. She won the Yale Drama Prize, Smith Prize, Generations Award, Brown Martin Award, Barrymore Award, and Opera America Discovery Award (with Composer Melissa Dunphy). Her plays have been on The Kilroy's List. She's been a Finalist for the LAMBDA Literary Award, Beth Henley Award, Woodward-Newman Award, and received a Special Citation from the Terrence McNally Award. Her theatrical works have been produced at the Kennedy Center for the Performing Arts, BBC 3 Radio (UK), Contemporary American Theater Festival, Voces8 (UK), Gate Theatre (New Zealand), Oberlin Opera, St. Martin in the Fields (UK), Decameron Opera Coalition, Hangar Theatre, Theatre Exile, Resonance Works, NYC International Fringe, and others. Her work has been developed at The National Theater (UK), McCarter Theatre, Disquiet (Portugal), Wilma Theatre and others. Her work has been supported by YADDO, National Endowment for the Arts, Millay Colony, The Orchard Project, Drama League, Granada Artist Residency, Independence Foundation Fellowship in the Arts, among others. Her work is published by Routledge, Yale Press, Edition Peters, Concord Theatricals (formerly Samuel French), and others. In 2019, she was awarded a Special Citation for Teaching and Mentoring by LMDA. In 2021, her book *Playwriting with Purpose: A Guide and Workbook for New Playwrights* was published by Routledge. In 2022, her new book, *Writing Adaptations and Translations for the Stage*, co-authored by Allison Horsley will be released by Routledge. [jacquelinegoldfinger.com](http://jacquelinegoldfinger.com)

**JG:** My husband and I got pregnant and we had some friends who were having trouble getting pregnant. So, while the story isn't our friendship, it's kind of based on that experience of having your joy and then struggling with close friends who couldn't achieve theirs for a while. They eventually did get pregnant and now they're very happy. As we were going through this and going through the prenatal testing, we were trying to be respectful of our friends who were trying to get pregnant. Also, it's looking at all the incredible testing that's available now. We didn't do all of it, but there's genetic screening and genetic makeup and all these things we could know in advance, whether or not we wanted to. So, that put me on the track of writing this play. It's about friendship and friendship when you're grown up and going through difficulties. It's also about the future of the reproductive technologies, which are very exciting, but they also hold the potential to be exploitative in ways that are not good.

*Do you think on some level it's scary?*

On some level, it is scary, which is why I think it's important that this is a comedy. It's easier to digest scary things when we can also laugh about them.

*Was it hard to get laughs out of a subject matter like this?*

It was in early drafts. It was difficult, but as I excavated the story and the characters and they came more to

life, I realized that because we had the face of the adult friendships, we could use that. One of the reasons you have friends as adults is that they make you laugh, hopefully. So, we were able to use the joy and laughter and love of those friendships to balance some of the more frightening elements with what I think is a really heartfelt, lovely, comedic story. Now, there are some serious moments in the play because I think there has to be. It's a serious subject matter, but I do think one of the reasons this play has been so popular is that it strikes a nice balance between the comedy and the drama – just what life really is.

*When did this play start to come together?*

It came together pre-COVID, but then we had COVID. I'd been writing it for about two years and then I worked on it and workshoped it for two years. Then we had two productions right before COVID, but then we had to shut them down. This was originally slated for CATF in 2020.

*Is this the official world premiere?*

It is. It's what's called a [NNPN] Rolling World Premiere. In normal times, that means there are multiple world premiere productions all within one calendar year. That's what it would have been if we didn't have COVID.

*Does a play like this, with everything that's happened recently with the Supreme Court and Roe v. Wade – does*

*that shine a new light on a play like this?*

There is some connection there. It's one of the reasons I set it in the near future, before Roe v. Wade was overturned. And also before Roe v. Wade was overturned, I had written the line, "I completely believe in a woman's right to choose, the choice to make was settled long ago; this is about x, y and z." So, I actually made that explicit in the play just because as important as the abortion debate is, I was trying to get us to look at a different aspect of reproductive rights. So, I set it in the near future and I also included that line. Unfortunately, that line did not come to pass in reality, but however, that line is still in there early on in the play because as I said, as important as those other conversations are, I think we also need to look at this element of reproduction separately because it's really a different topic.

*I had read somewhere that part of this play examines what it is people are willing to risk for love. Without giving too much away, how is that idea confronted in this play? Is this a matter of life and death? Are there other things in play?*

I'd say it's about the life and death of love. How much pressure can love take before the people can't love each other anymore? I think there are high emotional stakes and that's why the audience members become so invested.

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**GOLDFINGER**, FROM PAGE 34

They want these characters to stay together and yet the audiences realize, I hope, that there's only so much pressure love can take before it breaks, so where is that pressure point? Especially when it comes to children. Children, like it or not, have become the No.1 cause of divorce. Whether it's the stress of having children, not being able to have children or the loss of children. So, that absolutely comes into play for our couples and it's not about giving the right answer; it's about being honest about the fact that love is beautiful but it can also turn dark and it asks, when is it not healthy anymore and when is it broken and when do you move on?

*Do you think love can be beautiful when it's dark?*

Absolutely. But it doesn't mean it's good for you. There is something very attractive about the depth of the darkness, which becomes very intimate in love, but it doesn't mean it's healthy for you.

*You mentioned how a personal story inspired this play. Is this one of the most personal plays you've ever written? Maybe is it the most personal?*

I think it's one of the most personal. I also wrote a play about my father and that one was very personal as well and that was a drama. But I think that and this one are two that came from personal experiences and personal emotions. It's nice to be able ... therapy

is great, but I find that sometimes I don't know what I'm thinking or feeling until I write about it. Once I write about it and I see my feelings on different characters on stage, that's when I'm able to reflect on difficult things. I think these plays have given me the gift of being able to process and understand and reflect on very difficult issues in my personal life, which allows me to move on in a way that hopefully will make audiences laugh and cry and maybe even deal with some of the challenges in their own lives.

*Is writing in a personal manner harder or easier for you?*

I'm going to get a little technical for a minute but I think that writing personally, the first draft is easier because it's something you need to get out. Whereas, when you're writing a first draft for something that's a little distant from you, that's challenging because there's research involved and all that. I would say in the revision process, the more personal stories are more difficult because that's really when you have to work to push back from yourself and look at what's right for the characters and what's right for the play. You don't totally disengage, but you have to have an element of distance. Whereas with original works, works that you're researching, it's just easier to get that distance.

*Are you nervous about the play at all because you're so attached to it?*

*Are you nervous about how it will be received?*

Oh, yeah. In my experience, when you write something that's closer to you, it's much more nerve-racking when it comes to how it's received. However, I am so, so blessed that CATF came up with this incredible team that I could have never imagined to work on this with. It's been so inspiring to work with them. I feel like they are bringing out the best in the play. So, whether or not people like it, I think we all brought our best to it, and that's all you can really do in life.

*Speaking of CATF, is this the first time you've been here?*

I've been an audience member for years. I just live in Philly, so it's just a four hour drive. I'll come down and do a weekend pass, where I see everything from Friday to Sunday. So, when I was invited to actually have a show at CATF, my husband can tell you, I was jumping up and down. Then to be in the Marinoff space, which is a space that is absolutely divine. It has been one of the joys of my career to actually have a show at this festival.

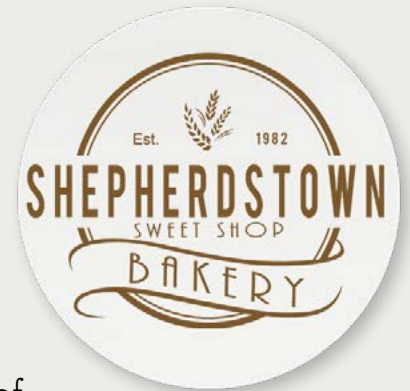
*The mantra for it has been thinktheater, so when it comes to Babel, and the notion of thinktheater, what is the underlying takeaway that you hope audiences get?*

I hope that audiences get that no matter your political point of view, when policy affects your personal life, it





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# USHUAIA BLUE

BY CARIDAD SVICH

A WORLD PREMIERE

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A WORLD PREMIERE

**USHUAIA BLUE** BY CARIDAD SVICH

INSPIRED BY INTERVIEWS WITH JAMES MCCLINTLOCK, PH. D

SPONSORED BY MINA GOODRICH & LAWRENCE DEAN

DIRECTED BY JESSI D. HILL, Sponsored by Mina Goodrich & Lawrence Dean, in memory of Lynn Shirley

SETTING & TIME: A SMALL TOWN IN THE SOUTHERN PART OF THE UNITED STATES; THE ROAD TO USHUAIA, ARGENTINA; AND A RESEARCH STATION IN ANTARCTICA / NOW AND IN THE PAST

CAST

JORDAN  
**JOHN KEABLER**

SARA  
**KELLEY RAE  
O'DONNELL**

PIPER  
**TINA STAFFORD**

ASH  
**LORI VEGA**

ZANE  
**ALEXANDRA  
PALTING**

PEPA  
**AMELIA RICO**

UNDERSTUDIES

JORDAN  
**DANNY GAVIGAN**

SARA  
**JENNIFER  
JELSEMA**

PIPER  
**TONYA BECKMAN**

ASH  
**TONYA BECKMAN**

ZANE  
**KAREN LI**

PEPA  
**ELIZABETH  
BERKMAN**

PRODUCTION TEAM

SCENIC DESIGN  
**JESSE  
DREIKOSEN**

COSTUME DESIGN  
**YAO CHEN**

LIGHTING DESIGN  
**TONY GALASKA**

SOUND DESIGN  
**DAVID REMEDIOS**

COMPOSITION  
**BROKEN CHORD**

PROJECTION DESIGN  
**TENNESSEE  
DIXON**

STAGE MANAGER  
**LORI M. DOYLE**

ASSISTANT STAGE  
MANAGER  
**KENT JAMES  
COLLINS**

CASTING  
**PAT MCCORKLE,  
CSA**

INTIMACY DIRECTOR  
**CARA RAWLINGS**

FIGHT DIRECTOR  
**AARON  
ANDERSON**

Run Time: 90 Minutes  
Performed with no intermission

WARNING:  
Mature language

Originally commissioned by The University of Alabama Birmingham

July 8 performance sponsored  
by Ray & Robin Fidler.

July 9 performance sponsored  
by Kathy Day & Annette Totten.

**MARINOFF THEATER**

# AN INTERVIEW WITH THE PLAYWRIGHT

BY COLIN MCGUIRE



Caridad Svich is a busy woman. Not only does she have a play, *Memories Of Overdevelopment*, that will begin streaming worldwide July 14, but she also hopes she can soon find time to dedicate toward her next project, *Chelsea And Ivanka*, a story about, you guessed it, Chelsea and Ivanka. Oh, and then there's this tiny little world premiere she's staging as part of this year's CATF slate, *Ushuaia Blue*, a story set in Argentina that examines love, tragedy, and Antarctica's fragile environment. Inspired by months of interviews that Svich conducted with marine biologist Dr. James McClintock, the production helped the playwright achieve her goal of setting a story in her father's native land. "My dad's from Argentina and I always wanted to write something that was set or

partially set in Ushuaia," she explained recently, "and I never found the right container for it. Suddenly, I was like, 'Oh my gosh, this is serendipity.'" The following is the text of the full conversation between CATF and Svich:

**CATF:** *Let's start with something basic. I've read a little bit about the play and I was just wondering how you dreamt this up to begin with?*

**CS:** It's a slightly complicated story. I was commissioned by the University of Alabama at Birmingham to write it. It was based on interviews I conducted with one of their esteemed professors in their biology department, James McClintock, who is a marine biologist and climate scientist. He met me because he saw a reading of my play *The Way Of Water*, which is about the

## CARIDAD SVICH

PLAYWRIGHT USHUAIA BLUE

**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 *Theatre: a love story*. 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, Intellect UK, among others. Her most recent book is *Toward a Future Theatre: Conversations During a Pandemic* (Methuen Drama). Her first independent feature film (as co-screenwriter) *Fugitive Dreams*, based on her play, has been seen at multiple international and national film festivals, including the Maryland Film Festival and Fantasia Film Festival. Her second independent feature film (as screenwriter) *Abilene* is in post-production.

aftermath of the Deep Water Horizon disaster. He remembered it and loved it and wrote me a note saying, "Hi, I really like that play, I've been thinking about it and I wonder if there's a way we can work together." I replied. We met, and then it just took off from there. Thankfully, everyone said yes.

I interviewed him for about two, three months and then I went away and thought about what I wanted to make. I knew that some aspect of the climate emergency would be the focus because that's a shared concern of ours. Then, I also wanted to incorporate ... he does most of his research work in Antarctica and I thought, "Well, this is awesome," because you don't see a lot of plays there are set there. In the middle of all that, I remembered that Ushuaia is the last city at the southernmost tip of Argentina. My dad's from Argentina and I always wanted to write something that was set or partially set in Ushuaia and I never found the right container for it. Suddenly, I was like, "Oh my gosh, this is serendipity." Not only can I write about subjects that I love and I'm interested in, but finally, I get to respond to Ushuaia, so it was a wonderful convergence. Then, I was really determined to write a love story. I wanted people to be moved and I think writing pieces about the climate emergency is difficult because there's a danger of audiences feeling like they're being lectured. Sometimes, I know theatrically, it's not that cool. So,

I was like, "Oh, a love story, though!" Because everyone has fallen in love or out of love, and I thought, that's a way in. From there, it sort of wrote itself, weirdly.

*Is this the first time you wrote a play after spending time with someone and interviewing them? Have you done anything like this before?*

I've done three projects with universities where we sort of devised the work through images and movement. We usually write a theme. The process has been similar, but slightly different. In this case, I wasn't in the rehearsal room, building things and then running away and writing. I was with Jim and then I went away and wrote. With the other processes, we were playing in the room and then I went away and thought about it and made something. When I wrote *The Way Of Water*, I was partially also inspired by interviews, so it's kind of like I have a foot in that realm as a writer. I think it's fair to say this is the first time where it's been a one-on-one. Jim is also a writer. He's written non-fiction books about his research to reach a wider audience. He loves plays and theater and music, so I felt I was also working with someone who understood something about what the writing process entails.

*I'm kind of wondering where the love component came in here with this story. It's almost like you chose to use that as a way to deliver a bigger message.*

*Is romance something you write about easily? Is that something that comes to you naturally?*

No, I don't write a lot of love stories. I think about every five years, I write a love story. The one I wrote prior to *Ushuaia Blue* is called *Archipelago*, which is a two-hander and it got done in the UK. Love stories come upon me every once in a while and that was the case here. I just felt a really strong urge to make something that was tender that dealt with vulnerability, and in this case, featuring a relationship that was fraying at the seams. I think I've written anti-love stories a lot. And that's fine, but I love playing every side of the coin, where people are trying to find connection with one another and they're working things through. The idea of working things through, in these times we are in now, feels kind of important.

*Is there a parallel between the climate aspect and the love aspect here, where there's a fragility in our climate as well as a fragility in the love the characters have?*

Yeah, it's a metaphor, obviously. The characters and their relationship is a vehicle to explore a larger idea about coexistence with the universe. The planet has been sturdy, but it's become less and less sturdy because of the damage that humans have been doing to it.

CONTINUED ON PAGE 41

**SVICH**, FROM PAGE 40

*So, that metaphor is on purpose, then?*

Yeah, for sure.

*This is the first time you've been to CATF?*

Yeah, first time.

*Had this festival been on your radar prior to this year?*

When Ed was the producing director, I think we had been in conversation about other plays of mine for a while. Maybe five or six years. We circled around each other. I have a lot of friends who have been produced at the festival, so I kept hearing about it and I was like, I want to play down there, too. Then, I hadn't sent them anything in about two years and my agent said, "Maybe we should send them this play," and I was like, "Oh, I had been looking at another play of mine," but she said she had a hunch about this one, so she sent it to Ed and Ed was very quick. He called me up and said he wanted to meet with me in New York and he wanted to talk about my play. He was like, "I love this play, I'm passionate about it, we gotta do it." At that point, it was on my radar. Also, I think with this current landscape in American theater and it going through such a tough time right now, this is one of the few festivals that are left, I'm sorry to say. A lot of them have shuttered or changed what they do. CATF has that sense

of destination that's becoming rarer and rarer, especially in the full production context, as opposed to a reading context, so it's super important. All power to CATF.

*The festival always pushes the notion of thinktheater. I've asked this to everyone else, but where do you think your play falls in when it comes to the context of that phrase?*

I'm of the mind that most plays are thought experiments, so they're there to facilitate a dialogue. We're witness to something, but the real event happens, in a strange sense, after the play is over and the audience is just kind of living with it, carrying it in their souls and bones. That's where I think the plays really live. The ones that we remember as audience members or practitioners are the ones that stay with us in our souls, so that's the job. It's definitely thinking theater.

*This story is set in Argentina, and this is a place you've always wanted to set a story in – what's your bucket list for places to set stories in?*

Because my dad's from Argentina, I was kind of kicking myself because I never set a play in Argentina, so I felt like one down. My mom's from Cuba and there's a play I was working on that was set in Cuba, but it fell apart, so I still feel like I need to write my Cuba play, just to give some love to my mom. There are a couple of places – I always wanted to set a play in Australia. I'm

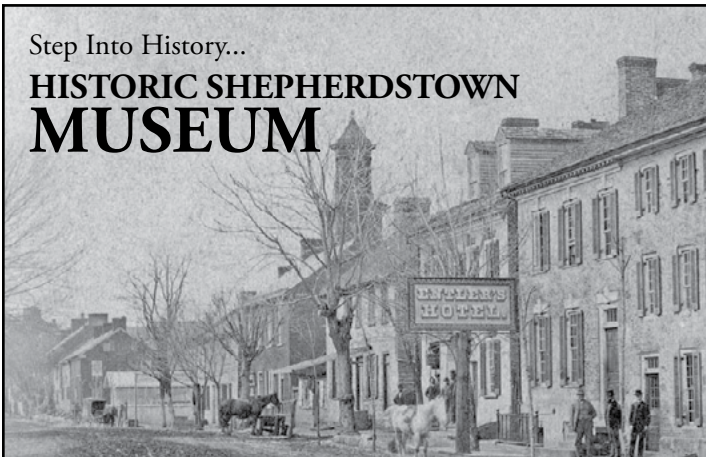
fascinated by the Australian landscape. Also, Canada is featured in a lot of my writing as a destination point. A lot of my characters are like, "Let's go to Canada!" So, maybe I should write a play set in Canada at some point. Then, I really wanted to set something in the Outer Hebrides, and I haven't quite found a container for that yet, but it kind of keeps resurfacing. I'm just trying to find out what the story is.

*I'm always curious about what's next. After CATF, what do you have cooking? What's going to take your attention after this festival?*

I actually have a play that's streaming starting July 14 through August 3, *Memories Of Overdevelopment*. I worked on it at the Goodman Theatre in Chicago and it will stream from the Workshop Theater in New York. It's still in development, in a way. It's a play that's a film, so we're trying to figure out ways of how to ... I keep fussing with it to kind of work on the cinematic language of it. This version, we actually shot in a film studio. We literally finished the shoot two weeks ago. I'm super psyched about that. Hopefully, it will find an audience. Then, I have a play called *Chelsea and Ivanka*, which is about, well, Chelsea and Ivanka, and their friendship, but also about the state of the world. That play is really on my front-burner right now as a writer. I've had four premieres this year, from February to now, back to back, and they're all new plays. So, I

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# THE HOUSE OF THE NEGRO INSANE

BY TERENCE ANTHONY

A WORLD PREMIERE

SPONSORED BY BETH K. BATDORF AND JOHN S. BRESLAND



A WORLD PREMIERE

**THE HOUSE OF THE NEGRO INSANE** BY **TERENCE ANTHONY**

DIRECTED BY **CHERYL LYNN BRUCE**, Sponsored by **Marellen J. Aherne**

SETTING & TIME: THE TAFT STATE HOSPITAL FOR THE NEGRO INSANE IN OKLAHOMA / 1935

CAST

ATTIUS  
**JEFFERSON A.  
RUSSELL**

HENRY  
**CHRISTOPHER  
HALLADAY**

EFFIE  
**CG**

MADELEINE  
**LENIQUE  
VINCENT**

UNDERSTUDIES

ATTIUS  
**HEINLEY  
GASPARD**

HENRY  
**JOHN KEABLER**

EFFIE  
**TYLER CLARKE**

MADELEINE  
**KARA GROOM**

PRODUCTION TEAM

SCENIC DESIGN  
**CLAIRE DELISO**

COSTUME DESIGN  
**JERRY JOHNSON**

LIGHTING DESIGN  
**JOHN D.  
ALEXANDER**

SOUND DESIGN  
**SHARATH PATEL**

STAGE MANAGER  
**JOHN KEITH HALL**

CASTING  
**PAT MCCORKLE,  
CSA**

INTIMACY DIRECTOR  
**CARA RAWLINGS**

FIGHT DIRECTOR  
**AARON  
ANDERSON**

DRAMATURG  
**THERESA M.  
DAVIS**

Run Time: 110 Minutes  
Performed with no intermission

WARNINGS:  
Mature language, racism, violence, sexual assault

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.

CATF's World Premiere is supported, in part, by a grant from The National Endowment for the Arts

# AN INTERVIEW WITH THE PLAYWRIGHT

BY COLIN MCGUIRE



Of all the plays produced during this installment of the Contemporary American Theater Festival, *The House of the Negro Insane* has perhaps the most storied history with the event. The COVID-19 pandemic delayed the play ultimately coming to CATF since 2020. As a result, festival organizers held a handful of events featuring the play in the interim, at one point even produced an audio-only performance of the story that featured a Q&A with playwright Terence Anthony. That changes this season when the world premiere finally hits the CATF stage in the flesh, and Anthony, for one, couldn't be more excited to see his labor of love come to life. "I think this is definitely the best play I've written so far," he said during a recent interview with CATF. "It's the one that I've worked on the longest in my limited playwright career. It's also the one I'm most invested in artistically and emotionally." Anthony

had a lot more to say about not only the play, but receiving praise, writing for television and a slew of other topics. The following is the text of the full conversation between CATF and the playwright:

**CATF:** *I have heard so much about your play for the last year or two. Everybody has fallen in love with it and it seems like people can't say enough good things about it. Have you heard any of that feedback, too? And what is it about the story and play that you think is really connecting with people?*

**TA:** It's hard for me because I'm always very surprised to get positive feedback. I usually only see the things I want to change or improve or rewrite. So, it's always hard for me to say why somebody likes something I do [laughs], but it has been pretty surprising, some of the positive feedback I've gotten about the play. Even when it was in

## TERENCE ANTHONY

PLAYWRIGHT *THE HOUSE OF THE NEGRO INSANE*

**TERENCE ANTHONY** is a playwright, artist, and TV writer based in Los Angeles. 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.

development workshops, the public readings were pretty overwhelmingly positive. I think people are kind of surprised when they do see it, given the subject matter. They go in, thinking it's going to be something that is less entertaining and less uplifting, and I think that may be a factor, but honestly, I'm always shocked when somebody is happy with something I put out.

*Can you take me through the genesis of the idea for the play? How did everything come about?*

I started writing the play about seven years ago. I had read a book about the first immortal cell line taken from Henrietta Lacks, an African-American woman whose cells were harvested without her consent. In the book, there's a chapter where the author of the bookend Henrietta's granddaughter investigate what happened to one of Henrietta's daughters who happened to be committed to the Crownsville Hospital for the Negro Insane in Maryland and died there in 1955 or so. I had never heard of Crownsville or any hospitals specifically for Black folks during that time, so I started researching and found out that Crownsville was one of a number of hospitals that were built, starting in the early 1900s, specifically for quote-unquote insane or idiotic negroes. The more I researched, the more I wanted to do a play that explored what those institutions were, what

they represented at that time. The play sort of grew out of that desire.

*Is this the first time you've worked with CATF?*

It is, but it feels like we've been working together for a long time. Well, we have been working together for a long time. The play was supposed to go up in 2020 and got postponed. CATF has been amazing to work with because they didn't cancel it and said the festival will go on, and it's just going to be postponed because of the pandemic. They did sneak previews, where they recorded little scenes from the plays. They talked to not only the playwrights, but the designers and artists associated with the productions. Last year, they produced an audio-drama of the play and they've been great about staying in touch and continuing to support the piece and the playwrights. So, yeah, this is the first time, but it feels like we've been working together for a very long time, and I hope it won't be the last time because they are very amazing to work with.

*Has the play changed at all since the audio-drama, say, within the last year?*

Yeah, it has some. I'm always tweaking dialogue. I streamlined a few things, made some sort of staging changes because it's going to be in the round at CATF and I had written it with a different stage in mind. So, there's some tweaks that needed to happen, but there haven't been substantial or

large structural changes to the play. It's been a lot of smaller things.

*You had mentioned how you researched a lot of this stuff and that served as the inspiration for the play. Is that something you do a lot? Do you like to go back and get historical information and base a story off of that? Is this the first time you tried that? What's your typical approach?*

I wouldn't say I have a typical approach. It's more like whatever ... I'm always taking notes. I try to read a good amount of history. I'll read a fiction book and then I'll read a historic novel or a nonfiction novel to try and switch it up whenever I'm reading anything. It really comes down to what ideas catch my attention and pieces of history that I'm unaware of and feel like other folks are unaware of – those are the things that really stick with me. I'll mull on that and take a lot of notes and research more stuff. Whatever sticks and continues to develop, and if it's something I'm able to come at sideways, I think that's usually what has turned into a play or a creative project for me. I'm most interested in doing stuff that is unexpected as opposed to something that is more of a documentation approach or something that's sort of head on in tackling subjects. Sometimes, it means I take inspiration from what I researched and do a sci-fi inspired story. *The House of Negro Insane* is the first play that I've done

CONTINUED ON PAGE 47

**ANTHONY**, FROM PAGE 46

that's set in this specific time period in the past.

*Was there anything about it that surprised you as it came together? Was there anything that you didn't see coming, but once it revealed itself to you, you thought it was an interesting wrinkle for the story?*

I think the most surprising thing was the relationship between the protagonist and Henry, the White person who is the obstacle for the other characters in the play. The way their relationship develops and sort of becomes more and more complicated and unexpected ... as I got to know their relationship better, I think their relationship really became a thing I wasn't expecting when I started writing the play.

*At the end of the day, where does this play sit with you among your other work?*

I think this is definitely the best play I've written so far, which may be a low bar, but it's the one that I've worked on the longest in my limited playwright career. It's also the one I'm most invested in artistically and emotionally. It's the one I'm most proud of at this point.

*One of the taglines each year for CATF is thinktheater. Do you think this play has thinktheater in it? Do you hope it sparks debate or conversation among people?*

Yeah, I think it definitely has that. I get

more and more reluctant the more I talk about what kind of conversations I want people to have coming out of it because I think the work speaks for itself. I think it's something that I want people to come out of really inspired to buy it as a piece of art, but also be able to take the play and the characters back into the world with them in some way. I'm looking forward to what the conversations are and the different ways people experience the play, so I always want people to go in without a road map of what they think I want them to get out of it.

*Are you going to be on the East Coast for any of it?*

Yeah, I'll be there opening weekend.

*Are you nervous?*

Not nervous. I'm knocking on wood every chance I get, not only just for the play to go over well with folks, but to make sure everyone working on the play stays safe and healthy. These days, it's even more of an amazing feat to be putting on something like this. I'm always thinking of everybody working hard on this and I'm hoping everybody gets through it OK.

*After this run, what's next for you?*


The play is going to go on to the National Black Theater Festival in Winston-Salem in August with CATF, which is really exciting. Then, whatever else comes up for it, I'm hoping it will live on. I'm working on a couple

other plays – another historic one that has been my development focus and then I've been lucky enough to start writing for TV. I've been working on a new TV series since late last year, so I'll hopefully be working on more TV projects in the near future. The project is pretty much green lit now. It's going to be on Paramount Plus. They're marketing it as a spinoff of the 1883 series that was on last year and it focuses on Bass Reeves. I'm really looking forward to it.

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A NEW PLAY

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## CAST

AMINA

**SARAH ELLEN  
STEPHENS**

RYAN

**DOUG HARRIS**

## UNDERSTUDIES

AMINA

**KIRBY DAVIS**

RYAN

**DANNY GAVIGAN**

## PRODUCTION TEAM

SCENIC DESIGN

**CLAIRE DELISO**

COSTUME DESIGN

**JERRY JOHNSON**

LIGHTING DESIGN

**JOHN D.  
ALEXANDER**

SOUND DESIGN

**SHARATH PATEL**

COMPOSER

**MARK VAN HARE**

STAGE MANAGER

**TINA  
SHACKLEFORD**

CASTING

**PAT MCCORKLE,  
CSA**

INTIMACY DIRECTOR

**CARA RAWLINGS**

FIGHT DIRECTOR

**AARON  
ANDERSON**

DRAMATURG

**THERESA M.  
DAVIS**

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Run Time: 90 Minutes

Performed with no intermission

### WARNINGS:

Racism, mature language, descriptions of violence, and simulated firearms

Special thanks to Brian Dettling/Stage Armament Solutions

Originally produced by South Coast Repertory

SHEEPDOG was presented as part of the New Works Festival at Long Wharf Theatre (Joshua Borensrtein, Managing Director)

**STUDIO 112**

# THE 2022 COMPANY

## BROKEN CHORD COMPOSITION

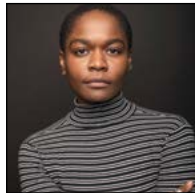
USHUAIA BLUE

Broadway credits include *The Parisian Woman* and *Eclipsed*. Off-Broadway credits include *The Lying Lesson* at the Atlantic; *OZET* at IAP; *Bull in a China Shop* at LCT3; *When We Were Young and Unafraid* at MTC; *The Good Negro* and *Party People* at The Public; *Toni Stone* at Roundabout Theatre Company; and *Appropriate* at Signature. Regional credits include *Change Agent* at Arena Stage; *Angels in America* at The Repertory Theatre of St. Louis; *Ruined* at Berkeley Rep; *Hair* at Dallas Theater Center; *Make Believe* at Hartford Stage; *Top Girls* at Huntington Theatre; *The Paper Dreams of Harry Chin* at Indiana Repertory Theatre; *UniSon* at OSF; *Macbeth* and *The Amen Corner* at Shakespeare Theatre Company; and *These Paper Bullets!* at Yale Rep. [www.brokenchord.us](http://www.brokenchord.us)

## CG ACTOR

THE HOUSE OF THE NEGRO INSANE

CG is a New Orleans native. They are a graduate of The University of Louisiana at Lafayette where they received a Bachelor's degree in Fine Arts. Continuing with their education, they went on to receive a Master's degree from Rutgers University, Mason Gross School of the Arts. Effie was the first role they booked after graduating from Rutgers but had to be put off because of our global pandemic. While waiting for (CATF) to resurrect, they've worked on a pilot for Sam Esmail called "Acts of Crime" and are currently a series regular on Peacock's "Queer as Folk." CG is excited to be back with CATF to bring Effie and *The House of the Negro Insane* to life, in person, finally.



## CARLO ALBÁN\*

ACTOR

BABEL / WHITELISTED



Broadway: *Sweat*. Off Broadway: *Sweat*, *Romeo y Julieta* (radio play), *References to Salvador Dalí Make Me Hot* (Public Theater). *Tamburlaine* (TFANA); *A Small, Melodramatic Story*, *Intrínquilis* (Labyrinth); *A Summer Day* (Rattlestick); *Pinkolandia* (INTAR); *Living Dead in Denmark* (Vampire Cowboys). Regional: *Sweat*, *The River Bride*, *Much Ado About Nothing*, *Timon of Athens* (OSF); *A Parallelogram*, *Lydia* (CTG); *Night of the Iguana* (Guthrie); *Dreamlandia* (DTC). London: *Rare Earth Mettle* (Royal Court). Film: "Mile 22," "Hurricane Streets," "Hi Life," "Strangers With Candy," "Life Support," "21 Grams," "Whip It," "Margaret." TV: "Sesame Street," "Law & Order," "Oz," "Thicker Than Blood," "Prison Break," "Girls," "The Night Of," "Madam Secretary," "Blackbird." 2017 Theatre World Award for an outstanding Broadway debut for *Sweat*. Member of Labyrinth Theater Company.

## SOPHIA ADSIT (SHE/HER)

FESTIVAL CHARGE ARTIST

Sophia is a scenic artist currently based in Denver, Colorado. A Florida native, Sophia attended Wagner College in New York where she earned her Bachelor's Degree in Theatre with a concentration in design, technology, and management. Sophia has been involved with CATF since 2016, making this her fifth season.

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



**JOHN D. ALEXANDER** (HE/HIM)**LIGHTING DESIGNER**

THE HOUSE OF THE NEGRO INSANE / SHEEPDOG

OFF-BROADWAY: *Migration- Reflections on Jacob Lawrence* (National Tour). DC AREA: *This Bitter Earth*, *Topdog/Under Dog* (Helen Hayes Nomination), *Crying on Television*, *Mary's Seacole*, *TransAM*, *Fabulation or the Re-Education of Undine*, *Marie and Rosetta*, *Airness*, *Darius and Twig*, *Black Nativity*, *Disgraced*, *HERstory*. REGIONAL: *Quamino's Map*, *Chad Deity*, *Paradise Blue*, *Skeleton Crew*, *Royale*, *The Snowy Day and Other Stories*. TV: PBS: "No Child." UPCOMING: "Hoola Hoopin Queen."

**AARON D. ANDERSON\*\*\*\*****FIGHT DIRECTOR**

Aaron is thrilled to be returning to CATF - as it is his absolute favorite place to pretend to beat people up. He is a former US Army explosive ordinance specialist and current university professor at Virginia Commonwealth University. He is internationally certified as a fight director with the Society of American Fight Directors and the British Academy of Stage and Screen Combat and has taught at universities and theaters across the United States and Europe including the Banff Center for the Performing Arts, London's City Literary Institute, the Denver Center for the Performing Arts, London's Italia Conti School of Performing Arts, Northwestern University, The University of Illinois, North Carolina School of the Arts, and the University of Hawaii. Favorite shows at CATF include *Thirst*; *Berta, Berta*; *Chester Bailey*; *The Wedding Gift*; *Byhalia*, *Mississippi*; *Not Media*; *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*. Aaron is a full member of the Society of Stage Directors and Choreographers union.

**DAVID M. BARBER\*\*****SCENIC DESIGNER**

WHITELISTED / THE FIFTH DOMAIN

At CATF: seventeen shows, dating back to 2012. Off-Broadway: *The Most Deserving*, *The Orphans' Home Cycle*, *The Vandal*, *A Simple Heart*, *Women Beware Women*, *'Tis Pity She's a Whore*, *TOKIO Confidential*. Regional: Denver Center, South Coast Repertory, Hartford Stage, Baltimore Center Stage, American Repertory Theatre, Pittsburgh Public Theater, Colorado Shakespeare Festival, Cleveland Public Theater, Alabama Shakespeare Festival, Two River Theater, Barrington Stage, The Barter Theatre, Idaho Shakespeare, Great Lakes Theater, Jacobs Pillow, others. Television: "E! Network News", "The TODAY Show", "Football Night In America", "E! Live from the Red Carpet" (Art Director); "Woodstock '99", "Fashion Mega Warriors" (Production Designer). Film: "It's All Relative", "Day 39", "Good Wife", "Double Header" (Production and Costume Designer) Other: Ringling Brothers Barnum and Bailey Circus 134th Blue Tour (Art Director); Awards: Connecticut Critics Circle Award, Drama Desk, American Theatre Wing Henry Hewes Award, Denver Ovation Award, Denver Critics Circle Award, Westword's "Best of Denver", New York Innovative Theatre Award. Represented the US at the Prague Quadrennial. Co-founder and liaison for Equity Through Design Mentorship, a program that provides BIPOC students with mentorship from professional union designers. Faculty at the Kean University Theatre Conservatory in Union, NJ.

**TONYA BECKMAN\*****ACTOR**

WHITELISTED / USHUAIA BLUE

Tonya Beckman is happy to join CATF from Washington DC. DC credits include (Folger Theatre), (Shakespeare Theatre Company), (Round House Theatre), (Olney Theatre Center), (Kennedy Center), (Studio Theatre), (Theater J, Constellation Theatre) Helen Hayes Lead Actress nomination for *The*



*Skin of our Teeth*; (Mosaic Theater Company), (Solas Nua), (1st Stage), (Imagination Stage). She is also a company member at (Taffety Punk Theatre Company). Regional credits: (Cleveland Play House), (Cincinnati Playhouse), (Fulton Theatre), (Totem Pole Playhouse), (Public Theatre of Maine), (Purple Rose Theatre), (Human Race Theatre). Tonya is on the theater faculty at George Washington University. [tonyabeckman.com](http://tonyabeckman.com)

## **CHERYL LYNN BRUCE**

### **DIRECTOR**

THE HOUSE OF THE NEGRO INSANE

Cheryl Lynn Bruce is a Chicago-based director, actor and playwright. Her career has been focused on developing and directing works that highlight underrepresented stories. Ms. Bruce was the Inaugural Fellow of the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media-Columbia College Chicago, for which she received funding and research support for the development of a performance project based on the life of Black colonial slave poet Phillis Wheatley. She also developed a performance project based on the life of Edward Alexander Bouchet, Yale's first Black doctoral graduate in Physics. Ms. Bruce directed Kerry James Marshall's *Rythm Mastr* for the Wexner Center for the Arts in Ohio. She received both a Jane Addams Hull House Association Woman of Valor Award and a coveted 3Arts Artist Award with unrestricted grant in support of her work in theatre arts. Ms. Bruce has appeared on stages across the country as well as in Europe and Mexico.



## **KALYNN BURGER**

### **ACTOR**

WHITELISTED

Kalynn B. Burger is a former student of Shepherdstown Elementary School, Shepherdstown. She currently attends Powhatan School, Boyce VA where she will be in 8th grade this Fall. Kalynn enjoys volleyball, tennis, reading and is an

avid pianist! Kalynn participated in her school's production of *Willie Wonka* this year where she played the boisterous Violet. She completed her last semester of school with straight A's and is excited about her opportunity with CATF.

## **GRACIE CARLETON\*** (SHE/HER)

### **ASSISTANT STAGE MANAGER**

WHITELISTED / THE FIFTH DOMAIN

Gracie Carleton (she/her) is excited and grateful to be working with CATF for the first time! Gracie is a New York based Stage Manager. Recent Shows: *Which Way to the Stage* (MCC); *English* (Atlantic Theater Company); *The Chinese Lady*, *I Am My Own Wife*, *Pride & Prejudice*, *On the Grounds of Belonging*, *Miller*, *Mississippi* (Long Wharf Theatre, CT); *EXITS* (New Georges); *A Bronx Tale* (Axelrod PAC, NJ); *Godspell*, *Mary Poppins*, *Rabbit Hole* (Festival 56, IL). In her spare time, Gracie has worked as a theater electrician with Bedlam, Page 73, Actors Studio Drama School, and Bentley Meeker. She would like to thank James for his endless, long-distance love and support.

## **YAO CHEN\*\***

### **COSTUME DESIGNER**

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, *Diary of Ann 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), *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, also other three seasons at Orlando Repertory Theatre, *Diary of Worm* (2015), *Skippy Jon Jone* (2016), *Nancy Drew and Her Biggest Case* (2017), International: *I am Tai Ping Goat* (2015), Dong Gong theatre in Beijing, China; *Amadeus* (2014) at the Theatre Espressivo,

San Jose, Costa Rica; coming productions: *Macbeth* (2020), Shakespeare Theatre of Jersey, *Stupid Fucking Bird* (2021), New Repertory Theatre. [yao-chen.com](http://yao-chen.com)

**KENT JAMES COLLINS\*** (HE/HIM)  
**ASSISTANT STAGE MANAGER**  
BABEL / USHUAIA BLUE

Kent is grateful to spend the summer in the Blue Ridge Mountains with CATF! Kent is a stage manager and performer from Central Florida who has worked at regional theatres, theme parks, and cruise ships across the country and around the world. *Brighton Beach Memoirs* with Delaware Theatre Company; *Almost, Maine* and *The Duration* with Palm Beach Dramaworks; *A Christmas Carol* with Sacramento Theatre Company; *Native Gardens*, *Hay Fever*, and *Fences* with Florida Repertory Theatre; Norwegian Cruise Line; Universal Orlando Resort; Busch Gardens Williamsburg. Creator of *Half Hour Call* on YouTube. BFA in Musical Theatre and Dance minor from the University of Central Florida. Proud member of Actors' Equity. Thanks to Lori, Trent, Peggy, Theresa, Nicole, and my parents! [KentJamesCollins.com](http://KentJamesCollins.com)

**MELISSA CRESPO\*\*\***  
**DIRECTOR** SHEEPDOG

Melissa is a director of new plays, musicals, and opera. Recent: world premiere of *Justice*, book by Lauren Gunderson, music by Bree Lowdermilk, and lyrics by Kait Kerrigan (Arizona Theatre Company) and *Yoga Play* by Dipika Guha (Syracuse Stage and Geva Theatre Center). As a playwright, her play *Egress*, co-written with Sarah Saltwick, recently received an NNPN rolling world premiere at Salt Lake Acting Company and Amphibian Stage. Fellowships and residencies include: 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). Melissa received her M.F.A. in Directing from The New School for Drama. She is a



Founding Editor of *3Views on Theater* and was featured in the 2020 Broadway Women's Fund "Women to Watch on Broadway." She is currently the Associate Artistic Director of Syracuse Stage. [melissacrespo.com](http://melissacrespo.com)

**KIRBY DAVIS**  
**ACTOR**  
WHITELISTED / SHEEPDOG

This is Kirby's first season with the Contemporary American Theater Festival. She has played in *Hello Out There*, *The Rehearsal*, *Bad American Dreams* and *Antigone* at Rutgers University. She has worked on the Globe Stage in London in *The Winter's Tale* and Kirby Davis is happily managed by Ann Kelly of Ivy Rock Management.



**TENNESSEE DIXON**  
**PROJECTION DESIGNER**  
USHUAIA BLUE

New theatre projects include *RICHARD 3.0* (Synetic Theatre), *END OF WAR* by David L Robbins and *IN MY CHAIR* by Eva DeVirgilis (Virginia Repertory), *A SINGLE PRAYER* by K Jenkins and *UBU84* (Firehouse Theatre), *TRANS SCRIPTS* by Paul Lucas (Richmond Triangle Players), *Mr. Dickens' Christmas Carol* by Bo Wilson (Quill Theatre), *Junta High* by Clay McLeod Chapman and *Shadow Play* (Theatre VCU). Dance productions include *CITY OF PAPER* by Yin Mei (Jacobs Pillow), *DONG DONG-TOUCHING THE MOONS* created by komungo master Jin Hi Kim (Kennedy Center, The Kitchen in NYC, Mass Moca), *VU* directed by Ivan Angeles (Trafo in Budapest). [burningranch.net](http://burningranch.net)

**LORI M. DOYLE\***  
**PRODUCTION STAGE MANAGER**  
**STAGE MANAGER**  
BABEL / USHUAIA BLUE

Lori is pleased and honored to be returning to CATF for her 12th season, and is so thankful for and proud of all her Colleagues here. Recent credits are *Once at Bucks*

County Playhouse, a concert version of *Celebration!* at (York Theatre Company), and last summer's CATF Audio Plays. Other credits include: Broadway: *The Visit*, *You Can't Take It With You*, *The Mystery of Edwin Drood* (1st revival), *Fela!*, *Jane Eyre-the Musical*, *1776* (1st revival), *Say Goodnight Gracie*, *Company* (1st revival) and 10 Main-stage Productions and numerous Gala events for (The Roundabout Theatre Company). Regional: multiple productions at (Actors Theatre of Louisville), (Baltimore Center Stage), (La Jolla Playhouse), (Westport Country Playhouse), (Hartford Stage) and (The Huntington Theatre Company). Off-Broadway: (2econd Stage Theatre Company), RTC @ (The Laura Pels), (The NY Shakespeare Festival), (The Lambs Theatre Company), (Circle Rep), and (The American Jewish Theatre). Additional: 84+ Corporate & Special Events with 34 different Production Companies.

**JESSE DRIEKOSEN**  
**SCENIC DESIGNER**  
 BABEL / USHAIA BLUE

Jesse is very excited and honored to be back designing at CATF. Most recent designs have included 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 Associate Chair and Head of Design & 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, Montana Repertory Theatre, 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 currently is the Immediate Past National Chair of Design, Technology & Management for The Kennedy Center American College Theatre Festival. He has also served as the Vice-Commissioner of Education in the Scene Design & Technologies Commission for The United States Institute for Theatre Technology (USITT). He has received both regional and national awards for his designs.

**LINDSAY EBERLY\***  
**STAGE MANAGER**  
 THE FIFTH DOMAIN / WHITELISTED

LINDSAY EBERLY (she/hers) CATF: 10 years including *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: Baltimore Center Stage, Actors Theatre of Louisville, Hartford Stage.

**KAREEM FAHMY\*\*\***  
**DIRECTOR** THE FIFTH DOMAIN



Kareem is a Canadian-born director and playwright of Egyptian descent. Previous collaborations with Victor Lesniewski: the world premiere of *Couriers and Contrabands* (TBG Theatre, co-created by Kareem), *Khaddal* (Berkeley Rep's The Ground Floor), and *Tentative City* (in-house development at Roundabout). Other world premieres include: James Scruggs's *3/Fifths* (3LD, New York Times Top 5 Must-See Shows), Sevan K. Greene's *This Time* (Sheen Center, New York Times Critics' Pick), Adam Kraar's *Alternating Currents* (Working Theatre), Bess Welden's *Refuge\*Malja* (Portland Stage), Nikkole Salter's *Indian Head* (Luna Stage). Kareem's work as a playwright has been seen at theatres around the U.S.



and Canada. The 22-23 season will feature world premieres of two of Kareem's plays, *American Fast* (at City Theatre in Pittsburgh and Artists Repertory Theatre in Portland), and *A Distinct Society* (at TheatreWorks Silicon Valley and Pioneer Theatre in Salt Lake City). Kareem has developed and directed work at Atlantic Theatre Company, New York Theatre Workshop, MCC, Ensemble Studio Theatre, The New Group, New Dramatists, Geva Theatre, Portland Stage, Northlight, Silk Road Rising, San Diego Rep, and more. Fellowships/Residencies: Sundance Theatre Lab, The Old Globe (Classical Directing Fellow), Oregon Shakespeare Festival (Phil Killian Directing Fellow), The O'Neill (National Directors Fellow), Second Stage (Van Lier Directing Fellow), Soho Rep (Writer/Director Lab), Lincoln Center (Directors Lab). Kareem is Co-Founder and Chair of the Middle Eastern American Writers Lab. MFA in Theatre Directing: Columbia University. [kareemfahmy.com](http://kareemfahmy.com)

## **JOSH FRACHISUER** **FESTIVAL TECHNICAL DIRECTOR**

Josh is the Professor of Scenic Design at Northern State University, and is happy to join CATF for his seventh year. Some of his recent work includes serving as Technical Director for (Idaho Shakespeare Festival), (The Great Lakes Theater Festival), and (CATF's) 2014 *Uncanny Valley*. He has had the pleasure of designing scenery for Idaho Theater for Youth and Shakespeareance tours. He also served as the Scenic Designer for (Great Lakes Festival's) outreach tours *Before the Storm* and *Seeing Red*. Other theater credits include Technical Director for Glyn Maxwell's premiere of *Wolfpit* and *Broken Journey* for the (Phoenix Theatre Ensemble of New York). Josh served as touring Technical Director for (Arkansas Repertory Theatre), including the tour of *Romeo and Juliet* which was part of the NEA's Shakespeare in American Communities initiative. He has also served as Professor of Theatre for West Virginia University and Scenic Carpenter and Props Artisan for the daytime drama "As the World Turns". Josh is blessed by the font of creativity and endurance of his daughter, Corina.

## **TONY GALASKA** **LIGHTING DESIGNER** BABEL / USHUAIA BLUE

Tony Galaska is an associate professor and head of the design and production at FIU. His design work has been seen at Contemporary American Theater Festival, The Shakespeare Theatre of New Jersey, The Texas Shakespeare Theatre Festival, National YoungArts, Gables Stage, Zoetic Stage, and in NYC with companies such as Toy Box Theatre Company, The Gallery Players, Wings Theatre Company, Metropolitan Playhouse, and New Perspectives Theatre Company. Tony has served as the Design, Technology, and Management Chair for the Kennedy Center American College Theatre Festival Region IV and is a 2022 recipient of the Kennedy Center Golden Medallion Award, the highest award given to educators. He received a M.F.A. in lighting design from Purdue University, a B.F.A. from the University of Wisconsin Stevens Point, and an A.A. from the University of Wisconsin Waukesha.

## **HEINLEY GASPARD** **ACTOR** THE HOUSE OF THE NEGRO INSANE



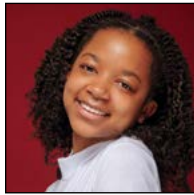
CATF debut. Recent/Favorite credits: *THE SKIN OF OUR TEETH* (Playmakers Repertory Theatre), NYC credits include *SPLIT SECOND* (Theatre 54), *THE BELLAGIO FOINTAIN* (Here Arts), *MACBETH* (Bank Street Theatre), *FENCES* (Hudson Theatre Works). FILM/TELEVISION credits: "OMNIBOAT" (SUNDANCE 2020), "CONEY ISLAND QUEEN" (CANNES 2014), "FOR LIFE" (ABC), "Wutang" (HULU). Heinley holds a B.S. in Biology with a Molecular Cellular Physiology concentration and spent 16 years as a Clinical Technician. His Actor Training includes Mason Gross School of the Arts, The William Esper Studio, The Upright Citizens Brigade. Heinley is currently a company member and resident artist with Playmaker Repertory Company and will receive his Masters Degree in Theatre at The University of North Carolina where he struggles with growing up a DUKE Fan. Oh WELL. IG: @dagreatgaspy TW: HeinleyGaspard [heinleygaspard.com](http://heinleygaspard.com)

## **KARA GROOM GRAYSON**

### **ACTOR**

THE HOUSE OF THE NEGRO INSANE

Kara Groom is a recent college graduate from Kean University, and she is excited to embark on this new journey with the Contemporary American Theater Festival. Her selected performance credits include: *A Love that Forgives* (Addie Mae Collins), *Blood Wedding* (Young girl/Third girl), *The Misadventures of Romeo and Juliet* (Asst. director/Musician #1), *We All We Have* (Little Sister) and *...Gone* (Plant Mother/Woman). As she gains more interest in films, some of her credits include: "Discovering the life of Addi Grey" (Addi Grey), "Neuralyzer" (Jamie), "CherryStar Online" (Ally Hart) and playing herself on Amazon Prime's "The College Tour." This is her first time working with CATF, and she is thrilled to be a part of this show's world premiere. She can't wait for you all to enjoy the show!



## **JOHN KEITH HALL** \* (HE / HIM)

### **STAGE MANAGER**

THE HOUSE OF THE NEGRO INSANE

DC area credits include (Olney Theatre Center); *Beauty & the Beast*, *Cabaret*, *Matilda*, *Elf the Musical On The Town*, *The Crucible*, *Annie*, *Sweeney Todd*, *Mary Poppins*, and *The Producers*. (The Studio Theatre); *Bad Jews*, *Choir Boy*, *Water By The Spoonful*, *Torch Song Trilogy*, *4000 Miles*, *In The Red And Brown Water*, *The History Boys*, *Adding Machine: A Musical*, and *The Road To Mecca*. (Signature Theatre); *Ain't Misbehavin'*, *West Side Story*, and *Soon*. (Woolly Mammoth Theatre Company); *Where We Belong*, *Shipwreck*, *The Peculiar Patriot*, *Gloria*, *Familiar*, *Hir*, *An Octoroon*, and *The Nether*. Regional credits include (Virginia Musical Theatre), (Shadowland Stages), and over 40 productions as Resident Stage Manager at the (Barter Theatre). A graduate of Longwood University and a proud member of Actors Equity Association.

## **CHRISTOPHER HALLADAY**

### **ACTOR**

THE HOUSE OF THE NEGRO INSANE

Christopher Halladay is a working-actor based out of NYC, proud to be making his CATF debut. Theater credits (partial)



- NYC: The Culture Project (world-premiere of Tennessee Williams' last full-length play), Ensemble Studio Theatre and The Actors Company Theatre. Regional: Luna Stage (NJ), Mile Square Theater (NJ), Palm Beach Dramaworks (FL), A Noise Within (CA), International City Theater (CA), South Coast Repertory Theater (CA), and The Pasadena Playhouse (CA) Television & Film credits (partial): "FBI", "Ray Donovan," "The Blacklist," "Mr. Robot," "God Friended Me," "Gotham," "Law & Order: SVU" (multiple), "Limitless," "The Unusuals," "All my Children," and " Guiding Light" (multiple), "American Insurrection," "Stella's Last Weekend," "Movie Night," and "February." He currently teaches at The American Academy of Dramatic Arts (NY). Formerly at Rutgers University, Rider University, Montclair State University and The New York Conservatory for Dramatic Arts. [www.christopherhalladay.com](http://www.christopherhalladay.com)

## **BRADEN HARRINGTON**

### **SOUND DEPARTMENT HEAD**

Excited to work with CATF in their first season at the Festival, Braden hails from Miami, and holds design degrees from Point Park University's Conservatory of the Performing Arts, and Florida School of the Arts at St Johns River State College. Braden enjoys designing in both lighting and sound for plays, musicals, and dance pieces; and for the past year they were the Assistant Technical Director at Shepherd University. Future Braden can be found at Hutchison School in Memphis Tennessee, and Past Braden can be found at [bradenharrington.design](http://bradenharrington.design)

**DOUG HARRIS\***  
**ACTOR**  
SHEEPDOG

Doug is an actor and writer based in New York City. NYC Credits: *New Golden Age* (Primary Stages), *Disco Pigs* (Drama League), *The Rape of The Sabine Women* by Grace B. Matthias (Playwrights Realm), *The Glass Menagerie* (Masterworks Theater Company), *Unity: 1918* (Project: Theater). Regional Theater: *A Few Good Men* (The Pittsburgh Public), *It's Only A Play* (George Street), *We're Gonna Be Okay* (B Street Theater), *10x10* (Barrington Stage Co.), *The Elaborate Entrance of Chad Deity* (Actors Theatre of Louisville), *Oh, Gastronomy!* (Humana Festival). Doug has developed new works with Playwrights Realm, NYTW, The Lark, Less Than Rent, Ensemble Studio- Theater, CTG, Pipeline, and more. Films: "Spooky Action" -upcoming 2023-, "December 1, 1969," "The Wait," "Viking Funeral." [www.dougharrisactor.com](http://www.dougharrisactor.com)



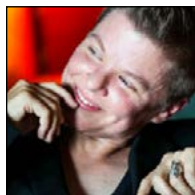
**DYLAN KAMMERER**  
**ACTOR**  
THE FIFTH DOMAIN

Theater: *Hamlet* (Gablestage, dir. Tarell Alvin McCraney), *Othello* (Seven Stages Shakespeare, dir. Alex Hernandez), *The Royale* (The Hippodrome, dir. Ryan George) *Macbeth* (Japan Tour, dir. Ben Crystal), *3/Fifths* (3LD, dirs. Kareem Fahmy and Tamilla Woodard). TV/Film/Music Video: "The Path" (Hulu), "Hobby" (Adobe, dir. Colin Read), "Radiohead - Man of War" (Pulse Films, dir. Colin Read). Big thanks to @xundulatorx, AllRats, and Danielle.



**JESSI D. HILL\*\*\***  
**DIRECTOR** USHUAIA BLUE

Jessi is a director based in New York City. Credits include new work at New York Theatre Workshop, Public Theater/ Joe's Pub, Playwrights Horizons, The



Playwrights' Center, Primary Stages, Labyrinth, The Women's Project, 59E59, P73, The New Group, Keen Company, Rattlestick, Clubbed Thumb, Ensemble Studio Theatre, Musical Theatre Factory, The Acting Company, The Barrow Group, New Dramatists, Playwrights Realm, New Georges, and many others. Jessi has also directed new work that has been seen internationally in Edinburgh, London, New Zealand, Berlin and Hamburg. She is currently the Artistic Associate at Flying Carpet Theatre Co. and is on the Artistic Team at Rattlestick Theater. She teaches directing at The Eugene O'Neill Theatre Center/NTI and Fordham University. Upcoming Summer 2022: Tammy Ryan's *Take My Hand and Wave Goodbye* for TheatreSquared New Play Festival (July 2022) and Roger Peltzman's *Dedication* premiering in the Edinburgh Fringe Festival (August 2022). MFA Directing: Yale. Member SDC. Current projects: [jessidhill.com](http://jessidhill.com)

**KRISTIN HORTON\*\*\***  
**DIRECTOR** WHITELISTED

Kristin is a director who works primarily on new plays and community-engaged practices. Previous collaborations with Chisa Hutchinson include: *She Like Girls* (Lark Barebones), *Dirt Rich* (NYC Summerstage), *Tunde's Trumpet* (NYC Summerstage); *Dead & Breathing* (CATF), and *Breaking Bread* (Working Theater). Recent work includes *After/Life* by Lisa Biggs, a community-engaged history drama about the 1967 Detroit rebellion focusing on the oral histories of women and girls; *Bathtub*, a multimedia performance installation event, conceived and performed by Tanisha Christie; and the premiere of Chiori Miyagawa's *In the Line*. Horton has developed new work by a range of writers including Gisele Njeim, Abudullah Alkafri, Saviana Stanescu, Elaine Romero, Cheryl Davis, Jen Silverman, Dano Madden, Andrew Rosendorf, Kirsten Greenidge, and Sam Hunter to name a few. She is an Associate Professor of Practice in Theater & Directing at New York University's Gallatin School where she served as the Chair of the Interdisciplinary Arts Program (2017-2022). She received her BA (Religion) from Emory University and an MFA (Directing) from the University of Iowa. She is a proud member of SDC. [kristinhorton.com](http://kristinhorton.com)



**JOHN KEABLER\*****ACTOR**

USHUAIA BLUE

John is ecstatic to be returning to the best new play festival in the country. He was last seen as Ronald Reagan in the (CATF) world premiere of *A Late Morning in America* by Michael Weller. John has performed at theaters such as (The Shakespeare Theatre) in Washington, D.C., (The Old Globe), (The Shakespeare Theatre of New Jersey), (Cincinnati Playhouse), (Syracuse Stage), (Perseverance Theatre) in Juneau, Alaska, among many others. You may have also seen John in shows like "30 Rock", "Madam Secretary", "All My Children", and also a few indie films. Come on over to [JohnKeabler.com](http://JohnKeabler.com) to keep up with all his shenanigans. John would like to dedicate this performance to Katie (also A and B ;o)

**KATE KILBANE\***

FESTIVAL SWING STAGE MANAGER

Kate Kilbane is delighted to be a part of CATF this summer after serving as Assistant Stage Manager for *Sense and Sensibility* at (Everyman Theatre). Based in Washington, DC, her previous Stage Manager credits include *Corduroy*, *Zomo the Rabbit: A Hip-Hop Creation Myth*, and *Thumbelina* at (Imagination Stage); *Amadeus and 1*, *Henry IV* at (Folger Theatre); and 15 productions at (Theater J) including *Talley's Folly* and *The Last Night of Ballyhoo*. Additional Assistant Stage Manager credits include *The Watsons Go to Birmingham-1963*, *First You Dream*, *Follies*, *The Lisbon Traviata*, and *Ragtime* at (The Kennedy Center); *The Tempest Free for All* at the (Shakespeare Theatre Company); 13 productions at (Ford's Theatre) including *Violet*, *The Laramie Project*, *Fly*, and *Parade*.

**VALERIE LEWIS****ACTOR**

WHITELISTED

Valerie Lewis is making her debut with CATF as Yvette in *Whitelisted*. Valerie recently played the role of Carolyn Whitlock in Chisa Hutchinson's *Dead and Breathing* and is grateful to get the chance to speak her words again. She dedicates this role to her Mother Lecolia.

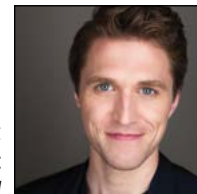
**KAREN LI \*****ACTOR** BABEL / USHUAIA BLUE /  
THE FIFTH DOMAIN

Karen is a multidisciplinary artist with a Theater and Dance double degree from UC San Diego. Favorite credits include *Black Super Hero Magic Mama* (Connie Wright/Lady Vulture, Strand Theater), *Sunset Park* (Tanya/Polly, Theaterlab), *Yoshimi Battles the Pink Robots* (Assistant Choreographer/Swing, La Jolla Playhouse), *Dr. Horrible's Sing-Along Blog* (Choreographer/Ensemble, San Diego Comic-Con), and *Dancing with the Stars* (Featured Dancer, Season 10).

**DEREK LONG****ACTOR**

WHITELISTED / THE FIFTH DOMAIN

Derek Long is so grateful to be part of (CATF) this summer. NY Theater: *Mauritius* (TIC), *Fistful of Cake*, *Pocketful of Miracles* (Fresh Fruit Festival), *The Weekend Will End* (Winterfest), *Last Night at The Carmine* (Fringe Festival). Regional: *The Big Blue River* (Mariah Theater Company). TV/ Film: The History Channel's "I Was There,"; "From Here to Hell's Kitchen," "Soul to Keep, Not Alone." Training: William Esper Studio, Anthony Abeson, Terry Schreiber, BADA, AADA. Edinho, eu te amo. [derekwlong.com](http://derekwlong.com)



**KATE MACCLUGGAGE\*****ACTOR**

WHITELISTED / BABEL

NYC: *Greater Clements* (Lincoln Center); *The 39 Steps* (Off B'way, New World Stages); *The Farnsworth Invention* (Broadway); *The Merchant of Venice*; *Much Ado About Nothing* (TFANA); *Happy Birthday, Wanda June* (Wheelhouse); *In Quietness* (Dutch Kills); *Primal Play* (New Georges). Selected regional credits: (Barrington Stage), (Denver Center), (Williamstown), (Hartford Stage), (Long Wharf), (Syracuse Stage), (Westport Country Playhouse), (The Kitchen), (McCarter), (Virginia Stage). Television: "The First Lady" (Showtime); "TURN: Washington's Spies" (AMC); "The Knick" (Cinemax); "Madam Secretary" (CBS); "FBI; Law and Order: SVU"; "Chicago Justice" (NBC). Kate has a BA from Wesleyan University and an MFA from NYU Grad Acting. She will be featured in the film adaptation of Judy Blume's "Are You There, God? It's Me, Margaret," in theaters this September.

**PAT MCCORKLE, C.S.A.****CASTING DIRECTOR****MCCORKLE CASTING LTD**

Current regional Theatre seasons: Barrington Stage, Pittsburgh Public, St. Louis Rep., Playmakers Rep., Olney Theatre, City Theatre, Alley Theatre, Connecticut Rep., Etc. Broadway: Over 50 productions including: *On The Town*, *Amazing Grace*, *End of the Rainbow*, *The Lieutenant of Inishmore*, *Cat on a Hot Tin Roof*, *One Flew Over The Cuckoo's Nest*, *Amadeus*, *She Loves Me*, *A Few Good Men*. etc. Off-Broadway: Highlights; *Party Face*, *Clever Little Lies*, *Tribes*, *Our Town* (Barrow Street), *Freud's Last Session*, *Toxic Avenger*, *Almost Maine*, *Driving Miss Daisy*. Feature films: "Senior Moment," "Mike, Mike Tan," "Year by the Sea," "Premium Rush," "Ghost Town," "The Thomas Crown Affair," "Die Hard with a Vengeance," "School Ties," etc. Television: "Twisted," *Humans for Hack* (CBS), "Californication" (Emmy Nomination), "Max Bickford" (CBS), "Chappelle's Show," "Strangers with Candy," "Sesame Street." etc. [mccorklecasting.com](http://mccorklecasting.com)

**AFSHEEN MISAGHI****ACTOR**

THE FIFTH DOMAIN

Hailing from southern West Virginia, Afsheen is an actor and producer based in New York City. Regional theater credits include productions at (Barrington Stage Company), (Stageworks Theatre), (American Stage Theatre Company), and (Weathervane Theatre). TV credits include "FBI: Most Wanted," "PowerBook II: Ghost," and "Normal for Now." B.A. Theater from West Virginia University and M.F.A. Theater from University of Florida. 2022 ViacomCBS Showcase member and Fulbright alumnus. Find him online at [www.afsheenmisaghi.com](http://www.afsheenmisaghi.com) or on Instagram @affjay.

**CHASE MOLDEN****PROPS SUPERVISOR**

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, Humanities, and Social Sciences 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.

**ABY MOONGAMACKEL (HE / HIM)****ACTOR**

THE FIFTH DOMAIN

Aby is excited to be part of the CATF family for the first time. He received his MFA in Acting from Rutgers University and was trained classically at the Shakespeare's Globe London. His most recent regional credits include the role of Bashir in *The Invisible Hand* (Gulfshore Playhouse, FL), and *As You Like It* (Shakespeare's Globe London) Television credits include: TV Land "Younger;" NBC: "The Village" and "Law & Order: SVU."





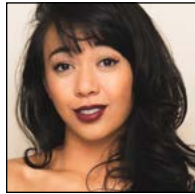
**KELLEY RAE O'DONNELL\*****ACTOR**

USHUAIA BLUE

Producing Artistic Leadership and Member of New York's (LAByrnth Theater Company) and member of (The Actors Center). Theater: *The Wake* (Premiere Stages), *Occupied Territories* (59E59 Theater), *10+10* (Barrington Stage Company), *The Trouble with Nicole* (Dorset Theatre Festival), *Holy Laughter* (Denver Center), *The Discarded* (BAM), *Clown Bar* (Pipeline Theatre), *The Atmosphere of Memory* (LAByrnth), *Heal Me Television* (Southern Rep.), *Fight Girl Battle World* (HERE NYC). Recent Film/TV: "The Irishman" (Netflix), "Tommy" (CBS), "Invasion" (Apple TV), "The Blacklist" (NBC), "Shades of Blue" (NBC), "Like So Many Things" (IFC), "Signs of Aging" (Amazon), "Life After You," "Will You Take This Dog?."

**ALEXANDRA PALTING\*****ACTOR** USHUAIA BLUE / THE FIFTH DOMAIN

Alexandra Palting is ebullient to be making her CATF debut. This year, Palting is an Artist in Residence at The Kennedy Center where she wrote, composed and performed her original musical *0874: A Filipino American Love Story*, based on her grandparents' long distance courtship during their immigration to the United States. She has performed her music at venues including (The Lincoln Theatre), (Merriweather Post Pavilion), and (Olney Theatre Center). Favorite regional theater credits include (Olney Theatre Center), (Imagination Stage), (Chesapeake Shakespeare Company), (The Keegan Theatre), (InterAct Theatre Co.), and (Shakespeare in Clark Park). She is also a screen actor as well as an audiobook narrator and producer. She studied at the University of Delaware, RADA, and Harvard Online Business School. alexandramariapalting.com and @alpal1210.

**AARON PARELLI****LEAD ELECTRICIAN**

Hailing from Dallas, Texas Aaron is a talented electrician who earned his BFA in Theater with an Emphasis in lighting and Technology in 2019 from Texas State University. While attending Texas State University he worked as the Assistant Technical Director of a small company in San Antonio, Texas called Crystal Sea Drama Company. After he graduated, he was the Master Electrician at Casa Manana in Fort Worth, Texas from August 2019 to March 2020 when the pandemic hit. He is thrilled to be apart of this festival and be working again. He would like to thank his family for all their support and thank Peggy and Trent for this opportunity. Aaron says his heart is full and his spirit is joyous. He hopes all of our work fills your hearts and souls as much as it filled his.

**SHARATH PATEL\*\*****SOUND DESIGNER**

THE HOUSE OF THE NEGRO INSANE / BABEL

Sharath is an Oregon based designer who works nationally and internationally focusing on experimental, commercial, academic, political, and socially conscious theatre. Recent designs: The Contemporary American Theater Festival, Asolo Rep, Milwaukee Rep, Indiana Rep, The Alley, Portland Center Stage, Rep Theatre of St. Louis, Seattle Children's Theatre, A.C.T. Theatre, American Rep, Artists Rep, Seattle Rep, Cal Shakes, Alabama Shakes, Arena Stage, Weston Playhouse. Additional work in New York City, San Francisco, L.A., D.C., Boston, Norfolk, Raleigh, Aspen, India, France, England, Germany, Romania. He has previously served as a visiting assistant professor, lead designer, guest artist, instructor, or lecturer at Reed & Whitman Colleges, Yale, Fordham, Columbia, Willamette, Ohio, and Butler Universities. Affiliations: USA829 IATSE, Theatrical Sound Designers and Composers Association, Arts Envoy for the U.S. Department of State, National Respondent for the Kennedy Center American College Theater Festival, Resident Artists at Artists Rep. BFA: Ohio University. MFA: Yale School of Drama. sharathpatel.com



**ALEXANDER POWELL**  
**LEAD ELECTRICIAN**

WHITELISTED / THE FIFTH DOMAIN

Alex has worked as a lighting and props technician since 2007 when he went to Kent State University in Kent, Ohio. Alex has worked at other summer positions such as *The Aracoma Story* in Logan, WV and *T.R.Y.P.S. Children's Theatre* in Columbia, MO before going on tour domestically and on the international stage in 2013 with *Disney On Ice, Disney Live!*, and *Sesame Street Live!*. C.A.T.F marks his return to theatre since the covid shut down in March 2020. He is excited to be part of presenting these wonderful new works of *Whitelisted* and *The Fifth Domain* and hopes you enjoy watching them as much as he has creating them with his superb team.

**LIZZIE POWERS** (SHE/HER)  
**BOX OFFICE MANAGER**

Lizzie is excited to begin her first season with CATF. Lizzie has a BA in Theatre Arts with a concentration in Acting from the University of Northern Colorado and currently attends Florida State University pursuing an MFA in Theatre Management. She serves as the Patron Services Manager for the FSU Fine Arts Ticket Office and as the Marketing Communications Assistant. Prior to joining CATF, Lizzie worked at Williamstown Theatre Festival, Disney Parks Live Entertainment, Shakespeare Project, and College Audition Project.

**ALLENE PUNEKY**  
**ASST. TO THE PRODUCING ARTISTIC DIRECTOR**

Originally recruited to lead CATF's Road Scholars' Program and assist with coordinating the festival's many educational opportunities, Allie has been a part of the CATF family since 2016. Entranced by live art from a very young age, her life has been guided by questions surrounding the process of creative collaboration and its psychological effects on audience members and artists. In 2018, Allie graduated with her Bachelor's from Colorado College, where

she independently designed her own course of study in order to begin delving into questions surrounding creative collaboration, live art, and psychology. Continuing on her quest for answers and applied knowledge, Allie graduated in May of 2022 from Claremont Graduate University with a Master's in Positive Organizational Psychology and Evaluation. While she intends to take her passion into leadership coaching and organizational consulting for the arts, she is always thrilled to have a chance to come back home to Shepherdstown, WV and her CATF family.

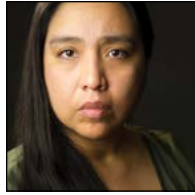
**DAVID REMEDIOS\*\***  
**SOUND DESIGNER**  
BABEL / USHUAIA BLUE

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; Wild Horses; Not Medea; Everything You Touch; One Night; Modern Terrorism; Captors; The Eelwax Jesus 3-D Pop Music Show; and Farragut North*. Recent credits include *Women in Jeopardy!* (Arizona Theatre Company); *The Rise and Fall of Holly Fudge* and *A Woman of the World* (Merrimack Repertory Theatre); *The Sound Inside* (SpeakEasy Stage Company); and *Berta, Berta* (Everyman Theatre). David's work has also been heard regionally at Huntington Theatre Company, Portland Stage, 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](http://remediossound.com)

**AMELIA RICO\*****ACTOR**

USHUAIA BLUE

Amelia Rico is a South American Indigenous award winning actor, filmmaker, director and writer. In the last 2 years she has directed two Caridad Svich plays, NYT reviewed Online premiere of *The Book of Magdalene* and the English-language premiere of *Aunt Julia and the Scriptwriter*. She is very excited to be returning to the stage after 10 years. You can see her in "Grey's Anatomy," "Walker," "Yellowstone," and most recently as Ada Growing Thunder in "Dark Winds."

**JANIYA ROSS****ACTOR**

WHITELISTED

Janiya is a fifth grader at Boyce Elementary School Boyce, Va. She has had acting coaching sessions at (Selah Theater Productions) in Winchester, Va. She loves singing and dancing as well as swimming and outdoor activities. She is the Daughter of Mr. Jeremy Ross and Granddaughter of Deacon Ellis and Trudi Ross of Zion Baptist Church Berryville, Va. She loves her church and learning from the bible.

**JEFFERSON A. RUSSELL\*****ACTOR**

THE HOUSE OF THE NEGRO INSANE

Jefferson A Russell plays (Attius) for his CATF debut: Resident Company Member, (Everyman Theatre); upcoming *The Lion In Winter*, recent credits include *Sense and Sensibility* (Col. Brandon), *The Skin Of Our Teeth* (George Antrobust), *Flyin' West* (WIL Parrish), *Pipeline* (Xavier); Regional credits include productions at (Signature Theatre), (Round House Theatre), (Marin Theatre Company), (Shakespeare Theatre Company), (Woolly Mammoth), (Dallas Theatre Center),



(The Goodman Theatre), (Gulfshore Playhouse), (Cincinnati Playhouse), (Milwaukee Rep), (African Continuum Theatre Company), (Arena Players), (Kennedy Center National Tours); TV credits include "The Wire," "Homicide;" Voice credits include Marvel's "The Ultimates" (Nick Fury), "NPR's Circle Round Podcast" and "Who When Wow Podcast" (Thurgood Marshall, Bass Reeves). Jefferson is a graduate of Hampton University (BA, Sociology/Criminal Justice) and George Washington University (MFA, Academy of Classical Acting), a former Baltimore Police Officer and founding member of GALVANIZE, a network for Artists of Color.

**TINA SHACKLEFORD\*****STAGE MANAGER**

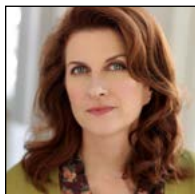
SHEEPDOG

Tina Shackleford is happy to return for her fifth season at (CATF), where she last stage-managed Joseph Dougherty's *Chester Bailey*. Her regional credits include productions with (Weston Playhouse), (La Jolla Playhouse), (The Shakespeare Theatre), (Saint Michael's Playhouse), (Clarence Brown Theatre), (Seattle Group Theatre), (Quantum Theatre), (Zachary Scott Theatre Center), (Actor's Theatre of Louisville), (Riverside Theatre), (Dallas Theater Center), and the (Shakespeare Festival of Dallas), as well as collaborations with the (Pittsburgh Symphony Orchestra), (Theatre de la Jeune Lune) and the Latino performance group (Culture Clash). Recent ventures into the world of opera include *Falstaff*, *On the Town*, and *Amahl* and the *Night Visitors for Resonance Works Pittsburgh*. Film credits include "Graduation" and "Love and Bones." Tina teaches Stage and Production Management at the Carnegie Mellon University School of Drama, where she is also the Option Coordinator for Production Technology and Management. For USITT, she is a founding member of the Institute's EDI Initiative, having chaired both Women in Theatre and the Human Issues Caucus, and recently concluded terms as Management Commissioner and on the Board of Directors. Tina holds an MFA from the University of California-San Diego and is a proud member of Actors Equity Association.

**STEPHANIE SHAW**  
**COSTUME SHOP MANAGER**

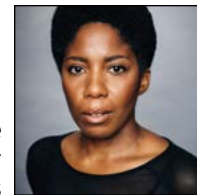
Stephanie is a free-lance Costume Designer and Technician, receiving her BFA with West Virginia University and her MFA in Costume Design with Purdue University. This is her 8<sup>th</sup> year with the festival, starting with the 2013 season, and she is excited to be back after the great scourge we know as Covid. Stephanie has taught costume technology courses and managed the costume shops of the University of Mississippi, University of Maryland, and Purdue University. Her recent costume design credits include *World Builders* (Contemporary American Theater Festival); *Xanadu*, *Pump Boys and Dinettes*, *The 39 Steps* (Pittsburgh CLO Cabaret); *Feeding the Dragon*, *Hand to God* [puppet design] (City Theatre Company); *Blood Brothers*, *The Merry Wives of Windsor*, *The Taming of the Shrew* (Texas Shakespeare Festival); *The Spitfire Grill* (University of Mississippi). Thank you to Peggy McKowen, Trent Kugler, and everyone at CATF for making great theatre happen. This season is dedicated to her father, Donald K. Shaw, in loving memory.

**TINA STAFFORD\***  
**ACTOR**  
 USHUAIA BLUE



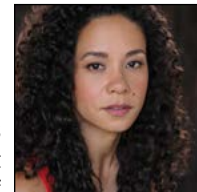
Ms. Stafford is a New York based actor/ musician, and is thrilled to collaborate with so many incredible artists here from all over the world. Tours: *Once*, *Jolson the Musical* (First National); *Seven Brides for Seven Brothers*. New York: The Mint, The York, New York Classical (artistic associate), (59 E. 59th), Prospect Theater Company, Soho Rep, and numerous Off-Broadway shows of which you've never heard. Regional: Arena Stage, Paper Mill Playhouse, Goodspeed Musicals, Barrington Stage Company, Asolo Rep, Shakespeare Theatre of New Jersey, Cleveland Playhouse, Cincinnati Playhouse, La Jolla Playhouse, Milwaukee Rep, Kansas City Rep, PCPA TheatreFest, Geva Theatre Center, the Westport, Bucks and Cape Playhouses, Denver Center, Hangar Theatre, the Maine, Texas, and Utah Shakespearean Festivals. Proud AEA Member.

**SARAH ELLEN STEPHENS\***  
 (SHE / HER)  
**ACTOR SHEEPDOG**



Sarah Ellen Stephens is excited to make her (CATF) debut. Favorite theater credits include the world premieres of Theresa Rebeck's *Dig* (Dorset Theatre Festival), Adam Rapp's *Classic Kitchen Timer* and Jonathan Reynolds' *Girls in Trouble* (the Flea Theater), *Jupiter (a play about power)* (La Mama Experimental Theatre Club) and *Doubt, A Parable* (Human Race Theater Company). Favorite film credits include "21 Bridges," "Faraway Eyes," "Lee Daniels' Pimp," "You Mean Everything To Me," "Gray Dog," "Fill Your Heart with French Fries," "Hallway" (SXSW), "Straight Outta Tompkins," and "Lil' Benny" (Best Actress and First Time Filmmaker awards). She's currently starring in the short "Puss" (SXSW premiere). Television: "Law & Order: SVU," "She's Gotta Have It," "Z: The Beginning of Everything," and "Iron Fist." sarahellenstephens.com

**KATHRYN TKEL\***  
**ACTOR**  
 THE FIFTH DOMAIN



This is Kathryn's CATF debut. She was most recently seen in the DC area at (Arena Stage) in the world premiere of *Change Agent*, written and directed by Craig Lucas. Other select regional credits include: *Sense and Sensibility* and *Timon of Athens* (Folger Theatre); *An Octoroon* (Woolly Mammoth); *Cock* (Studio Theatre); *The Rembrandt and Jefferson's Garden* (Ford's Theatre); *A Doll's House, Part 2* and *The Curious Incident of the Dog in the Nighttime* (Round House Theatre); *The Wanderers* (Theatre J); *Fickle!* (Olney Theatre Center); *A Midsummer Night's Dream* and *Henry IV, Part 1* (Pennsylvania Shakespeare Festival); *Henry IV, Part 2* (Orlando Shakes); *Miss Bennet* (Cincinnati Playhouse in the Park); *By the Way, Meet Vera Stark* (Everyman Theatre); *Cyrano de Bergerac* (Perseverance Theatre); *Amadeus* (North Coast Rep); *Venus in Fur and The 39 Steps* (Rep Stage); *Ken Ludwig's Baskerville* (Theatrical

Outfit); *Romeo and Juliet* (Arizona Theatre Company). On screen Kathryn can be seen in the film "Harriet". She earned her MFA from The Academy for Classical Acting. [www.KathrynTkel.com](http://www.KathrynTkel.com)

## **MARK VAN HARE\*\*\***

**COMPOSER** SHEEPDOG

**SOUND DESIGNER** WHITELISTED /  
THE FIFTH DOMAIN

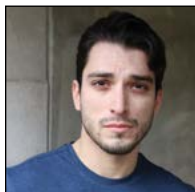
Mark Van Hare is a composer, sound designer, and audio engineer working in New York City. Selected credits include *Yoga Play* at Syracuse Stage (Syracuse, NY); *Oh My Sweet Land* and *Villa* with The Play Company; *Life Sucks* at the Acorn Theatre; *Brother Toad* at Kansas City Repertory Theatre; *Refuge Malja* and *Lost Boy Found in Whole Foods* at Portland Stage (Portland, Maine); *Las Meninas* at Asolo Repertory Theatre (Sarasota, Florida); *Paris!* and *Nutcracker Rouge!* with COMPANY XIV at Irondale Theatre; *Plano* with Clubbed Thumb Theater Company at The Wild Project; and *Men On Boats*, *The Wild Party*, and *Icarus* with The Yale Dramatic Association. Mark assisted on the Eliza Tour of *Hamilton*; *Skittles Commercial: The Broadway Musical* at Town Hall; and *Smart People* at Second Stage Theater. He was Production Audio for *Sing Street*, *Slave Play*, and *What The Constitution Means To Me* at New York Theatre Workshop; *Freestyle Love Supreme* at Greenwich House Theatre; and *The Wrong Man* at MCC. Mark is currently the technical director for 'The Get Up' podcast on Spotify. [markvanhare.com](http://markvanhare.com)

## **SABAS DEL TORO**

**ACTOR**

WHITELISTED / BABEL

Sabas is from the border city of El Paso, TX, and a recent graduate from Western Kentucky University with a BFA in Acting. Sabas has an extensive background in collegiate speech and debate earning him titles in performative events such as Drama, Duo and Prose. He is just coming from (The George Theater) in Houston Texas where he

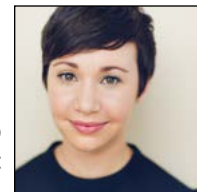


performed a one man show, *Apollo to the Moon*. Sabas is excited to start a new job in Denver as a speech and debate teacher. Special thanks to his parents for their hard work, his brother and sister for always believing in him, and God for all his blessings. Sabas dedicates this performance to his speech and debate students who will forever have his heart. "clear eyes, full hearts, can't lose!"

## **LORI VEGA\***

**ACTOR**

BABEL / USHUAIA BLUE

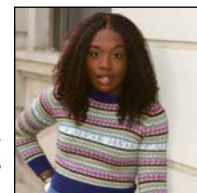


Lori Vega is thrilled to be joining (CATF) for her first season. Recent theaters: *One Night, P'SSY C'CK KNOW NOTHING*, and *Pay No Attention to the Girl* (Target Margin Theater); *The Bacchae*, (Classical Theater of Harlem); *Nonsense and Beauty* (The Rep Theatre of St. Louis); *Read to Me* (Portland Stage Co.); *Halftime with Don* (NJ Rep Theatre); *As You Like It* (Idaho Shakespeare); *A Midsummer Night's Dream* and *As You Like It* (Lake Tahoe Shakespeare). TV/Film: "Pretty Little Liars," "And Just Like That," "FBI," "BULL," and "El Deafo" (an animated series on Apple TV+). More info at [www.lorivega.net](http://www.lorivega.net), IG: @thelorivega

## **LENIQUE VINCENT**

**ACTOR**

THE HOUSE OF THE NEGRO INSANE



Lenique Vincent is an actor and writer. She has relished in playing numerous characters on Nickelodeon, especially in her role as Isa the Iguana on "Dora the Explorer." She is also known for her work on PBS Kids' "The Electric Company," ABC's "What Would You Do?" and for several on and off camera commercials. In 2012, Lenique was nominated for a Daytime Emmy Award and has been striving for a win ever since. In 2019, she graduated from New York University's Tisch School of the Arts with a double major in journalism. Currently, Lenique is working on becoming an A-list actor and philanthropist while building her fashion and lifestyle brand/publication, Things You Haute to Know (TYHTK).

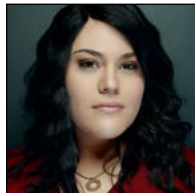
**D.M. WOOD\*\*\***  
**LIGHTING DESIGNER**

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: *Die Walküre* (Royal Danish Opera), *A Midsummer Night's Dream* (Santa Fe Opera), *Edmea* (Wexford Festival Opera), *Sweat* (Huntington Theatre Company), *A Midsummer Night's Dream* (Deutsche Oper Berlin), *The Twilight Zone* (Ambassadors Theatre, London's West End), *Berenice* (Royal Opera House, Linbury); *The Niceties* (Huntington Theatre Company, Manhattan Theatre Club, McCarter Theatre, and The Geffen Playhouse); the French and U.S. premieres of *4.48 Psychosis* (Opéra National du Rhin and Prototype Festival, NYC), the world premiere of *Mamzer Bastard* (Royal Opera House, Hackney Empire), *Les enfants terribles* (Opera Omaha), *La bohème* (Opera di Firenze - Florence, Italy), *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.

**SHARIFA YASMIN** (SHE/HER)  
**DIRECTOR BABEL**

Sharifa is a trans Egyptian-American director and playwright. Sharifa focuses on work that speaks to the heartbeat of humanity, often uplifting the voices of those most marginalized. She has completed directing fellowships with The Drama League, Actors Theatre of Louisville, Manhattan Theatre Club, Geva Theatre, and was a Eugene O'Neill national directing fellow. Sharifa's favorite directing projects include *The War Boys* (Hangar Theater), *3:59AM* (Actors Theatre of Louisville), *In the Blood* (Duende Productions), *Mosque4Mosque* (National Queer Theatre) and *Beirut* (Brown/Trinity Rep). Yasmin's playwriting focuses on the intersection of Queer and Arab identities. Her plays have been produced with



Uprising Theatre, Amphibian Stage, Trans Theatre Fest, Women's Theatre Festival, taught at DePaul, Susquehanna, and Kansas Universities, and published in The Methuen Drama Book of Trans Plays. Yasmin was honored as the inaugural recipient of the SCDF Barbara Whitman Award in 2021. She currently serves as a member of The Drama League's Directors Council, and is completing her MFA in Directing with Brown/Trinity Rep. [sharifayasmin.com](http://sharifayasmin.com)

**LORNA YOUNG**  
**LEAD ELECTRICIAN**

THE HOUSE OF THE NEGRO INSANE / SHEEPDOG

Lorna Young is going into her second year of graduate school for a MFA in Lighting Design at University of South Carolina. She is thankful for the opportunity to learn and work with such incredible people at CATF.



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## THE 2022 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 30th Season, the program continues to thrive, offering positions each year in artistic, administrative, and technical areas. To date, over 476 students and recent graduates 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.

BACK LEFT - FRONT RIGHT: Satbir Mangat, Acell Spenser, Jenny Glickman, Laura Duvall, Craig Greene, Jacob Santo, Modou Minteh, Lauren Pineda, Moses Kamara, Javier Sanchez, Blake Berggren, Dylan Nebkar, Morgan Piper, Maggie Gunning, Kay Raff, Stephanie McClelland, Lauren Pineda, Jack Dempsey, Carleigh Allen, Kaylie Carpenter, Jie Min, Abby West, Sam Swasso, Olivia Tighe, Graham Devier, Maryssa McNamara, Emilia Weiss, Alexandra Rios, Berit Schönege, Hannah Salman, Rita Scott, Kenze Carlson, Daniella Brown, Marli Worden, Cierra Miller. Not Pictured: Josh Finley and Courtney Bell.



BELOW - LEFT TO RIGHT: Costume Intern Elizabeth Tweel and Front of House Intern Acell Spenser are sponsored by the Detley and Mary Ellen Preissler Fund for the Arts, Music, Design, and Nature. Electrics Intern Javier Sanchez is sponsored by FirstEnergy Foundation. Shepherd University students and CATF Front of House Interns Bekah Smith and Jack Dempsey. Assistant Company Manager Rachel Ellis is sponsored by the Pearl Willman Education Fund. Rita Scott, Business Management Intern, is sponsored by the Truist WV Foundation and Maggie Gunning, Marketing & PR Intern, is sponsored by the WV Department of Arts, Culture and History.

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## ARTIST'S CIRCLE

Marellen Johnson Aherne,  
*In honor of Ed Herendeen*

Marianne Alexander

Jenny Ewing Allen,  
*In honor of Ed Herendeen*

**Anonymous (2)**

John Philip &  
Patty Bain Bachner,  
*In honor of Ed Herendeen*

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Supporting new play  
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---

In 2020, CATF announced the creation  
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1991-2022

# PRODUCTION HISTORY

- 2022** *Whitelisted* by Chisa Hutchinson  
*The Fifth Domain* by Victor Lesniewski  
*Babel* by Jacqueline Goldfinger  
*Ushuaia Blue* by Caridad Svich  
*The House of the Negro Insane* by Terence Anthony  
*Sheepdog* by Kevin Artigue
- 2021** playcastPLUS
- 2020** CATFUNMUTED
- 2019** *My Lord, What A Night* by Deborah Brevoort  
*Support Group For Men* by Ellen Fahey  
*Wrecked* by Greg Kalleres  
*A Welcome Guest: A Psychotic Fairy Tale* by Michael Weller  
*Chester Bailey* by Joseph Dougherty  
*Antonio's Song / I Was Dreaming Of A Son* by Dael Orlandersmith & Antonio Edwards Suarez
- 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  
*A Late Morning (In America) With Ronald Reagan* by Michael Weller  
*The House On The Hill* by Amy E. Witting
- 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** *Gideon'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
- 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  
*Fifty Words* by Michael Weller  
*Farragut North* by Beau Willimon
- 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  
*My Name is Rachel Corrie* from then writings of Rachel Corrie, edited by Alan Rickman and Katharine Viner  
*The Pursuit of Happiness* by Richard Dresser  
*1001* by Jason Grote

139 plays. 61 world premieres. 11 new play commissions.  
101 writers. 71 plays by women; 69 by men.

**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 Mulroney* 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

# 2022 SCHEDULE

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**Here.**  
**Now.**  
**Tomorrow.**

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THE FESTIVAL GUIDE



OPENING WEEKEND			
WEEK 1	Fri 7/8	Sat 7/9	Sun 7/10
10:00AM		CONTEXT	MORNINGS
12:00PM	LUNCH & ART	SHEEPDOG	HOUSE
1:00PM		USHUAIA	BABEL
2:00PM	HOUSE	WHITELISTED	DOMAIN
4:00PM		LECTURE	
4:30PM			HOUSE
5:00PM		SHEEPDOG	
6:00PM	SHEEPDOG		USHUAIA
7:00PM	USHUAIA	BABEL	WHITELISTED
8:00PM	WHITELISTED	DOMAIN	
8:30PM		HOUSE	SHEEPDOG

WEEK 2	Tues 7/12	Wed 7/13	Thur 7/14	Fri 7/15	Sat 7/16	Sun 7/17
10:00AM			BACKSTAGE		CONTEXT	MORNINGS
12:00PM		SHEEPDOG	HOUSE	SHEEPDOG	HOUSE	SHEEPDOG
				LUNCH & ART		
1:00PM		BABEL	USHUAIA		BABEL	USHUAIA
2:00PM		DOMAIN POST-SHOW	WHITELISTED		DOMAIN	WHITELISTED
4:00PM					LECTURE	
4:30PM						HOUSE
5:00PM				HOUSE	SHEEPDOG	
5:30PM	READING					
6:00PM		HOUSE	PRE-SHOW SHEEPDOG			PRE-SHOW BABEL
7:00PM		BABEL	USHUAIA CHANGEOVER	BABEL POST-SHOW	USHUAIA	DOMAIN
8:00PM	SHEEPDOG POST-SHOW	DOMAIN	WHITELISTED	DOMAIN	WHITELISTED	
8:30PM				HOUSE		HOUSE
9:30PM						

WEEK 3	Tues 7/19	Wed 7/20	Thurs 7/21	Fri 7/22	Sat 7/23	Sun 7/24
10:00AM			BACKSTAGE		CONTEXT	MORNINGS
12:00PM		HOUSE	SHEEPDOG	HOUSE CHANGEOVER	SHEEPDOG	HOUSE
				LUNCH & ART		
1:00PM		USHUAIA	BABEL		USHUAIA	BABEL
2:00PM		WHITELISTED	DOMAIN		WHITELISTED	DOMAIN
4:00PM					LECTURE	
4:30PM						SHEEPDOG
5:00PM				SHEEPDOG	HOUSE	
5:30PM	READING					
6:00PM		SHEEPDOG	HOUSE			USHUAIA
7:00PM		USHUAIA	BABEL	USHUAIA POST-SHOW	BABEL	WHITELISTED
8:00PM	HOUSE POST-SHOW	WHITELISTED	DOMAIN CHANGEOVER	WHITELISTED	DOMAIN	
8:30PM				SHEEPDOG		
9:30PM						

WEEK 4	Tues 7/26	Wed 7/27	Thurs 7/28	Fri 7/29	Sat 7/30	Sun 7/31
10:00AM			BACKSTAGE		CONTEXT	MORNINGS
12:00PM		SHEEPDOG	HOUSE	SHEEPDOG	HOUSE	SHEEPDOG
				LUNCH & ART		
1:00PM		BABEL	USHUAIA		BABEL	USHUAIA
2:00PM		DOMAIN	WHITELISTED		DOMAIN	WHITELISTED
4:00PM					LECTURE	
4:30PM						HOUSE
5:00PM				HOUSE	SHEEPDOG	
5:30PM	READING					
6:00PM		HOUSE	SHEEPDOG			BABEL
7:00PM		BABEL	USHUAIA	BABEL	USHUAIA	DOMAIN
8:00PM	SHEEPDOG	DOMAIN	WHITELISTED CHANGEOVER	DOMAIN	WHITELISTED POST-SHOW	
8:30PM				HOUSE	SHEEPDOG	
9:30PM						

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## THE REPERTORY

FRANK CENTER  
260 UNIVERSITY DRIVE

### THE FIFTH DOMAIN

A World Premiere by Victor Lesniewski  
*Run Time: 90 Minutes*

### WHITELISTED

A World Premiere by Chisa Hutchinson  
*Run Time: 100 Minutes*

MARINOFF THEATER  
62 W CAMPUS DRIVE

### BABEL

A NNPN Rolling World Premiere  
by Jacqueline Goldfinger  
*Run Time: 100 Minutes*

### USHUAIA BLUE

A World Premiere by Caridad Svich  
*Run Time: 90 Minutes*

STUDIO 112  
92 W CAMPUS DRIVE

### THE HOUSE OF THE NEGRO INSANE

A World Premiere by Terence Anthony  
*Run Time: 100 Minutes*

### SHEEPDOG

A New Play by Kevin Artigue  
*Run Time: 90 Minutes*

---

## talktheater

PRESENTED WITH THE SUPPORT OF THE WEST VIRGINIA HUMANITIES COUNCIL.

Add to your new play experience with **talktheater**! Whether you participate in a post-show discussion, watch a changeover, attend a lecture, or chat with CATF artists, you'll gain insight into the creation of new plays and the context surrounding the six-play repertory.

FRANK CENTER  
260 UNIVERSITY DRIVE

BACKSTAGE TOUR, CATF  
CABARET, LUNCH & ART,  
AND LECTURES (FREE EVENTS)

CCA II  
62 W CAMPUS DRIVE

CATF IN CONTEXT AND  
STAGED READINGS  
(FREE EVENTS)

POPODICON  
109 SHEPHERD GRADE ROAD

MORNINGS WITH PEGGY  
(PAID EVENT)

LOCATION VARIES BY  
PERFORMANCE

PUBLIC CHANGEOVERS  
AND PRE- & POST-SHOW  
DISCUSSIONS (FREE EVENTS)

### Health & Safety Policies

Learn how CATF is keeping patrons and artists safe. Visit [catf.org/covid](https://catf.org/covid) for the most up-to-date COVID-19 safety information.

# KIMOPICS

## PHOTO GALLERY

SHEPHERDSTOWN, WEST VIRGINIA

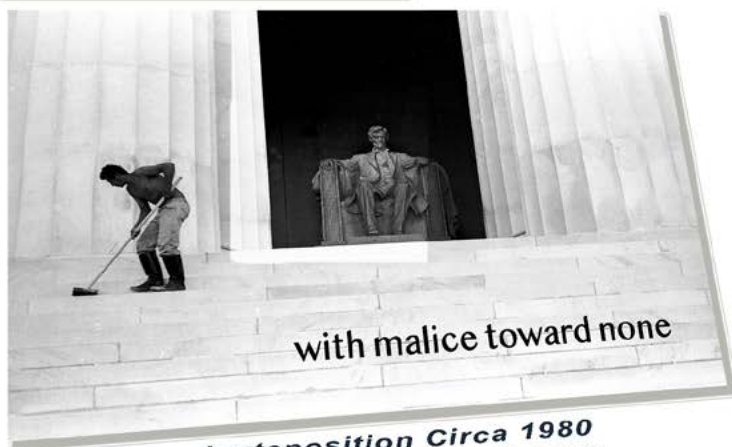
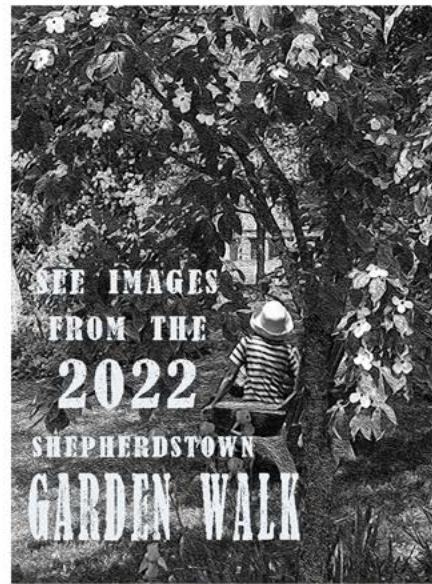
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*\*2019 National Geographic Magazine*  
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