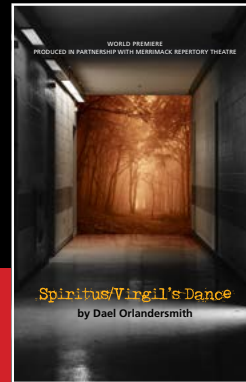
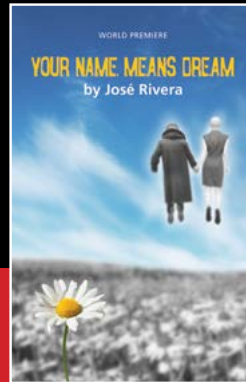


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Welcome from the President of the CATF Board of Trustees

MARELLEN J. AHERNE

WELCOME TO CATF 2023! Peggy McKowen, CATF's new Artistic Director, presents us with five world premieres to form her first season. Bold, daring, and provocative theater is alive and well in Shepherdstown.

For most theaters, coming out of COVID has presented many challenges. Bringing our audience back has been our primary focus. Our aim is to delight, and this season, in addition to a remarkable set of plays, we have many opportunities for you to meet with artists, get a backstage look, and mix it up with fellow theater goers.

We are so grateful to our loyal audience members and our donors who continue after thirty-three years to support us by attending our plays and financially supporting us. Together we make theater magic happen!

With deep appreciation,



Marellen J. Aherne
CATF Board of Trustees, President



MARELLEN J. AHERNE

PEGGY MCKOWEN

“HOW IS IT GOING?”

That is a question I frequently hear as folks ask about each season of CATF. It is a question I never know how to answer because five thousand responses are “going” through my mind – not one of which seems sufficient. None adequately explains what it’s like to produce a new play repertory.

I’ve landed on saying, **“It’s going.”** Before now, that answer seemed weak or unimportant, vague or insignificant. Yet, today, in a creative industry where theaters are closing or struggling to survive, **“It’s going”** has hopeful, promising meaning. **“It’s going”** means that dozens of artists are employed; new plays are blooming; and audiences are sharing meaningful, powerful, and thought-provoking work. It means CATF is still here, fulfilling our mission to produce and develop new plays. It means you are still here, coming to plays; listening to lectures; and gathering in community to discuss art, society, and life.

The fact that CATF **“is going”** is powerful, meaningful, and significant. For thirty-three seasons, CATF has been where one can see four, five, or six new plays in one visit. This theater provides space for playwrights to challenge and excite you – a place to examine uncomfortable themes and challenging stories – to binge-watch the beginning of new American plays. And hopefully, to leave the experience refreshed and restored. And thanks to a significant gift from Board President, Marellen Aherne, CATF has a well-seeded commissioning grant, The Marellen J. Aherne Commissioning Fund. **Thank you** Marellen, and all our donors for ensuring that CATF will always be the home of new American plays.

We’re honored to welcome you to this new play home, this exceptional place, and this extraordinary experience. I’m thrilled to premiere new works by Chisa Hutchinson, Jeffrey Lieber, Dael Orlandersmith, José Rivera, and Lynn Rosen. We thank these talented playwrights for inspiring this year’s thirty-third journey.

So, as you embark on this momentous trip, let me ask you, **“How is it going?”** I doubt it’s an easy question to answer, especially after you see this year’s offerings. I hope a myriad of possible responses will run through your mind. And yes, none of them will seem adequate, leaving you pondering the appropriate answer...and a powerful desire to experience CATF again, saying, **“I’m going...back!”**



Peggy McKowen
CATF Artistic Director



PEGGY MCKOWEN



RENÉ LOCKLEAR WHITE
LT. COL. USAF (RETIRED)

Words from CATF's Indigenous Consultant

My name is René Locklear White. I'm Lumbee Indian from the swamps of Saddletree, N.C. Today, I live near here, along the Blue Ridge Mountain. I'm proud to be part of your CATF team and honored to be your Indigenous representative today.

Some time ago, I retired my military combat boots and put my moccasins back on. I now serve as an emissary – a person sent to you on a special mission, an Indigenous diplomatic representative, and a warrior of Spirit.

As we enter our thirty-third year at the Contemporary American Theater Festival, Peggy asked me to help us acknowledge and honor the original custodians of this land that we are standing on, which is now named Shepherdstown, WV.

There are things that our ancestors were not supposed to know. There are things that you were not supposed to know. We live on stolen lands.

On these lands, there exists evidence of the presence of powerful and thriving Indigenous peoples who lived, traveled, and traded through here – guardians, defenders, and keepers.

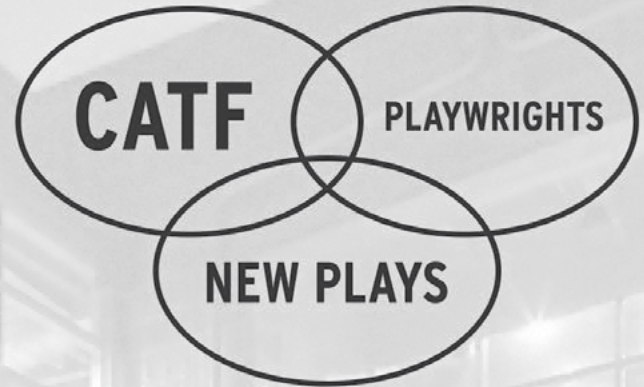
Today, let us acknowledge this space as the ancestral lands and a gateway of three distinct language families the Algonquin, Iroquoian, and Siouan-speaking peoples. Today, we specially acknowledge the Massawomeck Nation, Haudenosaunee (also known by their enemies as the Iroquois Confederacy), the Lenape (Delaware), the Saponi, and the Shawnee.

Today, several Native American tribes have descendants living here. May their contributions to the region's history and culture continue to be recognized and celebrated.

We are still here. Let's control our history's narrative together. There is much to still be gained in commUNITY. I believe that every voice has a right to be heard, and every person has a right to be seen. Leveraged together, we have the innate power to create a better world. Thank you, CATF, for creating a culture of inclusivity. I look forward to working with you and creating good things together.

CELEBRATING THE CREATION OF THE MARELLEN J. AHERNE NEW PLAY COMMISSIONING FUND

For over 30 seasons, the Contemporary American Theater Festival has been dedicated to producing and developing new American plays. Producing over 60 world premieres and over 160 regional premieres, CATF presented the first major productions for debuting writers such as Chisa Hutchinson, Johnna Adams, and Terence Anthony while also serving as an artistic home to the newest work by legendary playwrights like Lydia Diamond, Wendy MacLeod, Christina Anderson, J.T. Rogers, Michael Weller, Steven Dietz, Richard Dresser, and Sam Shepard.



To celebrate CATF's past "performance record" and its future as the home of new work, CATF is proud to announce the establishment of the Marellen J. Aherne New Play Commissioning Fund. Established with a generous gift from CATF's current Board President, the fund will initially commission six writers to create new plays, all of which will have world-premiere productions at CATF in an upcoming season.

This summer in Shepherdstown, West Virginia, the Festival will be the only place in the United States where audiences can attend five full productions of world-premiere American plays in one weekend. The Marellen J. Aherne New Play Commissioning Fund will solidify CATF's place as the premiere festival for new American theater and CATF's commitment to the creation of new work.

At CATF, theater begins here. Please join us in celebrating this new exciting chapter and learn how to participate at catf.org/aherne



MARELLEN J. AHERNE

NEW PLAYS AT CATF • TODAY AND TOMORROW

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*in memoriam



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BY LYNN ROSEN

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CATF's world premiere of The Overview Effect is supported, in part, by a grant from The Venturous Theater Fund of The Tides Foundation.

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REDEEMED

BY CHISA HUTCHINSON

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Stage Director, marcus d. harvey,
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SINGLE PERFORMANCE:

Saturday, July 22 at 2pm

Sponsored by Shirley & Louis Punecky & Family

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FEVER DREAMS

(OF ANIMALS ON THE VERGE OF EXTINCTION)

BY JEFFREY LIEBER

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Stage Director, Susan V. Booth,
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Saturday, July 29, 1PM,

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BY DAEL ORLANDERSMITH

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Friday, July 14, 3PM

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YOUR NAME MEANS DREAM

BY JOSÉ RIVERA

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A WORLD PREMIERE

The Overview Effect



BY LYNN ROSEN

SPONSORED BY LINDA RAVDIN & DON SHAPERO

A WORLD PREMIERE BY LYNN ROSEN

THE OVERVIEW EFFECT

DIRECTED BY COURTNEY SALE

Sponsored by Deb Weisbacher

CAST

DYLAN MARKS
SOFIA JEAN GOMEZ

RYKER NIELSEN
TRINEY SANDOVAL

JIM JEFFERSON
CHRIS THORN

LAYLA NIELSEN
ELLIS GREER

BARB CZAJKOWSKI
MILICENT WRIGHT

TANNER NIELSEN
SETH CLAYTON

PIZZA GUY/WALT
JULIAN REMULLA

SANDY & KID
EMILY KRATTER

PRODUCTION TEAM

SCENIC DESIGN
JESSE DREIKOSEN

COSTUME DESIGN
JERRY JOHNSON

LIGHTING DESIGN
JOHN D. ALEXANDER

SOUND DESIGN
CAROLINE ENG

PROJECTIONS DESIGN
TENNESSEE DIXON

STAGE MANAGER
LINDSAY EBERLY

ASST. STAGE MANAGER
KATE KILBANE

CASTING
PAT MCCORKLE, CSA
REBECCA WEISS, CSA

FIGHT DIRECTOR
AARON ANDERSON

MUSIC DIRECTOR AND
VOCAL COACH
SAM JANNOTTA

*CONTEMPORARY
COMPANION
DRAMATURG*
LILY WOLFF

Featuring the song "Blue" with music by Grace McLean and Joe Tippett, and lyrics by Grace McLean and Lynn Rosen.

CATF's world premiere is supported, in part, by a grant from The Venturous Theater Fund of the Tides Foundation.

Run Time: 135 Minutes
Performed with one intermission.

WARNINGS:
Mature language and content.

AN INTERVIEW WITH THE PLAYWRIGHT

LYNN ROSEN BY SHARON J. ANDERSON



CATF: What is the literal and metaphorical meaning of your title, The Overview Effect?

LYNN ROSEN: Literally, it's a sudden cognitive shift in awareness that astronauts get when they look back on earth and see the fragility of humanity. It's very emotional. Metaphorically, the overview effect in this play sums up the protagonist's trip; how far Dylan has come from being shut down inside herself since her parents' tragedy; how through this investigation of potential sabotage during which she has to deal with people and not just machines, she gets a whole new perspective on who she is and what humanity has to offer.

How did you research this?

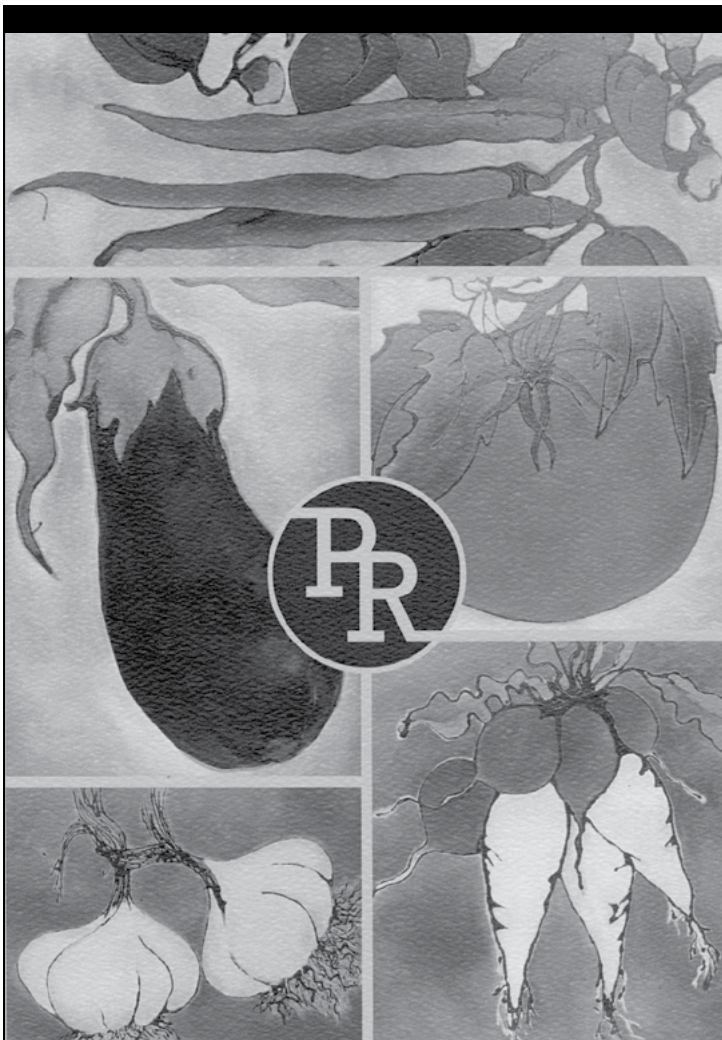
The two men competing with each other - Ryker and Jim - are based very loosely on Jeff Bezos and Elon Musk. This was Elon Musk, pre-fascism and pre-Twitter when I actually had a little bit of admiration for what he was doing. But I did read a lot about them and other space industrialists.

Then there was the Cassini spacecraft that orbited Saturn from 2004 to 2017, circling that planet nearly 300 times and teaching us almost everything we know about it. Before I was approached about writing this play, I was sucked into the end of the Cassini mission that I had not been following it at all. When the end of the mission popped up in my newsfeed, I started watching it and was so moved.

SCAN TO CONTINUE
READING ONLINE:



LYNN ROSEN is a playwright and TV writer. She was just named a 2022 Visionary Playwright by Theater Masters. Her plays have been produced at many theatres including: New Georges, San Francisco Playhouse, Women's Project, Rivendell Theatre Ensemble, Actors Theatre of Louisville, Theatreworks Silicon Valley, Ensemble Studio Theatre, Baltimore Centerstage, Studio Theatre, and Working Theater among others. Lynn is a resident playwright at New Dramatists and is currently commissioned by Theater Masters, Red Bull Theater, and by Theatreworks Silicon Valley for *How to be a Revolution*, a new musical about Betty Friedan, Flo Kennedy, and Helen Gurley Brown, co-written by Pia Wilson, music by Paula Cole. *How to be a Revolution* just received a 2023 National Alliance for Musical Theatre grant, it was part of the 2023 Johnny Mercer Foundation Writers Grove at Goodspeed Musicals, and was just workshopped at Theatreworks Silicon Valley. Lynn co-wrote/co-created the award-winning comedic web series *Darwin*, directed by Emmy-winner Carrie Preston and Greg Ivan Smith. She is also creator/writer of the upcoming comedic web series *Gasbag*. Lynn recently sold a pilot to a major network and has more in the pipeline. newdramatists.org/lynn-rosen.



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A WORLD PREMIERE

REDEEMED



BY CHISA HUTCHINSON

SPONSORED BY DAVID & SUZANNE ALEXANDER

A WORLD PREMIERE BY CHISA HUTCHINSON

REDEEMED

DIRECTED BY *marcus d. harvey*

Sponsored by Deb Weisbacher

CAST

CLAIRE YANG
ELIZABETH SUN

TREVOR BARLOW
DOUG HARRIS

PRODUCTION TEAM

SCENIC DESIGN
DAVID M. BARBER

COSTUME DESIGN
ASHLEY SOLIMAN

LIGHTING DESIGN
CHRISTINA WATANABE

SOUND DESIGN
DAVID REMEDIOS

STAGE MANAGER
LORI M. DOYLE

CASTING
PAT MCCORKLE, CSA
REBECCA WEISS, CSA

VOICE AND TEXT COACH
KIRSTEN TRUMP

CONTEMPORARY
COMPANION

DRAMATURG

THERESA M. DAVIS

Run Time: 90 Minutes

Performed with no intermission.

WARNINGS:

Mature language and content, and discussions of hate crimes, sexual assault, discrimination, and death.

Dorset Theatre Festival, Dorset, VT, commissioned and produced REDEEMED in 2021 as a part of its StageFree Audio Plays series.

The 2021 audio drama was co-produced by the Contemporary American Theater Festival and Dorset Theatre Festival.

CATF's world premiere is supported, in part, by the National Endowment for the Arts.



AN INTERVIEW WITH THE PLAYWRIGHT

CHISA HUTCHINSON

BY SHARON J. ANDERSON



CATF: This play was originally a radio play - how will it be different as a stage play?

CHISA HUTCHINSON: When I write Audible plays - in real time and usually only one or two characters talking - I try to drop the audience into it with a specific fly-on-the-wall situation; witnessing a character or a couple of characters processing something. There's no breaking of the fourth wall - none of those conventions of a one-or-two person play. That works fine when the audience has to imagine what the physical environment is like. Sound effects help to engage you and your mind in more actively piecing together the picture. But when the picture is presented to you live, you need something else other than two people sitting there talking. So it will be a challenge figuring out what we can offer the audience in terms of engagement to keep them leaning forward and leaning in. I'd like to think that there are enough twists and turns and chess moves in this play to keep the audience engaged.

You are a master of dialogue . . .

I'm a sponge, a word nerd. I find speech patterns very fascinating. I probably should have been a linguist or something. I like what speech says about people. I like the colorful way that people express themselves in different regions or different cultures. There is so much personality in language. You can't ignore it.

SCAN TO CONTINUE
READING ONLINE:



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 & Mercy*, *Whitelisted*, and *Dead & Breathing* at such venues as Atlantic Theater Company, Contemporary American Theater Festival, the National Black Theatre, Second Stage, and Arch 468 in London. Her radio drama, *Proof of Love*, can be found on Audible (with a boss rating). She's been a New Dramatist, a Dramatists Guild Fellow, a Lark Fellow, a Humanitas Fellow, a NeoFuturist, and a staff writer for the Blue Man Group. Chisa has also won a GLAAD Award, a Lilly Award, a New York Innovative Theatre Award, a Helen Merrill Award, and the Lanford Wilson Award. She staffed on two television series—*Three Women* (Starz) and *Tell Me Lies* (Hulu)— and will be working on four more projects as soon as this strike is over. Meanwhile, her first original feature, *The Subject*, in which a white documentarian deals 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. To learn more, visit chisahutchinson.com.



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A WORLD PREMIERE



YOUR NAME MEANS DREAM



BY JOSÉ RIVERA

SPONSORED BY MINA GOODRICH & LAWRENCE DEAN

A WORLD PREMIERE BY JOSÉ RIVERA

YOUR NAME MEANS DREAM

DIRECTED BY JOSÉ RIVERA

Sponsored by Mina Goodrich & Lawrence Dean

CAST

STACY

SARA KOVIAK

AISLIN

ANNE O'SULLIVAN

PRODUCTION TEAM

SCENIC DESIGN

DAVID M. BARBER

COSTUME DESIGN

ASHLEY SOLIMAN

LIGHTING DESIGN

CHRISTINA WATANABE

SOUND DESIGN

DAVID REMEDIOS

STAGE MANAGER

**PAULINA "PAU"
TOBAR**

ASST. STAGE MANAGER

CORRINE GREEN

ASST. DIRECTOR

RUDY RAMIREZ

CASTING

**PAT MCCORKLE, CSA
REBECCA WEISS, CSA**

FIGHT DIRECTOR

AARON ANDERSON

CONTEMPORARY

COMPANION

DRAMATURG

NAYSAN MOJANI

Run Time: 120 Minutes

Performed with one intermission.

WARNINGS:

Mature language and content; discussions of suicide, murder, sexual assault; and flickering and moving projections.

AN INTERVIEW WITH THE PLAYWRIGHT

JOSÉ RIVERA

BY SHARON J. ANDERSON



CATF: Stacy will never have a soul, but the next generation of A.I. will have AOS, "approximation of soul." What is "approximation of soul?"

JOSÉ RIVERA: I made that up. It just feels like the natural next step in the evolution of this technology will be a machine that has a soul. What does that mean? That means to feel empathy. That means to be future-oriented. A soul knows what beautiful is without being told. You have an instinctive reflex that tells you without words that you are looking at something beautiful and you know it the moment it happens. The trick in the play is that Stacy may already have that, but she doesn't know it. When Aislin is dying and Stacy is doing everything she can to revitalize her - bring her back to life as it were - you would only do that if you have a soul. A machine would say, "Well, okay, your time is up." But Stacy battles to keep her alive.

Stacy needs light to literally function.

It's the same with humans! Not to the extent that plants need it, but we definitely need light.

Stacy is a robot, but she has body memories, like humans. Why give her body memories?

I did want to give her a past, but as she said, her mind was created solely for Aislin, so her mind has no past except for the programming. When Aislin dies, that mind will be dismantled and will be no more. But I thought, wouldn't it be interesting if her body contained memories? . . .

SCAN TO CONTINUE
READING ONLINE:



JOSÉ RIVERA'S 26 full-length plays have been seen nationally and internationally, and translated into a dozen languages. His Obie Award-winning *Marisol* and *References to Salvador Dali Make Me Hot*, both produced by The Public Theatre, NY, are taught at universities around the country. Other plays include *Cloud Tectonics*, *Sueño*, *Sonnets for an Old Century*, *Boleros for the Disenchanted*, *Brainpeople*, *Massacre (Sing to Your Children)*, *Adoration of the Old Woman*, and *Lovesong (Imperfect)*. His screenplay "The Motorcycle Diaries," was nominated for 2005 Best Adapted Screenplay Oscar (making him the first Puerto Rican writer so honored), a BAFTA and WGA Awards. "On the Road" premiered at the 2012 Cannes Film Festival. "Trade" was the first film to premiere at the United Nations. Rivera co-created and produced "Eerie, Indiana," (NBC) and was a staff writer on "Penny Dreadful: City of Angels" (Showtime) 2019. He has written, produced and directed the award-winning shorts "The Fall of a Sparrow" and "The Civet." He has served on the boards of Theatre Communication Group and the Sundance Institute and mentored at Sundance Screenwriting Labs in Utah, Jordan, and India, and has written all 16 episodes of the TV adaptation of *One Hundred Years of Solitude* for Netflix.

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A black and white photograph of a hallway. The hallway has a tiled floor and walls made of large, rectangular tiles. On the left side, there are several door frames. At the end of the hallway, there is a large opening that reveals a dense forest of tall, thin trees. The lighting is dramatic, with a bright light source from the left creating a strong shadow on the floor and wall. The overall mood is mysterious and atmospheric.

A WORLD PREMIERE

PRODUCED IN PARTNERSHIP WITH MERRIMACK REPERTORY THEATRE

Spiritus/Virgil's Dance

BY DAEL ORLANDERSMITH

SPONSORED BY BETH K. BATDORF & JOHN S. BRESLAND

A WORLD PREMIERE BY DAEL ORLANDERSMITH

SPIRITUS/ VIRGIL'S DANCE

DIRECTED BY NEEL KELLER

Sponsored by Marellen J. Aherne

CAST

VIRGIL
**DAEL
ORLANDERSMITH**

PRODUCTION TEAM

SCENIC DESIGN
TAKESHI KATA

COSTUME DESIGN
KAYE VOYCE

LIGHTING DESIGN
MARY LOUISE GEIGER

ASSOC. LIGHTING
DESIGN
K. RUDOLPH

ORIGINAL MUSIC &
SOUND DESIGN
LINDSAY JONES

VIDEO DESIGN
NICHOLAS HUSSONG

STAGE MANAGER
DEB ACQUAVELLA

ASSOC. SOUND DESIGN
**VERONICA
LANCASTER**

CASTING
**PAT MCCORKLE, CSA
REBECCA WEISS, CSA**

*CONTEMPORARY
COMPANION
DRAMATURG*
NAYSAN MOJGANI

Run Time: 90 Minutes
Performed with no intermission.

WARNINGS:

Mature language and content, and discussions of drug use, death, and grief.

Originally Commissioned by Merrimack Repertory Theatre. Courtney Sale, Nancy L. Donahue Artistic Director, Bonnie J. Butkas, Executive Director.

AN INTERVIEW WITH THE PLAYWRIGHT

DAEL ORLANDERSMITH BY SHARON J. ANDERSON



CATF: “*Spiritus*” is Latin for “breathing.” There is so much breathing and movement in this play, even on the page – all that white space; the words seem to “breathe” and “dance” on the page, like visual poetry. Why do you write this way?

DAEL ORLANDERSMITH: I have synesthesia. People tried to correct it when I was a child because they didn’t understand it, and neither did I. Someone would be talking, but I would hear Jimi Hendrix music and see a Degas painting. It’s the way I connected to the world, and still do. It’s a fusion; a mixture of writing, music, and painting. I then put this fusion into a theater structure with a beginning, a middle, and an end; a story, a conflict, a resolution.

LEARN MORE
ABOUT *SPIRITUS*:



DAEL ORLANDERSMITH has previously collaborated with the Goodman Theatre on *Stoop Stories* during the 2009/2010 Season. She first performed *Stoop Stories* in 2008 at The Public Theater’s Under the Radar Festival and Apollo Theater’s Salon Series. Washington, DC’s Studio Theatre produced its world premiere in 2009. *Black n’ Blue Boys/ Broken Men* was developed as a co-commission between the Goodman Theatre and Berkeley Repertory Theatre, where it was staged in May of 2012. Her play *Horsedreams* was developed at New Dramatists and workshopped at New York Stage and Film Company in 2008. It was performed at Rattlestick Playwrights Theater in 2011. *Bones* was commissioned by the Mark Taper Forum, where it premiered in 2010. She premiered *The Blue Album*, in collaboration with David Cale, at the Long Wharf Theatre in 2007. *Yellowman* was commissioned by and premiered at McCarter Theatre in a co-production with The Wilma Theater and Long Wharf Theatre. She was a Pulitzer Prize finalist and Drama Desk Award nominee for Outstanding Play and Outstanding Actress in a Play for *Yellowman* in 2002. *The Gimmick*, commissioned by McCarter Theatre, premiered in their Second Stage OnStage series in 1998 and went on to great acclaim at Long Wharf Theatre and New York Theatre Workshop. She won the Susan Smith Blackburn Prize for *The Gimmick* in 1999. Her play *Monster* premiered at the New York Theatre Workshop in November of 1996. She has toured extensively with the Nuyorican Poets Café (Real Live Poetry) throughout the United States, Europe, and Australia. *Yellowman* and a collection of her earlier works have been published by Vintage Books and Dramatists Play Service. She attended Sundance Institute Theatre Lab for four summers and is the recipient of a New York Foundation for the Arts Grant, The Helen Merrill Award for Emerging Playwrights, a Guggenheim, and the 2005 PEN/Laura Pels Foundation Award for a Playwright in Midcareer. She is the recipient of a Lucille Lortel Foundation Playwrights Fellowship and an Obie Award for *Beauty’s Daughter*. She wrote and performed a solo memoir play called *Forever*, which was done at the Kirk Douglas Theatre in Los Angeles in 2014. In 2015, the play was performed at the Long Wharf and New York Theatre Workshop. In January of 2016, there was a production of the play at Portland Center Stage in Oregon. In 2017, *Forever* was done at the Abbey Theatre in Dublin. In the fall of 2016, she wrote and performed *Until the Flood*, which was commissioned by St. Louis Rep. In 2018, it was done at Rattlestick Theatre in New York, Milwaukee Rep, the Goodman Theatre, and ACT Seattle. Ms. Orlandersmith is currently working on two commissions.

ART EXHIBITION

Visual Stories

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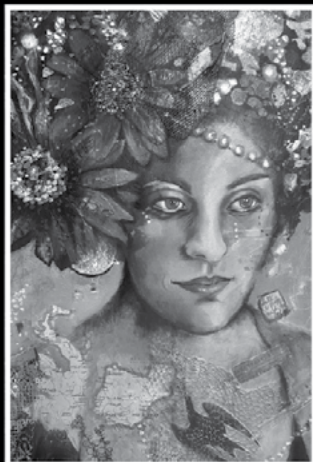
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A WORLD PREMIERE

Fever Dreams

(of Animals on the Verge of Extinction)

BY JEFFREY LIEBER

SPONSORED BY C.M. & STEPHANIE PARTRIDGE

A WORLD PREMIERE BY JEFFREY LIEBER

FEVER DREAMS (OF ANIMALS ON THE VERGE OF EXTINCTION)

DIRECTED BY SUSAN V. BOOTH

Sponsored by C.M. & Stephanie Partridge

CAST

ADELE
MARIKA ENGELHARDT

ZACHARY
TIM DECKER

MILLER
STEF TOVAR

PRODUCTION TEAM

SCENIC DESIGN
MISHA KACHMAN

COSTUME DESIGN
LINDA ROETHKE

LIGHTING DESIGN
MARY LOUISE GEIGER

ORIGINAL MUSIC &
SOUND DESIGN
LINDSAY JONES

STAGE MANAGER
KAIT MAHONEY

ASST. STAGE MANAGER
(CHICAGO)
ABIGAIL MEDRANO

ASST. STAGE MANAGER
(SHEPHERDSTOWN)
EMI SUAREZ

ASSOC. LIGHTING
DESIGN
K.A. RUDOLPH

ASSOC. SOUND DESIGN
**VERONICA
LANCASTER**

CASTING
PAT MCCORKLE, CSA
REBECCA WEISS, CSA
LAUREN PORT, CSA

INTIMACY CONSULTANT
JESSICA MORGAN

*CONTEMPORARY
COMPANION*
DRAMATURG
LILY WOLFF

Run Time: 120 Minutes

Performed with one intermission.

WARNINGS:

Mature language and content, simulated firearms, nudity,
and discussions of death.

AN INTERVIEW WITH THE PLAYWRIGHT

JEFFREY LIEBER BY SHARON J. ANDERSON



CATF: The writing process is so delicate, isn't it?

JEFFREY LIEBER: The black stuff on the page is concrete, and it's my job to lay down a foundation in the ink that is structurally sound, that is interesting, that has tools in it, and then I hand it off to the director and the actors who get all the white space. That's all theirs.

Doing TV is very different in that way. The black space is less sacrosanct, the white space is controlled ultimately by the director and the writer because we get the footage back and we can cut it any way we want. In film, there's a mess between the black space and the white space. But the theater still has this wonderful thing whereby if the cast and the director will fight to make the text work, and the playwright will stay out of their way and allow them to interpret it - then the white space and the black space will have their functionality and everyone will have the best of it.

You call yourself a "good writer, but a really good empower-er of people."

I have become good at taking groups of people and meeting them where they are and not where I need them to be, and giving them a feeling of safety so I can extract from them what gifts they have to give. My experience in the theater has taught me to simply lean back enough and not try to apply my vision until absolutely necessary and I'm totally sure that it's right.

Is it ever moral to tell a lie?

I'm not sure I believe in morality, but yes, we tell lies to people when telling the truth would be very painful for them. We tell lies when people are not old enough or don't have the capacity to deal with the whole truth. We tell lies or half-truths for lots of reasons. Lies that are completely selfish are probably immoral lies. Morality has always been tied to God, and God has always been tied to a structure by which we control people.

SCAN TO CONTINUE
READING ONLINE:



JEFFREY LIEBER started his artistic journey as an actor and playwright who became a screenwriter and then a television showrunner. He's the co-creator of "Lost" on ABC, "Miami Medical" on CBS, "Don't Look Deeper" on Quibi, and "Impulse" on YouTube Red...along with an eclectic list of other credits over the course of 25 years in the entertainment business. A year and a half ago he woke up one morning realizing how deeply and primally he missed being in a theatre. Jeffrey was born in Evanston, Illinois and is a diagnosed dyslexic who cannot spell to save his life.

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for the moment..."

—WASHINGTON POST

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—WONDERFUL WV MAGAZINE

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THE 2023 COMPANY

CATF STAFF

PEGGY MCKOWEN (SHE/HER)

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 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!, a program for high school students and CATF/U, a program 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; Barrington Stage; Goodman Theatre; Merrimack Repertory; 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 BA in Contemporary Theater Studies, in collaboration with the Department of Contemporary Art & Theater. She is often a respondent for the Kennedy Center American College Theater Festival for arts administration, design, and play performance.

JEFF GRIFFIN

MANAGING DIRECTOR

Jeff Griffin began his career at the Alley Theater in Houston, Texas. He worked for over 20 years in New York theater, including Broadway and Off-Broadway, at companies such as Classic Stage Company, LAByrinth Theater Company, Roundabout Theater, MTC, New York City Center, Atlantic Theater Company, Park Avenue Armory, Martha Graham Dance, Court Square Theater, and Broadway Asia. Film and television work at NBC, MTV, FOX. BS University of Texas at Austin MFA at the University of Cincinnati College Conservatory of Music.

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

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



THERESA M. DAVIS **ASSOCIATE ARTISTIC DIRECTOR**

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

CASEY HAYES-DEATS (SHE/HER) **GENERAL MANAGER**

A WV native, Casey Hayes-Deats first worked at CATF as an intern in 2013. Before joining the full-time staff this spring, she held various administrative and teaching artist positions with arts organizations in NYC and DC, including TeatroStageFest, Brooklyn Arts Exchange, The Chocolate Factory, and Signature Theatre, in addition to working as a charter school CFO. She is the co-founder of The Cake Shop Theater and produced the NY premiere of Martin Crimp's translation of *Pains of Youth*, receiving press coverage in the *NY Times* and *Time Out New York*. She is a graduate of Columbia University, the Stella Adler Studio of Acting, CUNY (MA in Applied Theatre) and GWU (MBA), where she has served as an adjunct professor of Arts Entrepreneurship in the School of Business.

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

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*; *The Solid Gold Cadillac*; *Grey Gardens*; *The History Boys*; *Souvenir*; *A Fantasia on the Life of Florence Foster Jenkins*; *Reefer Madness: The Musical*. Trent was awarded the League of Washington Theatres' Off Stage Award in 2008. Trent 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*.

DANICA RODRIGUES **PRODUCTION & ADMINISTRATIVE ASST.**

Danica Rodrigues is thrilled to be joining the full time staff at CATF. Previously, she was a member of the intern company working with Production Management. Danica is a Shepherd University alumni. She graduated with her BA in Contemporary Theater Studies, with a focus in technical theater and stage management. While at Shepherd, she stage managed *The 25th Annual Putnam County Spelling Bee* and *Vintage Hitchcock: A Live Radio Play*. She was in a number of student organizations on Shepherd's campus, including the Student Government Association, and she served as the Senior class President. She is happy to be returning for her 4th summer working at CATF.

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

Nicole holds a Bachelor of Fine Arts in Theatre Design and Technology with an emphasis in Stage Management. Nicole worked with Roundhouse Theatre, Sitar Arts Center, The Juilliard School, and Theatreworks USA, for which she traveled across the United States. After three summers at CATF, Nicole moved to Arizona, where she worked with the Arizona Theatre Company as their Assistant Company Manager for a season. Nicole served as the Housing Coordinator at the Oregon Shakespeare Festival, 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 an 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)**DIRECTOR OF MARKETING & COMMUNICATIONS**

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. She has served as a panelist for workshops at the Theatre Communications Group and WV Arts Day. Additionally, she has the pleasure of teaching theater at Shepherdstown's Black Box Arts Centre and at elementary schools in Maryland through the Elevate program. Gaby has also worked with Woolly Mammoth Theatre Company, Arvold Casting (History Channel's *The Wars*), and Scrapy Cat Productions.

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

Vicki joined the staff of CATF in January of 2016 following eleven years as director of development with the Maryland Symphony Orchestra based in Hagerstown, MD. She was first drawn to fundraising by volunteering at a public radio station and community orchestra, 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, Vicki held progressively responsible fundraising positions at Prairie Public Broadcasting, Wisconsin Public Television, Sacred Heart Benedictine Foundation, WETA, and Maryland Public Television. She has served as a panelist for the Maryland State Arts Council, and been a presenter at the annual West Virginia

Arts in Our Communities Conference and for Spektrix software fundraising workshops. She earned her BS in Music Education from the University of Mary in Bismarck. Vicki also performs regularly as a timpanist and percussionist with the Frederick (MD) Symphony Orchestra.

DIRECTORS**AARON D. ANDERSON******FIGHT DIRECTOR THE OVERVIEW EFFECT**

Aaron is thrilled to be returning to CATF, as it is his favorite place to pretend to beat people up. He is an internationally certified fight director who works at theaters around the globe. Favorite CATF shows include *The House of the Negro Insane*; *Thirst*; *Chester Bailey*; *Berta, Berta*; *The Wedding Gift*; *Byhalia, Mississippi*; *Not Media*; *On Clover Road*; *H2O*; *Heartless*; *Modern Terrorism*; *Scott and Hem in the Garden of Allah*; *Barcelona*; *Captors*; *Gidion'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*.

SUSAN V. BOOTH****DIRECTOR FEVER DREAMS**

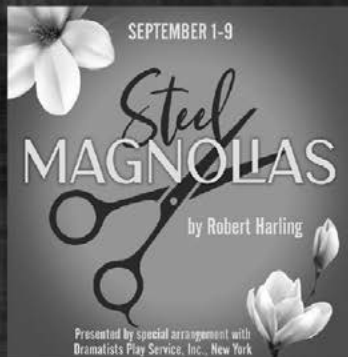
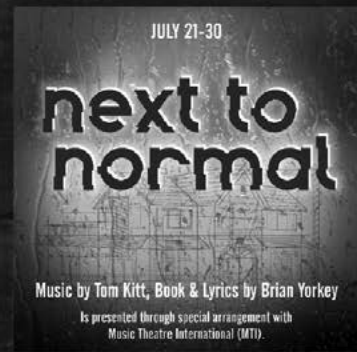
Susan became Artistic Director of Goodman Theatre in the fall of 2022, having previously served as Artistic Director of Atlanta's Tony Award-winning Alliance Theatre, premiering new work that went on to national, international, and commercial life. She has directed at Goodman Theatre, Hartford Stage, Ford's Theatre, La Jolla Playhouse, St. Louis Repertory Theatre, Cincinnati Playhouse, New York Stage and Film, Actors Theatre of Louisville, Northlight Theatre, Victory Gardens, Court Theatre, and others. She has held teaching positions at Northwestern, DePaul, and Emory Universities. She is past president of the Board of Directors for the Theatre Communications Group, the national service organization for the field.





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AUNTAIS FAULKNER

EDUCATION DIRECTOR

With a deep passion for storytelling, Auntais sought to broaden his theater knowledge over several years of college, including three years of graduate training at the University of Virginia, where he received his MFA. He earned his BA from the University of North Carolina Greensboro, where he won first prize in the 2019 Carolyn & Norwood Thomas Undergraduate Research and Creativity Expo for his performance in Terrell Alvin McCraney's *The Brothers Size* as Elegba. Immediately after his undergraduate training, Auntais interned at the Portland Playhouse (OR), where he collaborated with Vanport Mosaics (OR) on his first professional writing and acting assignment, *Soul'd: The Economics on Our Black Bodies*. Auntais enjoys writing plays about social issues centering on the experiences of Black and Brown communities.

marcus d. harvey

DIRECTOR REDEEMED

marcus is an award-winning, multi-hyphenated artist making his CATF debut directing *Redeemed*. As a director, he has directed for The Working Theatre, Lean Ensemble, Bloomsburg University, Bernards High School, Passage Theatre Company, Marymount Manhattan College, LaGuardia Community College, Potomac Theatre Project, The National Black Theatre, Luna Stage, and Harlem 9. As an actor, he has performed for such companies as Lean Ensemble, National Black Theatre, Triad Stage, The Old Vic (London), Playmaker's Rep, Illinois Shakespeare Festival, WAM Theatre, and TADA! Theatre. As a writer, he has written three solo shows, *homegrown*, *Are We Not Men?*, and *baba: a black boy's cry*. He is currently at work on a play, *a bright light*, centered around suicide/depression and mental health in Black & Latin communities. marcus is an Assistant Professor of Theatre in the Department of Theatre & Dance at Montclair State University. themarcusdharvey.com



SAM JANNOTTA

MUSIC DIRECTOR & VOCAL COACH THE OVERVIEW EFFECT

Sam Jannotta has been teaching and performing music in and around Shepherdstown for over twenty years. Specializing in jazz piano and improvisation, Sam performs solo and with various groups at many area establishments. He is the keyboardist for the area's long-lived jazz funk dance band Ginada Piñata. Sam has performed with the Rumsey Radio Hour numerous seasons and currently plays for the Shepherdstown Presbyterian Church.

As a singer-songwriter, Sam goes by the artist name, Jam Sonata. You can find him on most social media platforms. Look out for new music coming soon from Sam Jannotta.

NEEL KELLER**

DIRECTOR SPIRITUS

Neel has enjoyed a long and happy collaboration with Dael Orlandersmith. They met almost 30 years ago, on a production of *Romeo and Juliet*. Over the last several years they have worked closely on creating and producing Orlandersmith's acclaimed plays *Until The Flood* and *Forever*. They have had the good fortune to stage those plays across the US and at several hospitable European theaters. Neel enjoys working on new plays and his other recent productions include, the world premieres of Julia Cho's *Office Hour*, Eliza Clark's *Quack*, Jennifer Haley's *The Nether*, Kimber Lee's *to the yellow house*, and Lucy Alibar's *Throw Me On The Burnpile and Light Me Up*. Neel has directed at many theaters including, The Public Theater, New York Theatre Workshop, Rattlestick Playwrights Theater, La Jolla Playhouse, Mark Taper Forum, Kirk Douglas Theater, Goodman Theatre, South Coast Repertory, and Williamstown Theatre Festival. Neel is an associate artistic director at Center Theatre Group in Los Angeles, and a member of the Stage Directors and Choreographers Society and the Directors Guild of America.



PAT MCCORKLE, CSA

REBECCA WEISS, CSA

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JESSICA MORGAN

INTIMACY CONSULTANT FEVER DREAMS

Jessica is based in Morgantown, West Virginia where she is Head of Graduate Acting and Associate Professor of Stage Movement for the BFA/MFA Acting program at West Virginia University. She has done Intimacy Direction for The Contemporary Theatre of Ohio (formerly CATCO), Vintage Theatre Company, Cumberland Theatre Company, West Virginia University, and Shepherd University. In addition to her production work, she teaches workshops on consent and intimacy practices for theatre training programs and companies. Jessica is a graduate of Kent State University and The Ohio State University. She is a Certified Intimacy Director with Intimacy Directors and Coordinators (IDC).

RUDY RAMIREZ

ASSISTANT DIRECTOR YOUR NAME MEANS DREAM

Rudy Ramirez has directed for The Lark, Latino Theater Company, National Queer Theater, New York Theatre Workshop, New York University, Octopus Theatricals, The Playwrights' Center, Red Bull Theatre, The San Antonio Public, Shrewd Productions, Sky Candy Aerial Arts, Southwestern University, Teatro Audaz, Teatro Vivo, Signature Theatre, and the University of Texas at Austin. They are the founding Artistic Director of Avante Theatre Project and Associate Artistic Director of The VORTEX. They have an MA in Performance Studies from the University of Texas at Austin and will graduate from the University of Massachusetts Amherst with an MFA in Directing this September.

COURTNEY SALE

DIRECTOR THE OVERVIEW EFFECT

Courtney is thrilled to return to CATF having directed *Support Group for Men*, *The Cake*, *Wild Horses*, and *Not Medea*. She currently serves as the Nancy L. Donahue Executive Artistic Director at Merrimack Repertory Theatre, where her directing credits include *The 39 Steps*, *A Woman of the World*, Steve Dietz's adaptation of *Gaslight* (upcoming world premiere), *Wild Horses*, and *A Christmas Carol*. She previously served as the Artistic Director at Seattle Children's Theatre, the nation's leading generator of new work for family audiences. She has developed new work with Denver Center, New Harmony, Dorset Theatre Festival, Emerson Stage, TheatreWorks Silicon Valley, and the Orchard Project. Other distinctions include Cornish College Distinguished Alumni Award, IBJ's 40 under 40 designation, and the 2017 keynote at the International Council of Fine Arts Deans. BFA, Cornish College of the Arts. MFA, The University of Texas at Austin.

DESIGNERS

JOHN D. ALEXANDER

LIGHTING DESIGNER THE OVERVIEW EFFECT

CATF: *Sheepdog* and *The House of the Negro Insane* (Studio 112). OFF-BROADWAY: *Lambs 2 Slaughter* (Cherry Lane Theatre) and *Migration: Reflections on Jacob Lawrence* (New V Theater). Recent designs include: *One in Two* (Mosaic Theatre Co.); *Selling Kabul* (Signature Theatre); *Bars and Measures* (Mosaic Theatre Co.); *From the Mississippi Delta* (Westport Country Playhouse); *Detroit '67* (TheatreSquared); *Crying on Television* (Everyman Theatre); *Quamino's Map* (Chicago Opera Theatre); *B.R.O.K.E.N. Code B.I.R.D.* *Switching* (Berkshire); *Confederates* (Mosaic Theatre Co.); and *Fat Ham* (Theatre Squared).

DAVID M. BARBER**

SCENIC DESIGNER REDEEMED / YOUR NAME MEANS DREAM

At CATF: nineteen shows. Off-Broadway: *The Most Deserving*, *The Orphans' Home Cycle*, *The Vandal*, *A Simple Heart*, *Women Beware Women*, *'Tis Pity She's a Whore*. 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, Barrington Stage, The Barter Theatre, Idaho Shakespeare, Jacobs Pillow, and others. Television: "E! Network News," "The TODAY Show," "Football Night In America," "E! Live from the Red Carpet," "Woodstock '99." Film: "It's All Relative," "Day 39," "Good Wife." Represented the US at the Prague Quadrennial. Co-founder and board member of the Equity Through Design Mentorship program. Full time faculty, Kean University Theatre Conservatory (Union, NJ).

TENNESSEE RICE DIXON

PROJECTIONS DESIGNER THE OVERVIEW EFFECT

Tennessee is a Virginia based designer creating sets and projected imagery for theatre. New play development includes: *Ushuaia Blue* by Caridad Svich (CATF), *Richard 3.0* (Synetic Theater, Paata Tsikurishvili dir.), *After December* by Bo Wilson (Virginia Repertory Theatre), *End of War* by David L Robbins (Virginia Repertory Theatre), *In My Chair* by Eva DeVirgilis, *Mr. Dicken's Christmas Carol* by Bo Wilson (Quill Theatre), *Junta High* by Clay McLeod Chapman, *City of Paper* by Yin Mei (Jacobs Pillow), *Dong Dong-Touching the Moons* by komungo master Jin Hi Kim (Kennedy Center, The Kitchen NYC, Mass Moca), and as a Fulbright scholar - *VU* by Ivan Angeles (Trafó Kortárs Művészetek Háza, Budapest).

JESSE DREIKOSEN

SCENIC DESIGNER THE OVERVIEW EFFECT

CATF designs have included the scenery for *Ushuaia Blue*, *Babel*, *Wrecked*, *A Welcome Guest*, *Thirst*, *The House on the Hill*, *Not Medea*, and *Uncanny Valley*; and set and costume designs for *Wild Horses* and *The Niceties*. He is the Associate Chair and Head of Design & Technology at the University of Idaho. He also designs for theaters such as The Alabama Shakespeare Festival, Montana Repertory Theatre, Shakespeare Theatre of New Jersey, Texas Repertory Theatre Company, Texas Shakespeare Festival, Cinnabar Theater, and 6th Street Playhouse. He was the National Chair of Design, Technology & Management for The Kennedy Center American College Theatre Festival and also served as the Vice-Commissioner of Education in the Scene Design & Technologies Commission for USITT. MFA Purdue University; BFA Viterbo University.

CAROLINE ENG** (SHE/HER)

SOUND DESIGNER THE OVERVIEW EFFECT

Caroline is a sound designer and podcast engineer based in New York. Selected Sound Design credits: *Little Women* (Theaterworks, UCCS), *Three Sisters* (Two River Theatre), *Belfast Girls* (Irish Rep), *A Christmas Carol* (Trinity Rep), *The Late Wedding* (Brown University/Trinity Rep), *Popcorn Falls* (Greater Boston Stage Company), *Twelfth Night* (Theaterworks, UCCS). Selected Assistant Design credits: *Bring Down The House* (Oregon Shakespeare Festival), *Fefu and Her Friends* (Theatre For A New Audience). Selected Training: Fordham College at Lincoln Center (NY). carolineengdesign.com

MARY LOUISE GEIGER**

LIGHTING DESIGNER FEVER DREAMS / SPIRITUS

CATF: Debut. Broadway: *The Constant Wife* (American Airlines Theatre). Off Broadway: *Becomes a Woman*, *Conflict* (Mint Theatre); *Halfway Bitches Go Straight to Heaven*, *Good Television*, *The New York Idea* (Atlantic Theatre); *Until the Flood* (Rattlestick); *X, Or Betty Shabazz v. The Nation* (Acting Company); *Nat Turner in Jerusalem*, *Forever*, *Oedipus at Palm Springs* (New York Theatre Workshop); *Kindness*, *Blue Door*, *The Busy World is Hushed* (Playwrights Horizons); *Mabou Mines Dollhouse*, *Red Beads* (Mabou Mines). Regional: ACT Theatre, 5th Avenue, Goodman, Huntington, Steppenwolf, Milwaukee Rep, Guthrie, Pioneer, Cleveland Playhouse, Repertory Theatre of St. Louis, Center Theatre Group, LA Opera among others. Training: Yale School of Drama, Faculty: NYU Tisch. mlgeiger.com

NICHOLAS HUSSONG**

PROJECTION DESIGNER SPIRITUS

Creative producer at Dwight Street Book Club. Broadway: *Skeleton Crew* (Tony nomination). Off Broadway: *Wet Brain* (Playwrights Horizons); *On That Day in Amsterdam* (Primary Stages, Drama Desk Nomination); *Skeleton Crew*, *These Paper Bullets* (Atlantic, Drama Desk Nomination); *Until the Flood* (Rattlestick). Select regional: *Cabaret* (Atlanta Opera); *To the Yellow House* (La Jolla); *Kleptocracy* (Arena); *Haint Blu*, *Hair & Other Stories* (Urban Bush Women); *Grounded* (Alley); Arden Theatre, PlayMakers Rep, Berkshire Theatre Group. Other work includes Marc Jacobs, *Complex* magazine, AMC+, San Diego Shell, Nashville Symphony, Hartford Symphony, Tony Awards (CBS), *Ask Ronna* podcast. Designed in England, Scotland, Ireland, Germany, China, Canada, and Vienna. Cocreator of FEAST, an immersive dining experience with Listen&Breathe. Adjunct lecturer, NYU Tisch. nickhussong.com

IZUMI INABA

ASSOCIATE COSTUME DESIGNER FEVER DREAMS

Izumi is a Chicago-based costume designer. Off Broadway: *How To Defend Yourself* (New York Theatre Workshop). Recent Theatre Credits: *Port Of Entry* (Albany Park Theater Project and Third Rail Project); *A Distinct Society* (Writers Theatre); *Origin Story* (Cincinnati Playhouse in the Park); *Clue* (Indiana Repertory Theatre and Syracuse Stage); *School of Rock* (Paramount Theatre); *Last Night and the Night Before* (Steppenwolf Theatre Company). Film: "Resettlement: Chicago Story" (Full Spectrum Features).

JERRY JOHNSON

COSTUME DESIGNER THE OVERVIEW EFFECT

Jerry's CATF credits include costume designer for *Sheepdog* and *The House of the Negro Insane*; and assistant costume designer for *A Welcome Guest* and *Antonio's song*. Jerry's Broadway experiences include *Lion King*, *Little Mermaid*, *Jersey Boys*, *Phantom*, *Cinderella*, and *Rockettes' Christmas Spectacular*. He designed the world tour of *Drumline Live*. Regional theater credits include Santa Fe Opera, Opera Theatre of Saint Louis, Papermill Theatre, Idaho Shakespeare Festival, Great Lakes Theatre, Lake Tahoe Shakespeare, and Arkansas Rep. While working in fashion, he was the Production Coordinator for: Marc Jacobs, Alice + Olivia, and Thakoon. Jerry is Chair of the Theatre Department at Salem State University in Massachusetts.



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LINDSAY JONES**

ORIGINAL MUSIC AND SOUND DESIGN SPIRITUS / FEVER DREAMS

Broadway: *Slave Play* (Tony nominations for Best Original Score, Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, *A Time to Kill*. Off Broadway: *Privacy* (Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), many others. Regional: Guthrie, Center Stage, ACT, Hartford Stage, Alliance, Goodman, Arena Stage, Chicago Shakespeare, Steppenwolf, many others. International: Stratford Festival (Canada), Royal Shakespeare Company (England), many others. Audio dramas: Marvel, Audible, Next Chapter Podcasts, award-winning *The Imagine Neighborhood*. Film/television scoring: HBO's Film "A Note of Triumph" (2006 Academy Award for Best Documentary, Short Subject). Co-Chair of Theatrical Sound Designers and Composers Association (TSDCA). lindsayjones.com

MISHA KACHMAN** (HE/HIM)

SCENIC DESIGNER FEVER DREAMS

THEATER: Arena Stage, Asolo Rep, Baltimore Center Stage, Berkeley Rep, Children's Theatre Company of Minneapolis, Cincinnati Playhouse in the Park, Cleveland Playhouse, Court Theatre, The Kennedy Center, Olney Theatre Center, Pasadena Playhouse, Portland Center Stage, Round House Theatre, Seattle Opera, Seattle Rep, Shanghai Dramatic Arts Center, Signature Theatre, Syracuse Stage, Theater J, Theatre for a New Audience, 59E59 Theatres, Wilma Theater, Woolly Mammoth Theatre Company. OPERA: Opera Lafayette, Opera Royal Versailles, Maryland Opera Studio, Seattle Opera. OTHER: Professor, Head of MFA in Design, University of Maryland; Company Member, Woolly Mammoth Theatre Company. mishakachman.com

TAKESHI KATA**

SCENIC DESIGNER SPIRITUS

Takeshi has worked on over 200 productions of plays, musicals, opera, and dance across the country and abroad. Broadway: *Clyde's*, *Derren Brown's Secret*, *Prayer for the French Republic* (upcoming). Other recent projects: *Water for Elephants* (Alliance Theatre), *Until the Flood* (FIND Festival, Schaubühne, Berlin), *Bug* (Steppenwolf), *Angels in America* (Berkeley Rep), and *Cambodian Rock Band*. Kata is the recipient of the 2022 Michael Merritt Award for Excellence in Design and Collaboration, and has received Drama Desk, Obie, and Jeff Awards. He is an Associate Professor at University of Southern California, School of Dramatic Arts.

VERONICA LANCASTER**

ASSOCIATE SOUND DESIGNER FEVER DREAMS / SPIRITUS

Veronica is excited to be making her CATF debut and to be working with Lindsay Jones again. Recent area credits include the site-specific *Sometimes the Rain, Sometimes the Sea* with Rorschach Theatre, *Flying West* at Everyman Theatre, *The Lover* and *The Collection* at Shakespeare Theatre Company, and *That Face* at Baltimore Center Stage. Other regional credits include works with Round House Theater, Theater J, Keegan Theatre, Studio Theater, Metro Stage, WSC Avant Bard, The University of Maryland, and Georgetown University. Veronica holds a BA from the University of Maryland, College Park and an MFA from the University of California, Los Angeles.

DAVID REMEDIOS**

SOUND DESIGNER REDEEMED / YOUR NAME MEANS DREAM

David has designed sound for 23 CATF productions since 2009, including *Ushuaia Blue*; *Babel*; *Wrecked*; *A Welcome Guest*; *Berta*, *Berta*; *Not Medea*; *Everything You Touch*; *Modern Terrorism*; *Eelwax Jesus 3-D Pop Music Show*; and *Farragut North*. Recent credits include *The Legend of Sleepy Hollow* (Greater Boston Stage Company) and *The 39 Steps* (Merrimack Rep). David's work has been heard nationally at Arizona Theatre Company, Everyman, Huntington Theatre, Portland Stage, City Theatre Company, Alley Theatre, Trinity Rep, 59E59, Geva, The Studio Theatre, Theatre for a New Audience, American Repertory Theatre, La Jolla Playhouse, and Cincinnati Playhouse; and internationally at arts festivals in Bogotá, Paris, Hong Kong, and Edinburgh. David is the Program Head of Sound Design at Boston University's School of Theatre. remediossound.com

LINDA ROETHE**

COSTUME DESIGNER FEVER DREAMS

Linda is Director of Graduate Studies in the MFA Design Program at Northwestern University, where she is a Professor of Costume Design. Most recently, Linda designed *Smoky Mountain* at Queen Elizabeth Hall in London and *The Lady from the Sea* at Court Theatre. Her awards include a Jeff Award, a Suzi Bass Nomination, and a Connecticut Circle Nomination. She received her MFA from the University of Iowa. Linda has designed for the Arena Theatre, Baltimore Center Stage, Oregon Shakespeare Festival, McCarter Center, Alliance Theatre, Steppenwolf Theatre, Public Theatre, Kansas City Rep, Actors Theatre of Louisville, Chicago Shakespeare Theater, Paramount Theatre, Utah Shakespeare Festival, Arden Theatre Company, Center Stage, American Players Theatre, Northlight Theatre, and The Goodman Theatre.

K.A. RUDOLPH (THEY/SHE)

ASSOCIATE LIGHTING DESIGNER FEVER DREAMS / SPIRITUS

K is a lighting designer based in New York City and Washington, DC. The beauty and power of light is its countless methods of storytelling, and K enjoys lighting everything from national landmarks around the capital to avant-garde devised work in downtown Manhattan. NYC design and associate credits: HERE Arts Center, Theatre at St. Clements, Second Avenue Dance Company, Columbia University, Corkscrew Theatre Festival, SheNYC, Kervigo Ensemble Theater, and Noor Theatre. DC design and associate credits: Arena Stage, Shakespeare Theatre Company, Woolly Mammoth, Signature Theatre, and Synetic Theater. Other design credits include work with Atmosphere Inc. and Blue Hour at the 2019 Prague Quadrennial. karudolph.com

ASHLEY SOLIMAN**

COSTUME DESIGN REDEEMED / YOUR NAME MEANS DREAM

Ashley Soliman is a costume designer and visual artist based in NYC, selected as one of the Broadway Women's Fund 2023 "Women to Watch on Broadway." This is her CATF debut. Selected works: *Double Helix* (Bay Street Theater), *Idomeneo* (NYU Steinhardt), *Le portrait de Manon & Angélique* (Manhattan School of Music), *Faust et Hélène & L'heure espagnole* (New Camerata Opera), *The Rake's Progress* (Juilliard), *La Traviata* (Fort Worth Opera), *Do You Love The Dark?* (The Alliance), *Sweet Potato Kicks The Sun* (Santa Fe Opera). As ACD: *Coal Country* (The Public, designed by Jessica Jahn). BFA Fine Arts & Printmaking, SVA.

KAYE VOYCE**

COSTUME DESIGNER SPIRITUS

CATF debut. Broadway: *Sea Wall/A Life*, *True West*, *The Nap*, *The Real Thing*, *Significant Other*, and *Shining City*. Other theater credits include Dael Orlandersmith's plays *Horsedreams*, *Forever*, and *Until the Flood*, Sarah Silverman's musical *The Bedwetter*, the epic opera/dance/orchestral piece *Stranger Love* with the LA Philharmonic, and the world premiere of the opera *The Listeners* (Den Norske Opera). Kaye's work in theater, opera, and dance has been seen in all major New York and regional venues, and at major international venues including the Royal Shakespeare Company, the Festival d'Aix-en-Provence, Festival d'Automne à Paris, National Center for the Performing Arts Beijing, and the Esplanade in Singapore.

CHRISTINA WATANABE**

LIGHTING DESIGNER REDEEMED / YOUR NAME MEANS DREAM

Christina is an award-winning lighting designer and educator for theater, dance, music, and events. Regional: Denver Center, Trinity Rep, Dallas Theatre Center, The Rep St. Louis, Oregon Shakespeare Festival, Alabama Shakespeare Festival, Arkansas Rep, Theatre Aspen, TheatreWorks Hartford, Pioneer Theatre Company, Virginia Stage Company, OKC Rep, Charlottesville Opera, Palm Beach Dramaworks, White Heron Theatre Company, Florida Rep. Select NYC: Lincoln Center, The Public, WP Theatre, INTAR, EST, Primary Stages, Cherry Lane, 59E59, HERE, New Ohio, Theatre Row, Bushwick Starr. TV: "Colin Quinn" (co-design). Faculty: Sargent Conservatory at Webster University. USITT Gateway Mentor. Knights of Illumination winner. MFA: NYU. Member USA 829. StarrEyedLighting.com.

NAYSAN MOJGANI

CONTEMPORARY COMPANION DRAMATURG

SPIRITUS / YOUR NAME MEANS DREAM

Naysani is a freelance dramaturg and Associate Artistic Director at Round House Theatre, where he leads the new play program and serves as in-house production dramaturg. As a scholar, director, and dramaturg, Naysan has worked on new and classic work with theatres around the country, including Theatre de la Jeune Lune, Theatre Squared, Signature Theatre, and Arena Stage, and has taught at UC San Diego and George Mason University. Naysan holds a PhD in Theatre & Drama from UCSD, and a BA from Carleton College. He currently lives in Northern Virginia with his wife and two children.

LILY WOLFF

CONTEMPORARY COMPANION DRAMATURG

THE OVERVIEW EFFECT / FEVER DREAMS

Lily is a British-American director and new play dramaturg/superfan. Formerly Alley Theatre's Literary Manager, Lily worked passionately on their All New initiative from 2018-2022, until relocating to Philadelphia. Lily is Director of Play Development for renowned visual artist and playwright John Ransom Phillips and will be directing his Edinburgh Fringe-bound world premiere production *Mrs. President* this summer. Other directing projects include: *Instructions for a Séance* (Alley Theatre), *Wolf Play* and *Hurricane Diane* (Rec Room Arts), *The Oresteia* (University of Houston), *Cry It Out* (Theatre en Bloc), *The Effect and Gideon's Knot* (Capital T Theatre), and *Lungs* (Hyde Park Theatre). Lily is a graduate of UT Austin and the Royal Central School of Speech and Drama.

STAGE MANAGEMENT

DEB ACQUAVELLA*

STAGE MANAGER SPIRITUS

CATF: 15 seasons, 30 productions dating back to 2005. BROADWAY: *Metamorphoses*; *Jane Eyre, The Musical*; *Master Harold... and the boys*. THEATER: *Ragtime, the Symphony Concert* with The Boston Pops at Symphony Hall; 15 seasons, Actors Theatre of Louisville; 4 seasons Baltimore Center Stage; Playwrights Horizons; Manhattan Theatre Club; Huntington Theatre, etc. DAY JOB: Head of Stage and Production Management Program at Emerson College.

LORI M. DOYLE*

STAGE MANAGER REDEEMED

CATF: 13th season, 7 spent in the Marinoff Theater; the 2021 Audio plays. 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). 10 Main-stage Productions and numerous Gala Events for The Roundabout Theatre Company. Regional: multiple productions at Actors Theatre of Louisville, Baltimore Center Stage, Bucks County Playhouse, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, Westport Country Playhouse. Off-Broadway: 2nd Stage Theatre Co, RTC Laura Pels, NY Shakespeare Festival, Lambs Theatre Co, Circle Rep, The American Jewish Theatre. Additional: 85+ Corporate & Special Events with 35 different Production Companies.

LINDSAY EBERLY*

PRODUCTION STAGE MANAGER

STAGE MANAGER THE OVERVIEW EFFECT

Ten seasons at CATF including *The Fifth Domain*, *Whitelisted*, *Antonio's song*, *The Niceties*, *pen/man/ship*, *The Second Girl*, *The Full Catastrophe*, *We Are Pussy Riot*, *Modern Terrorism*, and others. Off-Broadway: *Wish You Were Here* (Playwrights Horizons); *Prayer for the French Republic*; *Bella, Bella* (MTC); *A Sign of the Times*; *By The Way*; *Meet Vera Stark*; *Paradise Blue* (Signature); *Tell Hector I Miss Him* (Atlantic); *Intractable Woman* (PlayCo); Carnegie Hall's *West Side Story*. Regional: Three seasons at Baltimore Center Stage including *A Civil War Christmas* and *Amadeus*. *Recent Alien Abductions* (ATL). *Queens For A Year* (Hartford Stage).

CORIN GREENE*

ASST. STAGE MANAGER YOUR NAME MEANS DREAM

Corin is a New York City based stage manager, performer, songwriter, and teacher. Stage management credits include: *Remember This: The Lesson of Jan Karski* (Theatre for a New Audience), National Music Theater Conference and the National Playwrights Conference (Eugene O'Neill Theater Center), *Muses* (Theatre East), *Heir* (Resonance Ensemble), *Proud* (Rising Sun Performance Company), *King Lear* (Hamlet Isn't Dead), and *Wonderland* (NYU Steinhardt). MM in Vocal Performance: Music Theatre (NYU Steinhardt) and BA in Music Education (Aaron Copland School of Music). coringreene.com

KATE KILBANE*

ASST. STAGE MANAGER THE OVERVIEW EFFECT

Kate is delighted to return to CATF after serving as the Festival Swing Stage Manager last summer. Based in Washington, DC, her previous Stage Manager credits include *Our Verse in Time to Come*, *Amadeus*, and *Henry IV - Part 1* at Folger Theatre; *Jump and Sense and Sensibility* (ASM) at Everyman Theatre; *Corduroy*, *Zomo the Rabbit: A Hip-Hop Creation Myth*, and *Thumbelina* at Imagination Stage, and 15 productions at Theater J. Assistant Stage Manager credits include *The Watsons Go to Birmingham-1963* in the Family Theatre at The Kennedy Center; *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.

KAIT MAHONEY* (SHE/HER)

STAGE MANAGER FEVER DREAMS

Kait is an international stage manager who primarily works with cirque and dance. She's excited to be back in the world of theatre and new plays. Credits: Cirque Dreams with Cirque du Soleil, Los Angeles Dance Project, 5th Avenue Theatre, La Mama ETC., Theatre Battery.

ABIGAIL MEDRANO*

ASST. STAGE MANAGER FEVER DREAMS

Credits include *Paradise Square: A New Musical* (Chicago Production), *Loyalina*, *Mother Road* (Goodman Theatre), *The Notebook* (Chicago Shakespeare Theatre), *The Wickhams: Christmas at Pemberley* (Northlight Theatre), *Into the Woods*, *Next to Normal*, *Ma Rainey's Black Bottom*, *Witch* (Writers Theatre), *The Humans* (American Theater Company), and *Still Ready* (Actors Theatre of Louisville).

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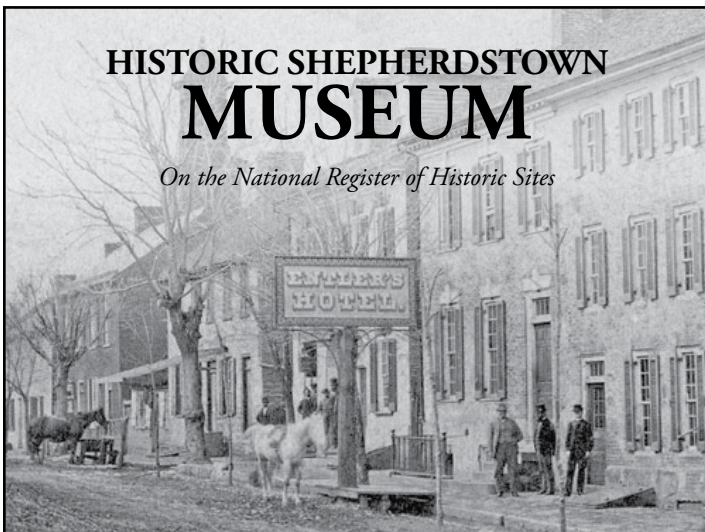
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EMI SUAREZ (SHE/HER)**PRODUCTION COORDINATOR****ASSISTANT STAGE MANAGER** FEVER DREAMS

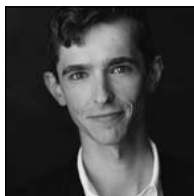
Emi is a Stage Manager and Theatrical Coordinator based in Chicago. Emi spent a season at the Cincinnati Playhouse in the Park as a Stage Management Intern, has recently worked at the Goodman Theatre on *The Cherry Orchard* and *Layalina*, and currently spends her weekends running magic shows at The Rhapsody Theater. Emi worked for the Contemporary American Theater Festival last season as an Associate Production Manager, and is thrilled to return this season as a Production Coordinator and Assistant Stage Manager for *Fever Dreams*. Thank you for supporting live theater. Protect trans rights & listen to queer kids. Enjoy the festival.

PAULINA "PAU" TOBAR***STAGE MANAGER** YOUR NAME MEANS DREAM

pau is stage manager and performer artist originally from Santiago, Chile and based in New York City. She graduated from The American Musical and Dramatic Academy's Integrated Program and obtained her BFA in Musical Theatre at The New School, NY. Some of her Stage Management credits are: OFF BROADWAY: *Brilliance* (The Players Theatre); NYC: *Buggy Baby* (APAC); *All Is Fair I & II* (Quest Players); *The Waterman* (The Players Theatre); *Puka Who?* (Rising Sun Performance Company); *The Changeling* (Rude Grooms); *The Award Goes To* (Tada! Theatre); *ANN* (SM, Hudson Guild Theatre). IG: @pautobarmusic

ACTING COMPANY**SETH CLAYTON*** (HE/HIM)**ACTOR** THE OVERVIEW EFFECT

Seth is an actor and musician living on unceded Lenape land in Brooklyn, NY. Theater: *The Madrid* (Manhattan Theatre Club), *Becoming Nancy* (Alliance Theatre), *Peter and the Starcatcher* (Actors Theatre of Louisville), *I Will Be Gone* (Humana Festival), *Spindle Shuttle Needle* (Clubbed Thumb) and *Folk Wandering* (Pipeline). TV/Film: "Gotham," "A Crime to Remember," "Stormchaser." Seth has developed new work with Leigh Silverman, Jeffrey Seller, Jerry Mitchell, Edie Falco, Andre Braugher, Haley Joel Osment, and David Hyde Pierce, and is a founding member of Pipeline Theatre Company. IG: @sethclaytonitsyou

**TIM DECKER*****ACTOR** FEVER DREAMS

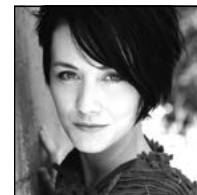
Tim is delighted to make his CATF debut in *Fever Dreams*. He is a Chicago based actor with extensive Chicago and regional experience. Notable work includes: Chicago Shakespeare Theatre (*Hamlet*, *Romeo & Juliet*, *Mary Stewart*, *Comedy of Errors*); Goodman Theatre (*Black Star Line*, *Stop. Reset.*); Timeline Theatre (*Spill*, *Trouble In Mind*); Indiana Repertory (*Fahrenheit 401*); and a four year run of the original production of *Million Dollar Quartet* at the Apollo Theatre. Film work includes "Slice," "Dirty Work," "Fred Clause," "Thrill Ride," and "Joshua."

**MARIKA ENGELHARDT*****ACTOR** FEVER DREAMS

Marika is thrilled to be joining CATF for the first time. Theatrical credits include: The Goodman Theatre, Northlight Theatre, Steep Theatre, American Blues, A Red Orchid, Chicago Dramatists, and the Comedie Francaise in Paris. Television credits include: "NCIS," "The Chi," "Empire," "Chicago Med," Netflix's "Easy," and recurring roles on Amazon's "Patriot and Paper Girls." Films include "Come as You Are," which premiered at SXSW, and a starring role in "Knives and Skin," which premiered at the Berlin and Tribeca Film Festivals. Her performance was named one of the "Top Ten Performances of Tribeca 2019" by Entertainment Tonight. MFA, DePaul University.

**SOFIA JEAN GOMEZ*** (SHE/HER/HERS/ELLA)**ACTOR** THE OVERVIEW EFFECT

NY credits: *Angels in America: Parts I/II*; Signature Theatre Company: *Call and Response*, created and directed by Patricia McGregor at the Public Theatre; Page 73; New World Stages; Manhattan Theatre Club; New Georges; and Lake Lucille Chekhov Project. Regional: Oregon Shakespeare Festival, Shakespeare Theatre Company DC, The Old Globe, Yale Repertory, Berkeley Repertory, San Diego Repertory, Goodman Theatre, Denver Center Theatre, Baltimore Center Stage, McCarter Theatre Center, Arizona Theatre Company. *American Theatre Magazine* named her as one of the "Actors Playwrights Love." Yale School of Drama, MFA. ICOC Certified Intimacy Captain/Director. Social Media Consultant/Content Creator, Theatre Educator/Director, and fierce dog mom.



ELLIS GREER*

ACTOR THE OVERVIEW EFFECT

First season at CATF! THEATRE: *Native Son* (Center Theatre Group); *Three Days in the Country*, *Native Son*, *Les Liaisons Dangereuses* (Antaeus Theatre Company); *Desdemona*, *A play about a Handkerchief* (Opera House Arts); *The Matchmaker* (Actor's Co-op); *The Many Women of Troy* (Pallas Theatre Collective); *The Diary of Anne Frank* (Oklahoma Children's Theatre). NATIONAL TOURS: *Lucy Loves Desi*, *Seven* (L.A. Theatre Works). AUDIO THEATRE: *The Thanksgiving Play*, *Die Mommie Die*, *The Goodbye Girl*, *Jefferson's Garden* (L.A. Theatre Works); *The Zip Code Plays* (Antaeus Theatre Company). Workshops with Pasadena Playhouse, Independent Shakespeare Co., Antaeus Theatre Co. company member. BFA Acting, University of Southern California.



DOUG HARRIS* (HE/HIM)

ACTOR REDEEMED

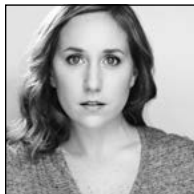
Doug is an actor/writer based in NYC. CATF: *Sheepdog*. NYC Theater: *New Golden Age* (Primary Stages), *Disco Pigs* (Drama League), *The Rape of The Sabine Women...* (Playwrights Realm), *The Glass Menagerie* (Masterworks). Regional Theater: *Waiting for Lefty* (Quintessence), *A Few Good Men* (La Mirada), *Still Life* (Antram Opera), *A Few Good Men* (Pittsburgh Public), *It's Only A Play* (George Street), *We're Gonna Be Okay* (B Street), *10x10* (Barrington Stage Co.). Films: "December 1, 1969," "The Wait," "Viking Funeral," and "Spooky Action." Doug has developed plays with numerous NYC and regional theater companies. Doug is currently in pre-production on a new feature called "Caravan." dougharrisactor.com



EMILY KRATTER*

ACTOR THE OVERVIEW EFFECT

CATF Debut. Emily has performed and developed new works with numerous companies in NYC and around the country including: Cincinnati Playhouse in the Park, Williamstown Theater Festival, The New Group, Playwrights Horizons, New Dramatists, Portland Stage, Labyrinth Theater Company, New Georges, The Playwright's Realm, The Lark, TerraNOVA Collective, Axis Theater Company, and more. Emily recently starred opposite

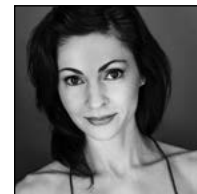


Karen Allen and William Sadler in the indie film "A Stage of Twilight," expected to be released in 2024. Other film/tv appearances include "Unforgettable" (CBS), "Half Brother," and "Life After You." NYU Tisch. Member of The Actor's Center. EmilyKratter.com IG: @emkratter

SARA KOVIAC*

ACTOR YOUR NAME MEANS DREAM

Sara developed *Your Name Means Dream* at CATF, Sundance, Rattlestick, Goodman (opposite Amy Morton), and NY Theatre Workshop. Other: McCarter Theater/Paula Vogel's *Bard At The Gate*; Signature Theatre with T4; Red Bull; Huntington; Actors Studio with Chazz Palminteri; lead in Rivera's *Lovesong: Imperfect*. Classical dancer: The Metropolitan Opera, (with Bart Sher, Mary Zimmerman, Robert LePage); Lincoln Center (*Peter And The Wolf*, *Cinderella*); aerial soloist (Goodspeed's *Pippin* tour, with Steven Schwartz). TV/Film: producer/performer in award-winning "The Civet," "Reverie (a Dream)," "The Fall of a Sparrow," the dancer in Steve Conte's hit "Flying" and HBO's "The Undoing." Sara is also an accomplished choreographer and dance educator.



ANNE O'SULLIVAN*

ACTOR YOUR NAME MEANS DREAM

Broadway: *Blithe Spirit*. Off-Broadway and Theater: From 2018 to 2022, Anne has been performing around the country in *Becoming Dr. Ruth* by Mark St. Germain, playing famous sex therapist, Dr. Ruth K. Westheimer. Off-Broadway theater performances include The Public Theater (*Marisol*), Primary Stages, Westside Arts, Ensemble Studio Theater. TV: Many guest starring roles on the "Law & Order" series, "Sex & the City," "ER." Cosby Film: "Speed," "The Mirror Has Two Faces." Upcoming: "The Home" starring Pete Davidson. Ms. O'Sullivan is a member of Ensemble Studio Theater in NYC.



JULIAN REMULLA*

ACTOR THE OVERVIEW EFFECT

Theater: Albert in *Revenge Song*; Benvolio in *Romeo and Juliet*; Jonathan Handle in *The Way the Mountain Moved*; Lucius in *Julius Caesar*; Baker/Beast Double in Disney's *Beauty and the Beast*; Nol and Proteus in *Shakespeare in Love*; Francisco and Player in *Hamlet*; Dion in *The Winter's Tale*; Caphis in *Timon of Athens* (Oregon Shakespeare Festival); Sebastian in *The Tempest*, Octavius Caesar in *Julius Caesar* (Idaho Shakespeare Festival, Great Lakes Theater); Lucius in *The Tragedy of Julius Caesar* (Theatre for a New Audience); Vivaldi in *Appoggiatura* (Denver Center Theatre Company); Television: Rogin Moon in "Law & Order: Organized Crime" and Ted in "Bull."



CHRIS THORN*

ACTOR THE OVERVIEW EFFECT

Broadway: *Death of Salesman* (2022), *Bernhardt/Hamlet* (Roundabout). Off-Broadway: *Greater Clements* (Lincoln Center Theater), *Pride and Prejudice* (Primary Stages), *Twelfth Night* (Pig Iron), *Miss Lily Gets Boned* (Studio 42). Regional: The Guthrie Theater, Hudson Valley Shakespeare Festival, Cape Playhouse, Contemporary American Theater Festival, Barrington Stage, Delaware Theater Company, The Fulton Theatre Company, Theaterworks Hartford, Boston Playwright's, and The Acting Company. Film/TV: "Evil," "The Good Fight," "Madam Secretary," "Still on the Road," and "The Sonnet Project." Training: Boston University, LAMDA. He is a native of South Berwick, ME.



TRINEY SANDOVAL*

ACTOR THE OVERVIEW EFFECT

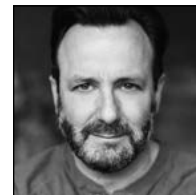
BROADWAY: *Bernhardt/Hamlet*, *Marvin's Room*, *MACBETH*, *A Free Man of Color*, *A Man for All Seasons*, *Frost/Nixon*. OFF BROADWAY: *72 Miles to Go...* (Drama Desk nomination), *The Thin Place*, *Timon of Athens*, *The Idiot*, *As You Like It*. REGIONAL: La Jolla Playhouse, Cincinnati Playhouse, American Players Theatre, The Wilma Theatre, Actors Theatre of Louisville, Virginia Stage, Center Stage, Yale Rep., Milwaukee Rep., Alabama Shakespeare, Idaho Shakespeare, California Shakespeare, Shakespeare Santa Cruz, among others, and six seasons with The Oregon Shakespeare Festival. TV: "Prodigal Son," "The Black List," "Elementary," "The Sopranos," recurring roles on "Law & Order" and "Law & Order: SVU."



STEF TOVAR*

ACTOR FEVER DREAMS

Off-Broadway credits: *A Twist of Water* and *No Wake* at 59E59 Theaters. A native of Chicago, Stef is a Jeff Award winner for Best Supporting Actor in a Play (*Blade to the Heat*, Apple Tree Theatre) and was also Jeff nominated for Best Supporting Actor in a Musical (*South Pacific*, Marriott Theatre). Other Chicago credits include work with TimeLine Theatre, Court Theatre, Drury Lane Theatre, Paramount Theatre, Victory Gardens, and others. His Los Angeles credits include the LA premieres of *The Last Five Years*, *On an Average Day* and *Sunday in the Park with George*. Stef's breakout on-screen role was Dr. Arrington in "Contagion," directed by Steven Soderbergh, who treats Patient Zero (Gwyneth Paltrow) and must tell her husband (Matt Damon) of her death. Other TV and Film credits include "Empire," "Chicago Fire," "Proven Innocent," "The Chi," "Widows," "Employee of the Month," "Olympia," "The Aerialist," "The 4400," and most recently, as Oliver Plal's new therapist on "Chicago Med." Stef is an on-camera acting teacher and published author. *The MAP: An Actor's Guide to On-camera Acting* is available from Applause Books. StefTovar.com IG: @steftovar



ELIZABETH SUN

ACTOR REDEEMED

Elizabeth Sun, a Brooklyn-based actor, was born in England and raised in Scotland to Hong Kong Chinese parents. With a diverse cultural background, she brings a unique perspective to her craft. Elizabeth is thrilled to make her debut at the Contemporary American Theater Festival, where she embraces the opportunity to showcase her talent. Her notable performances include appearances on Apple TV's "Extrapolations" and the hit series "FBI."



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MILICENT WRIGHT* (SHE/HER)

ACTOR THE OVERVIEW EFFECT

2023 is Milicent's first summer at CATF, performing in *The Overview Effect* by Lynn Rosen. Recent: *Two Mile Hollow* and *The Rise and Fall of Holly Fudge* at The Phoenix Theatre Cultural Center; *Macbeth* and *The Rise and Fall of Holly Fudge* at Merrimack Repertory Theatre. For Indianapolis Shakespeare Company, of which she is a member, she has done *RICKY 3: A Hip Hop Shakespeare*, *Richard III*, *A Midsummer Night's Dream*, and *Twelfth Night*. A few favorites at The Indiana Repertory Theatre are *A Christmas Carol*, *The Watsons Go To Birmingham-1963*, *You Can't Take It With You*, *Romeo and Juliet*, *The Night Watcher*, *Bridge and Tunnel*, and *NEAT*.



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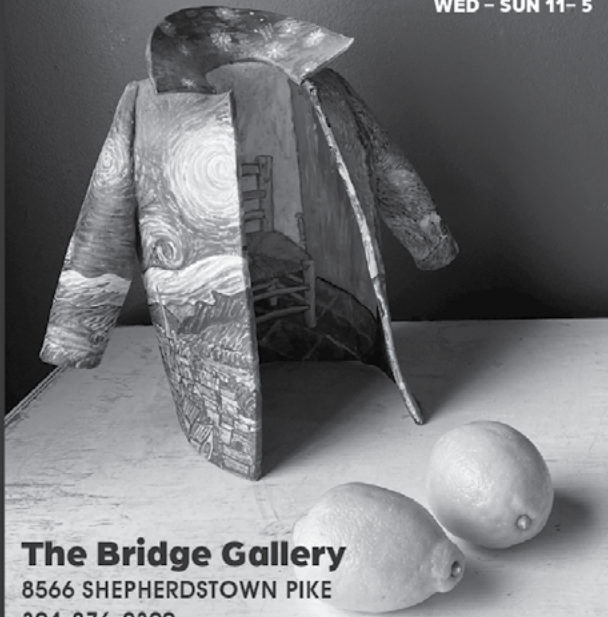
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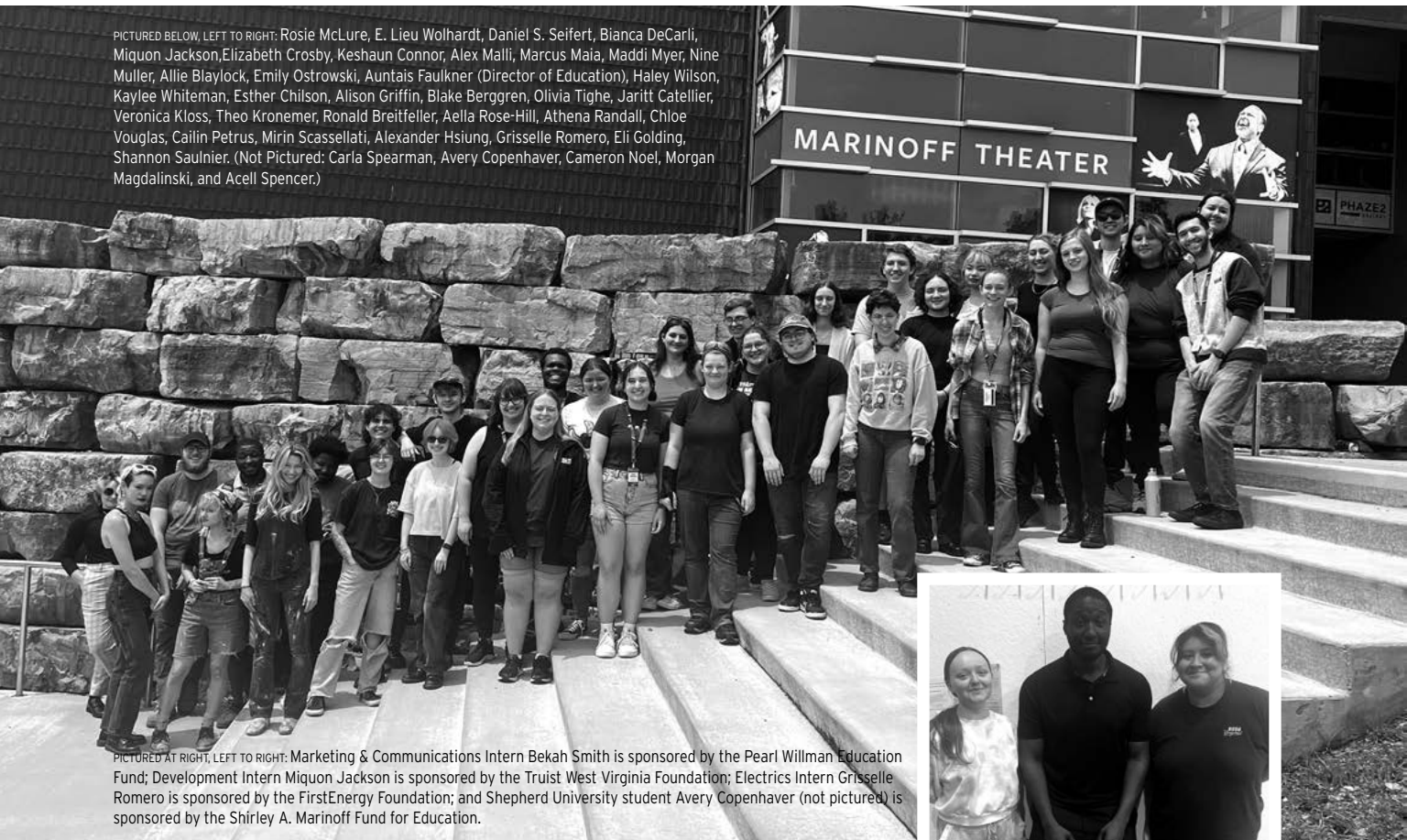
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PICTURED BELOW, LEFT TO RIGHT: Rosie McLure, E. Lieu Wolhardt, Daniel S. Seifert, Bianca DeCarli, Miquon Jackson, Elizabeth Crosby, Keshawn Connor, Alex Malli, Marcus Maia, Maddi Myer, Nine Muller, Allie Blaylock, Emily Ostrowski, Auntais Faulkner (Director of Education), Haley Wilson, Kaylee Whiteman, Esther Chilson, Alison Griffin, Blake Berggren, Olivia Tighe, Jaritt Catellier, Veronica Kloss, Theo Kronemer, Ronald Breitfeller, Aella Rose-Hill, Athena Randall, Chloe Vouglas, Cailin Petrus, Mirin Scassellati, Alexander Hsiung, Grisselle Romero, Eli Golding, Shannon Saulnier. (Not Pictured: Carla Spearman, Avery Copenhaver, Cameron Noel, Morgan Magdalinski, and Acell Spencer.)



PICTURED AT RIGHT, LEFT TO RIGHT: Marketing & Communications Intern Bekah Smith is sponsored by the Pearl Willman Education Fund; Development Intern Miquon Jackson is sponsored by the Truist West Virginia Foundation; Electrics Intern Grisselle Romero is sponsored by the FirstEnergy Foundation; and Shepherd University student Avery Copenhaver (not pictured) is sponsored by the Shirley A. Marinoff Fund for Education.

contemporaryamericantheaterfestival
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SUMMER 2023

HOSTEL YOUTH!

July 18-20

HostelYOUTH! brings bold, new American theater to teens. Based on a full immersion youth hostel model, HostelYOUTH! provides 14-18 year old theater lovers a hands-on experience with some of the greatest talents working in contemporary drama today.

For more information go to catf.org/hostelyouth
or contact Auntais Faulkner at hostelyouth@catf.org

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talktheater

Embrace the festival experience by attending and participating in talktheater events! Meet artists and other audience members as you explore the many stages of new play development and enrich your knowledge surrounding these new works.

Backstage Tour

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

FREE / RESERVATIONS REQUIRED
FRANK CENTER

JULY 13, 20, & 27

Brunch with Peggy

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

\$35 / RESERVATIONS REQUIRED / BISTRO 112

JULY 9, 16, 23, & 30

CATF in Context

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

FREE / RESERVATIONS REQUIRED / CCA/II

JULY 8 **A Conversation with the Festival Directors**

JULY 15 **In the End, Where Will We Go?**

JULY 22 **Robotic Elder Care**

JULY 29 **Technology for Life in Space**



Lectures

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

FREE / RESERVATIONS REQUIRED / REYNOLDS

JULY 8 **A Conversation with the Festival Playwrights**

JULY 15 **One Artist's Response to Hate Crimes**

JULY 22 **Writing for Film, Television, and Theater**

JULY 29 **Space Launches and Music**

Lunch & Art

Enjoy lunch with Peggy McKowen and members of CATF's Acting Company. The actors will share their experiences and discuss the themes of the plays.

\$35 / RESERVATIONS REQUIRED
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JULY 14, 21, & 28

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





Public Changeovers

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

FREE / MARINOFF THEATER
JULY 13, 20, 22, & 29

Talk Tuesdays

Every Tuesday, CATF collaborates with musicians, artists, and storytellers, and of course, reads new plays! Each event is followed by a post-show discussion.

RESERVATIONS REQUIRED
LOCATIONS VARY BY DATE

- JULY 11** Partnership Presentation
with **Speak Story Series**
- JULY 18** CATF Staged Reading
- JULY 25** Partnership Presentation
with **Appalachian Chamber
Music Festival**



Post-Show Discussions

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

FREE / LOCATIONS VARY BY DATE

- JULY 12** Spiritus/ Virgil's Dance
- JULY 13** The Overview Effect
- JULY 14** Fever Dreams
- JULY 15** Redeemed
- JULY 19** Fever Dreams
- JULY 20** Your Name Means Dream
- JULY 21** The Overview Effect
- JULY 23** Spiritus/ Virgil's Dance
- JULY 26** The Overview Effect
- JULY 28** Your Name Means Dream
- JULY 28** Fever Dreams
- JULY 29** Redeemed
-

Stargazing

Visit Shepherd University's Observatory and learn about major constellations and the science of studying the stars.

FREE / RESERVATIONS REQUIRED
JULY 12 10AM, JULY 23 5PM



OUR DONORS KEEP GIVING

Continued from page 10

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Supporting new play
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In 2020, CATF announced the creation of the Contemporary American Theater Festival Artistic Fund through a \$30,000 gift to seed the funds by special friends of the Festival, **Rick & Sheila Shaffer**. The first additional \$30,000 in gifts to the Artistic Fund are being matched dollar-for-dollar by Rick & Sheila.

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2023 SCHEDULE

7	FRIDAY	8	SATURDAY	9	SUNDAY
	5PM SPIRITUS 7PM FEVER 7PM OVERVIEW 8PM NAME	10AM <i>CONTEXT</i> 12PM FEVER 3PM REDEEMED 4PM <i>LECTURE</i> 5PM SPIRITUS 7PM OVERVIEW 8PM REDEEMED	SATURDAY, JULY 8: OPENING WEEKEND PARTY 9:45PM		10AM <i>BRUNCH</i> 12PM OVERVIEW 1PM SPIRITUS 2PM FEVER 2PM NAME 6PM FEVER 7PM NAME

11	TUESDAY	12	WEDNESDAY	13	THURSDAY	14	FRIDAY	15	SATURDAY	16	SUNDAY
	6PM SPIRITUS 7:30PM <i>TALKTUESDAY</i>	10AM <i>STARGAZING</i> 12PM OVERVIEW 3PM FEVER 6PM SPIRITUS 7PM NAME 7:45PM <i>SPIRITUS PSD</i>	10AM <i>BACKSTAGE</i> 12PM OVERVIEW 1PM FEVER 2PM REDEEMED 2:15PM <i>OVERVIEW PSD</i> 6PM FEVER 7PM SPIRITUS 7PM OVERVIEW 8PM REDEEMED 9:45PM <i>REDEEMED CHANGEOVER</i>	12PM <i>LUNCH & ART</i> 2PM NAME 3PM SPIRITUS 6PM OVERVIEW 7PM FEVER 9PM <i>FEVER PSD</i>	10AM <i>CONTEXT</i> 12PM OVERVIEW 1PM FEVER 2PM NAME 4PM <i>LECTURE</i> 6PM FEVER 7PM SPIRITUS 7PM OVERVIEW 8PM REDEEMED 9:45PM <i>REDEEMED PSD</i>	10AM <i>BRUNCH</i> 12PM OVERVIEW 1PM FEVER 2PM REDEEMED 3PM SPIRITUS 6PM FEVER 7PM NAME					

FRANK CENTER
260 UNIVERSITY DRIVE

THE OVERVIEW EFFECT

A World Premiere by Lynn Rosen
Run Time: 135 Minutes

STUDIO 112
92 W CAMPUS DRIVE

SPIRITUS/ VIRGIL'S DANCE

A World Premiere by Dael Orlandersmith
Run Time: 90 Minutes

MARINOFF THEATER
62 W CAMPUS DRIVE

REDEEMED

A World Premiere by Chisa Hutchinson
Run Time: 90 Minutes

YOUR NAME MEANS DREAM

A World Premiere by José Rivera
Run Time: 120 Minutes

SHEPHERDSTOWN OPERA HOUSE
131 W GERMAN STREET

FEVER DREAMS (OF ANIMALS ON THE VERGE OF EXTINCTION)

A World Premiere by Jeffrey Lieber
Run Time: 120 Minutes

18	TUESDAY
5PM	TALKTUESDAY
7PM	SPIRITUS

19	WEDNESDAY
12PM	OVERVIEW
3PM	SPIRITUS
6PM	FEVER
7PM	REDEEMED
8PM	FEVER PSD

20	THURSDAY
10AM	BACKSTAGE
12PM	OVERVIEW
2PM	NAME
3PM	FEVER
4PM	NAME PSD
6PM	SPIRITUS
7PM	OVERVIEW
8PM	NAME
8PM	FEVER
10PM	NAME CHANGEOVER

21	FRIDAY
12PM	LUNCH & ART
2PM	REDEEMED
3PM	FEVER
6PM	OVERVIEW
7PM	SPIRITUS
8:15PM	OVERVIEW PSD

22	SATURDAY
10AM	CONTEXT
12PM	OVERVIEW
2PM	REDEEMED
3PM	FEVER
4PM	LECTURE
5:15PM	REDEEMED CHANGEOVER
6PM	SPIRITUS
7PM	OVERVIEW
8PM	NAME
8PM	FEVER

23	SUNDAY
10AM	BRUNCH
12PM	OVERVIEW
1PM	SPIRITUS
2PM	NAME
2:45PM	SPIRITUS PSD
3PM	FEVER
5PM	STARGAZING
7PM	FEVER
7PM	REDEEMED

25	TUESDAY
5PM	TALKTUESDAY
7PM	SPIRITUS

26	WEDNESDAY
12PM	OVERVIEW
2:15PM	OVERVIEW PSD
3PM	FEVER
6PM	SPIRITUS
7PM	NAME

27	THURSDAY
10AM	BACKSTAGE
12PM	OVERVIEW
1PM	FEVER
2PM	REDEEMED
6PM	FEVER
7PM	SPIRITUS
7PM	OVERVIEW
8PM	REDEEMED

28	FRIDAY
12PM	LUNCH & ART
2PM	NAME
3PM	SPIRITUS
3:45PM	NAME PSD
6PM	OVERVIEW
7PM	FEVER
9PM	FEVER PSD

29	SATURDAY
10AM	CONTEXT
12PM	OVERVIEW
1PM	FEVER
2PM	NAME
4PM	LECTURE
5:15PM	NAME CHANGEOVER
6PM	FEVER
7PM	SPIRITUS
7PM	OVERVIEW
8PM	REDEEMED
9:45PM	REDEEMED PSD

30	SUNDAY
10AM	BRUNCH
12PM	OVERVIEW
2PM	REDEEMED
3PM	SPIRITUS

PAID EVENTS

BRUNCH WITH PEGGY

Get to know CATF's Artistic Director, Peggy McKowen. *Reservations Required.* \$35 / BISTRO 112

LUNCH & ART

Enjoy lunch with Peggy McKowen and special guests. *Reservations Required.* \$35 / COPPER CANYON

TALK TUESDAYS

CATF collaborates with musicians, artists, and storytellers and reads new plays. LOCATIONS & TIME TBA

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BACKSTAGE TOUR

Get an exclusive look behind the scenes. FRANK CENTER

CATF IN CONTEXT

A scholarly approach to the Festival. *Reservations Required.* ROOM G03 • 62 W CAMPUS DRIVE

LECTURE SERIES

Guest speakers discuss issues raised in the plays. *Reservations Required.* REYNOLDS HALL

STAGED READINGS

Join CATF for Staged Readings of new plays. MARINOFF THEATER

PUBLIC CHANGE OVER

Director of Production Trent Kugler walks you through how the sets change from one show to another. MARINOFF THEATER

STARGAZING

Learn about the stars at Shepherd University's Observatory. *Reservations Required.*

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