

2024

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contemporaryamericantheaterfestival

AT SHEPHERD UNIVERSITY

PEGGY MCKOWEN
Artistic Director

THERESA M. DAVIS
Associate Artistic Director

Contemporary American
Theater Festival at
Shepherd University

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A Letter from the Artistic Director

PEGGY MCKOWEN

WELCOME TO THE CONTEMPORARY AMERICAN THEATER FESTIVAL!

It is exciting for me to write those words – and I hope for you, too, after experiencing the writing of Harmon dot aut, Donja R. Love, Paloma Nozicka, and Mark St. Germain.

I celebrate the messages and diverse voices represented this season. I delight in working with these artists. Obstacles and challenges were plentiful this year, yet here we are – making new plays, learning more about each other, and creating community. Thank you for joining us.



PEGGY MCKOWEN

This season encapsulates a full range of experiences from the familiar to the provocative – something you will ponder long after you return home. I wish you great conversations and puzzling debates after seeing each work. I dream that you leave CATF remembering the enjoyment of live theater, the impact of engaging stories, and the power of creating community that supports and celebrates the joys and sorrows of life depicted on stage.

Embrace all that the Festival has to offer. Attend the **talktheater** events. Stay for a post-show conversation. Enjoy gathering in community during the supper interval. Join us for our special partner performances with the **Speak Story Series** and the **Appalachian Chamber Music Festival's** work with **Musici Ireland** in their American debut! Mingle with people you meet in the audience, at restaurants, and in your hotels. Spread the word!

If you fully immerse yourself with open abandon, I believe you will be renewed because beyond the trials and loss within these stories are expressions of joy, kindness, and love – all shared in the company of theater friends.

When you get home, hold onto the memories of joyful fascination that will last forever.

With sincere gratitude for the honor of sharing this season with you,

A handwritten signature in dark ink, reading "Peggy McKowen". The signature is fluid and cursive, with a long, sweeping underline.

Peggy McKowen
CATF Artistic Director

Welcome from the President of the CATF Board of Trustees

ANN M. HARKINS

The Contemporary American Theater Festival, like theaters across the land, is at a crossroad. As you stand with us at that crossroad today, we look ahead to a bright and strong future. THANK YOU!

Above all, in 2024, we are grateful. Grateful to Shepherd University that brought CATF here to produce great art for 34 years in WV. Grateful for our Artistic Director, Peggy McKowen, whose vision is magical and who is the glue that holds us together! Grateful for our terrific staff and the team of experts who support them. Our very generous Trustees – present and past. Our playwrights, actors, and a company of amazing artists – directors, stage managers, production and technical wizards, composers, administrators, and photographers. Our patient company managers and box office staff whose can-do attitudes always amaze, and an energetic corps of interns in every shop.



ANN M. HARKINS

The 2024 Season is brave, daring, and diverse. The plays are poignant and provocative. They warm our hearts as they touch our souls. You keep coming back for the Festival experience – the plays certainly, but also the conversations on German Street and around campus. All the Eastern Panhandle has to offer – from rolling hills and stunning river views to great restaurants and inspiring historical sites. **talktheater.** Take it ALL in!

At CATF, we strive toward a profound relationship between the art, the artists, and the audience.

Your hunger for new work, your support, and your loyalty make us better and make the Festival happen. On behalf of the Board of Trustees, thank you for believing in us.

Hold the Magic!

A handwritten signature in cursive script that reads "Ann M. Harkins".

Ann M. Harkins
Board of Trustees President

LAND ACKNOWLEDGMENT

The Contemporary American Theater Festival acknowledges and honors the original custodians of West Virginia. We see it as a tremendous responsibility to perform and thrive on the ancestral lands of the Massawomeck Nation. This powerful tribe occupied the land between

Lake Erie and the Chesapeake Bay. We acknowledge these ancestral lands as a gateway of three distinct language families: the Algonquin, Iroquoian, and Siouan-speaking peoples. In addition to the Massawomeck, several other Indigenous communities stewarded this land, including but not limited to the Haudenosaunee (also known as the Iroquois Confederacy), the Lenape (the Delaware), the Saponi, and the Shawnee.

For thousands of years, these lands cared for and supported the lives of countless humans. We confront the painful reality that colonizers eradicated local native groups, taking advantage of abundant natural resources. These oppressors used horrific acts of violence: coerced assimilation, paternalism, and genocide to steal land, overthrow the original custodians, and overcome a way of life centuries-old. We recognize we still benefit from these egregious acts today.

At CATF, we commit to learning about and advocating for the original inhabitants of these lands while celebrating the existing vibrant Native American culture. Today, several Native American tribes have descendants living here. May their contributions to the region's history and

culture be recognized and celebrated. We support Indigenous Peoples' reclamation of their heritage and reconnection to their ancestral lands. We strive to use our voices and our art to help right the wrongs of this country's past.

We believe all land is Native land. So, as you move from venue to venue throughout the Festival, we encourage you to take a moment and appreciate where you stand. Note the importance of recognizing the history that has brought you to this moment. Seek to understand your place within that history. CATF understands that Land Acknowledgments honor the past, present, and future. We urge you to seek opportunities to pay respect to and support the ongoing contributions of Indigenous Peoples.

"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."

—RENÉ LOCKLEAR WHITE,
CATF'S INDIGENOUS CONSULTANT

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AND COMMUNITY COMMITMENTS:



CATF ENCOURAGES THE FOLLOWING ACTIONS: supporting Indigenous rights public policy; supporting Indigenous-led organizations and businesses in our area; attending Indigenous events, workshops, and seminars; supporting Indigenous creators on social media platforms; and providing CATF tickets to Indigenous community members.

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BY DONJA R. LOVE

SPONSORED BY LINDA RAVDIN & DON SHAPERO

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BY HARMON dot aut

SPONSORED BY MINA GOODRICH & LAWRENCE DEAN AND DAVID & SUZANNE ALEXANDER

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

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BY PALOMA NOZICKA

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BY MARK ST. GERMAIN

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BY DONJA R. LOVE

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WHAT WILL HAPPEN TO ALL THAT BEAUTY?

Sponsored by Linda Ravdin & Don Shapero

Supported, in part, by grants from The Venturous Theater Fund of the Tides Foundation and the National Endowment for the Arts.

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LINDSAY EBERLY

ASST. STAGE MANAGER
LACEY SZERLIP

CASTING
**PAT MCCORKLE
LTD., CSA**

INTIMACY DIRECTOR
DAVID ANZUELO

HIV ADVOCATE
CONSULTANT/
DRAMATURG
**DR. JOHN-MARTIN
GREEN**

Part 1 Run Time: 120 Minutes

Part 2 Run Time: 120 Minutes

This offering is performed with an extended intermission between Part 1 and Part 2.

CONTENT INFORMATION:

Contains strong language, nudity, and conversations about death by suicide.

Visit the Box Office if you have any questions.

Recommended for ages 18+.

Please turn electronic devices off before the performance.

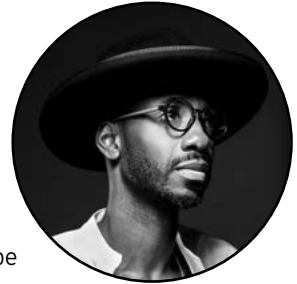
AN INTERVIEW WITH THE PLAYWRIGHT

DONJA R. LOVE

BY SHARON J. ANDERSON

CATF: Why do you call this play, “an offering?”

DONJA: This play is my attempt to offer representation to Black people with HIV and to those Black people who have died due to AIDS-related complications. But it is not just an offer for visibility and representation, but also for softness, beauty, and love to my community. Because I believe so deeply that the work I do as an artist and writer is spiritual, I would be doing this piece a huge disservice to categorize it as simply a play. In my studies and in my love of theater, I’ve never really seen Black people represented in such a way that holds space for a family over the course of 30 years as it navigates AIDS and HIV.



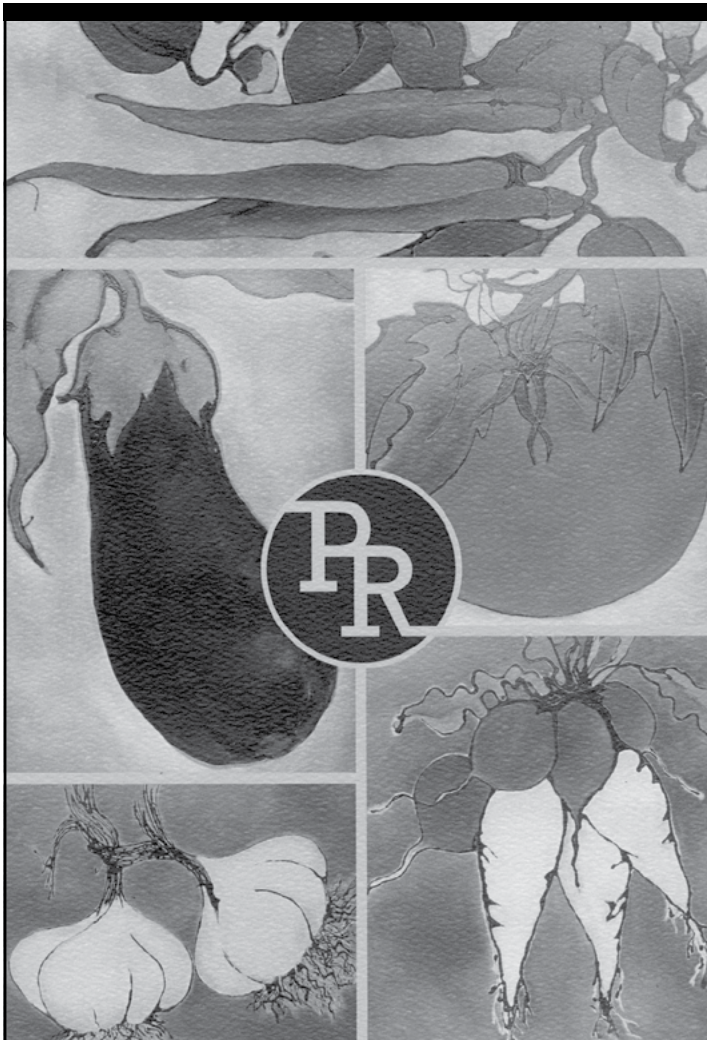
READ THE FULL
INTERVIEW HERE:



LEARN MORE about *What Will Happen to All That Beauty?* and the Festival's other offerings by reading the dramaturgical *Contemporary Companions*:



DONJA R. LOVE (any pronoun said with respect) is Black, Queer, living with HIV, and thriving. They’re the founding executive director of Write It Out! – a playwright’s program, prize, and retreat for people living with HIV. They’ve graced the cover of *POZ Magazine*’s POZ 100 issue, *A&U Magazine*, and *Positively Aware*. They’re one of *Plus Magazine*’s “Most Amazing People living with HIV”. They’re the recipient of POZ’s Best in Performing Arts Award, the Horton Foote Playwriting Award, the Terrance McNally Award, the Antonio’s inaugural Langston Hughes Award, the Helen Merrill Award, the Laurents/Hatcher Award, and the Princess Grace Playwriting Award. Other honors include the Philadelphia Adult Grand Slam Poetry Championship. Plays include *soft* (MCC), *one in two* (The New Group), *Fireflies* (Atlantic Theater Company), *Sugar in Our Wounds* (Manhattan Theatre Club), *The Trade*, and *What Will Happen to All That Beauty?* They’re also the co-founder of The Each-Other Project, a digital media platform that celebrates and fosters community through art and activism for Black queer and trans communities, through which they’ve produced numerous short films and digital series. Visit: letswriteitout.com and theeachotherproject.com.



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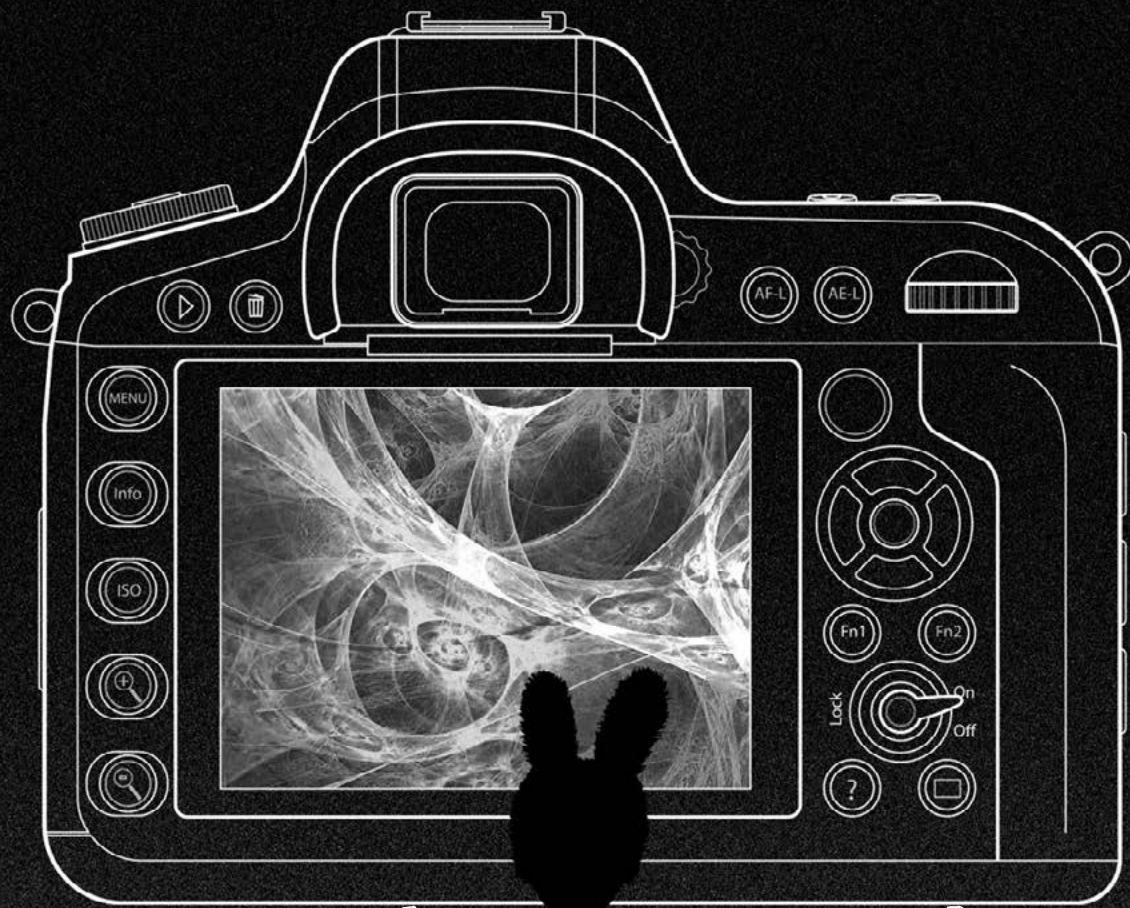


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Tornado Tastes Like Aluminum Sting

BY HARMON DOT AUT

DIRECTED BY OLIVER BUTLER

A WORLD PREMIERE

TORNADO TASTES LIKE ALUMINUM STING

Sponsored by Mina Goodrich & Lawrence Dean and David & Suzanne Alexander
Supported in part, by a grant front The Venturous Theater Fund of the Tides Foundation.

CAST

CHANTAL BUÑUEL
**JEAN CHRISTIAN
BARRY**

DAD (JOSEPH AGNEW)
RODERICK HILL

MOM (SHERRI AGNEW)
JASMINN JOHNSON

PRODUCTION TEAM

SCENIC DESIGN
BRITTON W. MAUK

COSTUME DESIGN
ASHLEY SOLIMAN

LIGHTING DESIGN
KATE MCGEE

SOUND DESIGN
DAVID REMEDIOS

PROJECTIONS DESIGN
**CAITE HEVNER
PAUL LIEBER**

STAGE MANAGER
**PAULINA "PAU"
TOBAR**

ASST. STAGE MANAGER
ESTHER CHILSON

CASTING
**PAT MCCORKLE
LTD., CSA**

DRAMATURG
CRAVEN POOLE

INTIMACY DIRECTOR
ELLEN WAYLONIS

VOCAL COACH
KIRSTEN TRUMP

Run Time: 90 Minutes
Performed without an intermission.
Please turn electronic devices off before the performance.

Art & video installation by Harmon dot aut.

CATF is proud to work with Spectrum Theatre Ensemble
as consultants for neurodivergent access.

CONTENT INFORMATION:
Contains discussions of historical violence,
the Holocaust, gendered violence, bullying,
PTSD, suicide, rape, and white supremacy.

Visit the Box Office if you have any questions.

AN INTERVIEW WITH THE PLAYWRIGHT

HARMON dot aut

BY SHARON J. ANDERSON

CATF: Tornado Tastes Like Aluminum Sting is a title that touches many senses and faculties, but is very puzzling. How would you describe your play?

HARMON: I would describe it as a play about a family who loves each other. That is the core of this play, and love was the most important part in writing it.

CATF: Did you write this play so others could understand more of who you are and what your world is like?

HARMON: I actually did write this play for us - for autists like me. It's an invitation to everyone. Chantal [the child in the play] presents it that way. But I wanted to write a play that in a way privileged our processing and our way of thinking because it isn't in much of any dramaturgy when I go to the theater.



READ THE FULL
INTERVIEW HERE:



LEARN MORE about *Tornado Tastes Like Aluminum Sting* and the Festival's other offerings by reading the dramaturgical *Contemporary Companions*:



HARMON dot aut (they/she) is a non-binary, (dis)abled, Autistic PneumaFractalist. Writer, Filmmaker, Singer/Songwriter, Actor, Visual Artist. An excerpt from Harmon's play, *SPACE*, appears in the anthology: *WE/US: Monologues for Gender Minority Characters* - Smith & Kraus, March 2023. Recipient of the 2023 Venturous Playwright Fellowship (PWC) for *Tornado Tastes Like Aluminum Sting*. Selected works include: *Naming Things & Space* (STE 2022); *Minden* (Reading @ The Tank NYC), *People Like Us*, a new musical (written with the film composer & singer/songwriter Lisbeth Scott, in development); *No Land to Land In* (Dixon Place, Director: Craig Lucas); *Goodbye Kansas*, a new musical (KC Fringe Fest); *Disability Romp Ballet* (A Ha! Dance Theatre, Folly Theatre, KCMO). Harmon is a fellow at the Hermitage Artist's Retreat in Englewood, Florida and a recipient of a Visionary Playwright Award, TheatreMasters, NYC. Harmon was a founding member of the notorious gay sketch comedy troupe, Hot Dish! Harmon began creating tactile paintings, embroidered sculptures, and soundscapes in their youth "when my voice turned off." Harmon lives with their husband in Hudson Valley, NY. Current Projects in Development: *Untitled Mystery Series*, *DramaDeluxeKenya*, and a hybrid documentary with *LostNationsPictures* called *Commercials for God*.

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Enough to Let the Light In

BY PALOMA NOZICKA

DIRECTED BY KIMBERLY SENIOR

ENOUGH TO LET THE LIGHT IN

Sponsored by C.M. & Stephanie Partridge

CAST

CYNTHIA
CAROLINE NEFF

MARC
DEANNA MYERS

PRODUCTION TEAM

SCENIC DESIGN
**MARA ISHIHARA
ZINKY**

COSTUME DESIGN
PEGGY MCKOWEN

LIGHTING DESIGN
MARY LOUISE GEIGER

SOUND DESIGN
**CHRISTOPHER
DARBASSIE**

STAGE MANAGER
DEB ACQUAVELLA

CASTING
**PAT MCCORKLE
LTD., CSA**

INTIMACY DIRECTOR
SHURA BARYSHNIKOV

Run Time: 90 Minutes
Performed without an intermission.
Please turn electronic devices off before the performance.

CONTENT INFORMATION:
This play includes adult themes and language.
Visit the Box Office if you have any questions.

The world premiere of *Enough to Let the Light In* was produced by Teatro Vista; Chicago, IL. Lorena Diaz, Co-Artistic Director; Wendy Mateo, Co-Artistic Director.

AN INTERVIEW WITH THE PLAYWRIGHT

PALOMA NOZICKA

BY SHARON J. ANDERSON

CATF: You have said, "It's been interesting to me to have this play grow with me as I grow as a person." How so?

PALOMA: I started to write the play in 2019, which now feels like a million years ago. As I have gotten older, I have grown in my relationships and my profession and I've learned a little bit more about grief, loss, and love. The characters deepened because I deepened and could layer onto them more of my personal understanding of the world. The last few years have definitely increased my cynicism, which was already at an 11. What is happening globally and happening personally has created more in-depth characters. They are not necessarily based on me, but are ways that I can express how I feel about the world.



READ THE FULL
INTERVIEW HERE:



LEARN MORE about *Enough to Let the Light In* and the Festival's other offerings by reading the dramaturgical *Contemporary Companions*:



PALOMA NOZICKA is a Mexican-American writer, actor and award-winning filmmaker. Plays include *Enough to Let the Light In* and *Both*, which is currently in development with the Geffen Playhouse in Los Angeles. Screenwriting credits include "Enough to Let the Light In" (feature), "Horns" (feature), "Each Lovely Thing" (short), "HUGE" (short), Sam "Kelly" (short). Television acting credits include "The Irrational" (NBC); "The Red Line" (CBS); "Proven Innocent," "Empire" (FOX); "Chicago Med," "Chicago PD" (NBC); "The Secret Santa" (TLC); "Underemployed" (MTV). Nozicka is a member of the the 2023/24 Geffen Playhouse Writer's Room.

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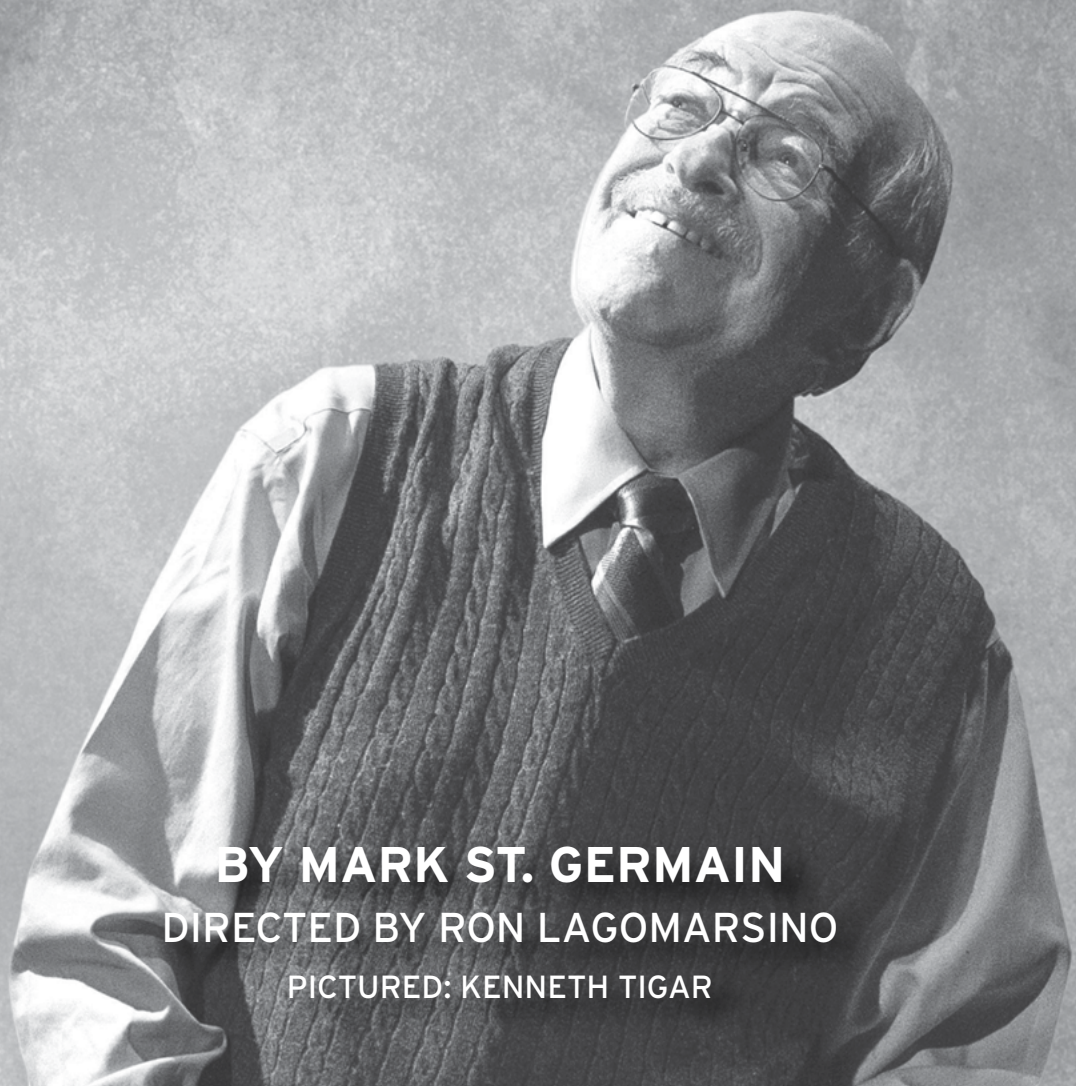
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The Happiest Man on Earth



BY MARK ST. GERMAIN
DIRECTED BY RON LAGOMARSINO
PICTURED: KENNETH TIGAR

THE HAPPIEST MAN ON EARTH

Sponsored by Beth K. Batdorf & John S. Bresland

CAST

EDDIE JAKU
KENNETH TIGAR

PRODUCTION TEAM

SCENIC DESIGN
JAMES NOONE

COSTUME DESIGN
JOHANNA PAN

LIGHTING DESIGN
HAROLD F. BURGESS II

SOUND DESIGN
BRENDAN AANES

ASSOCIATE SOUND
DESIGN
LAWRENCE SCHOB

STAGE MANAGER
LORI M. DOYLE

CASTING
**PAT MCCORKLE
LTD., CSA**

Run Time: 85 Minutes
Performed without an intermission.
Please turn electronic devices off before the performance.

CONTENT INFORMATION:
This play includes adult themes and language. Visit the
Box Office if you have any questions.

Based on the memoir of the same name by Eddie Jaku.
Commission by and World Premiere presented at
Barrington Stage, Pittsfield, MA, May 2023. Alan Paul,
Artistic Director; Branden Huldeen, Artistic Producer.

Photo by Daniel Rader.

AN INTERVIEW WITH THE PLAYWRIGHT

MARK ST. GERMAIN

BY SHARON J. ANDERSON



CATF: Why are you drawn to writing plays about historic figures?

MARK: Because they are interesting to spend time with. The older I get, the more I think that I only want to write about people who have a positive impact on the world. I don't want to write about a character that's despicable. It might be interesting theoretically, but I don't want to spend time with that person. It takes months to write a play and when you're in the company of Eddie or Eleanor Roosevelt or a lot of the people I've written about, you're in good company.

READ THE FULL
INTERVIEW HERE:



LEARN MORE about *The Happiest Man on Earth* and the Festival's other offerings by reading the dramaturgical *Contemporary Companions*:



MARK ST. GERMAIN has written for film television and the stage. He is a recipient of the Outer Critics Circle Award, the Lucille Lortel Award, and the Off Broadway Alliance Award. Mark has written the plays *Freud's Last Session*, *Camping with Henry and Tom*, *Forgiving Typhoid Mary* (Time Magazine's "Year's Ten Best"), and *Becoming Dr. Ruth*, the story of Dr. Ruth Westheimer. Other plays include *Scott and Hem*, *Best of Enemies*, *Ears on a Beatle*, *Dancing Lessons*, *Relativity*, and *Out of Gas on Lover's Leap*. All have been done extensively, nationally, and internationally. His play *The God Committee* has been made into a movie. His film adaptation of *Freud's Last Session*, starring Anthony Hopkins and Matthew Goode, was recently released. His most recent play, *The Happiest Man on Earth*, that premiered at Barrington Stage in May 2023, will be seen Off-Broadway this spring. With Randy Courts, he has written the musicals *The Gifts of the Magi*, *Johnny Pye*, and *Jack's Holiday* (Playwrights Horizons). His musical, *Stand by Your Man, The Tammy Wynette Story* was created for Nashville's Ryman Theater. With John Markus, he wrote the comedy with music, *The Fabulous Lipitones*. Television work includes "The Cosby Show" Dick Wolf's "The Wright Verdicts." Mark is a member of the Dramatists Guild, the Writer's Guild East, and an Associate Artist at the Barrington Stage Company, where a theater is named for him. His books, *Walking Evil: How Man's Best Friend Became My Worst Enemy*, and *The Mirror Man*, a thriller, are available on Amazon.

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THE 2024 COMPANY

CATF STAFF

PEGGY MCKOWEN**

ARTISTIC DIRECTOR

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

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. 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).

PEYTON BALLARD

FESTIVAL GENERAL MANAGER

Peyton is a proud double graduate of Marshall University having first received his B.Sc. in Health Sciences and then his M.Sc. in Human Resources Management. Peyton was recruited by the New River Gorge Regional Development Authority (NRGRDA) in early 2020 to help launch an angel capital network, Country Roads Angel Network. Over the course of the next three years, Peyton served as the Director of Entrepreneurship Initiatives & Managing Director of Country Roads Angel Network. In January 2023, Peyton formally launched Ballard Consulting Group to embrace his vision of pushing forward businesses.

MAYME KUGLER

GENERAL MANAGEMENT ASSOCIATE

Mayme's first season with CATF was as the Company Management intern in 2006; in 2023 she served as the Ad Sales and Group Sales Manager. She holds a BA degree in Music from Otterbein University in Westerville, OH, and an MBA from Hood College in Frederick, MD. Her background includes time with Levine Music at their Strathmore campus in Bethesda, MD before spending



many years working in higher education. In 2022, she transitioned back into an arts administrator role with the Appalachian Chamber Music Festival and has enjoyed the opportunity to work with CATF again this summer.

TRENT KUGLER

DIRECTOR OF PRODUCTION

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

DANICA RODRIGUES

PRODUCTION & ADMINISTRATIVE ASSISTANT

GROUP & AD SALES MANAGER

Danica Rodrigues (she/they) is thrilled to be coming back for another summer of fearless art! Previously, she was a member of the intern company working with Production Management. Danica is a Shepherd University Alumni. She graduated with her B.A. in Contemporary Theater Studies, with a focus in technical theater and stage management. While at Shepherd, they 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. They are so very happy to be returning for her fifth summer working at CATF.

NICOLE M. SMITH*

COMPANY MANAGER

Nicole holds a Bachelor of Fine Arts in Theatre Design and Technology with an emphasis in Stage Management. Her career in Stage Management took her from her hometown in Arizona to both Washington D.C. and New York. Nicole worked with Roundhouse Theatre in Bethesda, Maryland, Sitar Arts Center in Washington D.C., The Juilliard School in New York, and Theatreworks USA, where she traveled across the United States. It was her work in New York that brought her to CATF for the first time in 2012 and introduced her to Company Management. After three summers at CATF, Nicole moved back to Arizona where she worked with the Arizona Theatre Company as their Assistant Company Manager. From 2015 to 2018, Nicole served as the Housing Coordinator in the Company Management department at the Oregon Shakespeare Festival, working on over 33 productions, as well as the Stage Manager for the Rogue Valley Symphony & the Southern Oregon Repertory Singers. In 2018, Nicole returned to Shepherdstown as a full-time staff member at CATF and Adjunct Professor of Stage Management at Shepherd University.

GABRIELLE TOKACH

DIRECTOR OF MARKETING & COMMUNICATIONS

Gabrielle (she/her) 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 MA in Arts Management from George Mason University, she joined CATF's full time staff. While at GMU, Gaby received the Erin Isabelle Edwards Gaffney Award. She's served as a panelist for workshops at the Theatre Communications Group and WV Arts Day, and has directed productions at Shepherd University (*Wondrous Strange, Dog Sees God*) and in the community (*Sister Act, The Miracle Worker*). Gaby has also worked with Woolly Mammoth Theatre Company, Arvold Casting (History Channel's "The Wars"), and Scrappy Cat Productions.

VICKI WILLMAN

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 Fundraising workshops. She earned her B.S. 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

OLIVER BUTLER***

DIRECTOR TORNADO

Oliver Butler (he/him) directed the Broadway premiere of Heidi Schreck's *What the Constitution Means to Me*, many Will Eno plays including *GNIT* at Theatre for a New Audience, *The Plot* at Yale Repertory Theatre, *Thom Pain (based on nothing)* in LA starring Rainn Wilson and in New York starring Michael C. Hall, *The Open House* (OBIE Award for Direction; Lortel Award, Best Play) at the Signature Theatre Company; He directed *A Bright New Boise* by Sam Hunter at Signature Theatre Company, Jordan Harrison's *The Amateurs* at The Vineyard; Itamar Moses's *The Whistleblower* at Denver Center, Christopher Shinn's *An Opening in Time* at Hartford Stage, Daniel Goldfarb's *Legacy* at Williamstown Theatre Festival, the world premiere of *Timeshare* by Lally Katz at The Malthouse in Melbourne, with The Debate Society he directed 10 premieres in 15 years. He is a Sundance Institute Fellow.



RON LAGOMARSINO***

DIRECTOR HAPPIEST

Broadway: Alfred Uhry's *THE LAST NIGHT OF BALLYHOO* (Best Play Tony), Lynn Ahrens/Stephen Flaherty/Joseph Dougherty's *MY FAVORITE YEAR*. Off- Broadway: Uhry's *DRIVING MISS*

DAISY (Outer Critics Award, Drama Desk Award nomination), Christopher Durang's *LAUGHING WILD* (OCC Award), Timothy Mason's *ONLY YOU* (OCC Award), Joseph Dougherty's *DIGBY* (Drama Desk nomination), Beth Henley's *ABUNDANCE*, John Patrick Shanley's *WOMEN OF MANHATTAN*. Regional credits include: Jane Anderson's *LOOKING FOR NORMAL* (Ovation Award nomination), David Mamet's *NOVEMBER* (West Coast Premiere), Larry Shue's *THE FOREIGNER* (West Coast Premiere). National Tour: *DRIVING MISS DAISY* with Julie Harris (Helen Hayes Award nomination). West End: *DRIVING MISS DAISY* with Dame Wendy Hiller. Television credits include: David E. Kelley's *PICKET FENCES* (Pilot, Directors Guild Award), *HOMEFRONT* (Pilot, Emmy Nomination), *MY SISTER'S KEEPER* Hallmark Hall of Fame (National Association for Mental Illness Media Award), multiple episodes of *THIRTYSOMETHING*, *PRETTY LITTLE LIARS*, *ALLY McBEAL*, Winnie Holzman's *MY SO-CALLED LIFE* and many others. Mr. Lagomarsino directed the world premiere of *HAPPIEST MAN ON EARTH* at Barrington Stage Company (Berkshire Theater Critics Award, Broadway World Award). He is thrilled to return to CATF where he directed Joseph Dougherty's *CHESTER BAILEY* (2019) which he subsequently directed at BSC (Berkshire Theater Critics Award, NY Times Critics Pick), and the highly acclaimed production at Irish Repertory Theater in New York. His own play, *JEROME*, was workshopped at NY Stage & Film and Ojai Playwrights Conference, and it was a Finalist at O'Neill National Playwrights Conference. Upcoming: the World Premiere of Mark St. Germain's *FORGIVENESS* at BSC this summer.

MALIKA OYETIMEIN***

DIRECTOR BEAUTY

Malika Oyetimein received her MFA from The University of Washington's School of Drama. She is a member of the Directors Lab at Lincoln Center Theater and is in the cohort of the inaugural New Hope Colony Artist Residency. Oyetimein was also Merrimack Repertory Theatre's Artist-in-Residence from 2021-2023. She was featured in Seattle's *City Art Magazine* 2016 Future List. Her productions of *Bootycandy* and *Hoodoo Love* were nominated for Gregory Awards: Best Production. She is also the co-adaptor and director of Dr. Maya Angelou's *I Know Why the Caged Bird Sings* (Book-It Repertory Theatre) which garnered a Gregory Award nomination for Best Director. Select directing credits: *Clyde's* (Arden Theatre Co.), *Teenage Dick* (Seattle Repertory Theatre), *PASSAGE* (Boston University), World premiere of *White* (Theatre Horizon), *Fannie Lou Hamer: Speak on it* (Merrimack Repertory Theatre), *One in Two* (Playbill.com), *The First Deep Breath* (National Black Theatre), *The Bitter*



Game (Wallis Annenberg), *White Girl in Danger* (University of the Arts/ Polyphone), *Eclipsed* (Southern Repertory Theatre), *Barbecue*, *Booty Candy* (Intiman Theatre Festival), *And In This Corner: Cassius Clay* (Seattle Children's Theatre).

KIMBERLY SENIOR***

DIRECTOR LIGHT

CATF: *The Niceties*. BROADWAY: Pulitzer Prize winning *DISGRACED*; THEATER: Freelance director whose award-winning work has been seen in 15 states and spans 200+ productions; Theaters include: Manhattan Theatre Club, Audible Theater, Goodman Theatre (Artistic Associate), Steppenwolf, Kennedy Center, Mark Taper Forum, Huntington, among others. FILM/ TELEVISION: "Chris Gethard: Career Suicide" (HBO). AWARDS: Selected: Alan Schneider Award, 2016 TCG Conference; 2016 Special Non-Equity Jeff Award; Finalist, 2013 SDCF Joe A. Callaway Award. kimberlysenior.net



LAMAR PERRY

ASSOCIATE DIRECTOR BEAUTY

Currently serves as an Assistant Professor of Directing at UC San Diego. Recently he directed a workshop presentation of *Rise & Beings* by Rudi Goblen at The Vineyard and *Dead Girls Quinceañera* by Phanesía Pharel in the Wagner New Play Festival. Other credits; *The Last Days of Judas Iscariot* by Stephen Adly Guirgis (Old Globe/USD MFA Acting Program), *Thicker Than* by Agyeiwaa Asante (UCSD Wagner New Play Festival) the world-premiere of *Mansa Ra's ...what the end will be* (Associate Director/ Roundabout), *Animals Out of Paper* by Rajiv Joseph (Chautauqua Theater Company), and recently he christened Detroit Public Theatre's brand new home with his production of *Mud Row* by Dominique Morisseau.



DESIGNERS

BRENDAN AANES**

SOUND DESIGNER HAPPIEST

Off-Broadway credits include sound and an original score for *Orlando* (Signature), *Fire in Dreamland* (The Public Theater), a Drama Desk-nominated immersive tennis soundscape for *Balls*

(One Year Lease), *Catch as Catch Can* (Page 73), *Tip The Ivy* (Performance Space), *Chester Bailey* (Irish Rep), *Beep Boop* (HERE), and *my lingerie play* (Rattlestick). Regional: Shakespeare Theater DC, American Conservatory Theater, Baltimore Centerstage, California Shakespeare Theater, and others. International: *Great Comet of 1812* (Shanghai Grand Theater), Edinburgh Fringe, *Magic Mike Live* (Vegas/London/Berlin/Australia).

MACKENZIE ADAMICK

ASST. SOUND DESIGNER TORNADO

Mackenzie Adamick is a Boston-based Composer and Sound Designer. Previous CATF credits include: *Your Name Means Dream*, *Redeemed* (Asst. Sound Design). Selected composition credits include *The Winter's Tale* and *Macbeth* (2023 Elliot Norton Award - Outstanding Sound Design) at Commonwealth Shakespeare Company. Selected design credits include *A Midsummer Night's Dream* (Commonwealth Shakespeare Company), *Outside Mullingar*, *The Mountaintop* (Lean Ensemble Theater), *How I Learned to Drive*, *As You Like It*, *Coriolanus*, *Let the Right One In* (Actors' Shakespeare Project). Mackenzie holds an MFA in Sound Design from Boston University. Take a listen to her work at mackenzieadamick.com.

NIA SAFARR BANKS**

COSTUME DESIGNER BEAUTY

Nia Safarr Banks is a Costume Designer from Richmond, Virginia. She graduated from Virginia Commonwealth University with a Bachelor of Fine Arts in 2019, and has recently received her Master of Fine Arts at Boston University in 2023. She has been nominated for two Richmond Critic Awards for Outstanding Achievement in Costume Design in the play *An Octoroon* (TheatreLab), and in the musical *A Christmas Kaddish* (Richmond Triangle Players). Her credits include: August Wilson's *Seven Guitars* (Actors' Shakespeare Project), *Hamlet* (American Shakespeare Center), and *Self Portrait Deluxe* (The Bushwick Starr).

HAROLD F. BURGESS II**

LIGHTING DESIGNER HAPPIEST

CATF: debut. Regional: *Clyde's* (Cincinnati Playhouse in the Park); *A Doll's House, Part 2*, *Grounded* (Northern Stage); *Where the Mountain Meets the Sea* (Signature Theatre); *Radio Golf*, *Nine Night*, *Nollywood Dreams* (Round House Theatre); *Breath Boom*, *My Children! My Africa!* (Studio Theatre); *Crumbs From the Table of Joy*, *Murder on the Orient Express*, *Pipeline*, *Flyin' West*, *Sweat*, *Death of a Salesman*, *A Streetcar Named Desire*, *The Brother's Size* (Everyman Theatre, resident designer); Olney Theatre Center,

Theatre J, Mosaic Theatre. 2020 Independent Artist Award, Maryland State Arts Council. Faculty: University of Maryland. Training: MFA, University of Maryland. haroldburgessdesign.com

CHRISTOPHER DARBASSIE**

SOUND DESIGNER LIGHT

Upcoming projects: *Table 17* (MCC), *Almost There* (Minetta Lane), *The Counter* (Roundabout). Select Credits: *Six Characters* (LCT3), *Apiary* (2nd Stage) *Amusements* (Playwrights Horizons), *Uncle Vanya* (O'Henry Productions), *A Bright New Boise* (Signature Theater), *Camp Siegfried* (2nd Stage), *Patience* (2nd Stage), *A Case for the Existence of God* (Signature Theater), *This Beautiful Future* (Cherry Lane Theater), *Fly Away* (Petzel Gallery), *Black Exhibition* (The Bushwick Starr). Chris has designed for art installations, radio plays, and devised works in collaboration with The Movement Theater Company, The Public, Rattlestick, Ars Nova, and more. darbassiedesign.com Free Palestine.

STEPHON JAMAAL DORSEY

SOUND DESIGNER BEAUTY

Stephon Jamaal Dorsey is a Detroit based multimedia artist whose work spans across many different mediums, most notably in live performance, music, and sound design. Credits: *I Know Why The Caged Bird Sings* (Book-It Repertory), *Clyde's* (Arden Theatre), *Hedwig & The Angry Inch*, *Lady Day* at Emerson's Bar & Grill (Artswest), and *Hamlet & As You Like It* (Seattle Shakespeare). His unique artistry encourages healing and empowerment for Black and queer communities first, in hopes to one day create a more healthy, human dwelling place for the collective.

MARY LOUISE GEIGER**

LIGHTING DESIGNER LIGHT

CATF: *Spiritus* and *Fever Dreams*. 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

CAITE HEVNER**

PROJECTIONS DESIGNER TORNADO

Broadway: *In Transit*, *Derren Brown: Secret*, *Harry Connick, Jr. - A Celebration of Cole Porter*. Select New York: *Sweatshop Overlord* (NYTW; Lortel nomination), *Between the Lines* (Tony Kiser Theater; Drama Desk nomination); productions at Ars Nova, Atlantic, Carnegie Hall, Heartbeat Opera, Manhattan Concert Productions, MCC, MTC, Primary Stages, Roundabout, York. Select regional: Alley, Arena, Alliance, Baltimore Center Stage, Kennedy Center's Broadway Center Stage, McCarter, Muny, Studio, Woolly Mammoth. Video coordinator: BC/EFA's Broadway Bares since 2018. USA 829 Eastern Region Board Member Representative, Co-Chair of Respectful Workplace Committee. caitedesign.com @caitehevner

BRITTON W. MAUK**

SCENIC DESIGNER TORNADO

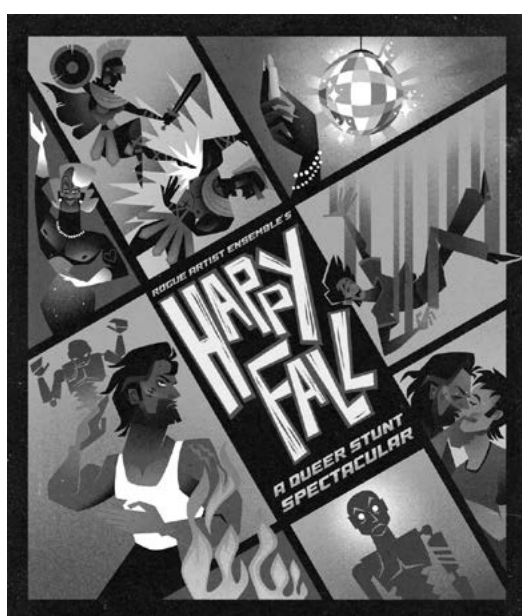
Britton Mauk has scenic designed for regional theatres Syracuse Stage (co-pro of *Clyde's*), Portland Center Stage (*Hedwig and the Angry Inch*, *Rent*, and *Clyde's*), Long Wharf Theatre (*I am My Own Wife*), Resident Ensemble Players, Constellation Stage, Gulfshore Playhouse, and Mixed Blood. Closer to home in Pittsburgh, he has designed for City Theatre, Pittsburgh Public Theatre, Pittsburgh Playhouse, Front Porch Theatricals, CLO Cabaret, and Quantum Theatre. Britton is a member of the USITT IDEAS Committee and is the co-coordinator for the USITT Gateway Program. An upcoming design includes *Sweeney Todd* for Portland Center Stage. For more visit brittonmaukdesign.com.

KATE MCGEE

LIGHTING DESIGNER TORNADO

Kate is a trans* theater designer. Her New York design Work Includes: *My Lingerie Play* (Rattlestick Playwright's Theater), *The Hang* (Here Arts), *Infinite Love Party* (Bushwick Starr), *while you were partying*, *Notes on Killing ...*, *Snatch Adams* (Soho Rep), *A Hunger Artist* (The Tank), *50/50 old school animation* (Under the Radar, The Public, Volks Theater, Munich), *Early Plays* (New York City Players/Wooster Group, Henry Hewes Award Nomination), *Masculinity Max* (The Public Theater), *Sound House* (New Georges), *Kidnap Road* (La Mama). International Tours: *Emily's D+ Evolution*, *off-brand gOdds* (Esperanza Spalding), *protec//attac* (Deutsches Schauspielhaus). Regional Work: *Life of Galileo* (Playmaker's Rep), *An Iliad* (Long Wharf), *A Tale of Two Cities* (Trinity Rep), *These Seven Sicknesses*, *An Acorn*, and *Neva* (Brown, Trinity). She was a 2022-2023 Soho Rep Project One artist in residence.

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OPENING AUGUST 17



SCAN FOR MORE INFO



Redeemed

CATF is transferring the 2023 production of Chisa Hutchinson's *Redeemed* to New York City!

OPENING SEPTEMBER 21



SCAN FOR MORE INFO

JAMES NOONE**

SCENIC DESIGNER HAPPIEST

Broadway: *Sunset Boulevard*, *Lady Day at Emerson's Bar and Grill*, *A Time to Kill*, *A Class Act*, *Jekyll and Hyde*, *A Bronx Tale*, *Judgment at Nuremberg*, *The Gin Game*, *Come Back Little Sheba*. Off-Broadway (select): *Frankie and Johnny in the Clair de Lune*, *Three Tall Women*, *Full Gallop*, *Fully Committed*, *A Bronx Tale*. Regional (select): Guthrie Theatre, Long Wharf Theatre, Shakespeare Theatre D.C., Arena Stage, Ford's Theatre, Old Globe Theatre, and Center Stage. TV: "Sweeney Todd," "Company," "Stephen Sondheim's 80th Birthday Concert," "Passion," "Camelot," and "Candide Live from Lincoln Center." Awards: Drama Desk, American Theatre Wing Design, two Helen Hayes (DC), and the Los Angeles Ovation Award.

JOHANNA PAN**

COSTUME DESIGNER HAPPIEST

Johanna is a Costume and Scenic designer for Theatre, Film, Dance, and Opera, a textile and visual artist, host and co-producer of the podcast "Dirty Laundry: Unpacking the Costume Closet." Born and raised in Singapore, they currently split their time between New York City and home. They are a proud feminist, lover of vintage clothing, and all things related to textile arts. Johanna's artistic practice is centered around decolonizing the imagination, breaking down the notions of feminized labor, and anti-racism. They continue to harbor hope for a more sustainable humankind in the face of adversity and dreams of a future filled with equity, inclusion, and diversity. MFA NYU/TISCH, BFA Ithaca College.

DAVID REMEDIOS**

SOUND DESIGNER TORNADO

David Remedios has 25 CATF design credits since 2009, including *Your Name Means Dream*; *Redeemed*; *Ushuaia Blue*; *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 Hours Are Feminine* (INTAR), *We Had a Girl Before You* (Greater Boston Stage), and *Macbeth* (Commonwealth Shakespeare). Regional: Arizona Theatre Company, Everyman, Huntington, Portland Stage, City Theatre, Alley, Trinity, 59E59, Geva, 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 Program Head of Sound Design at Boston University's School of Theatre. remediossound.com.

LAWRENCE SCHOBER

ASSOC. SOUND DESIGNER HAPPIEST

Lawrence Schober is an NYC-based sound designer for plays and musicals. CATF: *Chester Bailey*. NYC: *Titanique*, *My Onliness*, *A Burning Church*, *The Conversationalists*, *The Golden Spike*, *American Morning*, *Pillowtalk*, *PharmaBro*. Regional: *Elf: The Musical* (Colorado Springs), *Misery* (Colorado Springs) *A Night with Janis Joplin* (New Orleans), *SeaWife* (Nantucket). lawrenceschober.com

ASHLEY SOLIMAN**

COSTUME DESIGNER TORNADO

Ashley Soliman is a costume designer and visual artist based in NYC, selected as one of Broadway Women's Fund 2023 "Women to Watch on Broadway." She is delighted to return to CATF for *Tornado Tastes Like Aluminum Sting*. Credits: *REDEEMED & Your Name Means Dream* (CATF), *David: A New Musical* (AMT Theater), *Double Helix* (Bay Street Theater), *I AM* (Camille A. Brown & Dancers), *Angel Island* (BAM & Beth Morrison Projects), *A Midsummer Night's Dream* (Manhattan School of Music), *The Rake's Progress* (Juilliard), *Sweet Potato Kicks The Sun* (Santa Fe Opera). ACD: *Coal Country* (The Public, des. Jessica Jahn). USA Local 829.

LUCIANA STECCONI**

SET DESIGNER BEAUTY

CATF credits include: *Antonio's Song / I Was Dreaming of a Son*; *Chester Bailey*; *Berta, Berta*; and many more. Recent regional credits include: *Fat Ham* (a co-production between Huntington Theatre and Alliance Theatre), *The Virgin Queen Entertains Her Fool* (American Players Theatre); *At the Wedding* and *John Proctor is the Villain* (Studio Theatre); *The Art of Burning* (a co-production between Huntington Theatre and Hartford Stage); *Witch* (Huntington Theatre); *Faith Healer* and *Waiting for Godot* (Barrington Stage); *Murder on the Orient Express* (Milwaukee Rep); among others. She has also designed for The Kennedy Center Theater for Young Audiences, Woolly Mammoth Theatre Company, Signature Theatre, Olney Theatre. She is an Associate Professor in Scenic Design at Emerson College. lucianastecconi.com

MATTHEW WEBB

LIGHTING DESIGNER BEAUTY

Matthew Webb is excited to join CATF for the first time. A Houston, TX, based artist, Matt is currently on the faculty of the University of Houston, where he heads the MFA Lighting Design program.

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DOLORES HYDOCK

June 11

Storyteller and actress Dolores Hydock's one-woman shows fill the stage with what one reviewer called "a swirl of characters and a cascade of lovely language."



July 9



AN EVENING OF CRANKIES FEATURING KATHERINE FAHEY & EMILY SCHUBERT

award-winning multidisciplinary storytellers use evocative, visual scrolling artworks while sharing stories and songs.

ILENE EVANS

August 13

Ilene will portray Coralie Franklin Cook, a graduate of HBC Storer College, professor at Howard, and active women's suffragist.



October 8



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Theatre: Seattle Rep (*Teenage Dick*), Arden Theatre (*How I Learned What I Learned*), Syracuse Stage (*Once, The Play That Goes Wrong*), Seattle Children's Theatre (*The Journal Of Ben Uchida, And In This Corner: Cassius Clay*), San Jose Rep (*One Night With Janis Joplin*), Shakespeare Theatre of New Jersey (*The Rose Tattoo*), ZACH Theatre, Arkansas Rep, and many others. MFA: The University of Washington. mwebbdesign.com.

MARA ISHIHARA ZINKY

SCENIC DESIGNER LIGHT

Mara Ishihara Zinky is a Chicago-based scenic designer. Theater: *Dial "M" For Murder* (Northlight Theater), *Routes* (Remy Bumppo), *Nightwatch* (Raven Theatre), *The Porch on Windy Hill* (Northlight Theater, Merrimack Theatre, Weston Theater, People's Light). Mara graduated from the Theatre School at DePaul University in 2017.

PRODUCTION & ADMIN

DAVID ANZUELO****

INTIMACY DIRECTOR BEAUTY

David is the founder of UnkleDave's Fight-House, which is a 3-time Drama Desk nominated team of LGBTQ fight/intimacy choreographers. Broadway credits: *Uncle Vanya*, *Great Gatsby*, *Appropriate*, *Merrily We Roll Along*, *Jaja's African Hair Braiding*, *Bad Cinderella*, *Ain't No Mo'*, *Kimberly Akimbo*, *Girl From The North Country*, *The Great Society*, *An American In Paris*, *Disgraced*. Off-Broadway: *Jordans*, *Bathhouse PPTX*, *Lonely Few*, *The Hours Are Feminine*, *Elyria*, *Light In The Piazza*, *Stereophonic*, *Soft* (Drama Desk Nom), *Halfway Bitches Go Straight To Heaven* (Drama Desk Nom), *Oedipus El Rey* (Drama Desk Nom). TV: *AnnieLive!*

SHURA BARYSHNIKOV****

INTIMACY DIRECTOR LIGHT

Shura is a New England-based multimodal artist who works broadly across dance, theatre, and opera. Performance, choreography, and directorial credits include projects with Hartford Stage Company, Emmanuel Music, Trinity Repertory Company, Boston Lyric Opera, Khambatta Dance Company, Urbanity Dance, Odyssey Opera, The Gamm Theatre, and Betsy Miller Dance Projects, among others. Shura has co-founded a number of dance projects, including the Contact Improvisation research and performance ensemble Set Go and the contemporary dance project Doppelgänger Dance Collective. She is Head of Physical Theatre for the Brown/Trinity Rep MFA Programs in Acting and Directing in the Department

of Theatre Arts and Performance Studies at Brown University and maintains an active international teaching practice at dance festivals and training institutions. Shura is a member of Actors' Equity Association, the American Guild of Musical Artists, and the Stage Directors and Choreographers Society.

ETHAN ELDRED

VIDEO DEPARTMENT HEAD

Ethan Eldred is a composer and technologist exploring sensory connectivity in design. He joins CATF as Video Department Head after completing his MFA at UC San Diego. He has served as Sound and Video Supervisor at Jacob's Pillow, Production Manager at Shenandoah Valley Music Festival and Totem Pole Playhouse, and on staff at Williams College and James Madison U. Design highlights include many UCSD shows and *Is It Thursday Yet?* (dir. Sonya Tayeh/Jenn Freeman) which premiered at La Jolla Playhouse and will be at the Broad in Santa Monica this Fall. BardSound.com.

MADISON FERRIS

SOUND DEPARTMENT HEAD

Madison Ferris (Sound Department Head) is a sound designer and engineer, returning to CATF for their third summer. They have previously served as both a Sound Intern and Sound Department Head for the festival. They are a recent graduate of University of Illinois Urbana-Champaign, having received their MFA in Sound Design and Engineering. Recent credits include *I Wish: An Escape Room* (Illinois Theatre/CUATS) and *The Realness: A Break Beat Play* (Illinois Theatre).

JOHN-MARTIN GREEN, EDD*

DRAMATURG BEAUTY

A Doctor of Health Education, John-Martin Green is Founder and Exec. Dir. of The Gatekeeper's Collective (TGC), a resiliency enhancement network of same-gender loving (SGL) African descended men which works to support identity reformation, empowerment, health promotion, and wellness. As Artistic Director of Blackberry Productions Theatre Company, John-Martin develops and produces theater that sheds light on issues impacting our communities and creates forums for a multiplicity of voices and perspectives in solution-focused reflection. His directing credits include: *Rootwoman* at Harlem Stage, *Three Sisters*, *Willie's Cut & Shine*, and *A Different Flava* at Ensemble Studio Theatre.

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KORBIN JOHNSON

EXECUTIVE ASSISTANT SPECTRUM THEATRE ENSEMBLE

Korbin is the associate director of the Neurodiverse Inclusive Certified Entertainment (NICE) program at Spectrum Theatre Ensemble, which makes the performing arts more accessible to the neurodivergent community through training and sensory relaxed programming. They have been working with NICE and Spectrum Theatre Ensemble for almost 3 years and also recently graduated with a BA in Theatre from Roger Williams University. They are thrilled to be implementing NICE at CATF. Other theatre credits include *Margaret in Space* (Spectrum Theatre Ensemble) and *Michael in Dancing at Lughnasa* (Roger Williams University).

CLAY B. MARTIN

ARTISTIC DIRECTOR SPECTRUM THEATRE ENSEMBLE

Clay is a past recipient of The SDC Directing Fellowship (The Kennedy Center for the Performing Arts), and The Scheef Family Research Fellowship. He holds an M.F.A. in Performance and Pedagogy from Texas Tech University. He also holds a B.A. in Theatre from USC-Aiken. Clay is the founding Artistic Director of Spectrum Theatre Ensemble based in Providence, Rhode Island. Clay Martin was a participant in the Leadership U: One-on-One program, funded by The Andrew W. Mellon Foundation and administered by Theatre Communications Group.

PAT MCCORKLE LTD., CSA

CASTING DIRECTOR

McCorkle Casting continues to strive for inclusivity and social awareness during its 35-year history in casting and is pleased to have been associated with CATF for several years. Broadway: Over 50 productions including, *On the Town*, *Amazing Grace*, *End of the Rainbow*, *A Few Good Men*. etc. Off-Broadway: Over 60 productions: *Highlights*; *Tribes*, *Our Town*, *Driving Miss Daisy*. Regional Theatre: *Guthrie*, *Barrington Stage*, *CATF*, *City Theatre-Pittsburgh*, *George Street Playhouse* and hundreds more regional theatre productions across the country. Feature films: Currently casting six films for theatrical release. Previous project highlights: "Premium Rush," "Ghost Town," "The Thomas Crown Affair," "Die Hard with a Vengeance," etc. Television: "The Amazons", 3 films for Hallmark, "Twisted," Humans for "Sesame Street," "Californication" (Emmy Nomination), "Chappelle's Show," "Strangers with Candy," etc. mccorklecasting.com

CHASE MOLDEN

PROPERTIES SUPERVISOR

Chase graduated from Otterbein University in Westerville, Ohio with a BFA in Theatre Design/Technologies. He first started working with CATF in 2005, while still in college. During the year, Chase works as the Technical Director with the School of Arts, Humanities, and Social Sciences for Shepherd University. Other credits include: *The Barter Theatre*, *The Albany/Berkshire Ballet Company*, *The Pennsylvania Renaissance Faire*, and *The Shakespeare Theatre of New Jersey*.

LEAH E. OTT

AUDIENCE SERVICES MANAGER

Leah E. Ott is the Audience Services Manager with CATF. She is a Ph.D. student in Theatre at University of Hawai'i at Mānoa (UHM) and holds two MA degrees. Leah is Teaching Faculty at UHM and the Performing Arts Teacher at Mililani Uka Elementary in Mililani, HI after teaching secondary theatre in WV/VA for nearly a decade. She is also the Box Office Supervisor and SE Asian arts outreach assistant with Kennedy Theatre in Honolulu. Leah has researched theatre internationally, acted, stage managed, and directed in the tri-state DC area, presented at conferences and trainings on theatre education and restorative storytelling in Appalachia and Hawai'i, and won several drama education awards.

CRAVEN POOLE

DRAMATURG TORNADO

Craven is so thrilled to be working on this play and with this wonderful team. Her dramaturgy practice specializes in neurodivergent playwriting and accessibility. Recent studies have shown that up to 85% of autistic adults are unemployed. Another study found that White children were 19% and 65% more likely to receive a diagnosis of ASD than Black and Latinx children respectively. She is proud to stand with a production that pays neurodivergent artists what they're worth and platforms neurodivergent artists of color. Nothing about us without us.

SAM SWASSO

CO-CHARGE ARTIST

Sam Swasso received her Master of Arts from Texas A&M University-Commerce where she has served as the Scenic Studio Manager for the past 4 years. She is currently based in Dallas, Texas as a freelance scenic artist, carpenter, and stage manager. This is her third summer in the scenic art department at CATF.

ELLEN WAYLONIS

INTIMACY DIRECTOR TORNADO

Ellen Waylonis is a Boston-based Intimacy Director, Movement Choreographer, Creative Producer, and Circus Artist. In all aspects of her work, Ellen is dedicated to fostering inclusive and consent-forward spaces that celebrate the joyful exploration of movement. She is thrilled to be working on this project with CATF that highlights both queer and autistic perspectives, as these are two identities that she proudly shares. As a Choreographer and Intimacy Director, Ellen has collaborated with organizations throughout New England including North Shore Music Theater, Moonbox Productions, and the Winsor School. She trained as an Intimacy Director with IDC. Ellen is a co-founder of the contemporary circus collective Circus 617 and a founding member of the Boston Circus Guild. As a performer, she has toured nationally with the BCG, Circus 617, Cirque Productions, and Nimble Arts. Ellen was a 2021 Live Arts Boston grantee with Circus 617, and a 2024 grantee for both the Iguana Music Fund and the Free For All Endowment Fund with Circus 617 and Opera on Tap Boston. She is a 2024 Creative and Independent Producer Alliance Fellow.

ABBY WEST

CO-CHARGE ARTIST

Abby is a Chicago-based freelance scenic artist and designer. This is her third year with CATF. Her other credits include multiple projects as a painter for Steppenwolf Theatre (Chicago), The Theatre School at DePaul (Chicago), and The Royal Central School of Speech and Drama (London).

LORNA YOUNG

LEAD FESTIVAL ELECTRICIAN

This is Lorna's third season at CATF as Festival Electrician. She is a recent graduate of University of South Carolina, receiving her Masters of Fine Arts in Lighting Design.

STAGE MANAGERS

DEB ACQUAVELLA*

STAGE MANAGER LIGHT

CATF: 16 seasons, 31 productions dating back to 2005. BROADWAY: *Metamorphoses*; *Jane Eyre*, *The Musical*; *Master Harold... and the boys*. THEATER: *Ragtime*, *the Symphonic Concert with*

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The Boston Pops at Symphony Hall; Spiritus / Virgil's Dance at Merrimack Repertory Theatre; *We Are The Land* with the Mashpee Wampanoag Nation at ArtsEmerson; 15 seasons, Actors Theatre of Louisville; 4 seasons Baltimore CenterStage; Playwrights Horizons; Manhattan Theatre Club; Huntington Theatre, etc. DAY JOB: Head of Stage and Production Management Program at Emerson College since 2007.

ESTHER CHILSON

ASST. STAGE MANAGER TORNADO

Esther Chilson is a rising senior at Emerson College studying Stage & Production Management. She is so excited to be back at CATF for her second summer! CATF Credits: *The Overview Effect* (PA); Regional Credits Include: (Berkshire Theatre Group) *BROKEN* code *BIRD switching* (PA), *Songs for a New World* (PA), *Magic Treehouse* (ASM); Educational Credits Include: *16 Winters* (Stage Manager), *Cabaret* (2nd ASM), *The Late Wedding* (PA).

LORI M. DOYLE*

STAGE MANAGER HAPPIEST

CATF: 14th season, 8 spent in the Marinoff Theater; the 2021 Audio plays: *Uncanny Valley* in NYC. Broadway: *The Visit*, *You Can't Take It With You*, *The Mystery of Edwin Drood* (1st revival), *Fela!*, *Jane Eyre - the Musical*, *1776* (1st revival), *Say Goodnight Gracie*, *Company* (1st revival), and 10 Main-stage Productions & numerous Gala Events for The Roundabout Theatre Company. Regional: multiple productions at Actors Theatre of Louisville, Baltimore Center Stage, Barrington Stage Company, Bucks County Playhouse, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, Two River Theater, Westport Country Playhouse. Off-Broadway: Zecond Stage Theatre Co, RTC Laura Pels, NY Shakespeare Festival, Lambs Theatre Co, Circle Rep, The American Jewish Theatre. Additional: 85+ Corporate & Special Events with 36 different Production Companies.

LINDSAY EBERLY*

STAGE MANAGER BEAUTY

Twelve seasons at CATF, including *The Overview Effect*, *The Fifth Domain*, *Whitelisted*, *Antonio's Song*, *The Niceties*, *pen/man/ship*, *The Second Girl*, *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). *The Porch on Windy Hill* (MRT).

LACEY SZERLIP*

ASST. STAGE MANAGER BEAUTY

Lacey Szerlip is thrilled to make her AEA ASM debut with CATF! Select credits include *Sunday in the Park with George*, *We Will Rock You*, *The Polar Express*, *Peter and the Starcatcher*, and *Man of La Mancha*. Lacey is a California native and a graduate from SUNY Purchase. She is back on land after working on Royal Caribbean for a few years. Lacey is grateful to have been able to work with such a wonderful cast and crew on making this show.

PAULINA "PAU" TOBAR*

STAGE MANAGER TORNADO

Paulina "pau" Tobar is a 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. CATF: *Your Name Means Dream*. Off Broadway: *Brilliance* (The Players Theatre). NYC: PAM (Ars Nova); *Buggy Baby* (APAC); *The Office Playe* (NYU); *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

JEAN CHRISTIAN BARRY*

ACTOR TORNADO

This is their CATF debut! Recently made their Broadway debut as a Principal Understudy (Drew/Remy/Tommy) in *How To Dance In Ohio*. Off-Broadway: Principal Understudy (Mike, Lucas, Hopper) in *Stranger Sings: A Parody Musical* and Mr. Nuggy in New York City Children's Theatre's *Dory Fantasmagory*. Regional Theater: George Street Playhouse, Playmakers Repertory Theatre, and Timber Lake Playhouse. Represented by The Mine Agency. jeanchristianbarry.com // Insta: @jean_christian



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JEROME PRESTON BATES*

ACTOR BEAUTY

Most recently in *The Refuge Plays* at Roundabout Theatre, NYC. Broadway: *Death Of A Salesman*, *American Son*, *Jitney*, *StickFly*, and *Seven Guitars* opposite Viola Davis. Television credits include HBO's "OZ" as Travis Scott, "All My Children" as Derek Frye, "NY Undercover," "Lights Out." Film: "Marvels," "Outlander," "PEEPLS," "Shaft" with Jeffrey Wright and Samuel L. Jackson, "Musical Chairs," "Tio Popi," and "All In The Family." Regional: The Old Globe, Oregon Shakes, Goodman, Center Stage, Arena Stage, Yale Rep, and Hartford Stage. LAMDA. Director, playwright, screenwriter, and public speaker. I'm grateful.



JOHN FLOYD*

ACTOR BEAUTY

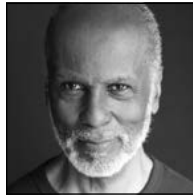
CATF debut. Theater credits include: *One in Two* (Ensemble), Mosaic Theatre Co.; *Our Verse in Time to Come* (Will), Folger Theatre; *A Christmas Carol* (Fred), Ford's Theatre; *A Midsummer Night's Dream* (Flute), Folger Theatre; *Macbeth* (Donalbain), Folger Theatre; *Antony and Cleopatra* (Mardian), Folger Theatre; *Timon of Athens* (Cupid) Folger Theatre.



KEITH LEE GRANT*

ACTOR BEAUTY

Broadway: *Marie Christine*, *Showboat* and National: *Ragtime*. Off-Broadway: Playwrights Horizon, The York Theatre, New Federal Theatre, New York Theatre Workshop, Theatre Row, and The Jewish Rep. Regional: Yale Repertory Theatre, Oregon Shakespeare Festival, Pittsburgh Public Theatre, Ivoryton Playhouse, The Pioneer Theatre, Indiana Repertory Theatre, Theatre Aspen. Television: "The Edge of Night," "All my Children," "One Life to Live," and "Another World". Film: "Sawdust," "Jazz" (Ken Burns), "Fundamental Shapes," "Last Call," and "Break." Graduated with an MFA from Yale School of Drama, MA from Penn State University, BFA from University of Utah and Certificate, The American Conservatory Theatre.



RODERICK HILL*

ACTOR TORNADO

Broadway: *Butley*, *Lestat*. Off Broadway: *Stalking The Bogeyman* (New World Stages) *Unnatural Acts* (CSC), *Days To Come*, *Mary Broome*, *The Return of The Prodigal* (Mint Theater), *The Irish Curse* (Soho Playhouse), *Cymbeline* (RSC/Theatre For A New Audience), *Trans-Euro Express* (Irish Arts Center). Select regional: Huntington, Long Wharf, Roundhouse, Hartford Stage, Playmakers Rep., Shakespeare & Co. Select film and television: "F.B.I.," "The Newsroom," "Louie," "Elementary," "Instinct," "Doubt," "The Good Wife," "Madam Secretary," "Law & Order," "Chappelle's Show," "Stranger's With Candy." Roderick is a graduate of The Juilliard School and The Interlochen Arts Academy.



DANTÉ JEANFELIX*

ACTOR BEAUTY

Danté (he/him) is excited to make his CATF debut! He has been seen off-Broadway and regionally with credits including: *Balls* (OYL Theatre Co), *The Tempest* (Classical Theatre of Harlem), *Playing Hot* (Pipeline Theatre Co.) and *Love and Spumoni* (Seven Angels Theatre). Some of his TV and Film Credits include: "The Other Two" (HBO Max), "Law and Order" (Season 21), "Everything's Trash" (ABC Freeform), "Holiday in Harlem" (Hallmark) and upcoming, "Zero Day" (Netflix). Danté is repped by Resolute Artist Agency and VGP Artist Management. Proud Equity and SAG-AFTRA member. Insta: @dantejeanfelix



JASMINN JOHNSON*

ACTOR TORNADO

Broadway: *Ain't No Mo.* Off-Broadway: *The Slow Dance* (59E59), *King Lear* (New York Classical Theater), *Blues for An Alabama Sky* (Keen Company). Regional: *Blues for an Alabama Sky* (Barrington Stage, Berkshire Theater Award Nominee); *Twelfth Night* (Shakespeare on The Sound). TV/Film: "The Equalizer" (CBS), "The Politician" (Netflix). BFA, The Juilliard School.





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TONI L. MARTIN*

ACTOR BEAUTY

CATF debut. Broadway: *Airline Highway* (Manhattan Theatre Club). Regional (selected): *The Salvagers* (Yale Repertory Theatre), *The Crucible* (Delaware Rep), *Skeleton Crew* (Westport Country Playhouse), *Nina Simone: Four Women* (Arena Stage Theatre, KC Rep/Milwaukee Rep), *Airline Highway* (Steppenwolf Theatre), *A Raisin In The Sun* (TimeLine Theatre). TV: "Chicago Fire," "New Amsterdam" (NBC); "Gypsy" (Netflix); "Gotham" (FOX); "God Friended Me" (CBS); "Three Women," "Billions" (Showtime). Education: BFA, University of Wisconsin-Milwaukee. MA, The Chicago School of Professional Psychology. IG: THEETONIMARTIN



STEVE MCDONAGH*

ACTOR BEAUTY

A Chicago-based actor, Steve's credits include *Judgment Day*, *Comedy of Errors* (Chicago Shakespeare), *The Music Man* (Goodman), *Arsenic and Old Lace* (Court Theatre), *Anything Goes* (Porchlight Theatre), *Every Brilliant Thing* (Farmer's Alley), *The Elephant Man*, *Native Gardens* (Williams Street Rep), *The Producers* (Music Theatre Works) *Shear Madness* (Kennedy Center). Television credits include "Chicago Fire," "Chicago Med," "American Greed," "Twisted Little Lies," and many 'exasperated dad' commercials. As celebrity chef, Steve is season one winner of Next Food Network Star, co-host of *Party Line with The Hearty Boys* and co-author of *Talk With Your Mouth Full* and *The New Old Bar*.



DEANNA MYERS*

ACTOR LIGHT

Deanna Myers (she/they) is a multinational, Off West-end Award nominated theater-maker who is pleased to be joining the amazing artists at CATF. Select US Regional credits: Trinity Repertory Theatre: *The Good John Proctor*; Steppenwolf Theatre: *The Great Leap*; Milwaukee Repertory Theatre: *Ms. Bennett Christmas at Pemberley*; *The Hypocrites: You on the Moors Now*; Writers Theatre: *Tiger Style*, *The Scene*, and *Smart People*; About Face Theatre: *The Gulf*. Film/TV: "Sebastien" (Feature Film), "Chicago Med," "Chicago Fire," "Empire," "Hot Date." Deanna is



represented by the lovely folks at Stewart Talent in the US and McLean-Williams, Ltd. in the UK.

CAROLINE NEFF*

ACTOR LIGHT

CATF debut. Broadway: *Linda Vista*, *Airline Highway*. Regional: Steppenwolf, The Goodman, Yale Rep, Victory Gardens, The Kennedy Center, Mark Taper Forum, Steep. TV: recurring roles on "Chicago PD," "The Red Line," "Let the Right One In," "Three Women" (upcoming), also "Chicago Fire," "FBI." Film: "Haze," "The Shade" (both on Shudder) "Older Children," "Open Tables." Audio: *Boar's Nest*, *Crowded Hours*, *Eavesdropper*, *Song of the Northwoods*. Ensemble Member at Steppenwolf and Steep Theatres. BA from Columbia College Chicago.



MJ RAWLS*

ACTOR BEAUTY

MJ is excited to make their debut performance at CATF. New York credits: BTBNYF (*Trans World*). Chicago credits: Goodman Theatre (*What Will Happen To All That Beauty?*), Black Ensemble Theatre (*The Healing*, *It's Just Like Comin' to Church**) [Eartha Kitt Award winner], Court Theatre (*The Bacchae*), Chicago Shakespeare Theatre (*Madagascar*; *A Midsummer Night's Dream*). Regional credits include: Indianapolis Shakespeare (*Love's Labor Lost*), Village Theatre (*Miss Step*), Portland Stage (*Trans World*). She is a proud member of the Actors Equity Association. She is represented by Big Mouth Talent. She is a trans rights activist and hopes that this project expands the theatre community.



JUDE TIBEAU*

ACTOR BEAUTY

Jude Tibeau is proud to be making his CATF debut! Other regional theater credits include *The Hot Wing King* (Baltimore Center Stage), *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew* (The Old Globe), *Brother Toad* (KC Rep), and *Ruined* (Arena Stage). Television: "Elementary," "Happy!" Education: The Old Globe Theatre's MFA program and BFA in Musical Theatre from Howard University.



KENNETH TIGAR*

ACTOR HAPPIEST

Kenneth Tigar's credits span the distance from "Barney Miller" and the "Lethal Weapon" movies to "House of Cards" and "The Avengers." Recent TV appearances include "The Man in the High Castle," "The Marvelous Mrs. Maisel," "Bull," "Billions," and "Law & Order: SVU." On stage he appeared in Larry David's Broadway hit *Fish in the Dark*; and he has acted extensively in New York and regional theatres, performing Salieri in *Amadeus*, Willy Loman in *Death of a Salesman*, and Joe Keller in *All My Sons*, amongst others. Last summer he originated the role of Eddie Jaku in *The Happiest Man on Earth*, for which he won Best Actor awards from both the Berkshire Drama Critics Circle and Broadway World. He is also the recipient of a Los Angeles Drama Critics Circle Award, two Dramalogue Awards, and South Florida's Carbonell Award. He directed the national tour of *The Gin Game* with Academy Award winner Kim Hunter and is also an accomplished opera director. His translations of Wedekind's *Spring's Awakening* and Büchner's *Woyzeck* have recently been published by Broadway Play Publishing.



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Each year, professional theater artists and administrators make a commitment to mentor these budding artists. This summer, CATF is proud to have 37 members of its Intern Program working in Administration, Company Management, Costumes, Electrics, House Management, Paints, Performance, Props, Scenery, Sound, and Stage Management.



Through the generous support of individuals and foundations, we are able to provide robust educational opportunities for Intern Company members.

Audrey Chapman (sponsored by Truist West Virginia Foundation), Pierce Elliott (sponsored by the Pearl Willman Education Fund), Sophia Mayrand, Kay Ramis, Avery Copenhaver (sponsored by the Shirley A. Mairnoff Fund for Education).



FROM BOTTOM LEFT TO TOP RIGHT: Ellen Sipos, Henry Jennings, Emma Cullen, Sophia Debora, Emily Johnson, Sophia Mayrand, Max Florida, Trinity Joseph, Eric Dahlgren, Tajma Graham, Alexander White, Maggie Carolus, Lucy Pizzicarola, Jake Vollmar, Kay Ramis, Basil Iacampo, Nathan Hernandez, Ronald Breitfeller, and Alex Whitler. (Not Pictured: Kat Aymeloglu, Ashleigh Been, M Kamara, Samuel Koch, Savana Petranoff, Aubrey Rain, Jacobie Thornton, Vicente Tome, and Xavier Vassalo.)



FROM TOP RIGHT TO BOTTOM LEFT:
Avery Copenhaver, Acell Spencer,
Sam White, Gabriela Garcia, and
Audrey Chapman.



talktheater

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

BACKSTAGE TOUR

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

FREE / RESERVATIONS REQUIRED / FRANK CENTER / 10AM
JULY 11, 18, & 25

BEAUTY SUPPER

Join Artistic Director, Peggy McKowen, for the supper interval between Part 1 and Part 2 of *Beauty* during selected performances.

Supper reservations available to purchase when you buy your tickets.

When Part 1 & Part 2 are performing back to back, visit concessions and pick up a cheese plate complimented with a glass of wine.

\$40 / RESERVATIONS REQUIRED / FRANK CENTER PATIO
JULY 10, 13, 17, 20, 24, & 27

BRUNCH & ART

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

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JULY 12, 19, & 26

CATF IN CONTEXT

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

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- JULY 6 A Conversation with the Festival Playwrights**
JULY 13 Synesthesia: What it is, causes, symptoms, types, and treatments
JULY 20 Auditory and Visual Hallucination with Acute Grief
JULY 27 AIDS & Activism: Creating Art and Building Awareness

KNOW BEFORE YOU GO

NEW! A live-streamed, interactive Zoom conversation with Artistic Director, Peggy McKowen, who will give you context to your upcoming performances.

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LECTURES

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

FREE / RESERVATIONS REQUIRED / LOCATIONS VARY / 5PM

- JULY 7 A Discussion with the Festival Dramaturgs**
JULY 12 Living with HIV
JULY 19 Art in the Time of AIDS
JULY 26 Casting CATF

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



POST-SHOW CONVERSATIONS

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 10 TORNADO
JULY 10 BEAUTY PT. 2
JULY 14 HAPPIEST
JULY 14 LIGHT
JULY 18 HAPPIEST
JULY 21 BEAUTY PT. 2
JULY 21 TORNADO
JULY 24 HAPPIEST
JULY 24 TORNADO
JULY 25 LIGHT

TALKTUESDAY

NEW! CATF is bringing a special talkTuesday series to you in June! Prepare for your Festival experience by hearing from renowned artists, musicians, and lecturers.

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LOCATION VARIES BY DATE / 6PM
JUNE 11, 18, & 25 / TOPICS TBA

On Tuesdays in July, CATF collaborates with musicians, artists, and storytellers. Each event is followed by a post-show conversation.

RESERVATIONS REQUIRED / LOCATIONS AND TIMES VARY BY DATE

**JULY 9 Partnership with Speak Story Series:
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**JULY 16 A Special Post-Show Discussion
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- For more information about previews and the full preview schedule visit catf.org.
- Opening performances are highlighted in red.
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WHAT WILL HAPPEN TO ALL THAT BEAUTY?

Written by Donja R. Love
Run Time: Part 1 - 110 minutes, Part 2 - 110 minutes
FRANK CENTER 260 UNIVERSITY DRIVE

ENOUGH TO LET THE LIGHT IN

Written by Paloma Nozicka
Run Time: 90 minutes
MARINOFF THEATER 62 W CAMPUS DRIVE

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A World Premiere written by Harmon dot aut
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STUDIO 112 92 W CAMPUS DRIVE

THE HAPPIEST MAN ON EARTH

Written by Mark St. Germain
Run Time: 85 minutes
SHEPHERDSTOWN OPERA HOUSE
131 W GERMAN STREET

5 FRIDAY

6PM TORNADO
7PM HAPPIEST

6 SATURDAY

10AM CONTEXT
12PM TORNADO
12PM HAPPIEST
3PM LIGHT
7PM LIGHT
7PM TORNADO
8PM HAPPIEST

7 SUNDAY

10AM BREAKFAST
12PM BEAUTY 1
2:30PM BEAUTY 2
5PM LECTURE
6PM TORNADO
6PM HAPPIEST
7PM LIGHT

9 TUESDAY

7:30PM TALKTUESDAY
SPEAK STORY
SERIES

10 WEDNESDAY

10AM KNOW BYG
12PM TORNADO
(PSC)
3PM LIGHT
4PM BEAUTY 1
6PM BEAUTY
SUPPER
7PM HAPPIEST
7:30PM BEAUTY 2
(PSC)

11 THURSDAY

10AM BACKSTAGE
12PM LIGHT
1PM HAPPIEST
1PM TORNADO
2:30PM BEAUTY 1
5PM BEAUTY 2
7PM TORNADO
7PM HAPPIEST
8PM LIGHT

12 FRIDAY

10AM BRUNCH &
ART
12PM TORNADO
3PM LIGHT
5PM LECTURE
8PM HAPPIEST

13 SATURDAY

10AM CONTEXT
12PM HAPPIEST
12PM TORNADO
3PM LIGHT
4PM BEAUTY 1
6PM BEAUTY
SUPPER
7PM HAPPIEST
7PM TORNADO
7:30PM BEAUTY 2

14 SUNDAY

10AM BREAKFAST
12PM LIGHT
12PM BEAUTY 1
2:30PM BEAUTY 2
3PM HAPPIEST
(PSC)
7PM LIGHT
(PSC)
7PM TORNADO

16 TUESDAY 6PM HAPPIEST 7:30PM <i>TALKTUESDAY</i>	17 WEDNESDAY 10AM <i>KNOW BYG</i> 12PM TORNADO 3PM LIGHT 4PM BEAUTY 1 6PM <i>BEAUTY SUPPER</i> 7PM HAPPIEST 7:30PM BEAUTY 2	18 THURSDAY 10AM <i>BACKSTAGE</i> 12PM LIGHT 1PM HAPPIEST 1PM TORNADO 2:30PM BEAUTY 1 5PM BEAUTY 2 7PM TORNADO 7PM HAPPIEST (PSC) 8PM LIGHT	19 FRIDAY 10AM <i>BRUNCH & ART</i> 12PM TORNADO 3PM LIGHT 5PM <i>LECTURE</i> 8PM HAPPIEST	20 SATURDAY 10AM <i>CONTEXT</i> 12PM HAPPIEST 12PM TORNADO 1:30PM <i>MOTHER</i> 3PM LIGHT 4PM BEAUTY 1 6PM <i>BEAUTY SUPPER</i> 7PM HAPPIEST 7PM TORNADO 7:30PM BEAUTY 2	21 SUNDAY 10AM <i>BREAKFAST</i> 12PM LIGHT 12PM BEAUTY 1 2:30PM BEAUTY 2 (PSC) 3PM HAPPIEST 5:30PM <i>MOTHER</i> 7PM LIGHT 7PM TORNADO (PSC)
23 TUESDAY 6PM HAPPIEST 8PM <i>TALKTUESDAY: A MOTHER'S VOICE</i>	24 WEDNESDAY 10AM <i>KNOW BYG</i> 12PM TORNADO (PSC) 3PM LIGHT 4PM BEAUTY 1 6PM <i>BEAUTY SUPPER</i> 7PM HAPPIEST (PSC) 7:30PM BEAUTY 2	25 THURSDAY 10AM <i>BACKSTAGE</i> 12PM LIGHT 1PM HAPPIEST 1PM TORNADO 2:30PM BEAUTY 1 5PM BEAUTY 2 7PM TORNADO 7PM HAPPIEST 8PM LIGHT (PSC)	26 FRIDAY 10AM <i>BRUNCH & ART</i> 12PM TORNADO 3PM LIGHT 5PM <i>LECTURE</i> 8PM HAPPIEST	27 SATURDAY 10AM <i>CONTEXT</i> 12PM TORNADO 12PM HAPPIEST 3PM LIGHT 4PM BEAUTY 1 6PM <i>BEAUTY SUPPER</i> 7PM HAPPIEST 7PM TORNADO 7:30PM BEAUTY 2	28 SUNDAY 10AM <i>BREAKFAST</i> 12PM LIGHT 12PM BEAUTY 1 2:30PM BEAUTY 2 3PM HAPPIEST 7PM LIGHT 7PM TORNADO

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