A MOST AMERICAN TOWN
BY LEE OSORIO
SUN • FEB 20, 2022 • 7PM

THE BULLET
BY KEENA REDDING
MON • FEB 21, 2022 • 7PM

WEB
BY SHARON MATHIS
TUES • FEB 22, 2022 • 7PM

A COMPLICATED HOPE
BY JOHN MABEY
WED • FEB 23, 2022 • 7PM

FEBRUARY 20–23, 2022
LIVE STREAMING EVENT!
KEEP THE CONVERSATION GOING WITH THE HASHTAG #toUNEXPECTED
FRIENDS,

Welcome to our annual The Graham Martin Unexpected Play Festival, which we present in partnership with new play development experts Working Title Playwrights. This year we are excited to introduce you to four exciting plays by Atlanta playwrights John Mabey, Sharon Mathis, Lee Osorio, and Keena Redding.

Since its inception, the festival has continued to evolve along with the changes that have occurred in our community and our world. What began as a festival focused on presenting work that would not normally be fully produced at Theatrical Outfit, has now become a central component of our Made In Atlanta new play development program, which cultivates relationships and develops new work in collaboration with local artists. The Graham Martin Unexpected Play Festival has become a platform for presenting diverse stories by Atlanta based playwrights that directly engage with our mission of starting the conversations that matter. We seek plays that speak to who we are as an international city with a rich and vibrant cultural community, and that resonate with essential questions and issues of the day.

We have an outstanding selection of plays for you this year starting with A Most American Town by Lee Osorio (just seen on the TO stage in An Iliad). Set in Lumpkin, Georgia, this ghost story explores the plight of the residents of the ICE detention center, and one activist’s journey to make peace with the town’s past. The following night will see The Bullet by Keena Redding – a sharp and funny play about how politics can get between even the deepest friendships. Our third new work is Web by Sharon Mathis. Set in the North Georgia Mountains, this piece explores our relationship to nature, and the threat of climate change, through the story of three very different women and their plans for a colony of rare spiders. Closing out the festival will be A Complicated Hope by John Mabey. Set in the wake of a man’s death, his abandoned family and his lover try to find a way to heal together.

This ongoing partnership between Working Title Playwrights and Theatrical Outfit is an active representation of our ongoing efforts to bring together the new play community in Atlanta. Creating a festival that honors process over product, and brings our audiences into direct dialogue with playwrights, fosters vibrant connections and offers a vital platform for new plays that we hope to see on stages all across the country.

WE LOOK FORWARD TO ENGAGING WITH YOU!

ADDAAE MOON
ASSOCIATE ARTISTIC DIRECTOR,
THEATRICAL OUTFIT

AMBER BRADSHAW
MANAGING ARTISTIC DIRECTOR,
WORKING TITLE PLAYWRIGHTS

TERRY BURRELL* • LALA COCHRAN • CAROLYN COOK* • CHRISTOPHER HAMPTON*
TONIA JACKSON* • CHRIS KAYSER* • BRIDGET MCCARTHY • ANTONIA LACHE
LEE OSORIO* • TOPHER PAYNE • MICHELLE POKOPAC • BRAD RAYMOND*
MIQUELA RIVERS • DAVIORR SNIPES* • IMANI VAUGHN-JONES • MINKA WILTZ*

WITH
NESTOR LOMELI & KESHAWN MELLON

DAMIAN LOCKHART
LEORA MORRIS
RAJENDRA RAMOHN-MAHARAJ
KAREN ROBINSON

DIRECTORS
DRAMATURGS
STAGE MANAGERS

DR. CANDI DUGAS
JORDAN EALEY
SOFIA PALMERO

BARBARA GANTT O’HALEY*
KATIE SCARLETT GRAVES*

*Appearing through an Agreement between this theatre, Theatrical Outfit, and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

A MOST AMERICAN TOWN was developed through the Reiser Atlanta Artists Lab at the Alliance Theatre, Atlanta, GA, as well as through grants received from Idea Capital and Art on the Beltline.
VISION: A compassionate community grounded in dignity, justice, and equity

MISSION: Produce world-class theatre that starts the conversations that matter

VALUES: WE CREATE THEATRE WITH A PURPOSE • Our work has the power to deepen connections, promote understanding, and serve as a catalyst for change

WE INVEST IN ATLANTA • By creating a home for artists in Atlanta and investing in meaningful relationships with our community, we help build a brighter future for our city

WE LIVE OUR VALUES • Inclusion and a sense of belonging are part of who we are and central to how we work

In order to create an inclusive and safe space, and to move towards a more equitable future, we acknowledge the harms that have been and continue to be perpetrated against people of color in our theatre, our city, our country, and our world.

LAND ACKNOWLEDGEMENT
Long before the foundation of the state of Georgia, the territory which Atlanta now occupies was the home of the Muscogee (Creek) people. During the Trail of Tears in the 1830s, many of these communities were forcibly removed from the state, and there was an intentional erasure of their cultural and religious practices as well as their individual rights.

We stand in solidarity with indigenous peoples across the United States. We recognize the harm caused to them by colonialism and commit to learning more about the true history of our region, and our place within it.

ANTI-RACISM COMMITMENTS
To work towards a more inclusive environment, the staff and board of Theatrical Outfit commit to the following:
• Our programming will reflect the diversity of Atlanta and the communities we serve, including the selection of plays, writers, creative teams, casts, and technicians
• We will consciously diversify our staff and foster an inclusive culture
• We will actively recruit board members from diverse backgrounds
• We will prioritize vendors from MWBE (Minority/Women-owned Business Enterprises)
• We will actively engage our community, sharing our space and resources and including the community in our work
• We will provide regular inclusion and anti-racist training for our staff and board to create a welcoming environment for staff, artists, and audiences
• We will continue to actively listen, learn, and act to end racism

PLEASE VISIT OUR WEBSITE FOR RESOURCES THAT PROVIDE A STARTING PLACE FOR THOSE WHO WISH TO LEARN MORE.
Ever After
Horizon Theatre. Thank you all for supporting the very important process of
produced by
a smash hit cooking show, naturally called
this March. theatredureve.com
Code Noir
theatre company, where her play,
Thunder Knocking At The Door;
Misbehavin’;
Lyricists (92nd St Y); Johnny Mercer On The Record.
Venice; Oslo Norway Jazz Festival; Portland Oregon Jazz Festival, Lyrics and
A Very Terry Christmas;
Kink In My Hair
Professional Actors and Stage Managers in the United States.

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NESTOR LOMELI (STAGE DIRECTIONS FOR THE BULLET) (HE/HIM) is a recent graduate of Emory University with a BA in Theater Studies, concentrating in Arts Management. He is an aspiring theater producer and is excited to begin his professional career with Theatrical Outfit as an Artistic Apprentice. While attending Emory, Nestor served as the Artistic Director for the student theater organization, Dooley’s Players, where he has produced over 4 productions per academic year. He strives to create necessary dialogue through live storytelling and is thrilled to be doing so with Theatrical Outfit for this season.

BRIDGET McCARTHY (ELLEN COLLiER IN THE BULLET) (SHE/THeY) is an artist, advocate, and Executive Director of the Atlanta Artist Relief Fund. She is a Trauma and Resilience Trainer (CTRT), a Certified Trauma Support Specialist (CTSS) with Trauma Institute International, a Certified Mental Health First Aid instructor with the National Council for Behavioral Health, and is currently training with the North American Drama Therapy Association as a Drama Therapist candidate, as well as pursuing a Master’s in Clinical Mental Health Counseling at New England College. Her solo work has centered around programming that amplifies under-heard voices, including time spent as a staff member and facilitator with Shakespeare Behind Bars. In 2020, they were recognized by Young Nonprofit Professionals of Atlanta as a member of their “30 Under 30” Cohort. As an actor, Bridget is a resident ensemble member of Stage Door Theatre, and is seen frequently on stages around her beloved chosen home of Atlanta, GA. They have also been on the stages of Atlanta Shakespeare, Synchronicity Theatre, Burning Bones Physical Theatre, Alliance Theatre, Essential Theatre, and Georgia Ensemble Theatre. Nationally, Bridget has appeared with Cincinnati Shakespeare, Elm Shakespeare, Pigeon Creek Shakespeare, and many others. Their original solo show, Fat Juliet has toured nationally and features Bridget’s love of stand up comedy, Shakespeare, AC/DC, and The Lion King. Bridget lives in Atlanta, GA and can be found kayaking or hiking with her rescue dog, Oberon.

KESHAWN MELLON (STAGE DIRECTIONS FOR A MOST AMERICAN TOWN & WEB / VOICE 3 IN WEB) (HE/HIM) recently graduated from Ohio University with his BFA in Acting. At OU, he performed in A Woog Among the Waves (Alan), Macbeth (Lennox), People, Places, and Things (T), She Kills Monsters (Chuck), Engagements (Ryan), and various other productions. His other credits included Ripe Frenzy (Bryan James McNamara) at Capital Stage and Evelyn and His Brothers (Marion) at Tantrum East. During the summer of 2019, he attended the life changing intensive Theatremakers at The National Theater Institute, where he was awarded the Miranda Family scholarship and became a Miranda Family Fellow. The following summer of 2020 he co-founded Vibrancy Theater and was their Co-Artistic Director until May 2021. He enjoyed the summer by catching up on his favorite TV shows, movies, plays, and books.

LEE OSORIO* (THE WRiTER IN A MOST AMERICAN TOWN) (HE/HIM) is an Atlanta-based actor, narrator, and playwright. His play A Most American Town has been developed through the Alliance Theater’s Reiser Lab (Round 6), Art on the Beltline, and with funding from Idea Capital Atlanta. His work has also been developed through the Ethel Woolson Lab through Working Title Playwrights and Found Stages. He co-wrote See You, a sex trafficking prevention project, with Gabrielle Fulton-Ponder, and it will go into middle schools across the state this spring with Out of Hand Theater.

TOPHER PAYNE (ARNIE IN A COMPLICATED HOPE) (HE/HIM) has previously worked with Theatrical Outfit as a playwright, on the production of his play Perfect Arrangement, and as a director on the Unexpected Play Festival reading of Suehyla E. Young’s Nope, That’s Just My First Name. As an actor, Topher was last seen as Cooper in Georgia Ensemble Theatre’s production of Cat on a Hot Tin Roof. He is currently a visiting professor of theatre at Berry College and is at work on a stage adaptation of Eudora Welty’s Losing Battles.

MICHELLE POKOPAC (AMY IN WEB) (SHE/HER) Atlanta: Fun Home, Hometown Boy (Actor’s Express); Frankenstein’s Funeral (Found Stages); The Wolves (Horizon Theatre); Little Raindrop Songs, Alice Between, Slur, Play the Play with Cat the Cat (Alliance Theatre); Sense and Sensibility (Synchronicity Theatre); James and the Giant Peach, On the Verge (Georgia Ensemble). Regional: Shoyu Tell, Señora Tortuga, A Thousand Paper Cranes (Lexington Children’s Theatre). Education: BFA from Columbus State University, additional studies in Florence, Italy and Oxford, England. Film/TV: “STAR” (FOX), upcoming Lifetime, Marvel, Netflix. Other: Co-Founder of East by Southeast, Committee Member of IDEA ATL @pokopac @east_x_southeast

BRAD RAYMOND* (VOICE 2 IN WEB) (HE/HIM) is so excited to be returning to the Unexpected Play Festival for the third consecutive year after having so much fun being a part of the casts of Lady Parts and Well-Intentioned White People; two brilliant plays, written by two brilliant women. Brad has performed as an actor, singer or conductor at some of the art world’s most esteemed institutions including the Lyric Opera.*Appearing through an Agreement between this theatre, Theatrical Outfit, and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
of Chicago, Chicago Symphony Orchestra, Light Opera Works of Chicago, the Ravinia Festival, Arena Stage, The Broad Stage, The Alliance Theatre, Atlanta Opera, Kenny Leon’s True Colors Theatre, Theater Emory, Horizon Theatre and Spivey Hall. Some of Brad's favorite roles include: Homer in *Lilies of the Field*; Fetch in *Fetch, Clay Make Man*; Ronald in *Born For This* and the Suzi Bass Award winning performance as Blue in *Chasin Dem Blues*.

**MIQUELA RIVERS** *(ALEXIS SIMMONS IN THE BULLET) [SHE/HER]* is an artist-activist currently living in New York. Miquela was most recently seen at Horizon Theater in the staged reading of *The Salvation of Ebby Scrooge* and at The Will Geer Theatricum Botanicum in Topanga Canyon, Ca. as a featured singer in their Jazz Brunch Concert. She is absolutely thrilled for the opportunity to collaborate as an actress in *The Bullet*, written by her mother Keena Redding. After watching this play come to fruition over the past several years, she is so incredibly proud of her mother and excited for the debut of this bold and important piece of theatrical work and truth telling. She would like to thank all the remarkable people who have been supportive and selflessly influential in helping The Bullet begin to reach audiences and theater creators; as well as her mother for continuing to be a courageous, compassionate, and truly exceptional artist herself!

**DAVIORR SNIPES* (JOHNATHON SIMMONS IN THE BULLET) [HE/HIM]* is a Theatre graduate from New York University’s Tisch School of the Arts. He is also a 20+ year member of the Actor’s Equity Association. He currently serves as the Director of Diversity, Equity & Engagement for the Alliance Theatre. Past roles include Off-Broadway: *Bunker 12* (Ensemble Studio Theatre), National Tour: *The Color of Justice* (Theaterworks USA) Regional: *Tell Me My Dream* (Alliance Theatre). He is a Peabody Award winner for his work on the NPR Podcast, Buried Truths, and has also appeared in the BET tv series, American Soul. In addition to his work at the Alliance he regularly performs around Atlanta with companies such as Vanguard Repertory Theatre and Working Title Playwrights.

**IMANI VAUGHN-JONES** *(ROSE MARIE IN A COMPLICATED HOPE) [SHE/HER]* is an actress and writer thriving in Atlanta, GA. She holds a Bachelor of Arts in creative writing and English with a concentration in screenwriting from Southern New Hampshire University. Across her canon of short and full-length plays, she has been produced and showcased by theatres across the country. Most recently, her 10-minute digital play *A Single F*cking Retweet was produced by Purdue University and showcased as part of Coalescence Theatre’s 2021 Black Lives Black Words festival. Her play *Well-Intentioned White People* has been presented by several theatres including Theatre (Untitled), Hear Me Roar Theatre, and Theatrical Outfit as part of the 2021 Graham Martin Unexpected Play Festival. She is a Dihvinely Konnecked Fellow with Kenny Leon’s True Colors Theatre and a loud and proud Capricorn. On the acting front, you can currently catch her on the new websieres #DoYourselfAFavor and starring as Zayla on NBC’s latest drama, “Ordinary Joe.” Website: imanivaughnjones.com

**MINKA WILTZ* (VOICE 1 IN WEB) [SHE/HER]* is a trained classical singer, professional stage actor, voiceover actor, and a writer. Throughout her career, Minka has collaborated extensively on new and developing works written by playwrights including Robert O’Hara, Marcus Gardley, Tanya Barfield, Darren Canady and Kia Corthron. She has performed on the stages of The Alliance Theater, Horizon Theater, Actor’s Express, Synchronicity Performance Group, Working Title Playwrights, The Atlanta Opera, San Diego Repertory Theater and The Atlanta Symphony. She has been honored by Emory University with their Community Artist Impact Award. She is a recipient of the Craig Noel Award for Outstanding Lead Female Performance in a Musical. She is in post-production on the release of her musical project HealHopeLove which is scheduled for the Spring of 2022. For more on Minka visit her website minkawiltz.com.

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JOHN MABEY (PLAYWRIGHT OF A COMPLICATED HOPE) [HE/HE] is a writer and storyteller whose plays have been published and produced throughout North America, Europe, and Australia. John grew-up in the desert but has called New York, London, and Amsterdam home for the past 10 years, now living in Atlanta and always writing with a cactus nearby. As a certified Mental Health Counselor, they infuse everything they’ve learned about emotion and relationships into their plays. John is a published author on the topics of sexual identity and spirituality in academic books and journals, and this year their work is included in Smith & Kraus Best 10-Minute Plays and Smith & Kraus Best Women’s Monologues. John is also the recipient of the 2021 Panowski Playwriting Award for the full-length play, A Complicated Hope. When not writing, they enjoy teaching and performing improvised comedy and true storytelling around the world.

SHARON MATHIS (PLAYWRIGHT OF WEB) [SHE/HER] is a playwright, solo performer, and actor. Her solo play about transgender marriage, He/She and Me, premiered at The Academy Theatre in 2010, and traveled to fringe festivals, women’s work festivals, and psychology conferences. It was revived by The Justice Theatre Project in 2020. She produced and directed the Open Invitation Theatre throughout the 90’s, creating collages of work by racially and sexually diverse feminist writers exploring common emotional themes. The Liars Child, her adaptation of a Greek drama exploring how history shifts with the teller, received an Ethel Woolson Award from Working Title Playwrights in 2013. Coda, a dramedy asking whether age is about taking risks or staying safe, was produced at The Academy in 2020. The Jo Howarth Noonan Foundation inspires her commitment to create complex leading roles for mature women artists. She writes and performs at festivals, literary events, and Fieldwork artists collective.

LEE OSORIO (PLAYWRIGHT OF A MOST AMERICAN TOWN) [HE/HIM] see cast bios.

KEENA REDDING (PLAYWRIGHT OF THE BULLET) [SHE/HER] is the Director of Development and Director of Equity & Impact at Horizon Theatre. She is also an actress, singer, teacher, writer, music director, and activist. Keena has a Master’s Degree in Vocal Performance from The University of Florida, a Bachelor of Arts degree in Theatre and Music, and an Opera Certificate (both from Brenau University). She was last seen on stage in Out Front Theatre’s one-woman show The Pink Unicorn. Other notable recent shows include Georgia Ensemble Theatre’s critically acclaimed productions of Morningside and On the Verge. She has also performed lead roles at Atlanta Lyric, Horizon Theatre, Alliance Theatre, ART Station, and Georgia Shakespeare. Keena served as music director for Madeline’s Christmas (8 years) at Horizon Theatre. She is founder and lead teacher at Hummingbird Studios, a voice and acting studio where she assists students with their singing technique, acting skills, and audition performance.

DAMIEN LOCKHART (DIRECTOR OF A COMPLICATED HOPE) [HE/HIM] is an Atlanta based theatre artist and excited to be back at Theatrical Outfit. Previous directing credits: At the Wake of a Dead Drag Queen (Urbanite Theatre), We the Village (Theatrical Outfit), WOKE (Actor’s Express), 45 Plays for 45 Presidents (Kennesaw State University), At the Wake of a Dead Drag Queen (Out Front Theatre), Completeness (Mask Theatre), Woke (KSU), Twilight Los Angeles: 1992 (KSU), Midsummer Daydreaming (KSU). Previous Acting Credits: Father Comes Home from the Wars (Actors Express), “Atlanta” (FX), “Lodge 49” (AMC).

LEORA MORRIS (DIRECTOR OF A MOST AMERICAN TOWN) [SHE/HER] is a director/creator who splits her time between Canada and the USA. She has collaborated with artists and theatres across North America, including the Public Theater, Coal Mine Theatre, O’Neill Theatre Center, Alliance Theatre, NYU Tisch, Olney Theatre Center, Small Wooden Shoe, Dancemakers, Volcano Theatre, Theatre Aquarius, Tarragon Theatre, Canadian Stage, and Nightswimming. If you’re tuning in tonight from Atlanta, you may have seen her work onstage at the Alliance where she has directed A Christmas Carol, A Christmas Carol: A Radio Drive-In, Naked Mole Rat Gets Dressed, Ride the Cyclone, Hey Willy See the Pyramids, Winnie-the-Pooh, Crossing Delancey, and The Dancing Granny. Leora received her MFA in Directing at the Yale School of Drama, where she served as co-artistic director of Yale Cabaret. In 2020, Leora was shortlisted for the Rolex Mentor and Protégé Arts prize and is now based in Vancouver where she is an assistant professor of directing/acting at the University of British Columbia. leoramorris.com

RAJENDRA RAMOON-MAHARAJ (DIRECTOR OF THE BULLET) [HE/HIM] is an Indo - Afro - Caribbean American multi-disciplinary American Theater Artist, Administrator, and Activist. Mr. Maharaj was twice hailed in The New York Times as a Critics Pick for his work in the American Theater and a member of the BIPOC Leadership Circle. He is currently the Producing Artistic Director and Resident Playwright of American Stage. Mr. Maharaj has been honored with many awards for his body of work in the American Theater including the prestigious Woodie King Jr. Award, four Vivian Robinson AUDELCO Awards, Barrymore Award, SDC Theatrical Moment of the Year, The New York International Fringe Festival Overall Excellence Award, TCG Directors Grant and Playwriting Grant. Recipient of the 2020 NAMT Fifteen-Minute Musical Theater Challenge Award, he was a semi-finalist for the 2021 Blue Ink Playwriting Award Competition and a semi-finalist for the 2021 Austin Film Festival. He has been featured in numerous articles and interviews in notable industry publications such as The American Theater Magazine, The New York Times, The Yale School of Drama / Repertory Theater Review, The Dramatist, The Uptown Magazine, Playbill, Broadway World, The Daily News, The New York Post, The New York Beacon, The Philadelphia Sun, Time-Out New York, Harlem News, Amsterdam News, and The Stage Directors and Choreographers Journal for his work as a theater...
practitioner and leader. Mr. Maharaj’s playwrighting residencies include the Nuyorican Poets Cafe, New Orleans Writer’s Residency, Alliance Theater, Arkansas Repertory Theater, Crossroads Theater, Amas Musical Theater, Triskelion Arts, the 2020 Resident Playwright of the Letter of Marque Theatre, is an alumnus of Theater Now’s 2021 Virtual Musical Theater Writer’s Group, a 2021 Season Finalist in The Downtown Urban Arts Festival in New York City, the inaugural playwright for the Theatre Raleigh New Works Reading Series, and a finalist for the 2021 Eugene O’Neill National Playwrights Conference. He is the recipient of the 2021 Negro Ensemble Company Cutting Edge Playhouse Playwriting Residency. As a scholar and artist, he has lectured at Yale University, Columbia University, University of Arkansas at Little Rock, The Kennedy Center for Performing Arts, Howard University, George Washington University, Catholic University, St. John’s University, St. Joseph’s College, Tulane University, and Brooklyn College. Mr. Maharaj is the former Third Vice-President and founding Chairman for the Equity in the Arts and Culture Committee of the NAACP Brooklyn Branch. Mr. Maharaj was recently the Assistant Director on the World Premiere of Fire Shut Up In My Bones (Terence Blanchard / Libretto by Kasi Lemmons) at the world famous Metropolitan Opera House. This marks a historic occasion at The Metropolitan Opera. For the first time, an opera by an African American composer appeared on the mainstage. Mr. Maharaj will be directing the World Première of The Factotum at the Lyric Opera of Chicago in their 22-23 season. He is represented by Michael Moore of Michael Moore Agency.

KAREN ROBINSON (DIRECTOR OF WEB) (SHE/HER) is Assistant Chair, Artistic Director, and Professor in the Department of Theatre and Performance Studies at Kennesaw State University (KSU), where she has taught a range of theatre courses and served as a resident director for 22 years. Outside the university, she has worked as a director, dramaturg, and stage manager. Her directing work includes Shakespeare, adaptations of literature, contemporary plays, period classics, and new play development. As an Associate Artist at Georgia Shakespeare (1986-2014), she directed fourteen productions for the company that included works by Shakespeare, Molière, Sheridan, and Tennessee Williams. Other directing credits include productions at Actor’s Express and world premieres at Theatrical Outfit, Horizon Theatre, and The Weird Sisters Theatre Project. Karen’s international projects have included tours of student productions to Morocco, China, and Germany. She is a recipient of KSU’s Award for Distinguished Teaching, a University of Georgia Board of Regents Award for Excellence in Teaching, and the KSU Distinguished Professor Award.

AMBER BRADSHAW (DRAMATURG OF WEB) (SHE/THEY) is the Managing Artistic Director of Working Title Playwrights. She is a dramaturg, director, producer and devisor with a sole focus in new works and script development. In Atlanta they have worked with Actor’s Express, Synchronicity Theatre, Alliance Theatre, Center for Puppetry Arts, Out of Hand Theatre, Out Front Theatre, Gathering Wild Dance, and Theatrical Outfit. Since 2006, Amber has directed, dramaturged and produced play readings as a freelance artist in Atlanta. Of the plays developed, the majority have gone on to be awarded readings, development labs and productions locally and nationally. For WTP, Amber directs, dramaturgs and moderates for all WTP programs and teaches a year-long New Play Development Dramaturgy Intensive. They have co-produced and written several original works (Embodyed; Chords Bare; Circa 50; Time to Eat the Dogs; Learning to Fly and identified: A Queer Variety Show!). Amber is a founding member of I.D.E.A. ATL (Inclusion, Diversity and Equity in the Arts Atlanta) a collective of artists committed to providing J.E.D.I. education, consulting and training for our arts community. She is a proud member of the Literary Managers and Dramaturgs of the Americas (lmda.org) and Ring Of Keys (ringofkeys.org).

dr. candi dugas (DRAMATURG OF A COMPLICATED HOPE) (ANY) is thrilled that her first-time making art with Theatrical Outfit is with its UNEXPECTED PLAY FESTIVAL, and John E. Mabey’s A Complicated Hope! dr. candi dugas is a New York Times award-winning, Atlanta-based writer, dramaturg, producer + cultural organizer compelled to complete freedom. Every project she curates comes from the longing that lives in her breath to help make this world a better place, which includes investing in + collaborating with other creatives. Currently she’s preparing to workshop her play Wild + Free during Working Title Playwrights’ Ethel Woolson Lab (March 2022 | Alliance Theatre, ATL, GA) and producing two other events in May. candi’s producing the virtual community conversations (April/May 2022) connected to Hush Harbor Lab’s and Found Stages’ production of Addae Afura Moon’s Cassie’s Ballad (opening 7 May 2022 | West Atlanta Watershed Alliance). She’s also the dramaturg/producer for a theatrical event with the Morehouse School of Medicine initiative, Fathers Matter ATL - My Side of the Story: The Black Father Shares His Truth (21 May 2022 | Grant Park, ATL, GA with CompassionCon). This is her meaningful work at the intersection of art, community + social justice. When candi’s not making art or chasing freedom, you’ll find this rare Atlanta native enjoying precious time with her daughter, Jordan; other family and friends; and her dog, Xena - manifesting dreams, being one with the universe, questing adventures, and making memories. To connect with candi and to be up to date with her latest collaborations - follow candi dugas & associates on Instagram: @candidigirlfreedom or visit their website: candidugas.com.

JORDAN EALEY (DRAMATURG OF THE BULLET) (THEY/SHE) is a dramaturg, playwright, and cultural critic based in the DC-area, but will always call Atlanta home. As a dramaturg, specializing in new play and musical development, Jordan has worked with Theatrical Outfit, Horizon Theatre Company, Working Title Playwrights, and Synchronicity Theatre, among others. Jordan co-created...
SOFIA PALMERO (DRAMATURG OF A MOST AMERICAN TOWN) [SHE/HEY] is an actor, writer, and dramaturg in Atlanta, GA. They've done dramaturgy for the Ethel Woolson Lab, Stripped Bare, Actor's Express's Intern showcase, and now Theatrical Outfit's Unexpected Play Festival and Alliance's Reiser Lab. In addition to that, they've also been an evaluator for the Ethel Woolson, Essential Play Festival, and the SheATL Festival. Sofia's plays have been workshopped at Working Title Playwright's Table Series, the Ethel Woolson Lab, and Actor's Express's Threshold Festival. They were named a “Playwright to Watch in 2020” by the AJC before ... well, you know. As a dramaturg, Sofia loves making the process of creating a play less lonely for writers and being the play's biggest cheerleader. They're on a mission to spread the magic of dramaturgy to playwrights, theatres, and developmental opportunities in Atlanta.

BARBARA GANTT O’HALEY* (STAGE MANAGER OF THE BULLET & A COMPLICATED HOPE) [SHE/HER] is glad to be here for the Unexpected Play Festival, after Stage Managing An Illiad earlier this season. She has worked on shows in some capacity at Theatrical Outfit (including Stage Manager, Assistant Stage Manager, Production Assistant, and Wardrobe) since 2011. Other credits include: Slur, Tell Me My Dream, Courage, Grimm Lives of the In-Betweens (Alliance Theatre); My Fair Lady, Cats (Atlanta Lyric Theatre). Love to Patrick, Elliana, and now Keeva! Proud Member AEA.

KATIE SCARLETT GRAVES* (STAGE MANAGER OF A MOST AMERICAN TOWN & WEB) [SHE/HER] is very excited to be working with Theatrical Outfit again. Previously, Katie worked on Baskerville with TO, and has worked in the ATL area with Theatre Emory for several shows including The Nether, The Tatischeff Cafe, The Elaborate Entrance of Chad Deity and The Anointing of Dracula. Katie has worked up and down the eastern coast traveling from the Boston/Cape Cod area, to ATL and FL. She is the Resident Production Stage Manager at The Wellfleet Harbor Actors Theatre in Wellfleet, MA. Recent selected favorite Stage Manager credits include Nat Turner in Jerusalem, Orson’s Shadow, Lenin’s Embalmers, and Murder for Two.

*Appearing through an Agreement between this theatre, Theatrical Outfit, and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

MATT TORNEY (ARTISTIC DIRECTOR) [HE/HIM] joined Theatrical Outfit in July of 2020. Originally from Belfast, Matt worked as a freelance director in Ireland before moving to the US in 2006 to complete an MFA in directing at Columbia University. He has directed extensively in New York, regionally in the US, and internationally, and his work has been nominated for numerous awards. Before coming to TO, Matt served as Associate Artistic Director at Studio Theatre in Washington, DC for six years. His recent work includes An Illiad by Lisa Peterson & Denis O’Hare, A Hundred Words for Snow by Tatty Hennessy, Doubt by John Patrick Shanley (nominated for three Helen Hayes Awards), If I Forget by Steven Levenson (nominated for three Helen Hayes Awards), MotherStruck! by Staceyann Chin (nominated for two Helen Hayes Awards), Translations by Brian Friel, The Hard Problem by Tom Stoppard, and a ballet based on The Love Song of J Alfred Prufrock for Chamber Dance Co. Matt also has significant experience as an art director for TV and Film.

THOMAS FOWLKES (INTERIM MANAGING DIRECTOR) [HE/HIM] is pleased to join the staff of Theatrical Outfit. Most recently he was General Manager of Atlanta Ballet, where in addition to managing all things related to the stage, he was at the helm of producing their brand-new Nutcracker in 2018, the Ballet’s first in 20 years. Prior to Atlanta Ballet, he was Managing Director at Horizon Theatre in Little Five Points, as well as the Ballet’s Director of Production. He also spent three years as a Creative Manager and Development Manager at Jamestown LP, where he played a key role in the creation of the rooftop experience at Ponce City Market. While in New York City he worked with Charles Cosler Theater Design, Bill T Jones/Arnie Zane Dance Company, and Barbizon Electric. He served as Director of Production for Lookingglass Theater Company in Chicago and was instrumental in the creation of their new facility at the Water Tower Water Works on Michigan Avenue. As an award-winning lighting designer for theater and dance, he has designed in New York, Chicago, Houston, and Atlanta among others, as well as had touring designs all over the world. As an Atlanta native, he is happy to be back working in his hometown. Mr. Fowlkes received his education at Rice University and studied nonprofit management at the Georgia Center for Nonprofits.

ADDAE MOON (ASSOCIATE ARTISTIC DIRECTOR) [HE/HIM] is an Atlanta based playwright, dramaturg, director and cultural worker. He is the Associate Artistic Director at Theatrical Outfit, an Artistic Associate with Found Stages Theatre and a co-founder of the performance collective Hush Harbor Lab. Addae has served as a resident dramaturg with Working Title Playwright's Ethel Woolson Lab. He was the recipient of the 2015 International Ibsen Award for his dramaturgical work on the project Master Comic and the 2014 John Lipsky Award from the International Museum Theatre Alliance (IMTAL) for his immersive play Four Days of Fury: Atlanta 1906. Addae was also a member of Alliance Theatre's 2015-2016 Reiser Artists’ Lab as co-writer on the immersive project Third Council of Lyons with Found Stages. His recent immersive co-collaborations include Frankenstein’s Ball (2019/2020) and Frankenstein’s Funeral (2019) both with Found Stages. As the former Literary Manager at Horizon Theatre...
Company, he served as dramaturg on the early development projects for Marcus Gardley, Lauren M. Gunderson, Tanya Barfield and Janice Shaffer. Addae received his BA in Theatre Arts from Clark Atlanta University and an MFA in Playwriting from the Professional Playwright’s Program at Ohio University. He is also a member of Literary Managers and Dramaturgs of America (LMDA) and The Fence Network.

**ROCHELLE SHINN** (General Manager) is responsible for Theatrical Outfit’s financials and business administration. Rochelle also manages Theatrical Outfit’s intern program and teaches Theatrical Design and Production at GSU. She has an MFA in Scenic Design from Penn State and a BA in English from Western Michigan University. Past work experience includes Production Manager, Scenic Artist, Mask Designer, Props Designer, Stage Manager and Set Designer. She has designed sets for over 500 shows including productions at Theatrical Outfit, 7 Stages, Actor’s Express, Alliance Theatre, Aurora Theatre, Center for Puppetry Arts, Dad’s Garage, Georgia Ensemble, Georgia Shakespeare, Horizon Theater, Interlochen Center for the Arts, Kenny Leon’s True Colors Theatre, Portland Center Stage, Synchronicity and Theatre in the Square. Rochelle and her husband Pete Shinn designed scenery and lights for the 1996 International Olympic Committee Opening Session at Symphony Hall in Atlanta. Recognitions include Atlanta ABBY Artist of the Year, Kennedy Center ACTF Theatrical Design Excellence in Scenery, and Prague Quadrennial Scenery Exhibit of A Midsummer Night’s Dream. Rochelle is the proud daughter of Roger and Ellie Barker. She is grateful for the love and support of her family, friends and extended theater family. Rochelle is honored to support the Pete Shinn Memorial Fund at the Alliance Theatre.

**TESS MALIS KINCAID** (Development Director) joined the staff of TO in 2017. She has a long history as an arts administrator, having previously served as Director of Marketing and Development at Georgia Ensemble Theatre for many years. Tess is also an actor and director with her work having been seen on stage at theatres throughout Atlanta, and regionally across the country at theatres including Arena Stage (DC), Marin Theatre Company (CA), North Carolina Shakespeare Festival, and People’s Light (PA). Tess also works often in TV/Film (“Ozark”, “Bluff City Law,” The Mule, Hillbilly Elegy, and more). She is honored to have three times received the Suzi Bass Award for Outstanding Lead Actress. She is a graduate of Wake Forest University and the Alliance Theatre Professional Actor Intern Program. She serves on the Board of the Jo Howarth Noonan Foundation which seeks to promote the work of female theatre artists over 40. She is a proud member of Actors’ Equity Association. Tess is married to actor Mark Kincaid, and they have a beautiful daughter, Barbara.

**RYAN OLIVETI** (Marketing Director) is currently in his third season as Marketing Director at Theatrical Outfit! Ryan is a graduate of Rider University in Lawrenceville, NJ & the Actor’s Express Apprentice Program. Ryan has previously served on staff at both Horizon Theatre Company (Marketing Director) & Serenbe Playhouse (Associate Artistic Director). Ryan is also a director. Directing credits include: Slow Food (Theatrical Outfit); ART, Charlotte’s Web, The Secret Garden (Serenbe); A Nice Family Christmas (Stage Door Players). Assistant Director: Candide, Warrior Class (Alliance Theatre); Dividing the Estate (Theatrical Outfit); Hands On A Hardbody (Aurora Theatre), Detroit (Horizon Theatre); Equus, Seminar (Actor’s Express); Picnic (Stage Door Players); many at Serenbe. Thanks to my family, friends, cat, mentors. Follow Ryan’s adventures on Instagram & Twitter at @ryanoliveti.

**DAIMIEN J MATHERSON** (Production Manager) is an alumni from Nova Southeastern University earning a BA in Theatre with a minor in Music and an MS in Education Law as well as an alumni from Hollins University earning a graduate certificate in New Play Directing. He is joining the Theatrical Outfit team after a move from South Florida where he owned Measure for Measure Theatre. As a mixed-race transman, Daimien’s main goal when moving to Atlanta was to find a theatre he could work with that values inclusion and diversity and that doesn’t hide away from the hard conversations. He believes wholeheartedly that that place is TO and he is beyond grateful to be part of this team.

**MONTY WILSON** (Technical Director) is originally from Ocala, Florida & attended Berry College pursuing a BA in Theatre. From June 2016-June 2019 he served as the Assistant Technical Director for the Berry College Theatre Company. He is also credited with designing the set for Berry College’s 2018 production of Silent Sky. He spent the summers of 2017 and 2018 working for the Contemporary American Theatre Festival. In January - March of 2020 he worked for Everyman Theatre in Baltimore, Maryland in the scene shop. He is now serving his first season at Theatrical Outfit.

**ABAGAIL DAWKINS** (Box Office Manager) is an Atlanta-bred arts administrator and holds a BA in Theatre & Performance Studies from Kennesaw State University. For almost a decade, she has been a freelance Teaching Artist, Assistant Director, and Box Office Associate at a number of Atlanta theatres. She joined TO in the summer of 2019 and now proudly serves as the Box Office Manager. When not in a theatre, you can find her outdoors hiking or mountain biking.

**WENDELL JOHNSON** (House Manager) is responsible for ensuring patrons have an enjoyable and safe experience at the theatre. An Atlanta native, he is a retired human resources professional from Amoco Corporation. He spent over 28 years in numerous assignments in numerous places around the globe.

**KAT DEZELL** (Production Apprentice) was born and raised in Milton, Georgia, Kat is a recent graduate of the Savannah College of Art and Design with a BFA in production design and a concentration in costume design. From a young age, Kat has always had an appreciation of live theater, dance, and entertainment, and the visual storytelling that costume design provides to a production. At SCAD she honed her skills and creativity to emerge a costume illustrator and designer. With trained technical skills in costume design, illustration, construction/fabrication, aging/dying/districting, and special effects makeup.
Kat enjoys working with fellow creatives to bring costumes to life on the stage and screen!

NESTOR LOMELI (ARTISTIC APPRENTICE) [HE/HIM] see cast bios.

KEISHAWN MELLON (ARTISTIC APPRENTICE) [HE/HIM] see cast bios.

GABBY PERALTA (PRODUCTION APPRENTICE) [SHE/HER] is a recent graduate from the University of North Georgia and the Gainesville Theatre Alliance. Her degree is in Design and Technology with a focus in Stage Management. She has been doing theatre since she was a freshman in high school and spent most of her time in college at the Holly Theatre. Some of her favorite shows that she has been a part of are Bright Star and Noises Off! This is her second show with Theatrical Outfit and she hopes you enjoy the show!

WANYU YANG (ARTISTIC APPRENTICE) [THEY/THEM] is a recent graduate from Emory University (Theater Studies & Economics, 2020). They have a great passion for visual art, theatrical design, and directing on stage, and hope to continue pursuing their art by working in the regional Atlanta professional theater scene. Long term, they would like to produce contemporary plays that investigate the complexities of Asian American identity on a national and international scale. They enjoy working on virtual theater projects outside of work within their co-founded production company, f-SQUARED Productions, and spoiling their cat, Texas Pete.

AMBER BRADshaw (MANAGING ARTISTIC DIRECTOR) [SHE/HER] see creative team bios.

QUINN XAVIER HERNANDEZ (ASSISTANT MANAGING DIRECTOR) [THEY/THEM] is a theatremaker based in Atlanta, GA, proud to serve as the Assistant Managing Director for Working Title Playwrights. Their work as a producer includes managing the Working Title Playwrights Writer’s Room, a monthly event where members gather to hone their craft through member-generated prompts. As a playwright, their play, Momma, was originally developed at the Eugene O’Neill Theater Center through the National Theater Institute; their short plays You Are Going To Do Amazing Things and A Direct Quote have also been featured through Actor’s Express and Out of Hand Theater respectively. They were one of the writers on Crossroads, a new play podcast developed at Actor’s Express through the National New Play Network. Quinn received their B.A. in Performing Arts with a minor in Dramatic Writing from Clemson University. They are a founding member of The Cultivators and the current Playwright-in-Residence at Actor’s Express.
Theatrical Outfit is excited to announce “The Heart of the City Campaign” – an investment in facilities, programming and endowment. The campaign has set out to fund an HVAC overhaul and reworking of the lobby to create cleaner air and more space for its patrons (both of which are even more vital now than when we originally planned them prior to COVID); the creation of a new Apprentice Program; the creation of new works to tour to schools; and the establishment of an endowment fund. For more information on this massive commitment to downtown Atlanta, visit theatricaloutfit.org.

The following people donated to Theatrical Outfit in memory of Graham Martin, our longtime trustee, advocate, and friend. Graham served as TO’s Board Chair for 5 years and was instrumental in the creation of our home at the Balzer Theater at Herren’s, whose rehearsal hall bears his name. His support of TO continued long after his board service ended and carries on today with these gifts given in his memory. We are touched by this outpouring of love.

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JOIN OUR FAMILY OF VISIONARY DONORS

Our Visionary Donors are the core supporters of Theatrical Outfit who help us achieve our mission to “produce world-class theatre that starts the conversations that matter.” Every dollar that is donated to TO both serves as an investment in the creative future of Atlanta and empowers us to build and strengthen our community of artists and audiences.

Donors at each level of membership receive unique benefits throughout the season.

**2021-2022 VISIONARY DONOR BENEFITS:**

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<td>4 SEASON TICKETS</td>
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<td>PRIVATE DINNER ONSTAGE WITH MATT, GRETCHEN &amp; TO STAFF</td>
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Theatrical Outfit is a 501(c)(3) non-profit organization. Your gift is tax deductible to the full extent of the law. Should your place of business have a matching gift program, please consider registering your donation to increase the impact of your gift.

**DONATE ONLINE AT** [https://www.theatricaloutfit.org/support-us/donate/](https://www.theatricaloutfit.org/support-us/donate/)

**QUESTIONS?** Contact Tess Malis Kincaid, Development Director, at tess.kincaid@theatricaloutfit.org

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**Herren’s Legacy Society**

Create a legacy by joining Theatrical Outfit’s newly named Herren’s Legacy Society. Honor your commitment to the cultural vitality of downtown Atlanta and ensure the future of this professional theatre rooted in excellence, responsibility, and community. A bequest to Theatrical Outfit costs you nothing now but enables you to make a large, meaningful gift that can impact this organization for years to come. Society membership will be included in print recognition but may be made in Tribute or Anonymously based on the preferences of the donor. For further information or to receive a membership form, contact DEVELOPMENT@THEATRICALOUTFIT.ORG.
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