

WOMEN'S  
VOICES  
THEATER  
FESTIVAL



A Pointless Take On SHAKESPEARE  
January 18 until February 11

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7 YEARS AND COUNTING

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WOMENSVOICES

THE DANCE LOFT  
ON 14TH  
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# Imogen

Shakespeare's *Cymbeline*, re-imagined. Original adaptation by Charlie Marie McGrath

## CAST OF CHARACTERS

KATELYN MANFRE, Imogen  
HILARY MORROW, Queen  
ALEX TURNER, Leonatus  
ACACIA DANIELSON, Pisanio  
MAXIMILLAN LAPINE, Cloten  
MASON CATHARINI, Lord Caseff  
KIERNAN MCGOWAN, Iachimo  
LEE GERSTENHABER\*, Belarius  
RENALDO MCCLINTON, Guiderius  
KEVIN THORNE II, Arviragus  
NAVID AZEEZ\*, Caius Lucius

JONATHAN EEN NEWTON &  
MICHAEL WINCH^, Musicians

\* POINTLESS COMPANY MEMBER

^ POINTLESS ARTISTIC ASSOCIATE

## CREATIVE TEAM

CHARLIE MARIE MCGRATH, Director  
CINDY KING, Stage Manager  
RYAN SELLERS, Choreographer  
PATTI KALIL\*, Set Designer  
MARY KEEGAN, Lighting Designer  
JULIE CRAY LEONG, Costume Designer  
ACACIA DANIELSON, Script Consultant  
MATT RECKEWEG\*, Puppet Designer  
MICHAEL WINCH^,  
Music Director/Composer

Stitchers: Madeline Belknap, Caroline  
Kirby, Megan Risley, Nicole Smith

Scenery provided by Steve Cosby and  
Renegade Productions

## SPECIAL THANKS

Lisa Beley, Nathaniel Collard, Showgofa Hamraz, William Huff, Barry Kropf, Mitch Lerner, Anthony Luciano, Quill Nebeker, Jon Reynolds, Kipp Rhoads and Robert Moosy, Eric Swartz, Teresa Wood, Carter Woodell, Chris Young. Atmosphere Lighting, Brick Hill Properties, CUA Drama, CulturalDC, Georgetown University Drama, The Hub Theatre, Shakespeare Theatre Company, Woolly Mammoth Theatre Company.

WOMEN'S VOICES THEATER FESTIVAL. Lead donors Heidi and Mitch Dupler. Additional funding for the Festival comes from Share Fund, Arlene & Robert Kogod, Andrew Rodger Ammerman in tribute to Josephine Friedman Ammerman and The Morris & Gwendolyn Cafritz Foundation. TodayTix is the official ticketing partner of the 2018 Women's Voices Theater Festival. Allied Integrated Marketing, 87AM, *The Washington Post*, and CultureCapital.com are the official media sponsors.

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# A note from the Director

The Women's Voices Festival is a new and vital DC tradition that creates a space for women's voices. As a woman and a director, it's a complex event to be a member of; I value the opportunity, but I resent it, too. Because the festival isn't *just* a celebration of women's voices; it's a correction of a deficit, a need, a desperate need - to put women's voices at the forefront of 21st century American theatre. This celebration really indicates that women's voices aren't yet, on their own, substantive "voices" in America - that they still don't have a distinct place in the fabric of our culture.

Shakespeare's *Cymbeline* is a great sandbox to investigate this element of our zeitgeist. The play is named for King Cymbeline. The eponymous character has 296 lines. Imogen has 605 - twice as many as any other character in the play. Yet the title doesn't recognize Imogen's voice, even at a time when the playwright had lived through the glory days of one of England's greatest rulers - a woman.

Our production of *Imogen* places our heroine in this world where women's voices are not at the forefront. From the start, the dynamic feels off - and should. It has all the trappings of a fairy tale - there is a prince, a castle, an evil queen, servants. By the second scene, the fairy tale honeymoon is quickly over, and Imogen is left dealing with the fallout. Her fairy tale disintegrates, and perhaps she recognizes that it was never a fairy tale at all. She chooses to power through (like you do). She begins to explore on her own, to ask questions, and to test how to use her voice with impact. She explores gender identity, she goes outside her comfort zone to meet new people (whose underrepresented voices she would not have heard otherwise), and she experiments with taking agency in her own life. It's something that Imogen, and all women in our society, have to learn - and it's a repressive, unending lesson.

In the end, Imogen doesn't solve the problem. It's a problem that can't be solved by just one person. But she is able to create a new space to problem solve - a transformed world where female-identifying leaders could be the norm, not the exception; where people don't automatically refer to her as a 'female leader,' but a 'leader'; where the national dialogue is composed of a more diverse range of voices and ideas. It's not perfect. It's messy. It's nascent. But it's a *start*. And to make it successful, it's going to need every voice in the room. Including yours.

*Charlie Marie McGrath*



# Welcome

I am so happy you are here for this performance. It's a part of the 2018 Women's Voices Theater Festival in the nation's capital region and the new play you are about to see is one of many being produced to bring attention to the abundance of wonderful women playwrights creating exciting, relevant theater today and the amazing array of companies in the area.



I'm very glad to be a part of this project, and proud to be helping the Festival advocate for women writing for the stage, for new plays, and for the sharing of diverse stories. I hope you enjoy the show and see as many of the Women's Voices Theater Festival shows as possible.

A handwritten signature in black ink that reads "Allison".

**Allison Janney**  
Honorary Chair



## Franz Kafka's The Trial

January 17 >> February 18

Tickets: [synetictheater.org](http://synetictheater.org) >> 866.811.4111

# Bios

**NAVID AZEEZ** (Caius Lucius) Select Pointless credits: *dOt::a RotoPlastic Ballet* (Navi/Writer/Music Director), *Doctor Caligari* (Lighting), *Minnie The Moocher* (Lighting). Recent credits: *The Tarot Reading* (The Tinker & more), *Party On! A Sensory Revelry In Romeo And Juliet* (Divisor/Performer) ; dog & pony dc. Navid has performed and toured as a nerdcore rap artist for 10+ years, designed all the recent posters and videos for Pointless, and shouted at the TV during Jeopardy more than once.

**MASON CATHARINI** (Lord Caseff) Pointless Premiere! Previous credits: *Assassins* (Ensemble/Pit Orchestra, Pallas Theatre Collective), *Aladdin and the Wonderful Lamp* (Magician/Sultan/Djinn u/s, Adventure Theatre), *The Full Monty* (Director, Annapolis Summer Garden Theatre). Looking to "hold, or cut bowstrings"; wait, which play are we adapting again?

**ACACIA DANIELSON** (Pisanio) Pointless Premiere! *Antony & Cleopatra* (Iras/Octavia/Charmian u/s, Folger Theatre), *Barefoot in the Park* (Corie, SecondStory Repertory), *Much Ado About Nothing* (Hero, GreenStage). Hailing from the Evergreen State, Acacia recently received her MFA from The Academy for Classical Acting. She couldn't

have imogen-ed a better way to start the year than with this Pointless show.

**LEE GERSTENHABER** (Belarius) Select Pointless credits: *King Ubu* (Bordure), *Doctor Caligari* (Ensemble), *A Very Pointless Holiday Spectacular* (Piper), *Sleeping Beauty: A Puppet Ballet* (Carabosse), *Canterbury* (Wife of Bath). Other credits: *Hand to God* (u/s Jessica), *Buried Cities* (Leah), *A Bouquet a Day* (Laura), *Dieocious* (Two). As a founding company member of Pointless Theatre, Lee rubbed elbows with the crew while receiving her B.A. in Theatre from the University of Maryland. She is a performer and a teaching artist for improvisational theatre around the DMV.

**PATTI KALIL** (Set Designer) Select Pointless credits: *dOt::a RotoPlastic Ballet* (Puppets), *King Ubu* (Co-Puppets), *Gimme a Band, Gimme a Banana! The Carmen Miranda Story* (Co-Playwright, Set/ Puppets), *Hugo Ball* (Set/Puppets), *Doctor Caligari* (Set- Helen Hayes Nomination). Recent credits: *Where Words Once Were* (Props, Kennedy Center-TYA), *Twist Your Dickens* (Props, The Second City- Kennedy Center), *Peter Pan* (Props, Syntetic Theatre), *Still Life with Rocket* (Props, Theatre Alliance), *Hello, My Name is* (Props, The Welders). Patti is a graduate at the Julliard School Professional Internship program, and holds an MFA in Studio Art from MICA, and a BA in Theatre from the University of Maryland, College Park.

MARY KEEGAN (Lighting Designer)  
Select Pointless credits: *Hugo Ball* (LD), *King Ubu* (LD). Other lighting design credits: *Peter Pan* (Synetic Theater), *Where Words Once Were* (Kennedy Center TYA), *Lobby Hero* (1st Stage). Graduate of James Madison University.  
[www.marykeegan.com](http://www.marykeegan.com)

CINDY KING (Stage Manager)  
Pointless Premiere! Recent credits: *Jacques Brel: Songs from His World* (SM, In Series), *Skeleton Crew* (Takeover ASM, Studio Theatre); *Oberon* (SM, In Series); She is a graduate of University of Maryland College with BAs in Theatre and Communications. She currently works as a freelance stage manager in the MD/DC/VA area. Thank you to the incredible, creative village that helped bring this production together. Go Forth & Triumph!

MAXIMILLIAN LAPINE (Cloten)  
Recent credits: *Austin: Flaming Guns of the Purple Sage* (Lost Rabbit Collective) Chicago: *All Our Tragic* [Jeff Award winner]; *Sophocles: These Seven Sicknesses*; (*The Hypocrites*); Recent Tragic Events (*Interrobang*); *Salome* (Right Brain Theatre Project); *Geography of a Horse Dreamer* (Mary Arrchie).

JULIE CRAY LEONG (Costume Designer) is honored to be working on her first Pointless Theatre production! Other costume design credits: *Mack, Beth* (The Keegan Theatre), *Nutt and Bolt* (Arts on the Horizon), *Catch Me If You Can*

(NextStop Theatre Company). She sends all the love in the world to her husband and daughter. Mostly, she would like to thank her cat for his endless words of encouragement and motivation.

KATELYN MANFRE (Imogen)  
Pointless premiere! DC-area credits include: *Contractions* (Capital Fringe), *Timon of Athens* (Folger Theatre), and *The Maid's Tragedy* (Shakespeare Theatre Co/ACA). Katelyn is a teaching artist with Shakespeare Theatre Company, Imagination Stage, Round House Theatre, and a proud founding member of Pipeline Theatre Company in NYC. She holds a BFA from NYU, and an MFA from Shakespeare Theatre Company's Academy for Classical Acting at GWU. Katelyn is endlessly grateful to Charlie and the whole Pointless crew for this opportunity to play such a fun, furious feminist in a farthingale.

RENALDO MCCLINTON (Guilderius)  
is from Shreveport, LA, and an alumni of Louisiana State University (B.A., Theatre Performance). Renaldo also has an M.F.A. from The George Washington University where he studied Shakespeare at The Academy of Classical Acting. Previous credits include: *A Midsummer Night's Dream* (Oberon), *Tartuffe* (Tartuffe), *A Free Man of Color* (Toussaint L'overture), *Our Lady of 121st Street* (Victor). In 2006 Renaldo presented *M* at the Edinburgh Fringe Festival - a movement based piece that showcased voodoo and the various cultures in the bayous of Louisiana.

KIERNAN MCGOWAN (Iachimo) Pointless Debut! Other credits: *Coolatully* (Solas Nua), *Electric Baby* (Rorschach Theatre), *Not Enuf Lifetimes* (The Welders). Kiernan is a company member and producer with We Happy Few Productions, a teaching artist with Shakespeare Theatre Co., and has an MFA from Catholic University. Ask him about bull-dogging, the Mayan calendar, or taxidermy horses; he knows a few things.

CHARLIE MARIE MCGRATH (Director) Pointless Premiere! BROADWAY: SDCF Observer, *A Time to Kill* (dir. Ethan McSweeney). REGIONAL: Director, Birmingham Children's Theatre: *The Jungle Book*; Assistant Director, Shakespeare Theatre Company (FFA *Tempest*, *Romeo and Juliet*, *The Secret Garden*, *Macbeth*, *School for Lies*, *Twelfth Night*, *Noura*), Goodman Theatre: *Smokefall* (dir. Anne Kauffman); Court Theatre: *A Long Day's Journey Into Night* (dir. David Auburn); Northlight Theatre: *Mothers and Sons* (dir. Steve Scott). DC: Silver Springs Stage: *The (Curious Case of the) Watson Intelligence*. CHICAGO: Director, The Side Project: *Lysistrata*; AstonRep Theatre Company: *Les Liaisons Dangereuses*; Dead Writers Theatre Collective: *Game of Love and Chance [Remount]*, *House of Mirth*; Open Door Repertory Company: *Game of Love and Chance*, *Six Dance Lessons in Six Weeks*; Proud Kate Theatre Project: *The Ruby Sunrise*, *November*,

*Dumb Waiter*; G&S Opera Company: *HMS Pinafore*. Charlie is a proud member of Directors Lab North and alumnus of Northwestern University and AMDA (NY), a Directing Fellow at STC, a finalist for the SDCF Gielgud Fellowship, and has been awarded two SDCF Observerships. [www.charliemariemcgrath.com](http://www.charliemariemcgrath.com)

HILARY MORROW (Queen/King Cymbeline) Pointless credits: *Hugo Ball* (Ensemble), *A Very Pointless Holiday Spectacular* (Snowella Mistletoe). Other credits include: *Children of Eden* (Storyteller/The Kennedy Center); *Cinderella: A Magical Musical Tale* (Stepmother/The American Pops Orchestra); *Covert Catalyst* (Empress Drusilla/Source Festival 2017). Hilary sings regularly at Birdland Jazz Club in NYC. Check out her next adventure at [www.hilarymorrow.com](http://www.hilarymorrow.com)

JONATHAN EEN NEWTON (Musician) Pointless Premiere! Outside recent musical performances: The Kennedy Center's "Millennium Stage," The Smithsonian Folklife Festival, National Museum of American History. When Jonathan's not making enough screeching noises on his cello to make his former teachers cringe (sorry, not sorry), he enjoys playing esoteric folk music from America and Norway.

MATT RECKEWEG (Puppet Designer) Founding Co-Artistic Director of Pointless Theatre. Select Pointless Credits: *d0T::a RotoPlastic Ballet* (Director/Set Design), *Hugo Ball*

(Director), *Doctor Caligari* (Director), *A Very Pointless Holiday Spectacular* (Choreographer), *Sleeping Beauty: A Puppet Ballet* (Director), *Minnie the Moocher* (Director), *Canterbury* (Director), *Imagination Meltdown Adventure* (Art Director), and *The Solar System Show* (Sparko/ Puppet Designer). In addition to Pointless, Matt works in Community Engagement at Arena Stage as the Community Programs Coordinator. He studied Theatre at the University of Maryland, College Park where he was a proud member of Erasable Inc.

**RYAN SELLERS** (Choreographer) is thrilled to be making his debut working with Pointless! Having worked as fight choreographer for PG County Shakespeare, fight captain for STC. He is a Senior Company Member at Syntetic Theater and has written and directed plays for Syntetic Theater, Arts on the Horizon, and Kaiser Permanente Educational Theater. He has been a director and teaching artist in the DC area for over a decade.

**KEVIN THORNE II** (Arveragus) Pointless Premiere! Kevin is a recent graduate from Howard University's Theatre Arts Department. He has been in many productions such as *Sarafina* (Cosmas/Head Policeman), *Evoke* (Principal Dancer), *I killed My Mother* (Clip), as well as *Ain't Misbehavin'* (Andre). In addition to dancing, singing, and acting, Kevin also does modeling, puppetry, and music (drum-set/percussion). Kevin

would like to say a deep, heartfelt thank you to his mentors, professors, fellow students, family, and love of his life for being there and lovingly supporting him continuously.

**ALEX TURNER** (Leonatus) Pointless Premiere! Other credits: *The Liar* (Compass Rose Theatre), *The Giver*, *Hamlet*, and *The Grapes of Wrath* (National Players, Tour 68). He is a proud University of Richmond alumnus and 2015-2016 Allen Lee Hughes Fellow. Alex dedicates this performance to all audience members named Imogen or Leonatus.

**MICHAEL WINCH** (Music Director/Composer/Musician) Pointless credits: *Doctor Caligari* (Music Director/Composer/Musician-Helen Hayes Nomination), *.dot: a RotoPlastic Ballet* (Co-composer/Musician), *King Ubu* (Music Director/Composer/Musician-Helen Hayes Nomination). Other credits: *Wild Sky* (Co-Music Director, Solas Nua) *MANIFESTO!* (Musician, Happenstance), *Secret History of the Unknown World: Flying V Fights* (Co-Music Director/Composer, Flying V). Michael is assistant director of local youth fiddle group, *The Bog Band*, and is a private teacher for violin. Michael is a recent recipient of the Maryland State Arts Council grant for World Music Performance for 2017. Holds a BA in Music from the University of Maryland, Baltimore County. [www.mikecwinch.com](http://www.mikecwinch.com).



January 11 - February 11

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James O'Leary

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James Osteen & David Lucas  
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## **CRAZY (\$250+)**

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Pointless Theatre Co. is dedicated to creating bold, visceral, and affordable spectacles that gleefully smash the traditional boundaries between puppetry, theatre, dance, music, and the visual arts. Through our work we excite a passion for adventurous art in the nation's capital and nurture a diverse, active, and inspired audience.

## *Staff*

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UP NEXT



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