



presents

Cadillac Crew

By Tori Sampson

Directed by **taneisha duggan**

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CADILLAC CREW

By **Tori Sampson**

Directed by **taneisha duggan**

Tina Packer Playhouse, Shakespeare & Company, Lenox

Cast:

Cate Alston as Abby **Kyra Davis*** as Rachel
MaConnia Chesser* as Dee **Alicia M.P. Nelson*** as Sarah
Kiara Lauren* understudy

Designers & Creative Team:

Juliana von Haubrich*
SCENIC DESIGN

Samuel J. Biondolillo*
LIGHTING & PROJECTION DESIGN

ym
SOUND COMPOSER & DESIGN

Calypso Michelet
COSTUME DESIGN

Ericka N. Hanger
HAIR & MAKE-UP DESIGN

Hope Rose Kelly*
STAGE MANAGER

Rose Biggerstaff
ASST STAGE MANAGER

Hannah Trobaugh
TECHNICAL DIRECTOR & PROPS MASTER

Natasha Hawkins
DRAMATURG

Elisa Gonzales
DIALECT COACH

Onawumi Jean Moss
CULTURAL CONSULTANT

Kelly Daigneault
Associate Lighting &
Projection Designer

Production Team:

Berkshire Production Resources
SET CONSTRUCTION

Lydia Jung
MASTER ELECTRICIAN

Kathleen Soltan
BACKSTAGE CREW

KJ Lallatin
SOUND BOARD OPERATOR

Richard Tovell
GRAPHIC DESIGN

* Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.

+ Member of United Scenic Artists

Erased History Honored Speakers:

Heather Breugl, Amber Chand, Eden-Reneé Hayes, Frances Jones-Sneed,
Onawumi Jean Moss, Gwendolyn VanSant, Nicole Young-Martin.

Special Thanks:

Alex Reczkowski, Berkshire Transmission & Flamingo Motors, Blue Sky, Dave Pill, Mark Farrell, Martin Filion,
Mixed Company Theater, James Bilnoski, Erika Johnston, Pooja Karina, Shakespeare & Company,
Sophie Siegel-Warren, Tatiana Godfrey, Wendy Pearson, Williams College, Will Schmenner, and Yvette Sirker.

CADILLAC CREW is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com
World Premiere produced by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director, Victoria Nolan, Managing Director).



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HELLO AND WELCOME!

Thank you for being part of WAM Theatre, a place of groundbreaking theatrical stories, female empowerment, and transformative action.

By choosing to join us at *Cadillac Crew* you are:

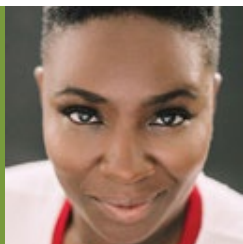
- Championing a story that illuminates forgotten leaders who blazed the trail for desegregation and women's rights.
- Providing equitable paid work to more than 35+ theatre artists and creatives who have been especially impacted by the pandemic.
- Ensuring WAM's artists and staff are COVID safe in their housing, transportation, and rehearsal and performance rooms.
- Increasing the portion of the box office proceeds WAM will donate to Arise Springfield and FairFight as part of our unique philanthropic mission.
- And last but not least, ensuring that YOU are safe coming to the theatre to watch the show!

The global pandemic, life-altering rulings and policies, and racial uprisings have only reaffirmed our dedication to working at the intersection of art and activism to address gender inequity in our world. Thank you for being part of the change with us!

Nevertheless, she persisted.



A note from **taneisha duggan**, Cadillac Crew Director



Geraldine.

Mattie.

Mertice.

Florence.

Rachel.

Abby.

Dee.

Sarah.

...

Who run the world? I've heard it said that it's girls. That is what I want to believe is true. But when I look around at the world I think—that's not quite possible. An Idealist's dream...

But human history tells a different story. It shows women as the oft forgotten backbone propping up the history of ~~man~~ worldkind.

This play for me is about legacy. It's about the long line of women who have come before today, and the women who will come after. It's about the journeys we all take and knit together to formulate the identity and trajectory of this planet.

Through the process of this work we have endeavored to center the genius, love and endurance of women. It has been a true pleasure to create theater in this moment in a majority femme environment. To watch the creativity, resolve, and vision of WAM, this cast and our creative team.

And it has also been difficult. As we waded through history and looked into our present—the persistent pushback against progress remains. The question for us all now is “what's next?”

I wish I knew...

Land Acknowledgement

As part of WAM Theatre's commitment to acknowledging and working towards building relationships with the Indigenous Tribes, Nations and Peoples on whose land we live and work, we begin all our public gatherings with a land acknowledgement.

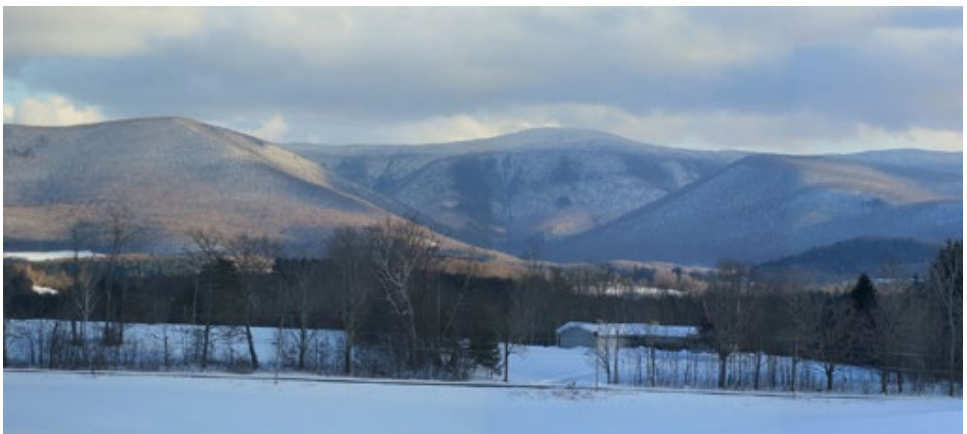
It is with gratitude and humility that we acknowledge that we are working, performing, and gathering on the Ancestral Homelands of the Mohican people, who are the Indigenous peoples of this land. Despite tremendous hardship in being forced from here, today their community resides in Wisconsin and is known as the [Stockbridge-Munsee Community](#).

We pay honor and respect to their Ancestors past and present, as we commit to building a more inclusive and equitable space for all.

Do you know about the Indigenous lands you live and work on?

Find out at: <https://native-land.ca/>

Please join us in taking action steps in reparation and solidarity. Some suggestions can be found on WAM's [Land Acknowledgement webpage](#).



About WAM Theatre

WAM Theatre is a professional theatre company based on the Ancestral homelands of the Mohican people in what is now colonially known as Berkshire County, Massachusetts, that operates at the intersection of arts and activism. WAM creates theatre for gender equity and has a vision of theatre as philanthropy.

WAM Theatre's Mission & Vision

Every time an audience comes together for a theatrical event, a community is formed. WAM Theatre engages that community by producing theatrical events for everyone, with a focus on women theatre artists and/or stories of women and girls, and by donating a portion of the proceeds from those theatrical events to organizations that work to benefit the lives of women and girls in our communities and worldwide.



Through theatre and in theater, we strive for **equality** in **opportunity** and **treatment**.

We make an **impact locally** and **globally**.

We stand up with **integrity**, **honesty**, and **respect**.

Read about WAM's accountability work [here](#).

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Cadillac Crew

By Tari Sampson

After witnessing and surviving a series of micro-aggressions directed at black audience members at theatres where her plays were being presented, playwright Dominique Morisseau (playwright of our 2019 production of PIPELINE) channelled her frustration into positive action. She came up with the following guidelines to help combat white supremacy culture in the theatre and ensure that every audience member felt welcomed and able to engage with the story.

These rules of engagement apply to CADILLAC CREW as well. Enjoy the show!

Audience Rules of Engagement

- You are allowed to laugh audibly.
- You are allowed to have audible moments of reaction and response.
- The work may require a few “um hmms” and “uhn uhns” should you need to use them. Just maybe in moderation. Only when you really need to vocalize.
- This can be church for some of us, and testifying is allowed.
- This is also live theatre and the actors need you to engage with them, not distract them or thwart their performance.
- Please be an audience member that joins with others and allows a bit of breathing room. Exhale together. Laugh together. Say “amen” should you need to.
- This is community. Let’s go.



Interprint is proud to support WAM Theatre!

We applaud your efforts to advance opportunity
for women and girls everywhere.

To learn more about Interprint, visit interprint.com
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CLAUDETTE COLVIN

Nine months before Rosa Parks launched the Montgomery Bus Boycott in 1955, another young woman had refused to give up her seat on a Montgomery bus.



Claudette Colvin, April 20, 1953

On March 2, 1955, 15-year-old Claudette Colvin was riding the bus home from Booker T. Washington High School. When the white section on the bus filled up, and a white woman was left standing, the driver demanded that the Colvin and her friends move. But Colvin stayed seated. She recalled that the driver and a police officer came to me and stood over me and one said, "Aren't you going to get up?" I said, "No, sir." He shouted "Get up" again. I started crying, but I felt even more defiant. I kept saying over and over, in my high-pitched voice, "It's my constitutional right to sit here as much as that lady. I paid my fare, **it's my constitutional right!**" I knew I was talking back to a white policeman, but I had had enough. **"It felt like Sojourner Truth was on one side pushing me down, and Harriet Tubman was on the other side of me pushing me down. I couldn't get up."**

After Colvin's arrest, she found herself shunned by parts of her community, experiencing various challenges and becoming pregnant. Civil rights leaders felt she was an inappropriate symbol for a test case. Parks was older, the secretary of the NAACP, well-known, and respected. Parks became the face of the Montgomery Bus Boycott while Colvin's bravery was largely written out.



**FOR MORE INFORMATION ABOUT
CLAUDETTE COLVIN**

<https://www.biography.com/news/claurette-colvin-rosa-parks-bus-boycott>

The few stories of Black female activists included in the dominant narrative have been sanitized or minimized: The work of Parks, a sexual violence investigator for the NAACP and one of the chief architects of the Montgomery boycott, is often reduced to that of a “tired woman who just needed to sit down.”

Parks was a seasoned freedom fighter who had joined the Montgomery chapter of the NAACP in 1943, becoming branch secretary. She spent the next decade pushing for voter registration, seeking justice for Black victims of white brutality and sexual violence, supporting wrongfully accused Black men, and pressing for desegregation of schools and public spaces. Committed to both the power of organized nonviolent direct action and the moral right of self-defense, she called Malcolm X her personal hero. Parks was a lifelong activist who had been challenging white supremacy for decades before she became the famous catalyst for the Montgomery bus boycott.



Rosa Parks sitting on a bus in Montgomery, Alabama, 1956



THE REAL “CADILLAC CREW”



Pictured: **National Council of Negro Women** President Dorothy Height with **Wednesday in Mississippi (WIMS)** team members Billie Hetzel, Flaxie Pinkett, Peggy Roach, Justin Randers-Pehrson, and Marie Barksdale.

Northern women of different races and faiths traveled to southern states to develop relationships with their peers and to create bridges of understanding across regional, racial, and class lines. The seeds for what became known as “Wednesdays in Mississippi”, were planted after the March on Washington in 1963 with a meeting of Southern women called, “After the March - What?”

“There was a great tempest of violence and hatred and unleashed hostility that just created a climate in the country where people of good will wanted to do something to express their feelings.”

Dorothy Height.



FOR MORE INFORMATION ABOUT
WEDNESDAYS IN MISSISSIPPI

<https://www.nps.gov/mamc/learn/historyculture/wednesdays-in-mississippi.htm>

#BLACKLIVESMATTER FOUNDERS



Pictured: Patrisse Cullors, Alicia Garza, and Opal Tometi

In 2013, three radical Black organizers — Alicia Garza, Patrisse Cullors, and Opal Tometi — created a Black-centered political will and movement building project called #BlackLivesMatter. It was in response to the acquittal of Trayvon Martin's murderer, George Zimmerman.

"For us, #BlackLivesMatter is really a re-humanization project. It's a way for us to love each other again, to love ourselves, and to project that love into the world so that we can transform it."

Alicia Garza



FOR MORE INFORMATION ABOUT
BLACK LIVES MATTER

<https://blacklivesmatter.com/herstory/>

WAM'S IMPACT

Each year, in keeping with WAM's unique mission, we select a recipient for each Mainstage production and donate a portion of proceeds from the production to them. Those recipients are always organizations working in gender equity, taking action for people who identify as women and girls.

Since 2010 WAM has donated \$80,000 to 23 recipients; including local and global organizations taking action for gender equity in areas such as girls education, teen pregnancy prevention, sexual trafficking awareness, midwife training, and more.

2022 RECIPIENTS:



About Arise

Arise for Social Justice was founded 30 years ago in Springfield MA by women on welfare. Arise is a member-led community organization dedicated to defending and advancing the rights of poor people. Arise has worked on issues such as housing, homelessness, criminal justice, environmental justice, and public health.

For more info visit arisespringfield.org.



About Fair Fight

Fair Fight promotes fair elections around the country, encourage voter participation in elections, and educate voters about elections and their voting rights. Fair Fight Action brings awareness to the public on election reform, advocates for election reform at all levels, and engages in other voter education programs and communications.

For more information visit fairfight.com.

CONNECT WITH WAM

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WAM TEAM



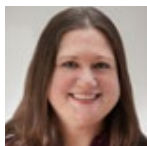
Kristen van Ginhoven
PRODUCING ARTISTIC DIRECTOR



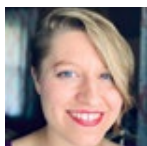
Molly Merrihew
MANAGING DIRECTOR



Talya Kingston
ASSOCIATE ARTISTIC DIRECTOR



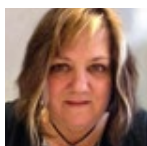
Dori Parkman
DIRECTOR OF FINANCE



Kaia Jackson
DIRECTOR OF COMMUNITY ENGAGEMENT



Ericka Hanger
COMPANY ADMINISTRATOR



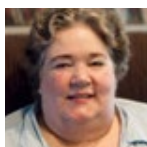
Juliana von Haubrich
PRODUCTION MANAGER



Jessica Maldonado
DIGITAL MEDIA/PR MANAGER



Trenda Loftin
BIPOC STAFF ADVOCATE



Gail M. Burns
PR & MARKETING ASSOCIATE



Laura Roudabush
MARKETING CONSULTANT

WAM BOARD

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Kim Stauffer

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Donna Haghighat TREASURER OF THE BOARD



CAST



Cate Alston as Abby

Cate Alston (she/her) is an NYC-based actress and costumer, who recently graduated from the University at Albany where she earned a B.A in Theatre and Psychology. Cate's work centers on navigating the relationship between people, unpacking, repacking, and sharing experiences accumulated from life. **Current Role with WAM:** Abby, *Cadillac Crew*. **Selected WAM Theatre Credits:** Roxy (*ROE*). **Selected Theatre Credits Elsewhere:** Angelo (*Measure for Measure* – Worcester Shakespeare Company), Titania (*A Midsummer Night's Dream* – UAlbany), Esther Mills (*Intimate Apparel* – UAlbany). **Additional Artistic Credits:** Kinky Boots (Bucks County Playhouse – Associate Costume Designer), *The Thanksgiving Play* (WAM Theatre – Costume Coordinator), *Future Thinking* (UAlbany – Costume Designer). **Selected Training:** UAlbany, The Neighborhood Playhouse. **Final Word:** With this transient lifetime, I choose to live with empathy and build strong connections. **Connect:** www.catealston.com // instagram: [@alston.cate](https://www.instagram.com/alston.cate)



MaConnia Chesser as Dee

MaConnia Chesser, (she/her) **Current Role with WAM:** Dee (*Cadillac Crew*). **Previous WAM Theatre:** *ROE*, *The Virgin Trial*, *The Flora & Fauna*, *The Revolutionists*, *Grand Concourse*. **Elsewhere:** Shakespeare & Company, Actors' Shakespeare Project, Berkshire Playwrights Lab, Chester Theatre, Kennedy Center, NJ Rep, Theater Alliance, Ensemble Studio Theatre, Tennessee Shakespeare, York Shakespeare, African Continuum Theatre, Totem Pole Playhouse, & Folger Theatre. **Film/TV:** *The Shape of Destiny* (Official selection, 2018 Women in Comedy Festival), *Ghosts of Hamilton Street*, *Diseasels*, HBO's *The Wire*. **Training:** Shakespeare & Company, National Conservatory of Dramatic Arts, Alcorn State University. **Awards:** Helen Hayes nomination for *Insurrection: Holding History* with Theater Alliance. **Et cetera:** Company member at Shakespeare & Company and New Jersey Repertory Theatre.



Kyra Davis as Rachel

Kyra Davis (she/her) is a dedicated, determined, and driven artist from the south. She traded in southern hospitality to take on the city that never sleeps to further her career in acting and creating. She is grateful and honored to tell the story of Rachel in her first production at WAM Theatre. **Selected Credits:** *Jitney* (Rena), *Intimate Apparel* (Esther), and *The Christians* (Elizabeth). **Final Word:** Her inspiration are the Black women who came before her and those who are coming after her. She's grateful to God, family and everyone who supports her.



Alicia M.P. Nelson as Sarah

Alicia M. P. Nelson (she/her) is an award-winning San Francisco/Bay Area based actor, clown and arts educator. **Current role with WAM:** Sarah, *Cadillac Crew* **WAM Theatre:** Bess in *The Last Wife* and *The Virgin Trial* **Selected Theatre Credits Elsewhere:** *Back to the Way Things Were* (San Francisco Mime Troupe), *Georgiana & Kitty: Christmas at Pemberley* (World Premiere, Marin Theatre Company), *Dance Nation* (SF Playhouse), *FROST/NIXON* (TheatreWorks Silicon Valley), *The How and the Why* (Dragon Productions), *Silent Sky* (Ross Valley Players). **Community Engagement/Activist work:** Alicia is a member of the Red Ladder Theatre Company where she works to bring arts to at-risk populations. **Membership/Affiliations:** Proud member of the Actor's Equity Association. **Selected training:** BFA in Acting from Boston University. **Awards/proudest achievements:** Outstanding Performance of a Featured Role in a Musical – Theatre Bay Area 2017 **Final word:** Much love and gratitude to SCB. **Connect:** www.ampnelson.com



Kiara Lauren (she/they) is a Afro-Latinx New York City based actor, director, and producer. **Current Role with WAM:** Understudy (*Cadillac Crew*) **Selected Theatre Credits:** *Black Mexican* (Wayward Voices), *Every 28 Hours Plays* (Long Wharf Theatre). **Creative Inspiration:** Kiara is charged with using storytelling to connect black and brown communities to ultimately change our multifaceted, multicultural, and complex perceptions of the world. **Education:** Spelman College (BA). **Affiliations:** Actors Equity Association. **Connect:** www.kiaraal Lauren.com and IG- [@thekiaral Lauren](https://www.instagram.com/thekiaral Lauren)

Rose Biggerstaff (She/They) Rose Biggerstaff is an Upstate New York based theatre artist with a passion for telling stories that have an impact. **Current role with WAM:** Assistant Stage Manager **WAM Theatre:** Debut **Creative inspiration:** Rose has always been inspired by music and loves any opportunity to experience it. Along with stage managing, Rose also loves directing. **Final word:** Thank you for coming out and supporting WAM Theatre. **Connect:** You can find examples of Rose's work on Facebook at [Rose Biggerstaff](#).

Samuel J. Biondolillo He/Him/His (Lighting & Projection Designer) is a New York City based Lighting & Projection Designer and is thrilled to be making his WAM debut. Some recent credits include **Off-Broadway:** *Brilliance* (Lighting), *Brecht on Brecht* (Projections), *Geek! The Musical* (Lighting), *New York Dance & Musical Festival* (Lighting). **Regional Theatre Lighting:** *Cabaret*, *Rocky Horror Show*, *For the Fish* (Moonbox Productions); *Blood at the Root*, *Shakespeare in Love*, *Henry IV Parts 1+2* (Connecticut Repertory Theatre); *Les Filles du Quoi*, *The Hundred Acre Woods*, *The Complete History of Comedy, Abridged* (Lost Nation Theater); *Annapurna*, *The Pitman Painters*, *Private Lives* (Vermont Stage). **Dance Lighting:** *The Nutcracker* 2019-2022, *Aladdin*, *Sleeping Beauty* (Ballet Theatre Company); *Charles River Ballet Workshop* 2019-2022 (CRBA); *Urban Nutcracker* 2018-2022 (Assoc, City Ballet of Boston); *New York City Dance Alliance Nationals* 2018/2019 (Assoc, NYCDA). **TV Broadcast & Special Events:** *The Golden Eagle Awards* (Boston College); *A Night With Eckhart Tolle* (Boston Wang Theatre); Associate Lighting Director for multiple projects with ESM productions, including events for the MLB Players Association, RocNation United Justice Coalition, and The White House Educational Frontiers Conference hosted by President Obama (ESM/RocNation), *Ice Chips: Show of Champions* (Assoc, Skating Club of Boston). **International:** *Brecht on Brecht* (Japan, Projections); *Geek! The Musical* (Lighting, Scotland); *Despertares* 2022 (Lighting Supervisor, Mexico City). Sam is a faculty member at Central Connecticut State University, a proud member of IATSE USA 829, and holds an MFA in Design from the University of Connecticut and a BA in Theatre Arts from Boston College. **Connect:** Instagram: [@SamuelBiondolillo](#) Website: [SJBLightingDesign.com](#)

Kelly Daigneault (she/they) Kelly is a designer and artist raised in Connecticut and working in NYC, and they are excited for their debut at WAM! They feel lucky to be working as the Assistant Lighting and Projections Designer for this production, alongside Sam, who they've worked with and learned from during their time at the University of Connecticut, where they just graduated with a BFA in Design and Technical Theatre. Most recently, they worked as the Lighting/Scenic Designer for *Voices*, through UConn Puppetry. They were also the Scenic/Lighting Designer for Nehprie Ameni's *Food for the Gods* at Connecticut Repertory Theatre. CRT Assistant Lighting Design credits include *If We Were Birds* and *Pericles*. They also often work as a painter. **Connect:** Instagram: [@kelly.daigneault](https://www.instagram.com/kelly.daigneault)

taneisha duggan (she/her) is a director and producer working at the nexus of live art and public gathering. **WAM Theatre:** Debut. **Selected Theatre Credits Elsewhere:** *Jesus Hopped the "A" Train* (University of Hartford), *Blue Door* (Juilliard), *Actually* (TheaterWorks Hartford), *Hooded: or Being Black for Dummies* (Juilliard), workshop readings (INK'D Festival at Playwright's Realm, newWORKS TheaterWorks Hartford). **Selected Producing credits:** NYT Times Critic picks WALDEN by Amy Berryman and RUSSIAN TROLL FARM by Sarah Gancher; PROXIMITY by Harrison David Rivers (commission) **Selected Training:** SUNY-Purchase College School of Theater Arts and Film (BFA). **Creative Inspiration:** As a storyteller, she is propelled by the belief that the culture we present is the society we become. **Awards/Proudest Achievement:** She is a 2016 National Arts Strategies Creative Community Fellow and mama of two boys **Final Word:** "There is no greater agony than bearing an untold story inside you." –Maya Angelou. **Connect:** taneishaduggan.work, IG [@livingenough](https://www.instagram.com/livingenough)

Elisa Gonzales (she/her) is a Mexican-American voice and dialect coach, interdisciplinary theatre artist, and educator based in Amherst, MA. **Current role with WAM:** Dialect Coach **WAM Theatre:** Debut **Recent Dialect Coaching Credits:** *Twilight: Los Angeles, 1992* (Smith College) *School Girls; Or, the African Mean Girls Play* (Hangar Theatre) *On Your Feet!* (The Phoenix Theatre Company) *Stand and Deliver* (Santa Rosa Junior College) **Membership/Affiliations:** Actors' Equity Association, VASTA (Voice and Speech Trainers Association), Certified Teacher of Knight-Thompson Speechwork, Certified Associate Teacher of Fitzmaurice Voicework® **Selected training:** Emerson College (BFA) Arizona State University (MFA) **Connect:** www.elisagonzales.com

Ericka N. Hanger (she/her) is an African American Makeup Artist and Hair Stylist based in the Berkshires. **Current Role with WAM:** Hair and Makeup Designer **Credits:** *Anoush Opera* (Lark Musical Society), *Secret Art of Human Flight* (Vanishing Angle), *The Sweet Taste of Freedom* (Pennisula Films), *The Blackout* (Echowolf Productions), *The Guide* (21 Summit Productions) **Creative Inspiration:** I love opportunities that combine my passion for makeup, theatre, social justice, and spirituality. **Memberships:** The Powder Group **Selected Training:** The Makeup Designory (Master Makeup Program) **Awards/Proudest Achievements:** Giving birth to my son and designing the hair and makeup for *Cadillac Crew*. **Final Word:** "No one can tell you not to create. No one can tell you not to create. So just create the thing and don't wait."- Coleman Domingo

Natasha Hawkins (aka Tash) (she/her) is a dramaturg, actress, and new playwright who is passionate about new play and musical development. She is from the Washington, DC area but is currently based out of Amherst, working towards her MFA in dramaturgy. **Current Role at WAM:** She is currently working as the dramaturg for *Cadillac Crew* in her debut position at WAM. **Selected Theater Credits Elsewhere:** Her production history as a dramaturg includes *Everybody* by Branden Jacobs-Jenkins (UMass Amherst Theatre and Salisbury University Theaters), *Love and Information* (Salisbury University Theatre), and, soon, *Fun Home* (Salisbury University Theatre) as well as *Into the Woods* (UMass Amherst Theater). **Theater Inspiration:** As a queer Black woman, it is especially important to Hawkins that she can create theatre for everyone, especially the communities who do not have access to it. **Membership/Affiliations:** Co-Chair of the Freelance Committee of the Literary Management and Dramaturgs of the Americas (LMDA) **Selected Training:** Salisbury University (BA), University of Massachusetts Amherst (MFA) **Awards:** Kennedy Center American College Theatre Festival Dramaturgy Award **Final Words:** Theatre need not be pretentious and inaccessible to be art.

Lydia Jung (they/them) is a theatre artist with a focus on lighting and electrics based in North Adams, MA **Current role with WAM:** Master Electrician **WAM Theatre:** Debut **Selected Theatre Credits Elsewhere:** *Things I Know To Be True* (Great Barrington Public Theatre), *Public Speaking 101* (Great Barrington Public Theatre), *Teenage Dick* (Huntington Theatre Company), *Witch* (Huntington Theatre Company) **Selected Training:** Massachusetts College of Liberal Arts (BA) **Connect:** lydiagraceyung.wixsite.com/lighting

Hope Rose Kelly (she/her) **Current role with WAM:** Stage Manager **WAM Theatre:** *Holy Laughter, The Last Wife, Ann, various Fresh Takes readings, 24 Hour Theatre Festival* **Selected Theatre Credits Elsewhere:** Companies worked include American Stage Company, Hartford Stage Company, Shakespeare & Company, Long Wharf Theatre, McCarter Theatre. George Street Playhouse, Hangar Theatre, L/A Public Theatre, New Repertory Theatre. **Membership/Affiliations:** Actors' Equity Association, Stage Managers' Association (Editor in Chief and Chair of International Cohort) **Selected training:** Ithaca College, University of Toronto **Connect:** Instagram: [@doctorstgmgr](#)

Calypso Michelet (she/her) is a French costume and set designer working in theater, opera, and dance. **Current Role with WAM Theatre:** *Cadillac Crew* costume designer. **Other WAM Theatre Credits:** *Kamloopa: an indigenous matriarch story* – set designer, *ROE* – assistant costume designer **Selected Credits Elsewhere:** *Fauna* – costume and space designer (Torn Page, NYC), *Futurity* – Costume and set designer (Trinity college), *The Last Five years* – set designer (Amherst College), *Evening of Dance* – costume designer (Keene State College), *The Winter's Tale* – costume designer (Keene State College), *Stoop Pigeons* – costume designer (Smith College), *Monuments of the Future* – installation designer (UMass Amherst), *Sweat* – set designer (UMass Amherst), *The Firebird* – assistant costume and set designer (Miami City Ballet) **Education:** Calypso studied literature, architecture, and costume building in France before moving to the US where she obtained her MFA from the University of Massachusetts Amherst. **Creative inspiration:** Calypso finds her inspiration in meeting new artists, traveling around the world, writing, drawing, and singing. **Connect:** calypso-m.wixsite.com/portfolio – Instagram: [@calypso.designs](#)

Tori Sampson (she/her) is a native of Boston, MA is proud to be from “The City of Champions” and even prouder to be a human rights activist and Black Woman storyteller. By introducing her daughter to the genius that was Carroll O'Connor, Tori's mother opened her eyes to the art and power of comedy for “goodness sake”. And it was on and poppin' from there. Today, Tori focuses her imagination on creating comedies for the stage. **Current role at WAM Theatre:** playwright (*Cadillac Crew*) **Plays:** *If Pretty Hurts Ugly Must be a Muhfucka* (Playwrights Horizons, 2019), *This Land Was Made* (Vineyard Theater 2018), *Cadillac Crew* (Premiered at Yale Repertory Theatre 2019), *Some Bodies Travel* (co-written with Jireh Breon Holder), and *Where Butterflies go in the Winter*. Her plays have been developed at Great Plains National Theater Conference, Berkeley Repertory Theater's The Ground Floor residency program, Victory Garden's IGNITION festival and UBUNTU theater.

continued...

Tori Sampson continued...

Awards: Tori is a 2017-18 Playwright's Center Jerome Fellow and a 2018-19 McKnight Fellow. Two of her plays appeared on the 2017 Kilroys List. Her awards and honors include the 2016 Relentless Award, Honorable Mention; the 2016 Paula Vogel Award in Playwriting from The Kennedy Center; the Lorraine Hansberry Playwriting Award, Second Place; the Alliance Theater's 2017 Kendeda Prize, Finalist; the 2018 Susan Smith Blackburn Prize, Finalist. **TV/Film:** Tori was most recently staffed on *Three Women* for Showtime. Prior to that, she was in the room of the Amazon series *Hunters* and wrote an episode for the Amazon anthology *Solos*. She is currently developing a drama at Amazon with Anonymous Content and Drake producing, co-creating an adaptation of the novel *The Secret Lives of Church Ladies* for HBO Max, and previously wrote a comedy for HBO with Issa Rae producing. In addition, she is writing the Chris Paul biopic for Disney. **Education:** Tori holds a BS in sociology from Ball State University and an MFA in playwriting from Yale School of Drama. **Connect:** www.torisampson.com

Kathleen H. Soltan (she/her) is a Philadelphia based Stage Manager and Creator. **Current Role with WAM:** Backstage Hand, *Cadillac Crew*. **Previous WAM Theatre:** Stage Manager, *The New Galileos*; Assistant Stage Manager, *Kamloopa*. **Selected Theatre Credits Elsewhere:** *King Lear*, *The Waverly Gallery*, *Macbeth* at Shakespeare & Company, *Noises Off!*, *Othello*, *The Birds*, *The Handmaid's Tale* at Curio Theatre Company. **Selected Training:** BA Theater, Temple University. **Creative Inspiration:** Kathleen is dedicated to providing and promoting safe spaces for all Performers, Designers, and Artistic Creators.

Hannah Trobaugh (she/her) is a western Mass-based theatre artist specializing in scenic design and technology. **Current Role with WAM Theatre:** Technical Director, Properties Master, (*Cadillac Crew*). **WAM Credits:** This is Hannah's debut production with WAM Theatre. **Selected Credits:** Artistic Director, *The Knot* (Short 2019), *The Fantasticks* (Silverthorne Theatre Company), *Hampshire College Presents: Choose Your Own!*, *Natalie in Her Garden*, *Everyone Knows the Moon is Blue*, (Hampshire College Theatre), *There's No Good Place to Keep a Giant Squid Puppet: an experiment in design, mechanics, and puppetry* (HC Theatre Division III Festival) **Selected Training:** Hannah is a graduate of Hampshire College(BA), where she supported her peers in the Theatre Program in realizing their original worlds as a scenic designer and technical director. Her Division III project was an immersive puppetry installation featuring her self-designed and constructed Giant Squid puppet. **Connect:** hannahtrobaugh.com

Juliana von Haubrich (she/her) is a Berkshire based scenic designer and visual artist, having escaped LA and NYC over almost 2 decades ago, and never looked back. **Current Role with WAM:** Scenic Designer, Associate Artist & Production Manager. **WAM Theatre Credits:** *ROE, The Thanksgiving Play, Ann, Lady Randy, The Last Wife, Emilie 1 & 2, In Darfur, The Bakelite Masterpiece, Holy Laughter, The Old Mezzo, The Attic The Pearls & 3 Find Girls, and Melancholy Play.* **Selected Theatre Credits Elsewhere:** *Heisenberg, The Waverly Gallery, and Hymn* (Shakespeare & Company); *I And You, Disgraced, Curve of Departure, Tiny Beautiful Things, and Pride @ Prejudice* (Chester Theatre Company); *La Cenerentola and Richard III* (The Juilliard School); *The Taming of the Shrew and Puddin'head Wilson* (The Acting Company); *Ghosts in the Cottonwood and Uncle Vanya* (Echo Theatre Company). **Additional Artistic Credits:** designer of Williamstown's town flag; Production Artistic Intern (Paramount Studio's "Star Trek," BBC's "Bugs," and TNT's "Babylon 5." **Creative Inspiration:** my late father, Charles W. Haubrich, an innovative sculptor taken too soon. **Community Engagement/Activist Work:** WAM Theatre and Mosaic Youth Theatre of Detroit. **Membership/Affiliations:** was a member of Local USA 829, IATSE. **Selected Training:** BA in Cultural Anthropology from the University of Michigan (96), and an MFA in Scenic Design from The California Institute of the Arts/Calarts (99). **Awards/Proudest Achievements:** Best of LA Scenic Design, 1999, and being the found Tech Director/Scenic Designer for Mosaic Youth Theatre of Detroit, with an all-female tech crew, all of whom are still creating storytelling magic in theatre and film. **Final Word:** Always be curious and increase your compassion! **Connect:** www.JulianaDesigns.org

ym (fka chad browne-springer) (she/her, they/them) is a new england artist and composer **Current role with WAM:** sound designer/composer **WAM Theatre:** Debut **Selected Theatre Credits Elsewhere:** *the juilliard school "stick fly" (the juilliard school) "blue door" (the juilliard school) "far away" (the juilliard school) "hooded; or being black for dummies" (59e59) "moonlighters" (hartbeat ensemble)* **Additional artistic credits:** Puppetry: musical director at nightfall **Creative inspiration:** pulling from the puzzle pieces of life. **Awards/proudest achievements:** ct 40 under 40 class of '21, artist of color accelerate fellowship '21 **Final word:** looking forward to a world in which we give each other/ourselves some more grace. **Connect:** tiktok: [@invaderstim](https://www.tiktok.com/@invaderstim), ig: [@ymofnimbus](https://www.instagram.com/ymofnimbus)

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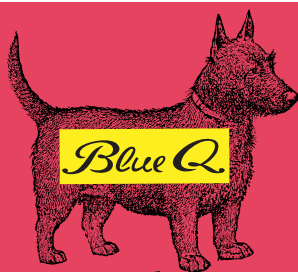
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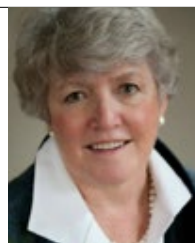
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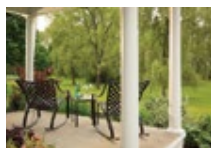
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