



Beasts

by CAYENNE DOUGLASS

directed by KELLY GALVIN

April 7-17 | Tickets: BostonPlaywrights.org

Boston University College of Fine Arts
School of Theatre and
Graduate School of Arts & Sciences



A WELCOME FROM OUR ARTISTIC DIRECTOR

Dear Friends,

Welcome to the fifth and final production in our Season of New Plays—*Beasts* by Cayenne Douglass, directed by Kelly Galvin. You may remember Kelly who comes to us once more, having directed Livian Yeh's *Memorial* several years ago. This 2021-22 Season has been a harmony of different voices—the tabloid frenzy of *Lorena*, the eerie cabin-in-the-woods of *Gone Nowhere*, the video game addiction of *Incels and Other Myths*, the opioid jungle of *Rx Machina*, and now finally...two women move in synch (and sometimes not) to their own versions of sisterly love. Cayenne's title is not accidental.

I love how Cayenne has managed to explore the inner workings of how we women relate to each other as sisters first, and then as “women” in this culture. Oh, the roles we are required to play! *Beasts* asks wonderful questions of us: How do our cultural roles define us? How do these roles play out when we struggle against these definitions? And how does love weigh into this equation? Love and hate are in close proximity here. The push-me/pull-me between sisters is, perhaps, the most potent manifestation of the antagonism and love that exists in all of our families. And it's even more powerful and devastating because we are the givers of life. What better place to explore this relationship than on stage where anything can happen?

Please enjoy the show! We all look forward to seeing you back in the theatre next Season when another chorus of voices will take us out of the mundane and remind us of what is important in our lives. As always, it is by addressing the love and the hate that we metamorphosize our response to it all.

Have a wonderful spring/summer, and we'll see you back in October for another Season of New Plays by more award-winning authors. As always, thank you for supporting new work for the stage!

With warmest regards,



Beasts

by CAYENNE DOUGLASS

directed by KELLY GALVIN

*A BU New Play Initiative production, produced by Boston Playwrights' Theatre
and the Boston University College of Fine Arts School of Theatre*

Scenic Design	Marina Sartori
Lighting Design	Allison Strandberg
Sound Design	Nicholas Y. Chen
Costume Design	Cortnie Beatty
Properties Design	Andie Dudziak
Stage Manager	Lindsey Walko*
COVID Safety Managers	Alana Corrigan, Jack Villhard
Technical Directors	Danielle Ibrahim, Elliott Purcell, Steve Vieira
Paint Charge	Maggie Kearnan
Fight Choreography	Ryan Winkles
Production Assistants	Alana Corrigan, Jack Villhard
Master Electrician	Mark Fortunato
Crew	Makenna Harnden, John Holmes, Matt Leal, PJ Strachman, Sara Vargas
House Manager	Makenna Harnden
Front of House Staff	David L. Caruso, Jay Eddy, Matt Leal, Mavis Manaloto, J.C. Pankratz, Elise Wien

CAST

Judy	Clara Francesca*
Fran	Caroline Emily Calkins
Amelia	Katherine Schaber
Jim	Matthew Bretschneider*

Beasts runs 90 minutes with no intermission.

***Appearing through an Agreement between Boston Playwrights' Theatre
and Actors' Equity Association, the Union of Professional Actors
and Stage Managers in the United States.**

The video and/or audio recording of this performance by
any means whatsoever is strictly prohibited.

A NOTE FROM THE PLAYWRIGHT

I wanted to write this play because I found myself at the center of many conversations with friends regarding the feelings around pregnancy. Women who were pregnant and spoke about the loneliness of pregnancy and feeling abandoned by their childless friends. As well as friends who were not pregnant but wanted to be and shared that it was too painful to be around pregnant women and babies because they felt a guttural rage that they couldn't logically reconcile. There are many plays and movies where we see men express their feelings in a 'balls to the walls' manner, men at each other's throats, glorifying 'the chaos of American manhood'.... but what about the chaos of womanhood? What about the bestial instincts, rage, action that women experience? We don't see it, or when we do, women are written off as being bitchy, or worse, something comical to laugh at. I want this play to capture the ugly underbelly of the subconscious and the rough terrain it travels. The sacred, the divine, the feminine, the goddess. The Goddess with all her fierceness and rage with all her beauty and warmth.

I wrote the first draft of this play in three days at the beginning of the pandemic in a fire fit storm that made my brain hurt and my fingers ache. I knew I had to let it pour out of me without judgement and without censor. Then I spent the next year and a half crafting the material with Kelly via Zoom, which was integral to the development of the play. It was such a gift to have her astute dramaturgical support prior to the rehearsal process so we could get on the same page about what story was being told. For months we would meet virtually and go through scene-by-scene rewrites, refining the intention of the material. What's been interesting is though I've rewritten the play over and over, the spine of the play has remained pretty much the same—it's just acquired more wrinkles, new layers, complexity. I'm still very much in the process of figuring out what this play is and what it wants to be—which is exciting! That's the thing about a first production, the way I work I'm mostly concerned with deciphering what the articulation of the play is and then through rehearsals I like to write towards that articulation to support what the play wants to become. This is not to say that I don't aim to have a command of the material, but I let the process with the director, actors, designers, audience, inform its rendering. I don't expect every audience member to understand or get every facet of the play—I still don't, but I feel that I'm taking risks, pushing my own artistic boundaries, daring greatly which is all I can ask for—it's what I think a thesis should be.

Thank you to everyone professionally and in my personal life who helped bring this play into fruition. Endless gratitude.

—Cayenne Douglass

CAST & CREW

MATTHEW BRETSCHNEIDER* (Jim) (he/him) is thrilled to perform with Boston Playwrights' Theatre after playing Dez in *Deal Me Out* in BPT's 2019-20 season (directed by Shana Gozansky). He has performed with the Huntington Theatre Company (*Tartuffe*, *Romeo and Juliet*, *Rosencrantz and Guildenstern Are Dead*), The Flea Theater (*The Footage*), Theater Row (*The Erlkings*), Pulse Ensemble (*The Taming of the Shrew*), Alabama Shakespeare Festival (*Hamlet*, *All's Well That Ends Well*), and Kitchen Theatre Company (*Seminar*, *The House*, *Peter and the Starcatcher*). Television appearances include *Law & Order: SVU* and *The Path*. Matthew is a founding member of Studio Playground where he teaches clowning and physical acting. matthewbretschneider.com
studioplayground.org

CORTNIE BEATTY (Costume Design) is a second-year MFA candidate in Costume Design at Boston University. Her previous works include *The Corruption of Morgana Pendragon*, *The Half-Life of Marie Curie*, and *Grounded*. In the past, she has worked with the Walt Disney Parks and Resorts Company as an audio animatronic costume specialist. She has enjoyed working on the tumultuous relationship of Fran and Judy, as she is familiar with the concept of a sister who won't stop stealing her clothes.

CAROLINE EMILY CALKINS (Fran) is an actor and teaching artist based in the beautiful Berkshires of Western Massachusetts. Caroline is a company member at Shakespeare & Company, where roles include Mandy, *Time Stands Still*; Rosaline, *Love's Labor's Lost*; and Juliet, *Romeo and Juliet*. Other recent favorite experiences include *Mary's Wedding* (Mary) at the Theater at Woodhill. Caroline is a collaborator with *the rig*, an arts collective based in the Berkshires, and has taught extensively with Shakespeare & Company's Education Program. Caroline holds a BA from Brown University and an MA from Emerson College. She is so grateful and thrilled to be a participant in the birth of this exciting new play at BPT.

NICHOLAS Y. CHEN (Sound Design) is a graduate of Boston University's Sound Design program (2017) and has worked on numerous productions with Boston University and the Huntington Theatre Company. After graduating he took his skills as a sound designer and started his own business, Tavern of Tales, which focuses on using sound design to create unique experiences for board games. Each board game experience has a customized sound design to make the game more immersive for the players. Tavern of Tales opened in late 2019 and has gained a dedicated community of board game lovers. For more information please visit www.tavernoftales.com.

ALANA CORRIGAN (Production Assistant/COVID Safety Manager) has been a dramaturg and assistant director on many shows across the U.S. including *How I Learned to Drive*, *A Midsummer Night's Dream*, *The Beckett Experience*, and *Way to Heaven*. She was an actress and research assistant at the Bader International Study Centre and the England Medieval Festival in the summer

of 2019. She is also a playwright with works including the acclaimed *Patria del Cuore* and *Ausburg*. She teaches literature at the University of Massachusetts-Boston where she is graduating this spring with her MA in English and Creative Writing.

CAYENNE DOUGLASS (Playwright) has had work developed and/or produced at Ensemble Studio Theatre, Boston Playwrights' Theatre, Take Ten Theatre Masters, Fresh Ink Theatre, New Perspectives Theatre Company, Dixon Place, The Tank, Clutch Productions, City Theatre Miami, FEAST: A Performance Series, and Manhattan Repertory Theatre. She has participated in The First Stage Residency through The Drama League, The Barn Arts Residency, and The Emerging Artists Residency at Tofte Lake. Over three years, The Kennedy Center American College Theater Festival (KCACTF) has recognized four plays for The Gary Garrison National 10-Minute Play Award and one play for The John Cauble One Act Award. Her full-length play *Maiden Voyage* won three KCACTF national awards: The Lorraine Hansberry Award (2nd Place), The Rosa Parks Award (Distinguished Achievement), and The Paula Vogel Playwriting Award (Distinguished Achievement). Additionally, *Maiden Voyage* is on the Kilroy List 2020 and was a Bay Area Festival Finalist in 2021. Cayenne has also been a finalist for The Playwrights' Center Core Apprenticeship two years in a row for her play *Atlantic City Seagulls* (2020) and *BEASTS* (2021). She has been published by Smith and Kraus and Concord Theatricals/Samuel French. Cayenne is currently in The BMI Lehman Engel Musical Theatre Workshop and Company One Theatre's Volt Lab 2022. She holds an MFA in Playwriting from Boston University. Follow Cayenne on IG: [bruteful_theatre](#)

CLARA FRANCESCA* (Judy) is a multi-lingual, international touring "philosopher of the heart making art," as an actor, musician, and producer. An inaugural alumni member of New York City's SIT Company's Conservatory she has worked with Anne Bogart, Roger Hendricks Simon, Tony Greco, Mary Overlie, Bill T. Jones, Laura Sheedy, Tom Nelis, Barney O'Hanlon, Darron West, Robert Woodruff, Tina Landau, Chuck Mee, Belinda Mello, Moises Kaufman, and the Martha Graham Studio, specializing in Suzuki, Viewpoints, and Alexander Technique. Awards include Best Actress—Fairfax Melbourne Arts Centre, Best Performance—SaraSolo International Festival, Best Actress—two-time nominee Independent New York Theater Awards, and numerous film festivals. She is a recipient of the Dame Joan Sutherland Award, a singer-performer at the NYC Hayden Planetarium, and holds notable IMDB credits, recently appearing in *New Amsterdam* (2022) and *Florence's Speaking Dante* (2021), and is a featured voiceover artist with household names Salvatore Ferragamo, Audible Books, Pokémon, and Shiseido. www.clarafrancesca.com

KELLY GALVIN (Director) (she/her) is a director, teacher and artistic producer based in the Berkshires. Regionally, she has worked as a director and assistant director for Shakespeare & Company, Gloucester Stage, Boston Playwrights' Theatre, Berkshire Playwrights' Lab, WAM Theatre, Southwest Shakespeare, the Great Barrington Public Theater, the Theater at Woodhill, Asolo Rep, Orlando Shakespeare, and the Guthrie. She received a 2018 Directing Fellowship with

Asolo Rep and has completed directing internships with Arena Stage and Bedlam NYC. Kelly is the founder of *the rig*, an arts group that creates and catalyzes live performances for audiences in Western Massachusetts and the Hudson Valley with limited access to cultural resources. She also teaches on the faculties of Shakespeare & Company and CATA. Kelly holds an MFA from Boston University and a BA from Wellesley College. kellydirecting.com

MARINA SARTORI (Scenic Design) has a background in architecture and visual arts and recently graduated from the MFA program in Scenic Design at Boston University. Highlights from that program as scenic designer include *Our Country's Good* directed by Judy Braha, and *Anyone Can Whistle* directed by Clay Hopper (cancelled due to COVID-19). Her artistic work has included site-specific participatory performance/installations, participatory traveling projects, mail art, bookmaking, printmaking, and photography. She has exhibited work in Austria, Italy, and the USA and has practiced architecture in studios in London, Paris, Vicenza, Aachen, and Boston. Marina is excited to be working on this new play by Cayenne Douglass here at the Boston Playwrights' Theatre. www.marinasantori.com

KATHERINE SCHABER (Amelia) is a Boston-based actor and model. She is currently in her final semester at Boston University, pursuing a BFA in Acting from The School of Theatre. Favorite theatrical experiences include *Incels and Other Myths* (Boston Playwrights' Theatre), *InMotion Theatre: The Poets* (Boston University), *Othello* (Actors' Shakespeare Project), and *The Punk Dyke Play* (Boston University). Recent film credits: *Johnny & Clyde* (post-production), *Bulletproof Bandit* (post-production), and *About Fate* (post-production). She gives many thanks to The School of Theatre at BU, as well as the entire cast and crew of *Beasts*. www.katherineschaber.com

ALLISON STRANDBERG (Lighting Design) is thrilled to be back in a theater, particularly Boston Playwrights'. Previous lighting design includes *Equal Writes* and *Restricted* (Boston University/BPT), *Proof* (Central Square Theater), *A Measure of Normalcy* (Gloucester Stage Company), *The Clytemnestriad* (Fresh Ink Theatre), *The Shepherd's Singularity* (Come On Over Ensemble Theater), *Human Contact* (Unreliable Narrator), and *Einstein's Dreams* (MIT Dramashop). By day, she is a software engineer at Palmetto, working on making solar energy more accessible.

LINDSEY WALKO* (Stage Manager) (she/her) is excited to return to BPT with *Beasts* after having worked as the stage manager for *LORENA: A Tabloid Epic* earlier this season. Other credits include *Erma Bombeck: At Wit's End* and *Until the Flood* at Merrimack Repertory Theater (PA); *Act Up and Vote!* at Central Square Theater (PSM); *Richard III* at Commonwealth Shakespeare Company (PA); *If I Forget, America v. 2.1* at Barrington Stage Company (SM Intern); *The Exonerated*, *Detroit*, *Unmentionables*, and *Black Snow* at Boston University (PSM). In addition to theater, Lindsey works in film and TV, on both the production and development side.

RYAN WINKLES (Fight Choreography) is a theatre artist currently based in New England. He most recently worked at BPT on *Incels and Other Myths*. Other credits include *Broadway Bounty Hunter* (world premiere), *Fall Springs* (world premiere), *The Royal Family of Broadway* (world premiere), *Scott and Hem in the Garden of Allah* (world premiere), *Into The Woods*, *The Pirates of Penzance*, *Ragtime*, *West Side Story* (Barrington Stage Company); *All My Sons*, *Oklahoma!*, *Who's Afraid of Virginia Woolf?* (Weston Playhouse); *All's Well That Ends Well*, *Love's Labours Lost*, *Richard III*, *The Taming of the Shrew*, *Two Gentlemen of Verona* (Shakespeare & Company); *Othello* (Hampshire Shakespeare Company); and *The Golden Apple* (New York City Center: Encores!). Ryan is a company member with Shakespeare & Company and has spent the last 15 years acting and teaching there.

SPECIAL THANKS

Northeastern University, Shakespeare & Company, Dolly Brooks, Jeff Careyva, David L. Caruso, Honey Goodenough, Pier Gustafson, Ellen Young



Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks

**BOSTON
UNIVERSITY**

Boston University College of Fine Arts
School of Theatre

APRIL 30 - MAY 8, 2022

Tickets \$20, free with BU ID
bu.edu/cfa/season

SHAKESPEARE IN LOVE

**Based on the
screenplay by
Marc Norman &
Tom Stoppard**

**Adapted for the
stage by Lee Hall**

Directed by Judy Braha



BOOTH
THEATRE

820 Commonwealth Avenue

LISTEN TO TYPECAST

Episode 6 of **Typecast: Boston's New Play Podcast**—about the process of bringing a new play into the world—features *Beasts* playwright Cayenne Douglass. Listen: <https://www.bu.edu/bpt/community/typecast/>

or BostonPlaywrights.org > Community > Typecast

FIND US ONLINE



<http://www.twitter.com/playwrightsbpt>



<https://www.facebook.com/bostonplaywrights/>



<http://www.BostonPlaywrights.org>



<http://instagram.com/playwrightsbpt>

#BeastsBPT #BUarts #newplay

JACK WELCH PLAYWRIGHTS' FUND

We are grateful to our friends for their support of our mission—to provide a home for new works for the stage.

If you are interested in making a donation to Boston Playwrights' Theatre, please contact Managing Director Darren Evans at (617) 353-5899 or visit our online donation form at www.BostonPlaywrights.org.

Executive Circle (\$1000+)

June Lewin
Anastasia and Will Lyman
William Skocpol
Nancy R. Stone
Jack Welch Estate

Leadership Circle (\$500-\$999)

Hortense Gerardo
in vivo Productions
Donald Ingber and Ellen
Dolnansky

Playwrights' Circle (\$100-\$499)

Alan and Meryl Bedenko
David Berndt
Tim Bixler
James Brown
John Davin
Peter Floyd
Meghan Frost
Dennis Hart
Faith Justice
Walt McGough
Matthew Mayerchak
Annette Miller
Ronán Noone
Jaclyn Villano Parsons
Michael Parsons
Lowell Patridge
Charlotte Peed
Sayre Sheldon
Michael Towers
Joyce Van Dyke

In-Kind Contributions

Dolly Brooks
Matthew Goode and
Jeffrey Petersen
Melinda Lopez
Ronán Noone
Kate Snodgrass

Friends' Circle (Up to \$99)

Lizette Alvarez
Anonymous x 4
Lee Ann Cameron
Lisa Groupe and Kelly Cloud
Andre Compagna
Sean and Ramona Crawford
Mary Dill
Emer Grall
Denise Higginson
Leslie Hunter
E. Elizabeth Ingram
Mary Jansiewicz
Lyrallen Kaye
Mark Kramer
Ginger Lazarus
Eileen MacDougall
Jim McCann
Karen Meyer
Marc Miller
Sally Nutt
Charles Perlo
Ellen Peterson
Suzanne Robblee
Phil Schroeder
William J. Smith
Audrey Swanson
Elizabeth Van Gelder
Dayenne Walters
Rachel Watson
Sandra Weintraub



The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Boston **PLAYWRIGHTS'** *Theatre*

Boston Playwrights' Theatre is an award-winning professional theatre at Boston University dedicated to new works. Founded in 1981 by Nobel Laureate Derek Walcott, the heart of BPT's mission is the production of new plays by students and alumni of BU's MFA Playwriting Program—a collaboration with BU's renowned School of Theatre. The program's award-winning alumni have been produced in regional and New York houses, as well as in London's West End. BPT's productions have been honored with numerous regional and Boston awards, including awards from the Independent Reviewers of New England (IRNE) and Boston Critics' Association (Elliot Norton Awards).

From class workshops to our Season of New Plays, BPT employs the best of New England's professional actors, directors, and designers to bring each playwright's vision to its first audiences.

Each spring we produce New Noises: Massachusetts Young Playwrights' Project. Area high schools work with professional playwrights, directors, and actors to see student works on stage for the first time.

Fifty local theatre companies join us annually for the Boston Theater Marathon, a showcase of new ten-minute plays by New England playwrights chosen each year from hundreds of entrants. Each play is produced by a different New England theatre company in a single ten-hour event with all proceeds going to charity.

When we are not producing plays, we continue our mission through the New Play Odyssey Program, which makes theatre space available to other New England theatre companies and playwrights for readings and festivals of new plays.

Kate Snodgrass, Artistic Director
Darren Evans, Managing Director
K. Alexa Mavromatis, Marketing Coordinator

Melinda Lopez, Adjunct Assistant Professor
Ronán Noone, Adjunct Assistant Professor
Gary Garrison, Visiting Lecturer

Derek Walcott, Founder

We are proud of our mission.
To get involved, visit [BostonPlaywrights.org](https://bostonplaywrights.org).

With your support, we support new plays!

wbur
CITYSPACE
AT THE LAVINE BROADCAST CENTER

**YOUR PLACE FOR CUTTING-EDGE CONVERSATIONS,
ADVENTUROUS ART AND INNOVATIVE IDEAS**

COMING SOON

Jacques Pépin



World renowned
chef

Angie Thomas



Author,
"The Hate U Give"
& "On The Come Up"

Nina Totenberg



NPR Legal Affairs
Correspondent



**SIGN UP FOR
THE EVENTS
NEWSLETTER**