

The Laramie Project

by Moisés Kaufman and Members of the
Tectonic Theatre Project

virtually directed by David R. Gammons

November 12-15, 2020

Brandeis Department of Theater Arts

Brandeis Department of Theater Arts

Dmitry Troyanovsky
Chair

Adrienne Krstansky
Assistant Chair

presents

The Laramie Project

by Moisés Kaufman and Members of the Tectonic
Theater Project

Directed by David R. Gammons

Video Design by Virtual Design Collective

Costume/Video Design by Kiana Vincenty

Sound Design by Anaís Azul

Tectonic Moment Work by Scott Barrow

Stage Managed by Adele Nadine Traub*

The Laramie Project is presented by special arrangement with Dramatists Play
Service, Inc., New York.

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

The US West World Premiere was produced by
The Denver Center Theatre Company
Donovan Marley, Artistic Director
in association with
Tectonic Theater Project
Moisés Kaufman, Artistic Director.

Originally produced in New York City at the Union Square Theatre
by Roy Gabay and Tectonic Theater Project
in association with Gayle Francis and the Araca Group
Associate Producers: Mara Isaacs and Hart Sharp Entertainment.
The Laramie Project was developed in part with the support of
The Sundance Theatre Laboratory.

THE LARAMIE PROJECT

Written by Moisés Kaufman
and the Members of Tectonic Theater Project

HEAD WRITER

Leigh Fondakowski

ASSOCIATE WRITERS

Stephen Belber, Greg Pierotti, Stephen Wangh

DRAMATURGS

Amanda Gronich, Sarah Lambert, John McAdams,
Maude Mitchell, Andy Paris, Barbara Pitts, Kelli Simpkins

Cast of
The Laramie Project

Kenia Arbaiza
Alexander Cheetham
Leo Farrelly
Renata Leighton
Alaysia Penso
Alex Ross
Casey Schryer
Anderson Stinson III
Tamara Tarwoe
Jessica Umanoff
Kieran Whitney

The Laramie Project was written through a unique collaboration by Tectonic Theater Project. During the year-and-a-half development of the play, members of the company and I traveled to Laramie, Wyoming, six times to conduct interviews with the people of the town. We transcribed and edited the interviews, then conducted several workshops in which the members of the company presented material and acted as dramaturgs in the creation of the play.

As the volume of material grew with each additional trip to Laramie, a small writers' group from within the company began to work closely with me to further organize and edit the material, conduct additional research in Laramie, and collaborate on the writing of the play. This group was led by Leigh Fondakowski as Head Writer, with Stephen Belber and Greg Pierotti as Associate Writers.

As we got closer to the play's first production in Denver, the actors, including Stephen Belber and Greg Pierotti, turned their focus to performance, while Leigh Fondakowski continued to work with me on drafts of the play, as did Stephen Wangh, who by then had joined us an Associate Writer and "bench coach."

— **Moisés Kaufman**

After a fantastically challenging and invigorating grad program at Brandeis and working in the Boston theater community for several years after, I like many actors transitioned to New York City to join a mob of artists waiting tables and reading scripts in the coat-check at Joe Allen's awaiting, well ... anything. Of course, when it rains it pours, and one afternoon I was offered the opportunity to play the title role in *Hamlet* at a prominent regional theater. Elation followed, but at 5:30 pm my agent called back with a conflicting offer. This gig was to premiere *the Laramie Project Epilogue* and join Moises Kaufman back in the rehearsal room to mount the national tour of *The Laramie Project Cycle*. Obviously, as a classical actor *Hamlet* offers challenges and experiences no other role can. On the other hand, being a member of Tectonic and presenting *The Laramie Project* is conversely rewarding. It is an ensemble piece that does a magnificent job of representing communities on stage through the efforts of a band of performers and creative teams. As a performer it's hard to place more value on either of those two experiences, it's apples and oranges; individual achievement versus the premiere of two ensemble driven pieces.

So I did what many actors would do in that situation, which is to consult colleagues in the field and ask for counsel. Advice ranged from "No SERIOUS actor can turn down *Hamlet*" to multiple "Which one pays more?" to "Do you need the union health weeks?". Finally, I got the advice that changed the focus of my career going forward. "Scott, you could go into the regional theater, and do a bang-up *Hamlet*, or you can tour *the Laramie Project Cycle* across the country and literally save lives." Oh. This was not and is not hyperbole. The questions surrounding how we practice and teach self-acceptance, identity, and tolerance in the face of growing xenophobia and hatred are questions that when not addressed quickly become the walls between us. That at its core is the reason why I have dedicated my life to doing theatre, and the reminder made my decision a no-brainer. It was an honor then to be a part of that production, as it is now, to return to my alma mater, and continue this vital conversation. Much love and gratitude to my Brandeis mentors Janet Morrison, Marya Lowry, Susan Dibble and Bob Walsh.

-- **Scott Barrow**

On the night of October 6th, 1998, Matthew Shepard, a twenty-one-year-old gay University of Wyoming student, stopped in at the Fireside bar in downtown Laramie for a drink. A day later, in the early evening of Wednesday, October 7th, a mountain biker found Matt lashed to a fence on the outskirts of town, beaten, pistol-whipped, unconscious, and barely breathing. Matt died five days later in the early hours of Monday, October 12th. His killers -- Aaron McKinney and Russell Henderson, Laramie men in their early twenties like Matt -- were already in custody.

These meager facts are one way to tell the story of those few days. But other stories began to take shape during that cruel stretch, as Matt lay in a Colorado hospital, his doctors struggling to save him, his parents travelling to be at his side. Even before Matt died, he underwent a strange, American transubstantiation, seized, filtered, and fixed as an icon by a national news media dedicated to swift and consumable tragedy and by a national politics convulsed by gay rights. For most of the nation, Matt Shepard has become a metaphor in the glow of computer screens and television sets. He has taken up permanent electronic residence there, and a few bits of Laramie -- the fence he was tied to, the bar he left, the "cowboy culture" that some say killed him -- have traveled there with him. But such media alchemies leave much behind: the raw and inchoate stuff that resists easy telling, that lacks clear beginnings and resonant endings, the stuff of daily life before and after such crystallizing events.

--Beth Loffreda, "Losing Matt Shepard; Life and Politics in the Aftermath of Anti-Gay Murder"

Director's Note

In the summer of 2000, I travelled to New York City to see the much-heralded premiere of a new play created and performed by Tectonic Theatre Project: a documentary-style devised theatre piece built from interviews conducted by members of the company with the residents of Laramie, Wyoming in the wake of the savage beating of Matthew Shepard, a 21-year-old gay college student, and the aftermath of his death.

I had followed the news story closely two years before; as a gay man myself, I was outraged and devastated by the reports of the viciousness of the attack and the homophobic motivations of the killers. Matthew had been found tied to a fence on the outskirts of Laramie on my 29th birthday: October 7th, 1998. I felt a particular connection to Matthew, and like so many others around the globe, I hoped beyond hope that he might survive, although his prognosis was decidedly grim. Matthew died of his injuries on October 12th, surrounded by his loving family.

That original production of *The Laramie Project* was life-changing for me. Two decades later, I can still remember the searing sobs that were wrenched from my core at the end of Act 1, and the tears that continued to stream down my face for the rest of that unforgettable night in the theatre. I was on the edge of my seat, leaning forward, utterly captivated by the emotional rawness of the experience, the harrowing honesty of the performances, and the exhilarating theatricality of the event. And I knew right away that I wanted to share that story with others. I needed to direct a production of *The Laramie Project* myself.

As it turned out, I was starting a new job that fall as the Director of the Theatre Program at Concord Academy, a small private high school in Massachusetts with a reputation for excellence and innovation in the Arts. I sensed that Matthew's story was urgently needed, and that young people – even high school students – would respond powerfully to the play and the very real issues it raised about identity, violence, and social justice. Through a friend I was able to obtain the email address of Moises Kaufman, Tectonic's Artistic Director. With nothing to lose, I reached out to Moisés, thanking him for his courage and vision in creating this astounding new work, and suggesting that *The Laramie Project* needed to be performed everywhere – as soon as possible. To my amazement,

a reply came back almost immediately, with a Word Document attached. Moisés sent me the yet-unpublished script, and said he thought it would wonderful for my high school students to tackle the play. My jaw dropped. I am eternally grateful to Moisés Kaufman for his generosity of spirit and his faith in the power of theatre to change lives. On February 9th, 2001, the very first high school production ever of *The Laramie Project* opened in the Performing Arts Center of Concord Academy. It remains one of my proudest moments in a thirty-year career as a director. In the 20 years since, it has been performed in communities across the nation and around the world. Matthew's story continues to reverberate: touching lives and changing hearts and minds.

It feels incredibly auspicious to return to *Laramie* after twenty years. It certainly feels like a different world. In the time since the play's premiere, we have indeed seen important strides for the LGBTQ+ community: The Matthew Shepard and James Byrd Jr. Hate Crimes Prevention Act signed by Barack Obama on October 28th, 2009, and the Supreme Court's ruling on Marriage Equality announced on June 26th 2015 (my own parents' 50th wedding anniversary!), foremost among them. But there is much work to do, and we must remain vigilant in rooting out discrimination, homophobia, and violence in our communities. We also acknowledge the truth that Matthew's story initially resonated so powerfully in part because he was white and young and photogenic and therefore "All-American" -- I use this deeply problematic descriptor with intentional irony. Violence (physical, emotional, and psychological) against the Queer community continues to occur regularly in America without world-wide news coverage, and the murders of gay and trans people of color almost never make headlines under any circumstances.

I am fond of saying (just ask my students, who hear it annoyingly frequently) that all plays take place in the present. That is, the very nature of theatre demands that it be experienced in the moment of performance, in a state of co-presence between artists and audience. Within that framework, we revisit *Laramie* at an extraordinary moment in our nation. We are currently convulsed in a painful but profoundly necessary conversation about race and identity, power and privilege, violence and the rule of law. The nationwide protests demanding justice for Black Americans who have died at the hands of the police who are sworn to protect them provide a vivid backdrop for telling Matthew's story now. And even as

we say his name, we also say the names of George Floyd, Breonna Taylor, Aumaud Arberry, Philando Castille, Freddie Gray, Tamir Rice, Eric Garner, and countless others who have had their lives stolen and their families and communities left in unendurable grief and anger. The Cast and Crew of *The Laramie Project* unequivocally state that BLACK LIVES MATTER, and that we stand united in the fight for racial justice, an end to violence, and the dismantling of structures of white supremacy and systemic racism and oppression: in our country, in our home towns, on our campus, and in our theatres.

Even as I write this note, the news shifts daily – even hourly -- as we attempt to grasp the forces at work and then listen to the cacophony of voices being raised. In addition to the protests for racial justice, the Coronavirus pandemic, the election, the Supreme Court vacancy, and so many other issues roil our bitterly divided nation. It is my hope that our production *The Laramie Project* arrives at a moment when we are prepared to listen and energized to respond. We share it in an altogether new format, made necessary by the pandemic but made possible by thrilling new technologies and creative innovations. Having directed the first high school production of *The Laramie Project* in 2001, I am equally proud to direct one of the first entirely online productions of the play in 2020! I am entirely indebted to the incredible team of actors, designers, dramaturges, technicians, and production staff who have been so bold, brave, and visionary in showing me what could be possible on this new frontier of drama! I have learned so much from all of you and am eternally thankful for this unique opportunity. And most of all we are grateful to you for joining us, and we invite you to engage with us in conversation and action as we share Matthew's story anew and ask ourselves what our responsibilities and opportunities are – as a community – moving forward.

My work on this production is dedicated to my parents, Edward B. Gammons and Gretchen R. Gammons, who continue to teach me the true meaning of acceptance, compassion, and love.

--David R. Gammons

Who's Who in the Cast and Crew

Kenia Arbaiza (Eileen Engen, Trish Steger, Stephen Mead Johnson, Aaron Kreifels, Jen, Kerry Drake, and Narrator)

Kenia Arbaiza is a first-year undergraduate student at Brandeis University. She graduated from Somerville High School in 2019. She will be making her acting debut in *The Laramie Project*.

Alexander Cheetham (Matt Galloway, Jeffrey Lockwood, Andy Paris, Rev. Fred Phelps, Jonas Slonaker)

Alexander is a first-year student making his Brandeis theatre debut in *The Laramie Project*. He is currently pursuing a double major in Anthropology and Sociology. Previous credits include *The Music Man* and *Brigadoon* with Rose Valley Chorus and Orchestra, *Inherit the Wind* and *The Happy Journey to Trenton and Camden* with St. Peter's Players, *Arcadia* with Footlighters Theatre, and *Bang Bang, You're Dead* with The Barley Sheaf Players.

Leo Farrelly (Moisés Kaufman, Matt Mickelson, Gil Engen, Rob Debree, Murdock Cooper, Andrew Gomez, Juror, Russell Henderson, Narrator)

First-Year Leo (he/him/his) is extremely honored and excited to perform in his first Brandeis Department of Theater Arts production. Originally from Norton, MA, he attended Providence Country Day School in East Providence, Rhode Island, performing in such shows as *Priscilla Dreams the Answer*, *Once Upon A Mattress*, *Salvation Road*, *Urinetown*, and *Space Girl*. He also took part in the Providence based *Shakespeare in the City* performance in 2018.

Renata Leighton (Doc O'Connor, Amanda Gronich, Marge Murray, Sherry Johnson, Waitress, Judge, Juror #4 and Narrator)

Renata (she/her) is a senior double majoring in Environmental Studies and Theater Arts with a minor in Creativity and the Arts in Social Transformation. She currently serves on the e-board of the Free Play Theatre Cooperative, Brandeis's student run social justice theatre company. Previous Brandeis credits include: *The Tempest* (Caliban), *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884–1915* (Actor 5/Sarah), *Arcadia* (Lady Croom), *The Effect* (Dr. James), and *Metamorphosis* (Mother). In addition to her work onstage, Renata is interested in theatrical design, direction and art installation. She is currently working on a senior thesis addressing issues of body representation in theatre and body dysmorphia in the world of performance. Renata wants to thank the Laramie team for their compassion, vulnerability, and creativity as we tackled theatre in a virtual space!

Alaysia Penso (April Silva, Romaine Patterson, Father Roger Schmit, Zubaida Ula, Newspaper, Email Writer, Juror, Narrator)

Alaysia Penso is a sophomore and she has been involved with Brandeis theater since her freshman year. This is her fourth show at Brandeis and she is super excited to be part of the program. Alaysia fell in love with acting when she was 12 and plans to pursue a career in theatre. She

has declared a major in theater and has plans to declare a major in politics as well. Notable shows that she has been in include: *The Emassey* (Ensemble), *Eurydice* (Loud Stone), *Beauty and the Beast* (Babette), *Love and Information*, *Addams Family* (Grandma Addams). She would also like to thank her family and friends for the support they show!

Alex Ross (Jedediah Schultz, Stephen Belber, Governor Jim Geringer, Judge #1, Doug Laws, Aaron McKinney, Harry Woods, and Narrator)

Alex is majoring in Music with a concentration in Musical Theatre and Business at Brandeis. Recent Performance Credits include: Brandeis Undergraduate Theatre Collective: *Little Women: The Musical* (John Brooks), *Mamma Mia!* (Bill) *Oy* (Isidore, Stanley). Regional Professional Theater; Penobscot Theatre Company: *Mamma Mia: The Musical* (Eddie), *Disney's Beauty and The Beast* (Ensemble). Community Theater; Hampden Area Theatre Troupe: *Disaster! The Musical* (Chad), *Chitty Chitty Bang Bang* (Caractacus Potts). Next Generation Theatre: *She Loves Me* (Mr. Maraczek), *13! The Musical* (Evan Goldman).

Casey Schryer (Zackie Salmon, Alison Mears, Catherine Connolly, Kristin Price, Tiffany Edwards, Shannon, Juror, Narrator) Casey is a senior and is happy to return to Brandeis virtually for this special production of *The Laramie Project* after spending last semester studying at the American Conservatory Theater. She is currently majoring in Theater Arts with minors in Anthropology and Classical Studies. Previous Brandeis theater department credits include: *The Bacchae* and *Into the Woods* (Cinderella). Regional credits include *Mame* and *The Sound of Music* (Reagle Music Theatre). This year, she can also be seen in the upcoming short film *Wallie's Gals* and a currently

untitled film created by Kirk Demorest. Thanks to Mom, Dad, David, and Jeannie, as well as David Gammons, Adele and the rest of the team/cast!

Anderson Stinson III (Greg Pierotti, Sergeant Hing, Baptist Minister, Dr. Cantway, Conrad Miller, Bailiff, Dennis Shepard, Juror, Narrator)

Anderson Stinson, III is a senior at Brandeis University with a double major in Theater Arts and Film Television, and Interactive Media. On campus, he's an actor performing in productions like *The Tempest* (Sebastian), *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884–1915* (Actor 4/Another Black Man), *The Bacchae* (Pentheus Soldier/Chorus), *My Dearest Monster* (Myer), and more! He's also part of Brandeis' only sketch comedy troupe Boris' Kitchen and loves to make his own films in his free time. *The Laramie Project* is unlike anything he's worked on before and he's honored to be working on such a powerful piece with a powerful cast during such an unpredictable time. The last few months may have been hard, but still finding ways for artists to create together even when apart has really been an inspiring experience. Enjoy.

Tamara Tarwoe (Reporter, Barbara Pitts, Baptist Minister's Wife, Shadow, Reggie Fluty, Newsperson, Lucy Thompson, Juror, Narrator)

Tamara Tarwoe graduated from a performing high school, Burncoat Senior High, in Worcester, Massachusetts and is now a senior at Brandeis University. She majors in Sociology/International Global Studies along with a minor in African/African American Studies and Theatre. Tamara is currently building her acting resume to one day pursue her dreams of being a successful Actress.

Jessica Umanoff (Rebecca Hilliker, Rulon Stacey, Sherry Aanenson,, Leigh Fondakowski, Narrator)

Jessica is a sophomore at Brandeis University, creating an Independent Interdisciplinary Major that combines musical theatre, women's gender, and sexuality studies, and anthropology. Jessica has studied both theatre and voice for many years, training privately as a student of Anne Runolfson's Broadway Vocal Studio (2014-present) and with Brandeis faculty member Nancy Armstrong (2019-present). Jessica has studied the Meisner method of acting for seven years with the Infinity Rep. Theatre Company in New York. Jessica has performed in recitals and showcases in New York City and the greater New York Area. Off Broadway: *Dark Heart: An Original Musical* (Emma Black), 59E59 St. Theatres, NYC and *St. Augustine's Church* in the 2016 Edinburgh Fringe Festival. Other credits include: *Footloose* (Ariel), *Little Red and the Wolf* (Original American Cast), *Pippin* (the Peasant, Ensemble) *Hairspray* (Ensemble, Student Choreographer). Infinite thank you's to all who continue to support and help cultivate my artistic growth.

Kiernan Whitney (Philip Dubois, Jon Peacock, Phil Labrie, Anonymous, Bill McKinney, Priest, Mormon Home Teacher, Cal Rerucha, Narrator)

Kieran Whitney is thrilled to join the cast of *The Laramie Project*! Kieran is a sophomore from Concord, NH, and is a Theater Arts major. Some recent credits include *Howie* (*Speech & Debate*), with Brandeis' 2019 Senior Theses; *Orpheus* (*Eurydice*), with *Hold Thy Peace*; *Romeo* (*Newsies*), *Hugo* (*Tuck Everlasting*), *Sketch* (*Hairspray*) with Peacock Players; *We Beseech Thee Soloist* (*Godspell*), *Max* (*Henry's Law*) with the Concord High Drama Department. Before Brandeis, Kieran studied ballet with the

Eastern Ballet Institute, and studied voice at the Concord Community Music School with Hannah Murray. This past summer, Kieran joined the Peacock Players' Virtually Peacock, where he taught his original choreography via Zoom, working with pieces from various musicals, including *Mamma Mia* and *Wicked*. Kieran would like to thank the cast and crew of *The Laramie Project* for their kindness and dedication, and the VidCo team for their innovation and creativity!

David R. Gammons, Director

David is a director, designer, visual artist, and theatre educator. He is thrilled to return to Brandeis University's Theater Arts Department, having directed Adrienne Kennedy's *Funnyhouse of a Negro* in 2010. David is an Associate Professor at The Boston Conservatory at Berklee and is on the Theatre Arts faculty of MIT. Recent directing projects include *Vanity Fair* and *Frankenstein* at Central Square Theatre, *The Bald Soprano* at the Boston Conservatory and *Macbeth* for Commonwealth Shakespeare. He has also directed *Edward II*, *The Comedy of Errors*, *Medea*, *The Hotel Nepenthe*, *The Duchess of Malfi*, and *Titus Andronicus* for Actors' Shakespeare Project; and the New England premieres of *Hand to God*, *Necessary Monsters*, *The Whale*, *The Motherfucker with the Hat*, *Red*, and *Blackbird* at SpeakEasy Stage Company. He helmed the world premieres of *The Farm* by Walt McGough and *The Salt Girl* by John Kuntz at Boston Playwrights' Theatre, and the New England premieres of *Cherry Docs*, *The Lieutenant of Inishmore* and *My Name is Rachel Corrie* at The New Rep. His work has garnered numerous awards, including the 2007 and 2017 Elliot Norton Awards for Outstanding

Director, the 2019 Elliot Norton Award for Outstanding Designer, and the 2012 and 2013 Elliot Norton Awards for Outstanding Production. David is a graduate of the Directing Program of the ART Institute at Harvard and of the Visual and Environmental Studies Department of Harvard University. For more information, please visit davidrgammons.com.

Anaís Azul, *Sound Designer*

Peruvian first generation immigrant Anaís Azul (they/them) is a California based singer-songwriter, composer, and teaching artist. Described as “stunningly honest and vulnerable,” their artistry engages with music as a tool for community building, cross-genre collaboration, and collective healing.

Classically-trained with an experimental spirit, Azul received their B.M in Music Composition and Theory from Boston University with a concentration in piano. Having composed and arranged for theatre and orchestra, Azul composed the music for the award-winning *Displaced: A Response to Qurban* produced by the Boston Conservatory at Berklee. Their current projects include serving as sound designer for Brandeis University's production of *The Laramie Project* (Boston, MA) and co-organizer of Weird Folk Fest (Boston, MA). Outside of their performance life, Anaís currently teaches private music lessons in Spanish at Escuela Bilingue Internacional (Emeryville, CA) and is pursuing a Composer-Performer MFA at California Institute of the Arts.

Anaís Azul can be found online at anaisazul.com and on Instagram @ [anaisazul](https://www.instagram.com/anaisazul). Their past releases with Cathartic Conundrum are available for streaming on all major platforms and for purchase on Bandcamp.

Sajada Domino, *Associate Sound Designer*

Sajada (suh-JAY-duh; he/him) is a NJ raised Jack-of-All-Trades who is on his way to being a Master of Some. Idea organizer, vicious editor, autodidact with a knack for form and composition — he may not know it all now, but you can bet he will figure it out.

He is a contributing artist to the deCordova Museum, a documentary filmmaker for Boston Medical Center, a sound designer for BoCo, and a podcast editor for Chen PR. He has been a summer school music teacher, a military camp counselor, a choral singer, an orchestral manager, and a recording studio mixer.

Sajada enjoys long walks on the street, thoroughly shaken orange juice, the feeling of a grand piano, exhausting arguments with his roommates and loved ones, and unsolicited invitations for paid work.

Kiana Vincenty, *Costume Designer/Virtual Media Designer*

Kiana Vincenty (she/her) is a Latina theatre artist and designer based in Maryland. Finding happiness in the little things, Kiana loves to collaborate with creative and innovative individuals who enjoy the process as much as the product just like she does. Co Media Design Credits: *Flash Acts* (Arena Stage); Assistant media design credits: *Russian Troll Farm: A Workplace Comedy* (TheatreSquared), *Labor Day: A Celebration of American Workers* (Biden Campaign); Selected professional costume design credits: *Betrayal* (4615 Theatre), *Escape from Peligro Island* (Imagination Stage), *Lincolnesque* (Keegan Theatre); Selected educational costume design credits: *She Kills Monsters: Virtual Realms* (UMD), *The Visit* (UMD), *Citizen: An American Lyric*.

Adele Nadine Traub*, *Production Stage Manager*

Adele is a Founding Company member of the Actors' Shakespeare Project where she has stage managed over 22 productions. Adele spent Spring & Fall of 2019 with

Plays in Place stage managing at the Mount Auburn Cemetery. Other stage management credits include, *A Guide for the Homesick* and *I Was Most Alive With You* at The Huntington Theatre Company plus the remount of *I Was Most Alive With You* at Playwrights Theatre in NYC, *R. Buckminster Fuller* at the A.R.T.; *Days of Atonement*, *Ulysses on Bottles*, and *Oh God* with Israeli Stage; *Small Mouth Sounds*, appropriate, and *Clybourne Park* with Speakeasy Stage Co.; and shows with Chester Theatre Company in the Berkshires, Central Square Theater, Vineyard Arts Project; Boston Playwrights' Theater, Lyric Stage Company, and BU's Dance Theater Group. During her four years as Production Stage Manager at The Boston Conservatory, Adele worked on over 40 productions and now works with Boston Landmarks Orchestra as their Social Media coordinator and J.P. Licks as their Marketing Manager. She received her B.A. from Brandeis University (where she recently stage managed *The Tempest*, *The Bacchae*, and *Into the Woods*). Adele is teaching stage management at Boston College and is a professional quilter.

Shelby Mariah Art, Assistant Stage Manager

Shelby received her Bachelor of Arts degree in Theatre from California State University, Fresno. She then worked with Missoula Children's Theatre and Missoula Community Theatre for 6 years in their Tour Production and Marketing departments. She also frequently worked as a performer and Stage Manager with the company. Last academic year, Shelby assistant stage managed *Love and Information* and *The Tempest* at Brandeis and performed in *Mary Poppins* with Create. Inspire. Change. Theatre Company. Over the summer, she was thrilled to stage

manage a virtual reading for Actors' Shakespeare Project.

Scott Barrow, Tectonic Moment Work

Scott (Brandeis MFA '00) has also been working with Tectonic Theatre Project since 2005 as an actor and creative collaborator on *33 Variations* (starring Jane Fonda on Broadway and in LA), *Uncommon Sense*, and *The Laramie Project Epilogue; Ten Years Later*. He was a performer in the premier national tour of the *Laramie Project Cycle*, and is part of the devising team bringing T and D to stage. Scott is a senior teacher of Tectonic's devising methodology, Moment Work and is a contributing author on the company's book of the same name. Elsewhere as an actor, Scott has also played major roles at the New York Theatre Workshop, Arena Stage, The Ahmanson, Commonwealth Shakespeare, Hartford Stage, The Wilma Theater, The Mint, DC's Studio Theatre, New Repertory, The Olney, the Metropolitan Playhouse, Portland Stage, Cincinnati Playhouse, New Jersey Shakespeare, Urban Stages, Trinity Rep and the Martha's Vineyard Playhouse where he is an artistic associate. Scott is the Artistic Director of Stages on the Sound based in Brooklyn, NY, a not-for profit theatre dedicated to bringing working arts professionals into schools to mentor students and create theatre and film projects. Scott is extremely grateful for the opportunity to work with Brandeis students on their production of *The Laramie Project* in what is truly a groundbreaking and unique production of the play.

Virtual Design Collective

ViDco is a collection of designers innovating new ways to tell stories and create communities online. Using virtual platforms, ViDco generates entirely live performances with heightened design elements that bridges Theatre, TV, and cinema tricks into a new online hybrid

form. We strategize to use the strongest elements of every discipline to inspire the artistic community to use their tools while we provide them the platforms to tell their stories. We are turning COVID around...literally.

Jared Mezzocchi, Creative Director and CEO

Jared received his M.F.A. in performance and interactive media arts at Brooklyn College. He is currently on faculty at University of Maryland, College Park, where he leads the projection design track in the M.F.A. design program. He is a resident artist at Woolly Mammoth Theater Company in DC and has directed and designed at theaters across the U.S. and in Europe, including designing for Big Art Group, The Builders Association, Rob Roth, 3-Legged Dog, Hearts Center, and UTC #61. He made his Off-Broadway debut at Manhattan Theatre Club with his projection design in *Vietgone*, written by Qui Nguyen and directed by May Adrales. In 2012, he received the prestigious Princess Grace Award, the first projection designer to be honored with this national theater award. In 2017, he received the first Lucille Lortel Award for the category of Outstanding Projection Design (*Vietgone*, Manhattan Theater Club). In addition to the Lucille Lortel, he received a 2017 Obie Award and nominations for an Outer Critics Circle Award and a Drama Desk Award. In Spring 2017, he was accepted as a fellow to the Macdowell Colony. Most recently, he wrote and directed an adaptation of Oliver Jeffers' book *How To Catch a Star* at the John F. Kennedy Performing Arts Center. He grew up in New Hampshire, where he returns every summer as a producing artistic director of Andy's Summer Playhouse, an innovative children's theater producing original work by professional

artists from across the country.

Tori Schuchmann, Senior Project Manager

Tori (she/her) is a Connecticut-based theatre artist. Most recently, Tori served as Production Manager at Andy's Summer Playhouse, and assisted with media design for: *Russian Troll Farm: A Workplace Comedy* (TheatreSquared), and *Labor Day, A Celebration of American Workers* (Biden Campaign). Additional work includes: Stage Manager at The Regina A. Quick Center for the Arts at Fairfield University, and Festival Services & Company Manager at Central City Opera in Central City, Colorado. Tori finds great joy in being surrounded by creative, forward-thinking individuals who embrace the journey and empower one another to believe in the unbelievable.

Zavier Augustus Lee Taylor, Virtual Media Programmer

Zavier is an actor-artist-designer-videographer animator from NC. He has a passion for the creation of new work. Zavier earned a BA in Dramatic Art with a focus in New Media and Performance Studies from UNC-Chapel Hill. He has been involved locally and nationally with productions such as *The Talk / Black Madonna & Miss America / White Pearl / Closer Than They Appear / Unpacking Longview / Orange Light / The Miraculous and Mundane / Peter Pan & Wendy / and YOUR HEALING IS KILLING ME*. He's currently earning an MFA in Design at UMD with a specialization in Media & Projection. Learn more by searching #ZALTproductions.

Lauren Komer, Assistant Director

Lauren is a senior at Brandeis University majoring in Theatre Arts. Recent credits include Anton Pavlovich's *Garden Club* (Director, Freeplay Theatre Cooperative), *The Picture of Dorian Gray* (Director, University of Oxford), *Pleading Stupidity* (Assistant Director, Burton Taylor Studio, Oxford Playhouse), *Measure for Measure* (Set Designer, Burton Taylor Studio, Oxford Playhouse), *5 Kinds of Silence* (Director,

Brandeis University), *Talking With...* (Director, Freeplay Theatre Co.), *A Midsummer Night's Dream* (Assistant Director, Hold Thy Peace), *Blithe Spirit* (Assistant Director, UTC). She currently serves as the Artistic Director of Freeplay Theatre Cooperative.

Xinbei Lin, Assistant Director

Xinbei is a senior majoring in Theater Arts and Anthropology at Brandeis. She was the assistant director for *We Are Proud to Present...* last fall and directed a play for the Quickies short play festival. Besides, she performed with the Double Edge Theatre, and appeared in musicals at Trinity College, Hartford. She can't wait for everyone to see *The Laramie Project* and wishes to thank her friends and family for their constant support!

Grace Ahlin, Dramaturg

Grace is a sophomore theater and economics major thrilled to work on this production of *The Laramie Project*. Last year she performed in student productions of *Oy!* (Krivitsky, Nina, Hannah, u/s Eve) and *Eurydice* (Little Stone) as well as Ariel in *The Tempest*. She has also performed with the Gallery Players and the New York Renaissance Faire. Favorite roles include Molly Aster (*Peter and the Starcatcher*), Chava (*Fiddler on the Roof*), and Juliet Capulet (*Romeo and Juliet*). A huge thank you to the cast, crew, and creative team!

Nate Rtishchev, Dramaturg

Nate is thrilled to be playing Alonso in his first ever Shakespeare production. Last spring, Nate played Alonso in *The Tempest*. Previously Nate was in the Chorus in *The Bacchae* in the Theatre Department. In the UTC, Nate directed *Godspell* and acted in *Once Upon a Mattress* and *Blithe Spirit*.

Moisés Kaufman, Playwright

Moisés Kaufman is a Tony and Emmy-nominated director and playwright, and recipient of the National Medal

of Arts from President Obama. He has led Tectonic Theater Project since its founding in 1991. His Broadway directing credits include the revival of Harvey Fierstein's *Torch Song*, *The Heiress* with Jessica Chastain, *33 Variations* (which he also wrote) starring Jane Fonda; Rajiv Joseph's Pulitzer Prize finalist *Bengal Tiger at the Baghdad Zoo* starring Robin Williams; and Doug Wright's Pulitzer and Tony Award-winning play *I Am My Own Wife* with Jefferson Mays. His play *The Laramie Project* (which he wrote with the Tectonic Theater Project company) is among the most performed plays in the United States.

Leigh Fondakowski, Head Writer Leigh Fondakowski is a playwright, screenwriter, author and director. She was the head writer of *The Laramie Project*, a co-writer of *Laramie: Ten Years Later*, and an Emmy nominated co-screenwriter for the film adaptation of *Laramie* with HBO Films.

Her other original plays include *I Think I Like Girls*, *The People's Temple*, and *Spill*. She is the author of the non-fiction book, *Stories from Jonestown*, and is currently adapting the book to film.

Leigh's work has been developed and produced around the country, including American Theater Company, Arena Stage, Berkeley Repertory Theatre, Denver Center, Ensemble Studio Theatre, The Guthrie, Hartford Stage, HERE Arts Center, New Georges, Perseverance Theatre, Swine Palace and TimeLine Theatre.

As a director, Leigh has worked with playwrights Stephen Belber, Zina Camblin, Colman Domingo, Laura Eason, Julia Jordan, Moisés Kaufman, Lisa Ramirez, Ellen Gordon Reeves and Bennett Singer.

Leigh is the recipient of the NEA/TCG Theatre Residency Program for Playwrights, a Macdowell Colony Fellow, a Sundance Theatre Lab resident artist, A New Georges Audrey resident, and a Distinguished Visiting Chair at the University of Minnesota. She

teaches and lectures across the country, and is a Visiting Artist at Naropa University and New Orleans Center for Creative Arts. She is a member of Tectonic Theater Project.

Her latest play in development is *Casa Cushman* based on the life of 19th century American actress, Charlotte Cushman and her circle of female friends and lovers.

Stephen Belber, Associate Writer

Stephen Belber's plays include *Geomtery of Fire*, (Rattlestick Playwrights Theater); *Fault Lines*, (Naked Angels/Cherry Lane); *A Small, Melodramatic Story*, (LAByrinth Theater Company); *McReele*, (Roundabout); *Match*, (Broadway, Tony nomination for Frank Langella); *Tape*, (Naked Angels, NYC/LA/London); *The Laramie Project*, (Associate Writer); *Carol Mulrone*y, (Huntington Theater); *One Million Butterflies*, (Primary Stages); *Drifting Elegant*, (Magic Theater); *The Transparency of Val*, (Theater Outrageous, NYC); *The Wake*, (Via Theater, NYC); *Through Fred*, (Soho Rep); and *The Death of Frank*, (Araca Group, NYC). As a screenwriter, he wrote *Tape*, directed by Richard Linklater, starring Uma Thurman and Ethan Hawke (Sundance; Berlin); *The Laramie Project* (Associate Writer) for HBO Films, (Sundance, Emmy nomination for screenwriting); and *Drifting Elegant*, directed by Amy Glazer. He also wrote and directed his first feature, *Management*, starring Jennifer Aniston, Steve Zahn and Woody Harrelson, which premiered at the 2008 Toronto Film Festival. Among other projects, he is currently developing a screenplay based on McReele, for Will Smith's Overbrook production company. TV credits include *Rescue Me* and *Law & Order SVU*, (staff writer). He has received commissions from Manhattan Theater

Club, Playwrights Horizons, The Huntington Theater, Arena Stage and Philadelphia Theater Company.

Greg Pierotti Associate Writer

Greg Pierotti joined Tectonic Theater Project as an actor in *Gross Indecency: The Three Trials of Oscar Wilde* in 1996. He was an actor and an associate writer on *The Laramie Project*. He was co-writer of the HBO teleplay *The Laramie Project*, for which he and fellow company members share a Humanitas Prize and an Emmy nomination. He was a co-writer on *Laramie: Ten Years Later*. As a writer and actor with Tectonic he has performed and developed original work at La Jolla Playhouse, Denver Center, Minetta Lane, Union Square Theater, Alice Tully Hall, Brooklyn Academy of Music, Arena Stage, The Magic, The Atlantic Theatre Company, Sundance Theater Lab, and NYTW's lab at Dartmouth. He has been a master teacher of Moment Work since 2004. He was head writer on Leigh Fondakowski's *The People's Temple*. He has developed his plays *Apology and B More* at Berkeley Repertory's Ground Floor, The Orchard Project, The University of California–Davis, and at Maison Dora Maar in Ménerbes, France, where he was a Brown Fellow. He is a nominee for the Alpert Award in the arts in the category of theater. His latest research explores cross-pollinations between theater and anthropology. He uses theatrical devising techniques to help ethnographic writers create performance or to re-engage the empirical data they have collected in field research as they write. He is an assistant professor in the MFA of generative dramaturgy at the University of Arizona.

Stephen Wangh, Associate Writer

Stephen Wangh, has been a playwright, director, and teacher of acting. He is the author of *An Acrobat of the Heart*, a physical

approach to acting inspired by the work of Jerzy Grotowski (Vintage, Random House, 2000) and of *The Heart of Teaching: Empowering Students in the Performing Arts* (Routledge, 2012). He is the author of 15 plays, and was one of the writers of *The People's Temple* (Glickman award: Best play in the Bay Area, 2005). He was Associate Writer for *The Laramie Project* (Emmy nomination 2002), and dramaturg of *Moisés Kaufman's Gross Indecency*, the three trials of Oscar Wilde (1997). For 20 years Steve taught acting in the Experimental Theatre Wing at NYU. Then, for seven years he was Guest Faculty at the MFA Theater: Contemporary Performance program at Naropa University where he taught physical acting and pedagogy. And now? He's mostly writing, lecturing and leading pedagogy workshops.

©2020. This Video recording was produced by special arrangement with Dramatists Play Service and Moisés Kaufman/Tectonic Theater Project. All rights reserved. This performance is authorized for non-commercial use only. By accepting this license, you agree not to authorize or permit the Video to be recorded, copied, distributed, broadcast, telecast or otherwise exploited, in whole or in part, in any media now known or hereafter developed.

WARNING: Federal law provides severe civil and criminal penalties for the unauthorized reproduction, distribution or exhibition of copyrighted motion pictures, Audio & Videotapes or Audio & Videodiscs. Criminal copyright infringement is investigated by the FBI and may constitute a felony with a maximum penalty of up to five years in prison and/or a \$250,000.00 fine.

Production Staff

Assistant Directors.....Lauren Komer and Xinbei Lin
Assistant Stage Manager.....Shelby Art
Dramaturgs.....Grace Ahlin and Nate Rtishchev
Associate Sound Designer.....Sajada Domino
Interim Props Coordinator.....Carolyn Daitch
Creative Director & Chief Executive Officer, ViDCo.....Jared Mezzocchi
Virtual Media Designer.....Kiana Vincenty
Virtual Media Programmer.....Zavier Taylor
Senior Project Manager, ViDCo.....Tori Schuchmann
Carpenters.....Elliot Baratz
Assistant Master Electrician.....Jacob Margolis
Sound Board Operator.....Ben Johnson
Costume Stock Keepers.....Jonathan Kelly, Caroline O

Special Thanks:

Sabiha Miahjee

Friends of Theater Arts as of September 2020

The Brandeis Department of Theater Arts extends heartfelt thanks to those who have generously contributed to support theater at Brandeis.

Producers Circle (\$10,000+)

The Blanche and Irving Laurie Foundation

Playwrights Circle (\$2,500 - \$4,999)

FJN Charitable Foundation

Designers Circle (\$1,000 - \$2,499)

Sally Marshall Glickman

Nancy and Maurice Lazarus Fund

Artists Circle (\$500 - \$999)

Batja Sanders Astrachan

Mohit Gourisaria *In Honor of Adrienne Krstansky*

Leading Role (\$250 - \$499)

Terry E.D. & Cornelia Duryee Moore

Supporting Role (\$100 - \$249)

Norman A. & Sydney Rose Abend

Malik B. El-Amin

Lisa H. Fleischman

Scott M. & Marcia J. Glickman

Emily Griffin

David J. & Mary D. Kaye

Roberta Willison & Scott T. Kisker

Leona & Mel Lazar *In Honor of Mal Sherman*

Paula M. Marcus

Constance Simo Rosenblum

In Memory of Robert J. Rosenblum

Robert Stephen Tupper

Arts Patron (up to \$99)

Michael T. Allosso & Peggy Whitefield

Julio & Olympia Contrada

Julia Davis

Alyson Blair Eller

Samuel M. Fuchs

Lenore F. & Irving Goldstein

Bethany Marie Greenbaum

Felix Kreisel

Joy Caroline Liebman

Sean P. & Margaret S. McCarthy

Valy & Kathy Menkin

Sarah Minkoff

Joseph & Miriam More

Marie E. & John I. Murray

Joanne & John J. O'Donnell

Iris J. Raylesberg & Michael L. Rozansky

In Honor of Chaye Zuckerman Shapot

Karen S. Ryker

Laury P. & Mark H. Sorensen *In Honor of Sally Glickman*

James A. True

Sarai Chava Warsoff



The 2020-21 Brandeis Department of Theater Arts season is made possible through generous support from the Laurie Foundation; the Robin, Barbara and Malcolm L. Sherman Endowment for the Performing Arts; the Brandeis Arts Council; the Herbert and Kim Marie Beigel New Play Fund; and the Poses Fund.

Department of Theater Arts

Chair

Dmitry Troyanovsky, *Barbara Sherman '54 and Malcolm L. Sherman Associate Professor of Theater Arts*

Assistant Chair

Adrienne Krstansky, *Professor of Theater Arts*

Performance Faculty

Nancy Armstrong

Will Chalmus

Jennifer Cleary

Susan Dibble, *Louis, Frances and Jeffrey*

Sachar Professor of Creative Arts

Brandon Green

Alex Jacobs

Adrienne Krstansky

Marya Lowry, *Professor Emerita of Theater Arts*

Maura Tighe

Dmitry Troyanovsky

Robert Walsh

Dramatic Literature, Theater

History and Playwriting Faculty

Arthur Holmberg, *Blanche, Barbara and Irving Laurie Professor of Theater Arts*

Ryan McKittrick

Isaiah Wooden

Design/Production Faculty

Cameron Anderson

Jennifer Cleary

Karl Eigsti, *Professor Emeritus of Theater Arts*

Robert O. Moody, *Professor Emeritus of Theater Arts*

Staff

J.B. Barricklo, *Director of Production*

Carolyn Daitch, *Assistant Technical Director*

Steven Deptula, *Sound Engineer*

Mary Hurd, *Costume Director*

Alicia Hyland, *Senior Academic Administrator*

Ben Johnson, *Lighting Director*

Katie Sumi, *Management Assistant*

Chris Tedford, *Technical Director*

Todd Theriault, *Singing Studies Accompanist*