



2022-2023 SEASON

**WHERE COMMUNITY COMES
TOGETHER**

THE LARAMIE PROJECT

Moises Kaufman
Members of the Tectonic Theater Project

February 3 - February 18

Curtain @ 7:30 pm | Matinees 2:00 pm
MainStage Theatre (148 E. 8th St.)

TICKETS: 231.947.2210 | OldTownPlayhouse.com

Box Office Hours: Wed-Fri, 3-6 pm 148 E. 8th St., Traverse City

OLD TOWN PLAYHOUSE

THE LARAMIE PROJECT

Directed by Terri Heffron

ENSEMBLE CAST

MICHAEL BLASHILL: Greg Pierotti, Sgt. Hing, Father Roger Schmidt, Matt Mickelson, Newsperson #4, Stephen Belber, Rev. Fred Phelps, Russel Henderson, Dennis Shepard

SCOTT BUFE: Stephen Belber, Stephen Mead Johnson, John Peacock, Anonymous Friend, Rulon Stacy, Jeffery Lockwood, Newsperson #2, Gov. Geringer, Harry Woods, Judge, Narrator, Cal Rerucha, Andy Paris, Moises Kaufman

ARIA DAVIS: April Silva, Alison Mears, Romaine Patterson, Dr. Cantway, Newsperson #3, Jen, Matt Mickelson, Greg Peirotti

COLLEEN HILL-RAKUNAS: Narrator

DAN MELLO: Doc O'Connor, Moises Kaufman, Baptist Minister, Matt Galloway, Bill McKinney, Email Writer, Conrad Miller, Rob Debree, Andy Paris

REBECCA MURPHY: Zackie Salmon, reporter, Amanda Gronich, Waitress, Catherine Connolly, Kristin Price, Sherry Aanenson, Reggie Fluty, Shannon, Kerry Drake, Moises Kaufman

MICHELLE PEREZ: Eileen Engen, Leigh Fondakowski, Trish Steger, Zubaida Ula, Shadow, Aaron Kriefels, Judge, Tiffany Edward, Newsperson, Narrator

RICK PORTER: Narrator

BETSY WILLIS: Rebecca Hilliker, Marge Murray, Barbara Pitts, Minister's Wife, Newsperson, Newsperson #4, Eileen Engen, Sherry Johnson, Lucy Thompson, Foreperson

AARON WRIGHT: Philip Dubois, Andy Paris, Jedediah Schultz, Jonas Slonaker, Doug Laws, Phil Labrie, John Peacock, Rob Debree, John McAdams, Priest, Mormon Home Teacher, Stephen Belber

OLD TOWN PLAYHOUSE



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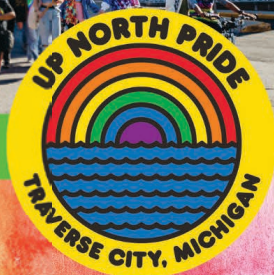
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OLD TOWN PLAYHOUSE

ORIGINAL PRODUCTION CREDITS

THE LARAMIE PROJECT

by Moisés Kaufman
and the Members of Tectonic Theater Project

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

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AUTHOR'S NOTE

The Laramie Project was written through a unique collaboration by Tectonic Theater Project. During the year-and-a-half-long development of the play, members of the company and I traveled to Laramie 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 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 as an associate writer and "bench coach."

ABOUT THE TEXT

When writing this play, we used a technique I developed called moment work. It is a method to create and analyze theater from a structuralist (or tectonic) perspective. For that reason, there are no scenes in this play, only moments. A moment does not mean a change of locale or an entrance or exit of actors or characters. It is simply a unit of theatrical time that is then juxtaposed with other units to convey meaning.

OLD TOWN PLAYHOUSE

PRODUCTION TEAM

DIRECTOR

Terri Heffron

STAGE MANAGER

Denni Don Hunting

ASSISTANT STAGE MANAGER

Allison Heeren

PRODUCER

Laura Ortiz-LaVelle

SET DESIGN

Kerr Anderson

COSTUMES & PROPS

Kathy Verstraete

PRODUCTION RESOURCE MANAGER

Gary Bolton

LIGHTS

Bill Fishburn

LIGHT OPERATORS

Cinder Conlon, Annie Bye

SOUND OPERATOR

Michael Binstead

MICROPHONES OPERATOR

Caroline Haugen

PROJECTION DESIGN

Don Kuehlhorn

ORIGINAL MUSIC COMPOSER

Cynthia Van Maanen

MUSICIAN

Robert Sagan

RECORDING ENGINEER

Stefan Wiebe

ARTISTIC COMMITTEE SHOW LIAISON

Elizabeth Stewart

OLD TOWN PLAYHOUSE



**Matthew
Shepard
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MEDIA CONTACT: Dana Juniell, Director of Strategy and Communications,
Matthew Shepard Foundation
PHONE: 303.830.7400 Ext. 10 | 720.771.7179
EMAIL: Dana@MatthewShepard.org

Dennis Shepard, Board Member Emeritus
Official Agency Biography

Dennis is the father of Matthew Shepard and has been an advocate for parents' unconditional love for their LGBT children both during Matt's life and, very publicly, since the hate-motivated murder in Laramie, Wyoming, which took Matt's life at age 21. Born in Scottsbluff, Nebraska, Dennis earned a degree in education from the University of Wyoming before marrying Judy in 1973 and settling in Casper, Wyoming, to raise their family. An oil industry safety specialist, Dennis worked for more than 16 years in safety operations for Saudi Aramco in Dhahran, Saudi Arabia, before retiring from that position in 2009. He has served on the Matthew Shepard Foundation board of directors since the organization's inception, and currently speaks to audiences around the country, particularly to victims' advocacy organizations and law enforcement audiences about his experiences and the importance of equal treatment of LGBT crime victims and their loved ones. He and Judy continue to live and work in Casper.



March 10, 11, 12, 16, 17, 18**



BY MOLLY SMITH METZLER
Grand Traverse Event Center
738 S. Garfield Ave, Traverse City

OLD TOWN PLAYHOUSE

CAST BIOGRAPHIES

MICHAEL BLASHILL (he/him) Michael is returning to the OTP stage after 31 years. His last show being *Oklahoma* playing Ali Hakim. Prior to that he played Mozart in *Amadeus* and Simon Zealots/Jesus in *Jesus Christ Superstar* among several other shows dating back to 1983. I'm glad to be back on stage after such a long hiatus and this show was the perfect one to be a part of. I wanted to play Matthew's dad because it moved me to hear how much pain and love were mixed together. It reminded me of when I came out to my father when I was 21. I feared abandonment but he said "you're my son and I love you; I just want you to be happy"

SCOTT BUFE (he/him) is honored to take part in a show that asks questions of the viewer and continues the style of conversation that was started by *To Kill a Mockingbird* and *Guess Who's Coming to Dinner* [at least that is what one reviewer said, and they seemed to know what they were talking about] Scott has been doing theater in Northern MI. for over 20 years. Chances are you've seen him around.

ARIA DAVIS (she/her) I was born in 1998, 3 months before Matthew Shepard was killed. I watched *Rent* at age 6, so I knew what being gay was early on, and had some inklings that the word may apply to me, but Matthew Shepherd was one of the first instances I remember of learning the consequences of being gay. What people could do because of it. I remember learning about the case in detail in high school, and the image of Matthew on the fence has always struck with me. I am lucky to be gay in a time and place where I feel safe, where I can hold hands with my girlfriend on the street, where I'm happy to wear a shirt that says queer on any old Sunday. But Matthew wasn't so lucky, and many people aren't. I am honored to be a part of this production and have a chance to tell part of the story that's had such an effect on me. Even more so, I wish Matthew was here to see it.

OLD TOWN PLAYHOUSE



*"All of the world is a stage, and all of the men and women in it merely players.
They have their exits and their entrances; and one man in his time plays many parts."
"As You Like It" Act II Scene VII - Shakespeare*

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OLD TOWN PLAYHOUSE

CAST BIOGRAPHIES

COLLEEN HILL-RAKUNAS (she/her) has acted, produced, stage managed, assistant directed, crewed, lit, and worked for Old Town Playhouse and countless productions for the last decade. This is her 19th production with OTP. She grew up heavily involved in theatre and music. She currently is a Business Manager for Medilodge. "It has been a joy to work on this production with this wonderful team. Many thanks to all of them for their tireless work and dedication. Although so long ago, I still remember being horrified watching the news about Matthew. There are no words to describe how I felt about the perpetrators and what they did. Maybe it was all a precursor and fateful shadow of the future and the thoughts of my own child, and what someone could do to him. Those thoughts still haunt me after too many recent events that target the LGBTQ+ community. I pray for the day when all can accept each other as beautiful human beings."

DANIEL MELLO (he/him) The horrific act that is at the root of this play occurred almost 25 years ago, thousands of such acts have occurred since. It is good that we take an opportunity such as this production to take an honest look at how we are affected by these acts as individuals, as a community, as a nation. Only if we are truly honest with ourselves will real change occur.

REBECCA MURPHY (she/they) This is my first production at OTP! For me, *The Laramie Project* is a poignant reminder that there is always work to be done, even if we think our community is on the right track. Upon leaving this theater remember to be kind, treat others with respect, and carry stories like Matthew's with you wherever you go.

OLD TOWN PLAYHOUSE

CAST BIOGRAPHIES

MICHELLE PEREZ (she/her) It is an absolute honor to work on a show like *The Laramie Project*. It is one of those beautiful moments where art intersects with a moment in history. A story of such profound impact that it must continue to be told as a brutal reminder of what happens when our society marginalizes and refuses to protect those who are seen as "different". It's a reminder a we cannot simply stand on the sidelines because we don't think it really impacts our lives. Hatred, bigotry and apathy to it tears at the foundation of who we are. Most of us were alive and remember the murder of Matthew Shepard like it was yesterday. And that's how it should remain.

RICK PORTER (he/him) is thrilled to be a part of this production of *The Laramie Project*! It is the first show he has auditioned for since college! As an out gay man, Rick has had several instances of either direct or indirect violence in his life, but one particular instance stands out in his mind while thinking about the importance of this show. While on the phone with a customer at work, the customer got upset and called him a sissy. He asked the customer to not use that language or the call would be disconnected. The response from the customer was "shove it up your ass!" Many people seem to think things like this don't happen these days, but this was only a few months ago. There is a moment in the show that talks about the seeds of violence, and here is a prime example of that. These seeds of violence further cultivate the hate and violence towards the LGBTQ+ community. They lead to such horrific acts like the recent gun violence in gay bars, a place where the LGBTQ+ community are supposed to feel safe. Do you feel safe when you leave your home each day? Often times Rick is on edge, as he does not know who has planted enough seeds to act on their hate.

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OLD TOWN PLAYHOUSE

CAST BIOGRAPHIES

BETSY WILLIS (she/her) I have been active in the theatre since the 1970's as an actor, director, or working tech for scores of shows. When I was asked if I was excited to be cast in this show, I could only say I was honored, and I don't think I ever said that before. My nephew, Paul, was diagnosed with AIDS in 1985 at the age of 15 - the result of a blood transfusion. The world turned upside down as we learned first hand how much hatred there could be for the unknown. I dedicate my performance to Paul and his family who hugged often, before and after his premature death at 22. I sincerely believe Matthew Shepard fulfilled his goal to make a difference in human rights, surely not in the way he planned but definitely in a way that continues to guide the world. "Okay, next step."

AARON WRIGHT (he/him) is making his sophomore debut at the Old Town Playhouse in a role that he entered the world of theatre to play: a gay man telling gay stories to humanize gay people in a way that shows his local community that we all have much more in common than not. As a queer person in a part of the world that is not always open to or familiar with the concept of queerness, he felt that it was important to take up the mantle of telling the story of a group that is bound by identities that are not always visible, whether by choice or not. It feels right to him to be playing a part in presenting the lesser known parts of Queer history and the stories that have transformed the perception towards a group of people in American society from amoral sexual deviants to equal citizens under the law. There is still more work to be done to convince the world that we belong in it, and that will take the power of every person telling these stories and having these difficult conversations in their daily lives, and that work starts here, on the outskirts of Laramie, Wyoming. Thank you for opening your heart to our stories, and remember that the world is only unjust all the way up until it isn't. Keep the faith, because what if it all works out in the end?

OLD TOWN PLAYHOUSE

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MUSIC BIOGRAPHIES

CYNTHIA VAN MAANEN (COMPOSER ORIGINAL SCORE)

Cynthia Van Maanen's compositions have been performed by professional musicians, faculty members and students from around the country. Current projects include a commission for string orchestra and harp to be premiered in Houston, Texas this April, and a work for band for Texas State University under the direction of Caroline Beatty. Her upcoming Artist in Residency with the San Francisco Conservatory TACS program will allow her to focus on creating new works in addition to teaching with that institution. She also enjoys time with the Old Town Playhouse, having acted in several shows (most recently as the Fairy Godmother in *Cinderella*, Rosie in *Mamma Mia*, Mrs. Walker in *Tommy*, and Deb the secretary in *Elf*) and is currently on the Artistic Committee for the theater.

"My music is focused on communicating with the audience through an emotional experience. Music is such a beautiful way of expressing the human experience and through it providing an outlet for us in whatever circumstance(s) we are living through—from the most joyful to the most profoundly life changing moments. This aspect made collaborating with Terri Heffron (director of The Laramie Project) a natural fit. I found words that connected across the play: wind, space, fence, sky, etc. and gave them a voice that, for me, became the voice of Matthew Shepherd in some small part. Those words were given a musical shape that provides a connection of sound across the play and hopefully provides additional emotional support for both the actors and the audience."

Van Maanen teaches composition and theory for Interlochen Arts Academy. She also teaches for the Boston Conservatory High School Composers Institute (HSCI). She is a member of ASCAP and on the composition council for NAFME.

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Kevin Rhodes
piano



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Stephenson**
conductor

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trumpet

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SPRING**



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Votapek**
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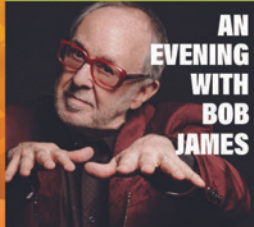
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Kevin Rhodes
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The Cathedral Barn at Historic Barns Park, Traverse City
City Opera House, downtown Traverse City
Lars Hockstad Auditorium, Traverse City

OLD TOWN PLAYHOUSE

MUSIC BIOGRAPHIES

SAM CLARK (Musician) Sam serves as Music Chair for the Old Town Playhouse, where she has been active for almost 40 years. She has served on the Artistic Board, been Music Director for 20-some musicals, played flute and saxophone in countless pit orchestras and is often even seen on stage. She holds a Bachelor of Music degree in flute performance from Alma College and a Master of Business Administration degree from Lake Superior State.

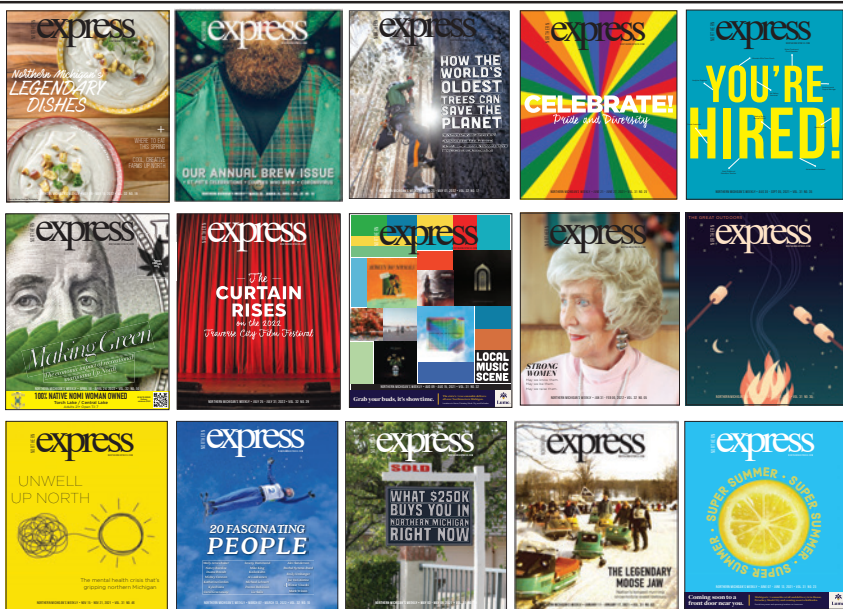
A summer camp counselor at Interlochen Center for the Arts for several years, Sam moved to Traverse City permanently in 1981 and immediately joined what was then the Benzie Symphonette, now the Benzie Symphony Orchestra. Since then, in addition to OTP productions, she has performed with many local organizations, including the Traverse Symphony Orchestra, Lyric Opera, Leelanau County Players, West Side Winds, NMC Concert Band and the Northport Community Band. Sam was a founding board member of Encore Winds and was principal flutist for many years. For the past nine years she has performed with Manitou Winds, a versatile ensemble of five musicians and a talented reader, presenting unique concerts which enrich local communities through the arts as well as through monetary donations.

"I was in shock in 1998 when I heard of Matthew Shepard's death and the circumstances surrounding it. I'm pleased that OTP has chosen to present this important work, and was extremely honored to play Cynthia's poignant, beautiful and relevant composition. Her music not only speaks to the complex emotions of the people involved in the The Laramie Project, but hauntingly describes the setting of this deplorable, tragic event."

MUSIC BIOGRAPHIES

ROBERT SAGAN (MUSICIAN) continues his 30-year position as the Principal Percussionist and Asst Principal Timpanist of the Traverse Symphony Orchestra. He is also Timpanist/Percussionist with the Great Lakes Chamber Orchestra. Former positions include Timpanist and Principle Percussionist with West Shore Symphony, Midland Symphony, plus the Groton and Quincy Symphonies in the Boston MA area. Robert was Director of Boston University Band, Percussion Ensemble, Asst Marching Band Director & Percussion instructor. He has toured with jazz bands, musicals plus performed with Josh Groban, Doc Severenson and Jesse Norman amongst others. Robert earned his Masters in Music (percussion) from Boston University where he won the Concerto Competition and the privilege to solo with the Boston Pops. He then stayed on as instructor of Percussion, Jazz, and assist Director of Marching Band for University Bands. While in Boston, he was an active performer in jazz, classical and new compositions. His position as Artist in Residence at Boston College as a member of the "Hyperprism" which was an ensemble specializing in premiering new works. Robert received his Bachelor's in Music education from Central Mich Univ where he apprenticed percussion with Robert Hohner. He was a soloist and assistant director with the Robert Hohner Percussion ensemble. Mr. Sagan was also the Music Director at Grand Traverse Area Catholic Schools for 13 years. He and his father Frank designed (and donated the plans) for the Band room at SEAS.

OLD TOWN PLAYHOUSE



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MUSIC BIOGRAPHIES

STEFAN WIEBE (RECORDING ENGINEER) Stefan Wiebe is an audio recording engineer currently working at Interlochen Public Radio and the Interlochen Center for the Arts. His experience in recording ranges from classical chamber groups to rock bands, jazz ensemble to opera, both in the studio and in live concert settings. During his work at Interlochen, Stefan has engineered numerous sessions for *From The Top*, recorded concerts featured on *Performance Today*, and managed countless live broadcasts for IPR. Along with his work in audio, he is also an accomplished classical trombone player, having played with various professional ensembles including the Indianapolis Symphony Orchestra, and in a chamber ensemble recorded for NAXOS International. Prior to coming to Interlochen in 2021, Stefan received bachelor's degrees in both audio engineering and trombone performance from Indiana University's Jacobs School of Music.

"It has been a privilege to be a part of the process of creating *The Laramie Project* by recording the music of Cynthia Van Maanen. The way she has woven the story into the various musical themes through the score is very powerful, and I hope this recording can amplify the emotional narrative from the actors on stage."

OLD TOWN PLAYHOUSE

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OLD TOWN PLAYHOUSE

PRODUCTION BIOGRAPHIES

MICHAEL BINSTED (SOUND OPERATOR) Being a part of this extraordinary, moving play has been a joy for me. Running the cues for the wonderful original score has been a learning experience, one that I have embraced. Thank you to my charming and talented wife Terri Heffron for including me in the running crew and providing me with a new theater experience to add to the many other theater positions that I have held over the past 50 years. Congratulations to the cast and other crew members, to Dr Cherie Van Maanen for here beautiful score and to Terri for her insightful Directing.
Bravo and Brava

ALLISON HEEREN (ASSISTANT STAGE MANAGER) It has been an honor to work with such a talented cast and production team in order to bring *The Laramie Project* to the OTP stage. As a 40-year veteran social worker, Matthew Shepard's story is near and dear to my heart. There is tremendous hate, cruelty, and social injustice in the world, but we also can discover profound love and compassion. I hope our performance inspires all of us to speak out against injustice, violence, and discrimination in all its forms. "Injustice anywhere is a threat to justice everywhere." - Martin Luther King

TERRI HEFFRON (DIRECTOR) Terri has been involved at the OTP, on and off, for 37 years. In that time, she has worked backstage, onstage and as a director.

"It is my great honor to be directing this play, and these amazing actors. It is with gratitude that we present this important work for you tonight. Gratitude to the members of the Tectonic Theater Project for collecting these stories, and gratitude to the people of Laramie for openly and honestly sharing their stories. But mostly, gratitude to the Shepard family for their tireless efforts to affect change for our LGBTQ2+ brothers and sisters. May we never forget."

OLD TOWN PLAYHOUSE

PRODUCTION BIOGRAPHIES

DENNI DON HUNTING (STAGE MANAGER) We live in a world where every tragedy is sent to us instantly in a headline. But every tragedy is more than a headline. It is a person or persons with a family, who live in a community, a state, a world. The pain caused by the tragedy spreads like the ripples when a pebble is dropped in a lake. I never want to forget that hatred, malice, and injustice affects all of us. I want to remember that behind each headline is a person's story. A story like Mathew Shepard's story.

Denni Don Hunting: 40-year OTP Volunteer, Stage Manager, Director/Teacher/Actor.

LAURA ORTIZ-LAVELLE (PRODUCER) "Darkness cannot drive darkness; Light can do that. Hate cannot drive out hate; Love can do that." - Martin Luther King (1963)

I remember when Matthew was murdered, and it shook me to the core. Hatred for being "different" is something I'm very familiar with. Growing up, my two brothers and I had to run home from school every day just to keep from getting beaten up. One day, we didn't outrun our tormentors and I was hit in the head with a rock. The pain was so immense I still remember it to this day. I stopped running, put my hand to my head and felt the blood pouring out. I didn't understand why. Why did they dislike us so much when they didn't even know us? The answer is, we are Mexican. They had been taught to hate us for that simple reason.

25 years after the death of Matthew Shepard we are still left wondering why, why is there so much hate in this world. Hate is taught, but so is LOVE. Let us embrace each other and our differences and spread love not hate. Together, we can erase HATE!

Laura is the Business Manager for Old Town Playhouse. She was an Assistant Director (Trainee) for *Savannah Sipping Society* and the Producer for *Murder on the Orient Express*, *The Laramie Project* and the upcoming Pop-up Studio production of *Cry It Out* to be performed at the Grand Traverse Event Center.

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***THE LIGHTNING THIEF*
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NOV 11, 2022 - 8PM

**7TH ANNUAL COH GALA
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DEC 3, 2022 - 8PM

PADDINGTON GETS IN A JAM

JAN 29, 2023 - 3PM

**3RD ANNUAL INTERLOCHEN
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FEB 3, 2023 - 8PM

**BROADWAY BOUND!
JAGGED LITTLE PILL**

FEB 4, 2023 - 2PM

BOSTON BRASS

FEB 21, 2023 - 7:30PM

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**SHAUN JOHNSON'S
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APRIL 21, 2023 - 8PM

**BROADWAY BOUND!
*TINA - THE TINA
TURNER MUSICAL***

APRIL 22, 2023 - 2PM

**INTERLOCHEN
CONTEMPORARY DANCE**

APRIL 28, 2023 - 8PM

**BROADWAY BOUND!
*JESUS CHRIST SUPERSTAR***

JUNE 17, 2023 - 2PM



CityOperaHouse.org

OLD TOWN PLAYHOUSE

AUTHOR BIOGRAPHIES

MOISÉS KAUFMAN

Moisés Kaufman is the founder and artistic director of Tectonic Theater Project, an award-winning director and playwright, and an activist-in-art. In recognition of his contributions to the theater and to international conversations about social justice, he has received numerous professional and humanitarian honors. Moisés is an Obie and Lucille Lortel award winner, a 2002 Guggenheim Fellow in Playwriting, winner of the 2002 Humanitas Prize, and has been nominated for Tony, Emmy, and Drama Desk awards. He was awarded the 2015 National Medal of Arts from President Barack Obama, which he accepted in a 2016 ceremony at the White House.

He wrote and directed 1997's critically acclaimed *Gross Indecency: The Three Trials of Oscar Wilde*, which ran off-Broadway for a year and a half. *Gross Indecency* gained Moisés and the company national recognition.

The Laramie Project is an examination of the cultural conflict surrounding the 1998 murder of Matthew Shepard. It opened at the Denver Theater Center in March 2000 and moved to New York shortly thereafter. TIME called Laramie "one of the 10 best plays of 2000," and it was nominated for the Drama Desk Award for Unique Theatrical Experience. It was also recently selected by the New York Times as one of their "25 Best American Plays Since 'Angels in America'" and remains among the most performed plays in the United States each year. In 2002, Moisés co-wrote and directed HBO's film adaptation of *The Laramie Project*, which garnered two Emmy Award nominations—Best Director and Best Writer.

His writing and adaptation credits include *33 Variations* (2007), *The Laramie Project: Ten Years Later* (2008), *One Arm* (2011), and *Carmen* (2013-2016); as artistic director he has also guided the development of Anushka Paris-Carter and Andy Paris's *Uncommon Sense* (2017).

Moisés is also a dedicated teacher. Since 2000, he and the company's teaching artists have been sharing Tectonic's techniques in lectures, training labs, and educational residencies. In 2018, he co-wrote *Moment Work: Tectonic Theater Project's Process of Devising Theater* (Vintage), a comprehensive introduction to his theatrical principles and the company's creative tools.

On Broadway, Moisés has directed the 2012 revival of *The Heiress* with Jessica Chastain, the Tony-nominated *33 Variations* with Jane Fonda, Rajiv Joseph's Pulitzer Prize finalist *Bengal Tiger at the Baghdad Zoo* with Robin Williams, and Doug Wright's Pulitzer- and Tony Award-winning *I Am My Own Wife* with Jefferson Mays. He recently helmed the off-Broadway revival (Second Stage) and Broadway transfer of Harvey Fierstein's *Torch Song*.

Most recently with Tectonic, Moisés has written and directed the workshop premiere of *The Album (Here There Are Blueberries)* at Miami New Drama in June 2018. It is in ongoing development with Tectonic, as are the new works *Treatment & Data* and *Las Aventuras de Juan Planchard*.

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AUTHOR BIOGRAPHIES

LEIGH FONDAKOWSKI

Leigh Fondakowski was the head writer on *The Laramie Project*, a co-writer of *The Laramie Project: Ten Years Later*, and an Emmy-nominated co-screenwriter for the HBO adaptation of *The Laramie Project*. She has been a member of Tectonic since 1994. Her original works as playwright/director include *SPILL* (Swine Palace, TimeLine Theater, Ensemble Studio Theatre, 2015 Kilroy List); *The People's Temple* (Berkeley Repertory Theatre, American Theater Company, the Guthrie Theater, Glickman Award for Best New Play in the Bay Area 2005); and *I Think I Like Girls* (Encore Theater, Bay Area Critics Circle nomination for Best Production, voted one of the top ten plays of 2002 by the Advocate). Leigh was a 2007 recipient of the NEA/TCG Theatre Residency Program for Playwrights, a 2009 MacDowell Colony Fellow, and a 2010 Distinguished Visiting Chair at the University of Minnesota, where she lectured and developed *Casa Cushman*, a work-in-progress about nineteenth-century American actress Charlotte Cushman.

As director, she headed the national tour of *The Laramie Project* and *Laramie: Ten Years Later*, and co-directed *The Laramie Cycle* with Moisés Kaufman at the Brooklyn Academy of Music. She has directed and developed plays with playwrights Anne Marie Cummings, Colman Domingo, Laura Eason, Julia Jordan, Deb Margolin, Lisa Ramirez, Ellen Gordon Reeves, and Bennett Singer. In 2013, she released her first nonfiction book, "Stories from Jonestown," and she is currently adapting it for film. Leigh is a teaching artist at New Orleans Center for Creative Arts and Naropa University.

STEPHEN BELBER

Stephen Belber's plays have been produced on Broadway and in over 25 countries. They include *Match*, *Tape*, *Don't Go Gentle*, *Dusk Rings a Bell*, *McReele*, *Finally*, *Geometry of Fire*, *Fault Lines*, *Carol Mulroney*, *A Small*, *Melodramatic Story*, *One Million Butterflies*, *The Power of Duff* and *The Muscles In Our Toes*.

Theaters where he has been produced include Roundabout, Atlantic, MCC, Primary Stages, Naked Angels, Labyrinth, Rattlestick, The Huntington and The Gefen. He was an Associate Writer on *The Laramie Project*, and co-writer on *The Laramie Project: Ten Years Later*. Movies include *Tape* (directed by Richard Linklater), *The Laramie Project* (Associate Writer), *Drifting Elegant*, *Management*, starring Jennifer Aniston, and *Match*, starring Patrick Stewart, the last two of which he also directed. Television credits include *Rescue Me*, *Law & Order SVU*, and pilots for *F/X*, Amazon, The History Channel, FTVS and HBO. Upcoming films include *O.G.*, starring Jeffrey Wright.

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AUTHOR BIOGRAPHIES

GREG PIEROTTI

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

Stephen Wangh is a playwright, director, and teacher of acting. His book *An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski*, was published by Vintage Books in September 2000. He was the dramaturg for Moisés Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde*. His plays include *Class!* (with John Lipsky), *Calamity!* (with Suzanne Baxtresser), *The Dragon*, and *Goin' Downtown*. He has directed in Boston, where he was Artistic Director of Reality Theatre, and in New York where he was Artistic Director of The New York Free Theater. In 1967 he studied acting with Jerzy Grotowski, and for many years now he has taught physical acting in Europe and in the United States. For the past ten years he has been Master Teacher at the Experimental Theatre Wing at NYU. His productions there include *Ubu Roi*, *Transit Mass*, *Troilus and Cressida*, *The Merchant of Venice*, and *QuickFix*, a play about advertising and addiction in American culture, which is to tour American colleges and universities in the Fall of 2001.

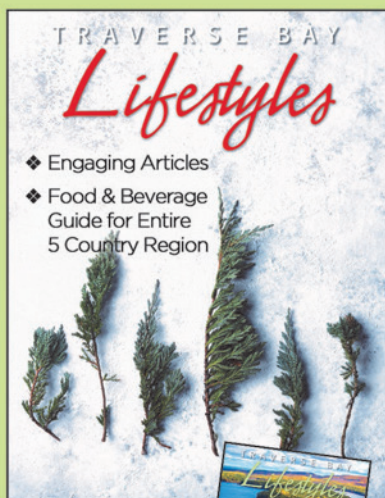
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ACKNOWLEDGMENTS

We thank all of the many volunteers who work to make the magic happen on the Old Town Playhouse stages, bringing joy to our audiences

We gratefully acknowledge all the donors whose generous support helps to make our productions a reality and pleasure for our community

OLD TOWN PLAYHOUSE

HOUSE RULES

EMERGENCY EXITS are located next to the left side of the stage at the front of the auditorium and at the rear the auditorium.

RESTROOMS are located in the Playhouse's lower level, in the hallway adjacent to the Schmuckal Theatre.

THE BOX OFFICE opens two hours prior to each performance.

SMOKING IS PROHIBITED throughout the building. Ashtrays can be found outdoors near the building's front and rear entrances.

YOUNG CHILDREN may attend this performance if they have tickets and are able to sit upright on their own in their seat (with or without a booster seat). Parents should choose seats where they are able to leave easily during the performance. One parent or other responsible adult must accompany each child at all times.

CELL PHONES AND BEEPERS must be turned off or silenced during the performance. Doctors and others on call may leave their names and seat location with an usher who notify the house manager.

UNAUTHORIZED PHOTOGRAPHY, AUDIO AND VIDEO RECORDING are forbidden during all performances.

LATECOMERS will be seated at the discretion of the house manager and in consideration of the performance audience already seated. Latecomers are not entitled to refunds or ticket exchanges.

WIRELESS HEADSETS for the hearing impaired are available for all performances. Please see the House Manager if required.

ADDITIONAL PARKING is available in the Old Town Parking Deck located on Eighth Street, just west of the Old Town Playhouse and across the street.

NON-DISCRIMINATION POLICY Old Town Playhouse and the OTP Young Company provide all programs and services without regard to race, color, religion, national-origin, age, handicap, gender or sexual orientation.

OLD TOWN PLAYHOUSE

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TICKETS & SCHEDULE: **OldTownPlayhouse.com**

Box Office

3pm - 6pm Wed - Fri
(231) 947-2210 ext. #2

MainStage Theatre

148 E. Eighth Street
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(at the corner of Cass and E. 8th St.)