

CU ★ PRESENTS



2020-21 Season
Digital program



Theatre & Dance
UNIVERSITY OF COLORADO BOULDER

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at the University of Colorado Boulder.

*Remarkable performances are the heart of
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2020-21 Digital Programs

October-December 2020

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Theatre & Dance season **interrogates** urgent crises

By Becca Vaclavik

In a typical year, the Department of Theatre & Dance plans its season well in advance, choosing events long before audiences experience them live. Of course, 2020 is anything but a typical year. So when COVID-19 shut down campus in March, leadership was forced to scrap a nearly complete season and envision something new for 2020-21.

“COVID-19 left us in a space of doing some deep thinking around how we can use this platform as a vehicle to continue to hold together and nurture a

sense of community,” said Associate Chair of Dance Helanius J. Wilkins.

In the months since, the department has put together an abbreviated virtual season, featuring *The Laramie Project*, *She Kills Monsters: Virtual Realms*, and *[un]WRAP*. The new fall lineup interrogates many of the long-simmering crises 2020 has brought to a boil.

In October 1998, two men brutally murdered 21 year-old Matthew Shepard because he was gay. *The Laramie Project* is an investigative play created through 200 real-life interviews with the residents of Laramie, Wyoming, in the years that followed. This year marks the 20th anniversary of the first production and 22 years since Matthew’s death.

“In recent years, hate crimes have been on the rise,” said Elise Collins, who directs the production. “*The Laramie Project* serves as a litmus test to assess how far we’ve come as a nation and how far we still need to go.”

She Kills Monsters: Virtual Realms is an action-packed, hilarious homage to geek culture that tells the story of Agnes, a girl playing Dungeons & Dragons to better understand the world of her

recently deceased sister Tilly. Its themes resonate personally with director Amanda Rose Villarreal.

“I have played D&D since I was in seventh grade, and it was the one place where I could explore my own identity. The queer space of D&D allows for a utopic reinvisioning of one’s self that growing up in conservative areas, as I did, doesn’t allow for ... This play issues a challenge for the ‘average’ person, whether that’s white, cis-, or hetero-.”

Finally, this year’s *[un]WRAP* event, titled *(un) doing and (re)making*, features forums with and performances by renowned guest artists who are exploring inequities in dance.

“Artists have started to create a blueprint for the undoing of the field by looking deeply at how it exists right now. And then the remaking of it,” said Wilkins, who curated the symposium. “We’re expanding our conversations. Going forward, what do we want our world to be?”

Photo credit: Building a Better Fishtrap: from the river’s mouth—Oceana James and Jaimé Yawa Dzandu. Photo by Jessica Lee.

There’s more to this story! Read the expanded features at cupresents.org.

The Laramie Project

A play by Moisés Kaufman and the Members of Tectonic Theater Project

Oct. 30-Nov. 6, 2020

Director	Elise Collins
Scenic Designer	Jonathan Spencer
Projections Designer	Evan Cerda
Costume Designer	Mimi Kuntz
Sound Designer	Sam Morin
Videographer	Gregory Towle*
Dramaturg	Jordan Lichtenheld
Stage Manager	Rain Young

*Roe Green Visiting Artist

Special thanks:

- The Department of Theatre & Dance is grateful to donor Roe Green for making our 2020-21 theatre season possible during these challenging times. We are thrilled to welcome videographer Gregory Towle as our 2020 Roe Green Visiting Theatre Artist, enabling us to stream our productions of *The Laramie Project* and *She Kills Monsters*.
- Zeinab Camara
- Jonathan Spencer
- Cooper Braun-Enos
- Matthew Shepard Foundation

Please note: This production contains adult language and themes, including homophobic slurs and descriptions of graphic violence.

The views in this production reflect the opinions of the real-life subjects at the time of their interviews. These opinions do not necessarily reflect the views of the cast and crew at CU Boulder.

THE LARAMIE PROJECT is presented by special arrangement with
Dramatists Play Service, Inc., New York.

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

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.

For more information on *THE LARAMIE PROJECT* and the Tectonic Theatre
Project, visit laramieproject.org and become part of the Laramie Project Online
Community, where you can upload your own performance information, photos
and more.

For schools, universities, and theaters producing *THE LARAMIE PROJECT* and/
or *THE LARAMIE PROJECT: 10 YEARS LATER*, Tectonic Theater Project wants
to nurture the essential community dialogue the plays have inspired since
their premieres. Tectonic offers resource guides for instructors and directors,
community workshops, and trainings in Tectonic's devised theater technique
called Moment Work. To learn more, visit laramieproject.org and email
education@tectonictheaterproject.org.

Cast

Performers play multiple roles in this production, following the precedent set in 2000 by the original production.

Tanis Gonzales: Doc O'Connor, Stephen Belber, Narrator, Matt Galloway, Anonymous friend of Aaron McKinney, Bill McKinney, Conrad Miller, Andrew Gomez, Rev. Fred Phelps, Mormon Home Teacher
(Understudy: Jacob Stock)

Harper Branch: Eileen Engen {Act 1}, Amanda Gronich, Marge Murray, Trish Steger, Baptist Minister, Shadow, Narrator, Newsperson 1
(Understudy: Brittny Daboll)

Sarah Powers: Rebecca Hilliker, Reporter, Narrator, Waitress, Baptist Minister's Wife, Kristen Price, Reggie Fluty, Judge, Gil Engen, Newsperson 4, Jen, Cal Rerucha
(Understudy: Rylee Vogel)

Rodrigo Gallardo: Phillip Dubois {Act One}, Moisés Kaufman, Jon Peacock, Stephen Mead Johnson, Narrator, Murdock Cooper, Harry Woods, Priest, Bailiff, Dennis Shepard
(Understudy: Jude Stivers)

Kyle Lawrence: Jedadiah Schultz, Narrator, Andy Paris, Doug Laws, Matt Mickelson, Dr. Cantway, Jeffrey Lockwood, Newsperson 2, Governor Geringer, Phillip Dubois {Act Two}, Kerry Drake, Russel Henderson, Aaron McKinney
(Understudy: Jack Tyler)

Aidan Heydt: Greg Pierotti, Sergeant Hing, Jonas Slonaker, Father Roger Schmit, Phil LaBrie, Rulon Stacey, Narrator, Detective Sgt. Rob DeBree, Juror 2
(Understudy: Sean Haymes)

Gurkiran Kaur: April Silva, Narrator, Barbara Pitts, Catherine Connolly, Zubaida Ula, Sherry Aanenson, Eileen Engen {Act Two}, Newsperson 3, Juror 3, Lucy Thompson, Foreperson, Sherry Johnson
(Understudy: Mari Beazley)

Kaylyn Buehler: Zackie Salmon, Leigh Fondakowski, Alison Mears, Romaine Patterson, Narrator, Aaron Kreifels, Tiffany Edwards, E-mail Writer, Shannon, Juror 1
(Understudy: Mandy Widner)

All sixteen cast members were involved in the singing and recording of Amazing Grace.

Director's note

How do people respond to acts of hatred? As a community, country, or audience? *The Laramie Project* confronts us with one community's response to the brutal beating and death of Matthew Shepard in October 1998. This play rightly demands that we remember Matthew Shepard's legacy.

The Laramie Project hits close to home. Literally close to home—the horrific beating of Matthew Shepard occurred two hours north of Boulder in Laramie, Wyoming and he died one hour away in Fort Collins. Multiple CU theatre faculty personally know artists from the original production and community members who were interviewed. This hate crime hits too close to home as violence against LGBTQ+ individuals is increasing.

This play is a litmus test on where we stand on violence and intolerance. How far have we come or not come in support of LGBTQ+ rights in this country since 1998?

To encourage critical examination of this play and its relevance in 2020, this production draws heavily upon

Brechtian theatre techniques. Bertolt Brecht wanted audiences to acknowledge that a production was merely a production instead of reality. While this play is based on the words and lives of real people, the author's note reminds us that our task is to “suggest, not to recreate.” Our backstage and technical elements are visible—keeping us transparent and candid. Performers change characters and costumes onstage, break the fourth wall and construct and deconstruct the set in view of the audience. Socially distanced staging and the use of masks emphasize the “space between people and towns” and undeniably ground this historical play in 2020.

Like the parable of “The Blind Men and the Elephant,” *The Laramie Project* uses multiple perspectives to give a more nuanced picture of what happened in 1998 and 1999. Our production asks you to view this story and each element from different perspectives. Actors play multiple characters, set elements are used in a variety of ways and filming enables us to show moments from multiple angles.

With all art, the creation of meaning is a collaboration between the artists and the audience. Twenty years ago, the Tectonic Theatre Project collaborated with

the citizens of Laramie to create this play. Today, we ask you to create meaning with us, to remember Matthew Shepard and to bring into being the world you want to see another 20 years from now.

Dramaturg's note

This year marks the 22nd anniversary of Matthew Shepard's death and the 20th anniversary of *The Laramie Project* world premiere. The original production members couldn't have imagined that, 20 years later, *The Laramie Project* would grow to be incredibly impactful in communities across the United States and around the world. This play and Matthew's story have propelled discussions and legislation addressing the injustices faced by the LGBTQ+ community and other oppressed groups.

However, the unfortunate reality is that hate crimes continue to happen in this country and around the world at a growing rate. Wyoming remains one of the only four states that has not passed any sort of hate crime legislation. Leigh Fondakowski, the play's head writer, is moved by the prevalence of the play, but simultaneously disappointed that society remains relatively unchanged:

“The play remains vital, when in fact it should feel historical or outdated by now. The fact that it’s not, and that this could still happen anywhere at any time —and does, just without the same media attention— is a call for us to not grow complacent.” (2020)

It is our intention to not only honor Matthew Shepard this fall, but to create a space in which our audiences can engage and be inspired to take action. For those who are interested, I encourage you to look into the Matthew Shepard Foundation and the Trevor Project.

Virtual Talkback: The Laramie Project

2 p.m., Saturday, Nov. 7, 2020

Join this live talkback for a chance to discuss the production with members of the cast and crew, who will share reflections about their experience of working on the play.

[Click here to learn more.](#)



Roe Green

Roe Green, arts patron and community activist, is chief executive officer of the Roe Green Foundation. With a BA in theatre & communications from the University of Colorado Boulder and a MA in theatre from Kent State University, her experience in stage and business management includes Porthouse Theatre, Cain Park, Cleveland Opera and Cincinnati Playhouse in the Park.

Today, she is president emeritus of C.A.V.O.R.T. Inc. (Conference About Volunteers of Regional Theatre), serves on the Foundation board of Kent State University, the Board of the Cleveland Play House (where she is honorary producer of New Ground) and

the board of Maltz Jupiter Theatre in Florida. She also created the Green House, a battered women's shelter in Geauga, Ohio. Green is an avid traveler, having visited over 160 countries and sees theatre whenever she can. Green received the Governor's 2009 Ohio Arts Council's Governor's Arts Patron Award, the 2012 Alumni Recognition Award from CU Boulder, the 2013 Dramatist Guild Fund Award and the Muse Award (2014) from the Cultural Council of Palm Beach.

In 2015, Green received the Kent State University College of the Arts' inaugural Centennial Award for her service and patronage and the Cleveland Play House Super Nova Award. In 2017, she received the Theatre Forward Leadership Award at the Theatre Forward Chairman's Awards Gala, the 2018 Lifetime Achievement Award and, in 2020, was named a winner of the Cleveland Arts Prize.

Her gifts to CU Boulder have created the Roe Green Visiting Theatre Artist Program and the Roe Green Endowed Chair in Theatre. We all thank Roe Green (BA Theatre '70) for her munificent support of our department.

Personnel

Moisés Kaufman is a Tony and Emmy nominated director and playwright. His play *33 VARIATIONS*, starring Jane Fonda, was nominated for five Tony awards (including one for Ms. Fonda). Previous to that, Kaufman directed the Pulitzer and Tony award-winning play *I AM MY OWN WIFE*, earning him an Obie award for his direction as well as Tony, Drama Desk, Outer Critics Circle, and Lucille Lortel nominations. His plays *GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE* and *THE LARAMIE PROJECT* have been among the most performed plays in America over the last decade. Kaufman also directed the film adaptation of *THE LARAMIE PROJECT* for HBO, which was the opening night selection at the 2002 Sundance Film Festival and won the National Board of Review Award, the Humanitas Prize, and a Special Mention for Best First Film at the Berlin Film Festival. The film also earned Kaufman two Emmy Award nominations for Best Director and Best Writer. He is the Artistic Director of Tectonic Theater Project and a Guggenheim Fellow in Playwriting. Other credits include *BENGAL TIGER AT THE BAGHDAD ZOO* (Mark Taper Forum); *MACBETH* with Liev Schreiber (Public Theater); *THIS IS HOW IT GOES* (Donmar Warehouse); *ONE ARM* by Tennessee Williams (Steppenwolf Theater Company); *MASTER CLASS* with Rita Moreno (Berkeley Repertory Theater); and *LADY WINDERMERE'S FAN* (Williamstown Theater Festival).

Leigh Fondakowski was the Head Writer of *THE LARAMIE PROJECT* and has been a member of Tectonic Theatre Project since 1995. She is an Emmy-nominated co-screenwriter for the adaptation of *THE LARAMIE PROJECT* for HBO. Her work *THE PEOPLE'S TEMPLE* has been performed under her direction at Berkeley Repertory Theatre, Perseverance Theater, American Theater Company, and The Guthrie Theater, and received the Glickman Award for Best New Play in the Bay Area in 2005. Another original play, *I THINK I LIKE GIRLS*, premiered at Encore Theater in San Francisco under her direction and was voted one of the top ten plays of 2002 by "The Advocate." Other directing credits include: *GERDA'S LIEUTENANT* by Ellen Greeves and Bennett Singer (Scottsdale Center for the Performing Arts), *THREE SECONDS IN THE KEY* by Deb Margolin (San Francisco Playhouse), *THE LARAMIE PROJECT* (Berkeley Repertory Theatre, La Jolla Playhouse, Perseverance Theater) and *LA VOIX HUMAINE* by Jean Cocteau (Andy Warhol Museum, Pittsburgh). Fondakowski is a 2007 recipient of the NEA/TCG Theatre Residency Program for Playwrights and has developed a play about 19th century actress Charlotte Cushman with About

Face Theatre and Tectonic Theater Project. She is an adjunct faculty member in the Masters in Contemporary Performance program at Naropa University.

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*. He was an associate 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, FTVS, and HBO.

Greg Pierotti is co-author of *THE LARAMIE PROJECT: 10 YEARS LATER*. He is associate writer of *THE LARAMIE PROJECT* (2001 New York Drama Desk and Lortel Award nominee), and co-writer of *THE LARAMIE PROJECT* teleplay for HBO (2002 Emmy nominee). He is head writer of *THE PEOPLE'S TEMPLE* (2005 Glickman Award). His short story "lude" has been anthologized in *Men to Men: New Voices in Gay Fiction*. As an actor he has performed in new and classical work in New York and regionally. He originated roles in the world premieres of *THE LARAMIE PROJECT*, *THE PEOPLE'S TEMPLE*, and *GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE*. He teaches English, Writing, and Performance in colleges and MFA programs around the country. He is one of five master teachers of moment work, a technique for writing and developing performance developed by Moisés Kaufman and Tectonic Theater Project. He is currently developing two pieces: a screenplay, *Mineshaft*, about the infamous queer sex club of the same name, and a play, *MR. APOLOGY*, based on transcribed confessions of criminals and wrongdoers of all stripes collected by the artist Allan Bridge in New York during the 1980s. He has been a member of Tectonic Theater Project for over 14 years.

Stephen Wangh is a playwright, lyricist and director. He was Associate Writer of the Tectonic Theater Company's *THE LARAMIE PROJECT* and one of the writers of *THE PEOPLE'S TEMPLE*, winner of the Glickman Award for Best Play in the Bay Area, 2005. Other plays include *CLASS*, *CALAMITY!* and *GOIN' DOWNTOWN*, as well as numerous collaborative theatre pieces. Since 1973 he has taught acting in Europe, Boston and New York, and Boulder Colorado,

where he is currently Visiting Faculty in the Theater MFA in Contemporary Performance at Naropa University. His book on physical acting technique, *An Acrobat of the Heart*, was published by Vintage Books (Random House) in 2000.

CU Theatre & Dance Production team

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Judith Jessup

Audio Engineer

Sam Morin

Costume Coordinator

Mimi Kuntz

Assistant Stage

Managers

Kelsea Sibold

Wessie Simmons

Sound Crew

Edwin McArthur

Wardrobe Head

Rain Young

Camera Operators

Nick Cozzo

Props Artisan

Kelsea Sibold

Lighting Programmer &

Board Operator

Hayley Parnell

Rachel Fields

Stephanie Castro Rivera

Non-Equity Deputies

Brittney Daboll

Production Assistant

DJ McAllister

Aidan Heydt

COSTUMES

Costume Shop production assistants: Mari Beazley, Darcy Brander, Kaylyn Buehler, Celeste Fenton, Chloe Freibott, Joe Kennedy, Graham Longworth, Nia Quan, Emily Ray. **Practicum students:** Casey Caplin, Peri Cooper, Emma Donnelly, Bennett Forsyth, Wesley Juels, Sabrina Mason, Viktoria Padilla

SCENERY AND ELECTRICS

Scene shop production assistants: Stephanie Castro-Rivera, Asher Farr, Rachel Fields, Cali Greenbaum, Ari Kutzer, Kyle Lawrence, Calvin Logan, Hannah Male, Sam Morin, Vik Padilla, Hayley Parnell, Connor Robertson, Kelsea Sibold, Logan Wallace, Madelyn Wible, Destin Woods. **Production Practicum students:** Grant Bowman, Darcy Brander, Lexi Borrker, Chris Casteñeda, Kara D'Allesandro, Rita DiSibio, Zoe Fischhoff, Bennet Forsyth, Aidan Heydt, Wesley Juels, Joe Kennedy, Issy Leustig, Graham Longworth, DJ McAllister, Cody Snider. **Lighting Practicum students:** Grant Bowman, Kaylyn Buehler, Jonathan Burgart, Casey Caplin, Evan Cerda, Kara D'Alessandro, Rita DiSibio, Rachel Fields, Zoe Fischhoff, Jo Hoagland, Joe Kennedy, Issy Leustig, Graham Longworth, Cody Snider

DANCE PRODUCTION

Technical crew: Nathan Bala, Xaalan Dolence, Brealyn Hager, Sam Morin, Viktoria Padilla, Olivia Sander, James Solis-Gutierrez

CU ★ PRESENTS Digital



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Fall 2020 at CU Theatre & Dance



[un]WRAP:

(un)doing and (re)making

Curated by CU Dance faculty and ED&I

Nov. 13-19



She Kills Monsters:

Virtual Realms

A play by Qui Nguyen

Nov. 13-20



FRESH: Fall 2020

A CU dance concert

Dec. 4-5

on CU Presents Digital



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Personnel

As of Oct. 12, 2020

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Associate Chair of Dance Helanius Wilkins	Master Electrician Cooper Braun-Enos	Production Outreach & Engagement Liaison Ondine Geary	Dance Costume Coordinator Sarah Napier
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Costume Production Director Ted Stark	Assistant to the Costume Production Director Veronica Dewey	Costume Rental/Stock Manager Darcy Brander	Front of House Manager Matarata Hitchcock
Technical Director Jordan Feeler	Business Manager Stacy Witt	Costume Tech Lab Assistant Ana Langmead	House Managers Xaalan Dolance, Matarata Hitchcock, Madison Palffy

*The Department of Theatre & Dance acknowledges that the University sits upon land within **the territories of the Ute, Cheyenne, and Arapaho** peoples and are grateful to have the opportunity to be here. Further, we acknowledge the 48 contemporary tribal nations that are historically tied to lands that make up Colorado. We recognize and pay our respects to these Indigenous Peoples as traditional stewards of this land and the enduring relationship that exists between Indigenous Peoples and their traditional territories. We pay our respects to the ancestors, elders, relations past, present and emerging.*

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