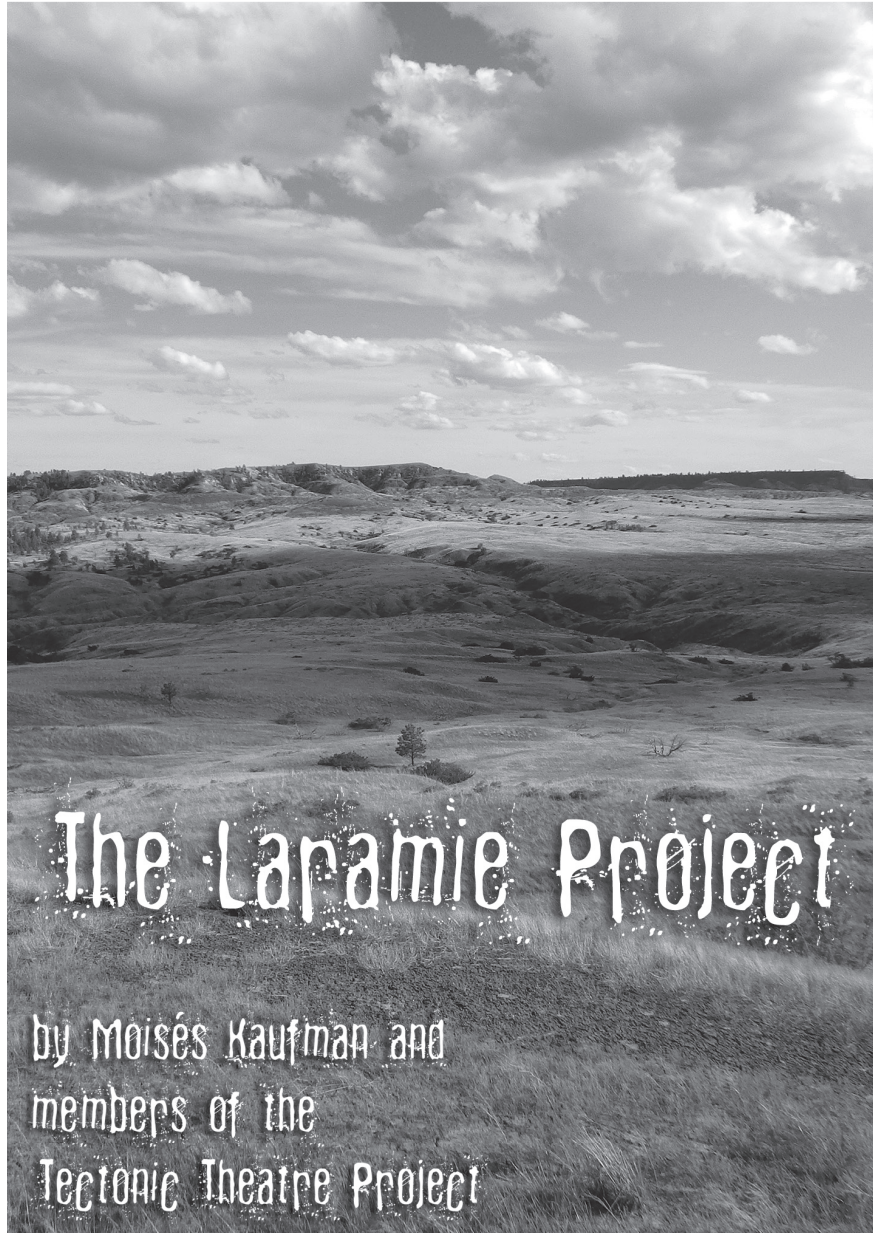




MarymountManhattan

Department of Theatre Arts presents



# The Laramie Project

by Moisés Kaufman  
and members of the  
Tectonic Theatre Project

HEAD WRITER  
Leigh Fondakowski

ASSOCIATE WRITERS  
Stephen Belber, Greg Pierotti, Stephen Wangh

DRAMATURGS  
Amanada 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 Theatre Project  
Moisés Kaufman, Artistic Director.

Originally produced in New York City at the Union Square Theatre  
by Roy Gaby and Tectonic Theatre 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

**October 27, 2017 at 8PM**  
**October 28, 2017 at 2PM & 8PM**

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



## CAST

Stephen Belber/Rob DeBree/Newsmedia/Doug Laws.....Zachary Canter  
Barbara Pitts/Sherry Johnson/April Silva/Mormon Home Teacher.....Erin Cobb  
Moisés Kaufman/Zubaida Ula/Anonymous Friend/Lucy Thompson.....Sofia Dobrushin  
Reggie Fluty/Newsmedia/Waitress/Conrad Miller.....Lia Fitzsimmons  
Dennis Shepard/Gil Engen/Harry Woods/Matt Mickelson/Funeral Priest.....Evan Hoehn  
Aaron McKinney/Jedidiah Schultz/Phil LaBrie.....Thomas Kuklenski  
Romaine Patterson/Newsmedia/Email Writer/Reporter.....Ashley LaCambria  
Andy Paris/Father Roger Schmidt/Governor Jim Geringer/Phillip DuBois.....Austin Marquez  
Greg Pierotti/Sgt. Hing/Jonas Slonaker/Cal Rerucha.....Matthew Marvin  
Catherine Connolly/Kerry Drake/Sherry Aanenson/Judge.....Chrystle Ntow  
Rulon Stacey/Foreperson/Stephen Mead Johnson.....Sean O'Donnell  
Leigh Fondakowski/Doc O'Connor.....Sierra Paletta  
Amanda Gronich/Trish Steiger/Jen/Newsmedia.....Elis Quinn  
Matt Galloway/Jeffrey Lockwood/Murdock Cooper.....Henry Raber  
Russell Henderson/Shannon/Shadow/Jon Peacock.....Brennan Reid  
Zackie Salmon/Minister's Wife/Tiffany Edwards/Allison Mears/Judge.....Tara Schreiber  
Aaron Kreifels/Bailiff/Bill McKinney/Baptist Minister.....Owen Scoville  
Rebecca Hilliker/Dr. Cantway/Newsmedia/Andrew Gomez.....Sydney Soucy  
Marge Murray/Eileen Engen/Kristen Price/Fred Phelps.....Faith Taylor

Direction by Johanna Pinzler

Lighting Design by Brian Barnett

Production Stage Management by Emily Howe

*The Laramie Project* takes place in Laramie, Wyoming in 1998-99.

There will be one 10 minute intermission.

Marymount Manhattan College's performances are part of New York Live Arts' Live Arts Plus program, designed to allow mission-aligned performing arts organizations access to state-of-the-art facilities and support toward the growth of their work.

More information at [www.newyorklivearts.org](http://www.newyorklivearts.org).

## Production Staff

**Production Coordinator:** Jacqueline Terbay

**Costume Faculty Supervisor:** Karen Kinsley

**Scenic Coordinator:** Lilian Sun

**Costume Coordinator:** Stephanie Drinkwater

**Voice & Speech Coach:** Nathan Crocker

**Dramaturg:** Aimee Caron

**Assistant Director:** Dillon Mitcham

**Assistant Stage Managers:** Samantha Langmead, Emily Pearson

**Wardrobe Crew Head:** Jennifer Rivera

**Costume Consultant:** Melody Walker

**Production Assistant:** Brooke Harbaugh

**Production Art/Program Design:** Matthew J. Land

**Theatre Staff Supervisors:** Brooke Harbaugh, Matthew J. Land

**Production Photography:** Susan Cook



The Matthew Shepard Foundation was created to honor Matthew in a manner that was appropriate to his dreams, beliefs, and aspirations. The Foundation seeks to 'Replace Hate with Understanding, Compassion, & Acceptance' through its varied educational, outreach and advocacy programs, and by continuing to tell Matthew's story. Our mission is to encourage respect for human dignity and differences by raising awareness, opening dialogues, and promoting positive change.

'The Laramie Project' & 'The Laramie Project: Ten Years Later' play integral roles in keeping Matthew's story alive, and promoting the discussion of hate issues that continue to plague society.

The Board and staff of the Matthew Shepard Foundation thank you for coming to see this production, and hope it will move you to commit to Erasing Hate in your own life, home, and community.

You can help support a future without hate by visiting [MatthewShepard.org](http://MatthewShepard.org) for donor opportunities, our work, and our support for productions of the Laramie Project plays across the world. You can stay in contact with MSF and our work on Facebook & Twitter @MattShepardFDN.



This Production is proud to be a participant (along with 51 other productions of this play) in *The Laramie Project* Project and their Pulse Memory Project. This production is dedicated in part to the Surviving Life-Partners, Boyfriends, Girlfriends, and Spouses of the Victims of the Pulse Shooting. For more information on *The Laramie Project* Project please visit their website at [www.actingout4peaceblog.wordpress.com](http://www.actingout4peaceblog.wordpress.com)

## From The Director

Nineteen years ago this month Matthew Shepard was brutally murdered in Laramie, Wyoming. In the nineteen years since that October in 1998 so much has happened in and to our country. At this time last year we were, in the midst of one of the most volatile election seasons ever, preparing to say goodbye to our first African American President who had (with little or no help from Congress) helped assure that same sex couples had the same rights to marry as straight couples, prepared the country to take a huge step forward in climate change, assured that millions of Americans who previously could not afford it could now get health insurance, helped young people who came to this country illegally find a possible path to legal status and he tried to offer protections for people in this country who do not conform to traditional gender norms.

What a difference a year makes.

Since the improbable election of Donald Trump we have seen reversals at the executive level of most of the subjects mentioned above. We have also seen a tremendous rise in hate crimes emboldened by a President who has bolstered whole swaths of the population who were previously silent to now publicly and proudly disgorge their hate at any groups that don't fit their idea of "American" whether at people of color, people who are educated, non-Christians, and non-gender conforming or homosexual. They do this with absolutely no shame. It is strange to think of this country as innocent in 1998. It certainly didn't feel that way at the time. But in October of 1998 there had been no Columbine, Sandy Hook, Orlando or Las Vegas (among countless other mass shootings). 9/11 had not happened yet. Neither had the Iraq War. The Internet was still young and the smart phone would not exist for years. We had no idea how much violence and hate this country would spew and the speed with which that news would be disseminated. I view the events in 1998 and the community's response to Shepard's murder as a microcosm of larger and more current realities. If Matthew were murdered today it might not make headlines. It has become common place to hear about violence being visited on people who are seen as "other." But we need to try to look at the story of Laramie through the lens of where we find ourselves as a nation in 2017. How is hate born? How do we, as a community respond to it? How do we hold the media accountable for the way it is reported? What do we expect from our fellow humans? Ourselves? *(continued)*

## From The Director *(continued)*

Can we listen to others' points of view without judgement? Can we allow for the possibility that they could listen to ours? Towards the end of our first act Zubaída Ulla says "We need to own this crime... Everyone needs to own it. We are like this." I think her words ring just as true as we look at the state of our country today. We are all responsible. We are all culpable and we need to own that. We were, and still are, like this.

— Johanna Pinzler, Director

## Special Thanks

Connie Sinnaeve, New York Film Academy's Musical Theatre Conservatory, Thomasina Hyland, Avri and Lirit Klemer, The Matthew Shepard Foundation, Diana Zambrotta, Rob Dutiel, Barbara Adrian, Mary Fleischer, Carol Jackson, Paul Ciraulo, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Lopez, Randall Smith, James Cambria, Anthony Hoti, Mike Emmons, MMC Facilities/Maintenance Staff, MMC Security Staff.



## From the Dramaturg

“And I will speak to you, I will trust that if you write a play of this, that you say it right. You need to do your best to say it correct.”

It was this sentiment from Father Roger Schmit that inspired my dramaturgical approach to *The Laramie Project*. I spent much of my pre-production work trying to disentangle the clutter of emotions I felt every time I opened my script. Like an open wound, thoughts of Matthew Shepard are still raw and painful in our society and I could feel its effect. As I struggled to find something within this show to grasp onto, I kept returning to Father Schmit’s plea to “say it correct.”

In the wake of Matthew Shepard’s murder, Moisés Kaufman approached fellow members of the Tectonic Theater Project with the idea to go to Laramie, Wyoming and conduct interviews. The media had swarmed the area and Kaufman was concerned with how the population of Laramie was being stereotyped. He wanted to meet these people, to give them an outlet to express their opinions and to heal from this tragedy. From this idea, *The Laramie Project* was born.

In order to honor this goal and maintain the integrity of the piece, I began to evaluate the stereotypes I had unintentionally projected onto the interviewees. I realized that I had to confront my own biases about these characters and understand the reasoning behind their opinions and perspectives. While we may not agree with every character, producing this play ethically requires understanding how their personal truths were constructed by the lives they lived. Doing so means acknowledging the judgments we all place on those who think, sound, and act differently from ourselves.

This became my main focus in the production. Johanna and I challenged ourselves and the cast to learn more about the people of Laramie. Each detail we learned humanized these characters, making it harder for us to pigeon-hole them with our prejudices. As this happened, it became clear that the population of Laramie was representative of so many other communities. Accordingly, what we present to you is not mimicry, but instead a representation of who these people were when seen through the eyes of Tectonic and of who they could be in your own life. We offer you a chance to reflect on a piece of history that feels all too relevant and we do so knowing that we have done our best to “say it correct.”

—Aimee Caron, Dramaturg

## Timeline

The following timeline tracks the social rights of the LGBTQ+ community and the legislative decisions made due to the activism of many. While our society has witnessed many advancements with respect to LGBTQ rights, each one has been met with resistance and faced delays or reversals. Even Wyoming, the state in which Matthew Shepard’s murder was committed, has not created hate crime legislation. We must not forget that even in a world that can seem so accepting, fear and prejudice are often instinctual responses to those who are different from ourselves. The intolerances that lead to the murder of Matthew Shepard still remain and we must take it upon ourselves to learn this history and embed into our culture a determination to become more inclusive, accepting, and kind.

**1992:** Homosexuality is removed from the International Statistical Classification of Diseases by the World Health Organization.

**1993:** The Department of Defense issues the “Don’t Ask Don’t Tell” policy.

**1996:** In the case of *Romer v. Evans*, the United States Supreme Court rules that Colorado’s second amendment, which denies gays and lesbians protections against discrimination, is unconstitutional. President Clinton signs the Defense of Marriage Act (DOMA) into law, which defines marriage as a union between one man and one woman.

**1999:** California adopts a domestic partner law, allowing same-sex couples equal rights, responsibilities, benefits, and protections as married couples.

**2000:** Vermont becomes the first state to legalize civil unions.

**2004:** Massachusetts legalizes same-sex marriage and New Jersey legalizes domestic partnerships; eleven other states ban such legal recognitions.

**2006:** Discrimination based on sexual orientation is banned in Illinois. The State of Washington adds sexual orientation to its existing anti-discrimination laws.

**2008:** Proposition 8, an amendment banning same-sex marriage in California, is passed into law.

## Timeline *(continued)*

**2009:** President Obama signs the Matthew Shepard and James Byrd, Jr. Hate Crimes Prevention Act which expands the Federal Hate Crime Law to include crimes motivated by a victim's actual or perceived gender, sexual orientation, gender identity, or disability.

**2010:** The "Don't Ask, Don't Tell" policy is repealed following a U.S. Senate vote; gays and lesbians can now serve openly in the U.S. Armed Forces.

**2011:** The Obama administration states they will no longer support the Defense of Marriage Act (DOMA) which banned the recognition of same-sex marriages in the United States.

**2013:** The United States Supreme Court rules that the key parts of DOMA are unconstitutional and that gay couples are entitled to federal benefits such as Social Security, survivor benefits, and family leave. The Court's ruling on California's Proposition 8 results in gay marriages being resumed in that state.

**2015:** Secretary of Defense Ash Carter announces that the Military Equal Opportunity policy has been adjusted to include gay and lesbian military members. Supreme Court rules that states cannot ban same-sex marriage.

**2016:** A gunman kills 49 and wounds 53 in a shooting at Pulse Nightclub in Orlando, Florida. Secretary of Defense Carter announces that the Pentagon is lifting the ban on transgender people serving openly in the US military. Kate Brown is sworn in as governor of Oregon, a day after she was officially elected to the office. Brown becomes the highest-ranking LGBT person elected to office in the United States.

**2017:** The 7th Circuit Court of Appeals rules that the Civil Rights Act prohibits workplace discrimination against LGBT employees. The US Department of Defense announces a six-month delay in allowing transgendered individuals to enlist in the United States military.

*This timeline has been edited using articles from the following sources: Awareness Harmony Acceptance Advocates, CNN, and The New York Times*

## Who's Who Cast

**Zachary Canter** (Stephen Belber/Rob Debree/Newsmedia/Doug Laws) is a junior in the BFA Acting program. Previous MMC credits include the Directing Project *The Murder at Twicknam Vicarage*, and the Playwriting Project *A Play About Nothing*.

**Erin Cobb** (Barbara Pitts/Sherry Johnson/April Silva/Mormon Home Teacher) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Tartuffe*.

**Sofia Dobrushin** (Moises Kaufman/Zubaida Ula/Anonymous Friend/Lucy Thompson) is a senior in the BFA Acting program as well as the BA Theatre Arts program with a concentration in Directing. Previous MMC credits include the Mainstage production of *The Skin of Our Teeth* and the Directing Projects *I Rise in Flame* and *WASP*.

**Lia Madeline Fitzsimmons** (Reggie Fluty/Newsmedia/Waitress/Conrad Miller) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Myth, Mirth, Music: The Medieval World in Performance*, the Directing Project *Now We're Really Getting Somewhere*, and the January Project *Ratcatcher*. Other credits include *South Pacific* at Seacoast Repertory Theatre and *Enchanted April* at West End Studio Theatre.

**Evan Hoen** (Dennis Shepard/Gil Engen/Harry Woods/Matt Mickelson/Funeral Priest) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance as well as a major in Communications & Media Arts. Previous MMC credits include the Directing Projects *WASP* and *Pullman Car Hiawatha*.

**Thomas Kuklenski** (Aaron McKinney/Jedidiah Schultz/Phil LaBrie) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre.

**Ashley LaCambria** (Romaine Patterson/Newsmedia/Email Writer/Reporter) is a senior in the BFA Acting program with a minor in Arts for Communities. Previous MMC credits include the Directing Project *The Whole Shebang*, the Playwriting Projects *A Play About Nothing*, *Day 75*, *Last Will and Testosterone*, and *Witch, Please*, as well as the Student Theatre at Marymount production of *Almost, Maine*.

**Austin Marquez** (Andy Paris/Father Roger Schmidt/Governor Jim Geringer/Phillip DuBois) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Kiss Me, Kate* and *Our Country's Good*, as well as the January Project *Zelda*.

(Who's Who continued)

**Matthew Marvin** (Greg Pierotti/Sgt. Hing/Jonas Slonaker/Cal Rerucha) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Kiss Me, Kate*, the January Project *Zelda*, and the Musical Theatre Association production of *A Chorus Line*. Other credits include *Newsies* at both Fulton Theatre and Main State Musical Theatre, *The Producers* and *Footloose* at Interlakes Theatre, and *Into the Woods* at Theatre Workshop of Nantucket.

**Chrystle Ntow** (Catherine Connolly/Kerry Drake/Sherry Aanenson/Judge) is a senior transfer from DeSales University in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Marymount Players production of *Romeo and Juliet*. Other credits include *A Funny Thing Happened on the Way to the Forum* at Hangar Theatre, as well as *Pullman Car Hiawatha* and *The Journey of Louis and Clark and Other Tales Way Out West* at Hangar Theatre Lab.

**Sean O'Donnell** (Rulon Stacey/Foreperson/Stephen Mead Johnson) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Other credits include *Pippin* and *Chicago* at The Theatre Factory (PA).

**Sierra Paletta** (Leigh Fondakowski/Doc O'Connor) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Business Management. Previous MMC credits include the Directing Project *Nine-Ten*, as well as the Marymount Players production of *Romeo and Juliet* and the MMC Spectrum production of *A Monologue, A Memory, A Rat, A Prayer*. Other credits include *Any Which Way Thou Wouldst Have It* at American Theatre of Actors (NYC).

**Eilis Quinn** (Amanda Gronich/Trish Steiger/Jen/Newsmedia) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Kiss Me, Kate* and the Playwriting Project *Day 75*. Other credits include *Chicago* at the Priscilla Beach Theatre.

**Henry Raber** (Matt Galloway/Jeffrey Lockwood/Murdock Cooper) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance. Previous MMC credits include the Directing Projects *Abroad* and *The Flick*.

**Brennan Reid** (Russell Henderson/Shannon/Shadow/Jon Peacock) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Project *God* and the Musical Theatre Association *Disney Cabaret*. Other credits include *Villains in Vamping* at Don't Tell Mama and *Roles Reversed* at Feinstein's/54 Below.

(Who's Who continued)

**Tara Rose Schreiber** (Zackie Salmon/Minister's Wife/Tiffany Edwards/Allison Mears/Judge) is a senior in the BA Theatre Arts program. Other credits include the films *Liberal Jews* and *What If*, as well as the television show *Shattered*.

**Owen Scoville** (Aaron Kreifels/Bailiff/Bill McKinney/Baptist Minister) is a junior in the BFA Acting program. Previous MMC credits include the Marymount Players production of *Romeo and Juliet*. Other credits include *Skylight* at Midcoast Actors Studio.

**Sydney Soucy** (Rebecca Hilliker/Dr. Cantway/Newsmedia/Andrew Gomez) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Theatre & New Media. Previous MMC credits include the Directing Project *Akhmatova* and the Student Theatre at Marymount production of *Ivanov*.

**Faith Taylor** (Marge Murray/Eileen Engen/Kristin Price/Fred Phelps) is a senior in the BFA Acting program with a minor in Communications. Previous MMC credits include the Mainstage production of *The Skin of Our Teeth*.

## Who's Who Production

**Brian Barnett** (Lighting Designer) has designed lighting for everything from private residences, corporate events, drama, musical theatre, and opera. He has even lit a wedding reception in the barn of Stonover Farm in Lenox, Massachusetts. He has worked at the Kennedy Center, Paper Mill Playhouse, the St. Louis MUNY, Indianapolis Opera, Mannes School of Music, The Berkshire Theatre Festival, Barrington Stage Company, Palm Beach Opera, Berkshire Opera. Favorite designs include: Amanda McBroom in concert, Idina Menzel in concert, *The Play of Daniel* at The Cloisters, on tour, and at Trinity Wall Street Church. *The Mikado*, Indianapolis Opera; *Crazy for You*, MSMT; *The Sound of Music*, The Hewitt School, NYC; and *Don Giovanni*, Mannes School of Music, NYC. He has assisted designers all over the United States. Brian is a graduate of the University of Cincinnati, CCM, and is a proud member of USA 829.

(Who's Who continued)

**Nathan C. Crocker** (Voice & Speech Coach) is a professional actor, teacher and coach based in the New York City area. Originally from Winston-Salem, NC, he holds an MFA in Acting from the University of California, Irvine; and a BFA in Theatre Performance from UNC-Greensboro. Nathan is currently the Speech professor for Mason Gross School for the Arts BFA/MFA Acting Conservatory program at Rutgers University. He has taught Vocal Production for the Atlantic Theatre Company/NYU BFA acting program, and voice and speech for the American Musical and Dramatic Academy and New York Film Academy. Voice and dialect coaching credits include *Detroit '67* at Chautauqua Theatre Company, *Too Heavy For Your Pocket* at Roundabout Theatre Company, *The Laramie Project* at Marymount Manhattan College, and *Passion Play* at Santa Rosa Summer Rep Theatre Festival. He taught voice/speech/accents, acting, and musical theatre singing as a graduate assistant at UC Irvine, as well as served as Artistic Associate and voice/dialect coach for Santa Rosa Summer Rep Theatre in CA. Directing credits include *A Raisin In The Sun* at Santa Rosa Summer Rep. Acting credits include *Twelfth Night*, *A Midsummer Night's Dream*, *Angels In America*, *The Piano Lesson*, *Company*, and *Othello*, *The Taming of The Shrew*, working at such companies as the American Shakespeare Center, NC Stage Company, North Carolina Shakespeare Festival, Georgia Shakespeare Festival, Theatreworks USA, and Santa Rosa Summer Rep. Nathan is also a Certified Associate Teacher of Fitzmaurice® Voicework.

**Emily Howe** (Production Stage Manager) is a junior in the BA Theater Arts program with a concentration in Production and Management. Previous MMC credits include *Myth, Mirth, Music: The Medieval World in Performance* (Assistant Stage Manager), *Zelda* (Assistant Stage Manager), *A Funeral Ode to Jeff and Adam Who Were Bearable* (Stage Manager), and The Musical Theatre Association production of *The Drowsy Chaperone* (Assistant Stage Manager). She also assistant stage managed Hip to Hip Theatre Company's productions of *Henry IV Part One* and *Measure for Measure* in 2017.

**Johanna Pinzler** (Director) holds a position as a Resident Director and Artistic Associate at Summer Repertory Theatre in Santa Rosa California. Her directing credits at SRT include *The Drowsy Chaperone*, *Boeing Boeing*, *Little Shop of Horrors*, *The Odd Couple*, *Present Laughter*, *Avenue Q*, *Company*, *The 25th Annual Putnam County Spelling Bee* (Winner Best Director 2010/Bway World/Northern California), *Kiss Me, Kate*, and *Tick Tick Boom*. She has also acted and directed at other regional theaters around the USA, most recently directing *Always Patsy Cline* for the Millbrook Playhouse 50th Anniversary Season. She has directed concerts, staged readings, and cabarets at 54 Below, Birdland, The Cutting Room, The Duplex, Don't Tell Mama, Feinstein's at The Regency, The Triad, and The Metropolitan Room. She teaches for NYFA's Musical Theatre Conservatory where she recently directed the short movie musical *Food Like Love* and *Urinetown* for their mainstage. She also serves as an Adjunct Assistant Professor of Theatre Arts at Marymount Manhattan College. She holds a BA in Theatre from University of Wisconsin – Madison and an MFA in Acting from Brooklyn College. [www.johannapinzler.com](http://www.johannapinzler.com)

## About the Authors

The Laramie Project was written through a unique collaboration by Tectonic Theare 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."

**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, Mr. 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. Mr. 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 Mr. 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 Greaves 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). Leigh 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.



(Who's Who continued)

**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.



MarymountManhattan

Marymount Manhattan College is an independent undergraduate liberal arts college located on Manhattan's Upper East Side that offers strong programs in the arts and sciences as well as substantial pre-professional preparation. The College's division of Fine & Performing Arts offers BA degrees in Art, Dance and Theatre Arts, and BFA degrees in Acting and in Dance, as well as programs in Musical Theatre and Arts Management. MMC's mission is to educate a socially and economically diverse student body by fostering intellectual achievement and personal growth and by developing an awareness of social, political, cultural and ethical issues. MMC utilizes its distinctive location in one of the most diverse and exciting cities in the world to provide a vibrant campus environment and offer students access to outstanding internships, community service and service-learning experiences, and the many historical and cultural resources of New York City. For information about Marymount Manhattan College, visit our website at [www.mmm.edu](http://www.mmm.edu).

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