



APPLETON NORTH HIGH SCHOOL THEATRE DEPARTMENT PRESENTS

APRIL 29, 30, MAY 1 at 7 PM MAY 2 at 2 PM

THE
LARAMIE PROJECT

by Moises Kaufman and members of the Tectonic Theatre Project

THE LARAMIE PROJECT

Written by Moisés Kaufman
and the Members of Tectonic Theater Project

HEAD WRITER
Leigh Fondakowski

ASSOCIATE WRITERS
Stephen Belber, Greg Pierotti, Stephen Wangh

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

CAST

Kelsi Aschenbrenner.....Stephen Belber, Rob Debree, Andrew Gomez
Nora Bielmeier.....Matt Galloway, Rulon Stacey, Priest
Sydney DavisGreg Pierotti, Sergeant Hing, Officer Reggie Fluty
Isabelle Debruin.....Phil Labrie, Tiffany Edwards, Jen
Katie Espinosa.....Moises Kaufman, Dr. Cantway, Dennis Shepard, Doug Laws
Emily Gowing.....Doc O'Connor, Stephen Mead Johnson, Russell Henderson
Aly Heindel.....Marge Murray, Sherry Aanenson, Sherry Johnson, Kristin Price
Emily Hodson.....Romaine Patterson, Baptist Minister, Father Roger Schmit
Autumn Holmes.....Rebecca Hilliker, Amanda Gronich, Jon Peacock
Kendall Jackson.....Shadow, Murdock Cooper, Gene Pratt, Kerry Drake
Emily Lange.....Jackie Salmon, Trish Steger, Jeffrey Lockwood
Eryn Lemmert.....Governor Geringer, Harry Woods, Lucy Thompson
Isaac Lemmert.....Philip Dubois, Aaron Kriefels, Judge, Priest
Lauren Leroy.....Waitress, Anonymous, E-mail Sender
Madison Manske.....April Silva, Alison Mears, Bill McKinney
Ruby March-Torme.....Andy Paris, Catherine Connolly, Zubaida Ula
Sylvia Polansky.....Leigh Fondakowsky, Baptist Minister's Wife, Cal Rerucha
Duleon Schneider.....Jedediah Schultz, Shannon, Reverend Fred Phelps
Emily Thon.....Barbara Pitts, Matt Mickelson, Conrad Miller
Chou Yang.....Jonas Slonaker, Gil Engen, Aaron McKinney
Ensemble.....Narrators, Jurors, Media, Other residents of Laramie

THERE WILL BE ONE TEN MINUTE INTERMISSION

PLEASE BE ADVISED THAT CERTAIN CHARACTERS USE HOMOPHOBIC SLURS IN THIS PRODUCTION.

PRODUCTION STAFF

Director.....	Ron Parker
Technical Director.....	Pete Abraham
Assistant Director.....	Leah Dreyer
Costume Designer.....	Tracy Hornung
Lighting Designer & Projection Consultant.....	Adam Gunn
Sound Engineer & Video Streaming Consultant.....	Andy Cox
Scenic Painting.....	Jessica Zitzelsberger
Stage Manager & Video Production Lead.....	Colleen Tebo
Stage Manager.....	Jess Cuff
Light board.....	Marley Schneider
Projection Design.....	Nate Thompson-Hershman
Spotlight Operators.....	Elsa Johnson, Brea Reyes
Camera Operators.....	Liam Stevenson, Natalie Payette
Soundboard.....	Erica Lange
Assistant Sound.....	Max Madercic, Audrey Steinberg
Properties Master.....	Izzy Quintanilla
Head Costumes.....	Ani Brzozowski
Assistant Costumes.....	Ella Lornson, Molly Kuehl
Box Office Coordinator.....	Lisa Tillema-Cuff
Poster and Program Design.....	Catherine McKenzie

TALK BACK

There will be a brief talkback on issues raised by the play following this performance. Thank you to Reiko Ramos of Diverse and Resilient Appleton for helping to facilitate our post-performance discussion.

DIVERSE AND RESILIENT OF APPLETON

If you have further questions about the issues raised in this production, please reach out to Diverse and Resilient of Appleton:
rramos@diverseandresilient.org or 920-841-1703.

THE MATTHEW SHEPARD FOUNDATION

The Matthew Shepard Foundation provides more information about Matthew Shepard, THE LARAMIE PROJECT, and the work being done to combat hate, www.matthewshepard.org.

ORIGINAL MUSIC

Original musical score for THE LARAMIE PROJECT composed by Jay Chakravorty, London, England www.facebook.com/cajitamusic

ACKNOWLEDGEMENTS

Mr. Pynenberg, Mr. Werner, North Custodial Staff, North Office Staff, Steve Schneider, Cassie Olson, Mary Abraham, Peter Abraham, Mark and Karen Cain, Boosters of Lightning Theatre, Noah Meiers, Diverse and Resilient of the Fox Valley, and the families of cast and crew without whose support and encouragement, this production would not have been possible.

WORLD PREMIERE

The US West World Premiere of The Laramie Project 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.

AUTHOR'S NOTE

By Moises Kaufman

THE LARAMIE PROJECT was written through a unique collaboration by Tectonci Theater Project. During the year and a half 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 dramturgs in the creation of the play.

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

As we got closer to the play's first production in Denver, the actors, including Stephen Belber and Greg Pierotti, turned their focus to performance, while Leigh Fondakowski continued to work with me on drafts of the play, as did Stephen Wangh, who by then had joined us as an Associate Writer and "bench coach." The play opened in Denver at the Denver Center Theatre in February 2000. Then it moved to The Union Square Theatre in New York City in May 2000. And in November 2000 we took the play to Laramie. The experience of working on THE LARAMIE PROJECT has been one of great sadness, great beauty and, perhaps most importantly, great revelations—about our nation, about our ideas, about ourselves.

FROM THE DIRECTOR

Hailed as one of the most captivating and encompassing pieces of contemporary theatre, THE LARAMIE PROJECT has shocked, challenged, and moved audiences for the past twenty years as it reveals the lowest depths of hatred and greatest heights of compassion that lie within all human beings in almost any community. It has been performed on countless stages worldwide as well as made into a feature film for HBO. Its message rings as true now as it did two decades ago. It is the story of what happened among Laramie residents after October 1998, when Matthew Shepard, a 21-year-old gay student at the University of Wyoming, was brutally beaten and murdered. The particulars of the hate crime and subsequent trial polarized the nation to the issue of sexual discrimination and violence. The New York-based Tectonic Theater Project traveled to Laramie in the aftermath of the murder with the intent of creating a theatrical portrait of a town coming

to grips with hate-fueled intolerance. Over the course of a year and a half, the group interviewed more than 200 subjects, some directly related to the case and some regular citizens of Laramie. Out of these interviews, journal entries, and found texts, the documentary-style play The Laramie Project was born.

The message of THE LARAMIE PROJECT is one that continues to be relevant today: that only by standing up to injustice and bigotry through example and education can there be hope for change. The students who make up the cast and crew of this powerful and important work have taken such a stand. They believe change is possible and that the legacy of Matthew Shepard's story must live on. I am so proud of their commitment and desire to bring this much needed message of the horrors of hate and the healing powers of hope to our community.

THEATRE IN THE TIME OF COVID

During the past year, theatres around the world from Broadway to the West End and beyond have been shuttered. Stages have been empty and abandoned, and actors and technicians have been silenced as storytellers. Many school theatre programs have faced similar fates. Despite these setbacks and circumstances, this school year, with the amazing support of parents and administration, the Appleton North Theatre Department has been able to provide a place for our own student artists to tell their stories. From our fully virtual fall one-act SAINT JOAN (which was presented with the top award of Critic's Choice at the Wisconsin High School Theatre Festival) to members of North's Drama Club conducting virtual Theatre Camps for elementary and middle school students, to performing streamed evenings of laughter with our own Improved troupe, to this evening's live and streamed production of THE LARAMIE PROJECT, North has ventured into unknown territory to keep theatre alive for our school and our community. The challenges have been many: the necessity of wearing masks for rehearsals and performances, the need to create social distanced blocking, the importance of proper sanitization protocols, the myriad technical issues associated with video and audio streaming—to name just a few. Through it all, the North theatre students have proven their commitment, creativity, and caring natures as they met and overcame each obstacle by transforming it into an opportunity. They have journeyed together this year as young artists with a desire to make a difference and have discovered wonderful, amazing things along the way. Thank you for being a part of their journey. May there be many, many more.

THE FENCE

The main design concept of our production of THE LARAMIE PROJECT is a recreation of the buck-style fence to which Matthew Shepard was tied, beaten, and left for dead. It has become the iconic visual symbol of the play over the past two decades. The fence becomes the material for all set pieces in our version—from tables, to desks, to church pulpits. This is meant to remind the audience that the horrible act of hatred which occurred on the outskirts of Laramie became an inescapable part of the the residents there. As with any community where prejudice and violence are seen and felt, the results are always present and cannot be avoided or ignored.

DID YOU KNOW?

80 PERCENT of gay, lesbian, and bisexual kids report **VERBAL ABUSE**

44 PERCENT of gay, lesbian, and bisexual kids report **THREATS OF ATTACK**

17 PERCENT of gay, lesbian, and bisexual kids have reported **BEING ATTACKED**

66.7 PERCENT of gay, lesbian and bisexual youth were **THREATENED/INJURED WITH A WEAPON** at school in the past year.

*--From the National Youth Advocacy Coalition's paper
FACTS ABOUT GAY YOUTH*

“IN THEIR OWN WORDS” — VERBATIM AND DOCUMENTARY THEATRE

Verbatim theatre is a form of documented theatre in which plays are constructed from the precise words spoken by people interviewed about a particular event or topic. The interviews are then edited into a performance text. In this way, the playwright seeks to present a degree of objectivity akin to that represented by news reporting. Often, actors are involved in conducting this

research and feeding it back to the writer, director or company making the piece.

THE LARAMIE PROJECT is one of the most famous verbatim. The play draws on hundreds of interviews conducted by the theatre company with inhabitants of the town, company members' own journal entries.

REPRESENTATIONAL VS. PRESENTATIONAL STORYTELLING

Theatre productions can be broadly divided into two categories depending on the theatre artists' purposes as they relate to an audience's perspective on reality: Representational and Presentational. In representational theatre the artists strive to create a visual and performance reality on stage that tricks the audience into accepting the idea that what they are seeing is real. The artists in presentational theatre try to challenge the natural passivity of the audience by creating a moment to moment reality, forcing the viewers to actively participate in the creation of the reality. For example, in representational theatre there are normally realistic settings on stage with actors assigned only one role throughout the production. In presentational theatre the settings may not be realistic, at all, and actors may be assigned a number of roles, often shifting from role to role with only the most minimal of physical changes. The audience is challenged to keep up with what is developing on stage as the story is told.

The Laramie Project, by Moises Kaufman, is an example of presentational theatre. In this play a small company of actors play over 60 roles, often playing two roles in the same scene. The actors shift roles by changing vocal characteristic or costume pieces. For example, an actor may begin the scene as a member of the Tectonic Theatre Project, but then as the narrative develops, shift into a different character, one of the townspeople of Laramie. The change is done in full view of the audience; the actor slowly switches from an accentless voice to a “western” accent, she puts on a hat or a badge to signify the character's status in the town, she may alter posture or the way she moves about the stage to suggest changes in age. Props are minimal or are suggested through mime. Projections are often used to help establish mood or setting. As “viewers” of the play the audience must use their imagination to assist the actors in creating the full scene.

--Portions excerpted from the LaGuardia Theatre production of THE LARAMIE PROJECT

PATRONS

\$3000 AND ABOVE

Anonymous
Anonymous

\$1000-\$2900

Sarah and Bruce Backer
Anonymous

\$500-\$999

Aschenbrenner Family
Jenny and Tim Holmes
Catherine and Todd McKenzie
Vicki Solheim

\$100-\$499

Joanne and Peter Bielmeier
Katie Cemit
James Cronmiller
Flanagan Family
Karen and Eric Gowing
Megan Hartman
Kelly and Jillian Kohl
Jen and Glen Lemmert
March-Torme Family
Greg Pettigrew
Anne Purves

\$1-\$99

Anonymous
Brent Bastic
Sarah and Brandon Cavaiani
Bryan Engstrom
Kristi Finger
Katie Hackbart
Katie Hagen
Caroline Holmes
Jaya Mallela
Julie and Richard Mross
Laurie Neunaber
Susan Oakley
Julie Filapek and Steven Polansky
Stephanie Smith
Freddie Xu

DIVERSE & RESILIENT APPLETON LGBTQ YOUTH SERVICES

LGBTQ youth deserve room to be safe in their relationships, home, school, community, and more!



For more information about our services, including our weekly Room To Be You(th) youth group, contact our Youth Advocate

Reiko Ramos
(they/them)

rrosamos@diverseandresilient.org
(920) 841-1703

or

visit our website:
roomtobesafe.org



408 1/2 W. WISCONSIN AVE
APPLETON, WI 54911-(920)840-2040

@DiverseAndResilientAppleton



@DResilient

@RoomToBeSafe





To find out more about *The Laramie Project*, visit www.hbo.com/films

THE LARAMIE PROJECT: NOTEBOOK

VERBATIM

"I cannot mention anyone who has done more for this community than Matthew Shepard."

—FATHER ROGER SCHMIT, CATHOLIC PRIEST IN LARAMIE, WYOMING

"I don't know what the hell [Matthew] was trying to do, but I beat him up pretty bad. Think I killed him."

—AARON MCKINNEY, IN A TAPE-RECORDED CONFESSION TO THE ALBANY COUNTY, WYOMING, SHERIFF'S DEPARTMENT

"I would like to urge the people of Wyoming against overreacting in a way that gives one group 'special rights' over others. We will wait and see if the vicious beating of Matthew Shepard was motivated by hate."

—JIM GERRINGER, GOVERNOR OF WYOMING



"Hate and prejudice are not American values. The public outrage in Laramie and all across America today echoes what we heard at the White House Conference on Hate Crimes last year: there is something we can do about this. Congress needs to pass our tough Hate Crimes Legislation."

—FORMER PRESIDENT BILL CLINTON

"I hope that Matthew Shepard as he was tied to that fence ... had time to reflect on a moment when someone had spoken the word of the Lord to him—and that before he slipped into a coma, he had a chance to reflect on his lifestyle."

—BAPTIST MINISTER IN LARAMIE, WYOMING

"I would be afraid to walk down the street and display any sort of affection for my [female] partner. You don't do that here in Laramie."

—ZACKIE SALMON, UNIVERSITY OF WYOMING ADMINISTRATOR



INTOLERANCE BY THE NUMBERS

8,063 Total number of hate-crime incidents reported to the FBI in 2000 (the latest year for which figures are available). Reporting is a voluntary action taken by states and localities; experts agree that the number of crimes reported is significantly lower than the number actually committed.

4,337 Number of hate crimes in 2000 motivated by racial bias. Federal statistics show that crimes against African Americans are the most common form of hate crime.

1,472 Number of hate crimes in 2000 motivated by religious bias. Crimes against people of the Jewish faith are the second most common form of hate crime.

1,299 Number of hate crimes in 2000 motivated by sexual-orientation bias. Crimes against gay men are the third most common form of hate crime.

SOURCES: FBI UNIFORM CRIME REPORTING PROGRAM; PARTNERS AGAINST HATE

HATE-CRIME LEGISLATION IN THE U.S.

Hate crimes target victims on the basis of their perceived race, religion, gender, sexual orientation, disability, national origin or ethnicity. The role that these personal characteristics play in motivating the offender is the key difference between hate crimes and other crimes. In 41 states, extra penalties are imposed on crimes fueled by racial hatred; 24 states apply steeper punishments to crimes motivated by sexual-orientation bias. The Supreme Court unanimously upheld these laws in 1993.



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