

Poster Designer: Leann Dockery '26

The Thanksgiving Play is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

Thursday, November 9th at 7:30pm
Friday, November 10th at 7:30pm
Saturday, November 11th at 5:00pm
Sunday, November 12th at 2:00pm
Sunday, November 12th at 7:00pm
Monday, November 13th at 7:30pm

Gannett Theater
Bates College
305 College Street
Lewiston, ME 04240

Free Admission – \$5 Suggested Donation
Ticket Info: 207-786-6161
batestheateranddance.eventbrite.com

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PRESENTS

The Thanksgiving Play

By Larissa FastHorse

Directed by Associate Professor Tim Dugan

Playwrights Horizons, Inc., New York City, produced the World Premiere of "THE THANKSGIVING PLAY" in 2018.

"THE THANKSGIVING PLAY" was commissioned and originally produced by Artists Repertory Theatre, Damaso Rodriguez, Artistic Director Sarah Horton, Managing Director Portland, Oregon.

Playwrights Horizons is dedicated to cultivating the most important American playwrights, composers, and lyricists, as well as developing and producing their bold new plays and musicals. Tim Sanford became Artistic Director in 1996 and Leslie Marcus has been Managing Director since 1993. Under their decades of leadership, Playwrights builds upon its diverse and renowned body of work, counting 400 writers among its artistic roster. In addition to its onstage work each season, Playwrights' singular commitment to nurturing American theater artists guides all of the institution's multifaceted initiatives: our acclaimed New Works Lab, a robust commissioning program, an innovative curriculum at its Theater School, and more. Robert Moss founded Playwrights in 1971 and cemented the mission that continues to guide the institution today. André Bishop served as Artistic Director from 1981-1992. Don Scardino succeeded him and served until 1996. Over its 47-year history, Playwrights has been recognized with numerous awards and honors, including six Pulitzer Prizes, 13 Tony Awards, and 39 Obie Awards.

CREATIVE TEAM

Scenic Design
Germán Cárdenas-Alaminos*

Costume Design and Puppetry
Carol Farrell

Lighting Design
Michael Reidy

Sound and Projections Design
Sammy Weidenthal '27

Vocal Direction
Kati Vecsey

Sound Design Consultant
Charles Coes

Academic Consultation
and Dramaturge
Joe Hall

Cultural Consultation
John Bear Mitchell*

Stage Manager
Mikayla Burse '26

Associate Stage Managers
Maia Seigerman '26
Xuchen Zheng '27

Assistant Direction
Sophie Wheeler '25

**Guest Artist and Bates Learning Associate*

CAST

CADEN.....David Walker '24*
LOGAN.....Paige Maren Magid '24*
JAXTON.....Adam Joseph Matos '26
ALICIA.....Ruby Marden '27

**These performances are offered in partial fulfillment
of the requirements for a senior thesis in acting.*

CONTENT DISCLOSURE

This sharp satire contains mature themes about America's sometimes troubling history. It also contains Thanksgiving reenactments depicting historical violence.

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PRODUCTION STAFF

TECHNICAL DIRECTOR

Justin Moriarty

POSTER DESIGNER

Eileen Dockery '26

COSTUME SHOP MANAGER

Carol Farrell

PROMOTIONAL VIDEO TEAM

Lexi Wachen '26

Mac Gaither '24

Aiden Bergeron '27

SET DRESSING AND PROJECTIONS

Aidan Bergeron '27

Jack Hagan '27

Jamie Shelton '27

SOCIAL MEDIA COORDINATORS

Kendall Jones '25

Maia Seigerman '26

TOY THEATER IMAGERY

Kae Yan '24

BOX OFFICE MANAGERS

Sophia Catalani '25

Estelle Feinberg '26

SCENE 7 VIDEO TEAM

THEA 362

Advanced Acting Students

Actors: Sophia Cattalani '25,

Sydney Childs '24,

Cole De Magistris '24,

Isabel Fronzaglia '26,

Danny Liu '24,

Miguel Pacheco Gonzalez '24

COSTUME SHOP STAFF

Adelle Welch '25

Grace Acton '24

Adrian Madanes '25

Sloan Phillips '25

Raegan White '26

Sanae Hagino '26

Crew: Paige Magid '24,

Adam Joseph Matos '26,

David Walker '24

CARPENTERS

Jakob Adler '24

Kerrigan Anuszewski '25

Jackie Coraci '26

Natalia Jacobs '26

Kendall Jones '25

Maria McEvoy '26

Peter Nguyen '25

Miguel Pacheco Gonzalez '24

Maia Schifman '26

Sophie Wheeler '25

Olivia Wiener '24

James Usher '26

Ed Zuis '24

LIGHT BOARD OPERATOR

Caroline Cassell '24

SOUND BOARD OPERATOR

Grace LaFountain '26

WARDROBE CREW

Alexandra Voight-Shelley '24

Peter Flores '26

PROPS RUN CREW

Mira Shind '24

Suhana Liedtke '25



LARISSA FASTHORSE, Playwright (Sicangu Lakota Nation) is a 2020 MacArthur Fellow, award winning writer/choreographer, and co-founder of Indigenous Direction, the nation's leading consulting company for Indigenous arts and audiences. Her satirical comedy, *The Thanksgiving Play* (Playwrights Horizons/ Geffen Playhouse), is one of the top ten most produced plays in America this season. She is the first Native American playwright in the history of American theater on that list. She also made her Broadway debut last spring with *The Thanksgiving Play* being the first known female Native American playwright produced there.



GERMÁN CÁRDENAS ALAMINOS, Scenic Designer and Bates Learning Associate

I'm from Mexico City, where I studied Architecture, after some time I transitioned to scenic design and painting. In 2019, I joined the Theater and Dance Department at Bowdoin College. I feel so proud to make this my first collaboration with Bates College. I've taught and served as resident scenic designer previously at Rider University in Lawrenceville, NJ. I continue to work locally in Maine for Theater at Monmouth and Portland Stage Company. Bowdoin College design credits include *Henry VI part II*, *Cows of War*, *The Wolves*, and *A Raisin in the Sun*. Other design credits are: *The Cake*, *Last Ship to Proxima Centauri*, *The Age of Bees*, *Sophonisba*, *Anthony and Cleopatra*, *Amphitryon*, *These Seven sicknesses*, *Assassins*, *L'enfant et les sortilèges*, *Jelly's Last Jam* and *Eclipsed*. Thanks to everyone at the Theater and Dance Department at Bates College.



JOHN BEAR MITCHELL, Cultural Consultant and Bates Learning Associate

John Bear presently serves as the University of Maine System Office Native American Waiver and Educational Program Coordinator, University of Maine's Wabanaki Center Outreach and Student Development Coordinator, as well as a Lecturer of Wabanaki Studies and Multicultural Studies at the

University of Maine in Orono.

John Bear is a Wabanaki Storyteller/Singer and drummer and provides Educational Development in Wabanaki Studies. He works with schools, does public performances utilizing Wabanaki stories and/or songs and dance. He also has extensive experience working with school districts in helping them develop appropriate Wabanaki Studies teaching tools for their classrooms.

ABOUT THE PROCESS

Entering the world of the play...

The following excerpts are but a few from Larissa FastHorse that have served as guiding principles in approaching *The Thanksgiving Play*. I'm grateful for these ways in and for the opportunity to be a part of the creative team on this journey of bringing this experience to the Bates Community. I encourage you to access the QR Code at the bottom to access the links to the full articles and to other resources we examined throughout the rehearsal process.

On satire...

"It is tricky. It has to be honest. It really has to be honest. You can't pull your punches. You can't be afraid of things. A lot of satire actually sounds worse on the page. It's like: Oh, can you really say that? Then you put it in context with the movement and the joke and the rhythm, the ups and downs of the satire and the humor, and it's like, Oh, okay—that works. So you have to be that honest, and trust the honesty of it. If you pull back, then it's not going to work. It just feels false. You have to go all the way in. I think a lot about rhythm and release. Because with some satire, it can feel like you're taking a lot of hits, and it can get a little tiring, actually. So you have to know what people can continue to take in, or where they start to put up barriers against what you're trying to say. Finding where you push and where you pull back is really key." **American Theater Magazine: "My Tone Is Indigenous': Larissa FastHorse on Native Comedy and Storytelling"**

On the implications of meaning well...

"I do not hide that. I don't hide the fact that this is about white, liberal folks, [who] tend to be theatregoers. Not at all. The thing that I keep saying, that has been very important to me in this play, is, first, it's fun, and you get to have a good time in the theatre. And, second, I would say that's the sugar, and then there's the medicine. It's satire. It's a comedy within a satire. So the satire is the medicine, and you have to keep taking it, and, honestly, some people opt out. We've had a couple of people walk out." **The New Yorker: "Larissa FastHorse Becomes the First Native American Woman to Bring a Show to Broadway"**

On the lyrics she found in a student activity posted online for teachers...

"We want adults to be aware that this isn't OK. The song actually exists and is still being put out into the world." **The New York Times: "In 'Thanksgiving Play,' the Pageantry of 'Well-Meaning' White People"**

On moving forward...

"You know, I don't give answers in my plays. I just raise a lot of questions for us to think about so that we're doing things with intentionality, but we're also doing things with humor so that we can go forward together into a better future, I hope." **Howlround Theatre Commons: "Larissa FastHorse on Indigenizing Theatre"**

Much gratitude...

I am indebted to the incredible creative team of faculty/staff, guest artists, consultants and students who collaborated on this. I'm especially grateful to our consultants John Bear Mitchell (cultural consultant) and Joe Hall (academic consultant and dramaturge) who offered deep learning about contemporary indigenous experiences and indigenous history that were vital for all involved. In addition, guest set designer Germán Cárdenas-Alaminos' vision was remarkable from the outset as was Carol Farrell's inventive puppetry, which elevated the interstitial scenes (which are actual Thanksgiving lesson plans some teachers have used in their classrooms) that thread this play. Other members of the Department once again stepped up to establish a world with satirical flourish. And much, much thanks to all of the students who demonstrated great care in creating this story in a meaningful way.

Tim Dugan-Director

Scan this QR
code to access
the full articles
and other
resources



SPECIAL THANKS

Anne, Grace, Helen, and Timothy Dugan; Wabanaki REACH; Heather Augustine; Carla Hunt; Taking Responsibility Learning Group; Sylvia Gnieser-Castonguay; Daphne Comeau; Joe Hall; John Bear Mitchell; John Farrell; Jeanne Beliveau; Matt Von Vogt; Judy Gailen; Germán's team: Ileri Leo and Ben; Bates Arts Collaborative, Jamie Watkins, Cian Magner, Asha Tamirisa, The Christian A. Johnson Endeavor Foundation, Leana E. Amáez, Hussein B. Kulow, Ed Woodhead

DRAMATURGICAL NOTE

The Anishinabeeg activist Winona LaDuke writes in her most recent book, *"I am tired of being invisible and demand that you see me. What I want to say is that we are beautiful, amazing, tough-as-can-be people."* Her frustration is no accident. Colonizers have enacted Indigenous invisibility through years of violent separations: the right feet of Ácoma men in 1599; the head of Philip—aka Metacom—in 1676 (56 years after his father Massasoit was a guest of honor at the so-called "First Thanksgiving"); the body parts of Cheyenne men, women, and children, proudly displayed in the Denver opera house in 1864; children torn from families and placed in boarding schools and forced adoptions throughout the 1800s and 1900s.

Violence makes it hard to see American Indians and even harder to be them. A Passamaquoddy acquaintance once explained to me, "My father told me to be proud of who you are, but be careful who you tell."

Bates College plays a part in this politics of Indigenous invisibility. As recent graduate Skye Brown (Diné) wondered in a column in *The Bates Student* in 2020, "For the few students on campus who identify as Native, ... what structures are in place to uplift these students and their lived experiences?" Further, the college has abandoned educational arrangements with Wabanaki; it has provided space to scholars to deny the presence of Wabanaki and their rights.

FastHorse's play offers an odd remedy to invisibility. Rather than offering a window on Native cultures and histories, she instead provides a mirror on the peoples who have erased them. And she does it with the biting humor of satire. Perhaps the sharpest bite comes from parts that FastHorse did not write. In the puppetry scenes we hear scripts created by non-Indian teachers to share with their colleagues. I wonder what puppetry FastHorse might add from my own well-intentioned classes, and this discomfort reminds me that many of us should hold her mirror close.

We should look closely, but also listen. Native voices are not entirely absent. FastHorse's satire is deeply, traditionally Native. As writer N. Scott Momaday (Kiowa) has written, humor "is one of the strongest elements within Indian cultures,... where the language lives." From Pequots mocking their English aggressors in the Pequot War, to Will Rogers (Cherokee) inverting Columbus's story and "discovering" the city

of St. Louis, to contemporary series like Reservation Dogs and Rutherford Falls, Indigenous people have faced the challenges of colonization with humor.

After non-Natives have finished laughing (and squirming) at moments of self-recognition, we should continue to listen. Perhaps in quiet attention we might see the people who have been here longer than anyone.

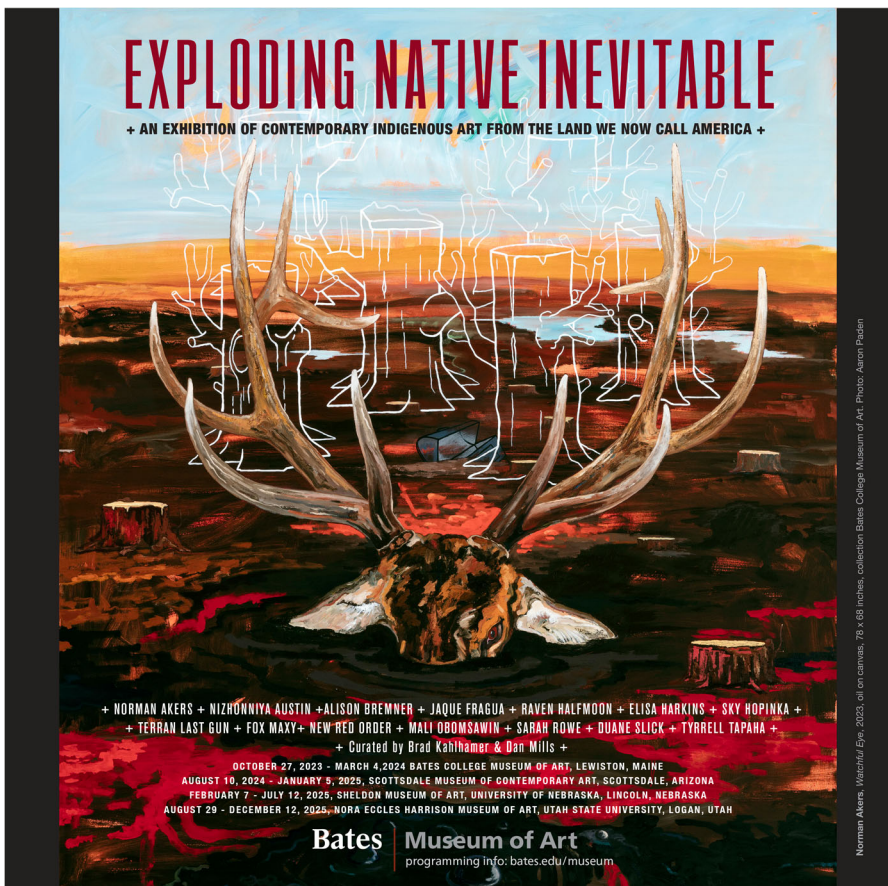
Joe Hall - Academic Consultant and Dramaturge

CONNECTED ARTS EVENTS ON CAMPUS

Literary Arts Live - Morgan Talty

February 1 at 6:30pm

Muskie Archives 201



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+ Curated by Brad Kahliamer & Dan Mills +

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Norman Akers, Watchful Eye, 2023, oil on canvas, 78 x 88 inches, collection Bates College Museum of Art, Photo: Aaron Priden



The Kennedy Center

The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

DEPARTMENT OF THEATER + DANCE FACULTY AND STAFF

Martin E. Andrucki

Charles A. Dana Professor Emeritus

Liz Petley Coyer

Academic Administrative Assistant
and Special Events Manager

Carol Dilley

Director and Professor of Dance
On Sabbatical 2023-24

Tim Dugan

Associate Professor of Theater

Brian J. Evans

Assistant Professor of Dance

Carol Farrell

Costume Shop Supervisor

Amy Huang

Assistant Professor of Theater
and Performance Studies

Callie Kimball

Lecturer in Theater

Tristan Koepke

Assistant Professor of Dance

Paul T. Kuritz

Professor Emeritus

B. Christine McDowell

Associate Professor of Theater

Justin Moriarty

Technical Director,
Lecturer in Theater

Michael Reidy

Senior Lecturer in Theater,
Managing Director

Katalin Vecsey

Chair, Theater + Dance
Senior Lecturer in Theater,
Vocal Director

Sally Wood

Lecturer in Theater

Theater Program Mission: The Bates Theater program thrives on the belief that joyful collaboration is integral to approaching this field. Through experiential learning, theoretical exploration and embodied practice, we offer space for a broad range of student journeys, celebrating the individual as well as the larger ensemble. Valuing process over product, we welcome all who wish to join our community to deepen their appreciation of theater arts and engage in the dynamic relationship between art and the human experience.

Values: Collaboration, Creativity, Inclusiveness/Welcoming, Process, Experiential Learning

Theater Program Vision: The Bates Theater program seeks to provide an unparalleled liberal arts experience led by faculty and staff who are active professionals in their field. We train the future generation of innovative thinkers, active and supportive collaborators, and individuals with a fierce commitment to transform and better our world.

UPCOMING PERFORMANCES AT BATES

Fall Dance Concert

December 2 - 4, 2023

Schaeffer Theatre

DANC 270I: Improvisation Showcase

Monday, December 4 at 3:30pm

Marcy Plavin Dance Studio

Assistant Professor Brian J. Evans

THEA 240: Playwriting Showcase

Monday, December 4 at 4:30pm

Gannett Theater

Lecturer Callie Kimball

THEA 261: Acting Showcase

Tuesday, December 5 at 4:30pm

Gannett Theater

Associate Professor Tim Dugan

THEA 362: Advanced Acting Showcase

Wednesday, December 6 at 4:30pm

Gannett Theater

Associate Professor Tim Dugan

THEA 263: Voice and Speech Showcase

Wednesday, December 6 at 7:30pm

Gannett Theater

Senior Lecturer Kati Vecsey

DANC 270G: Ensemble Showcase

Thursday, December 7 at 5pm

Marcy Plavin Dance Studio

Assistant Professor Tristan Koepke

For more information, please visit www.bates.edu/theater-dance/events

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