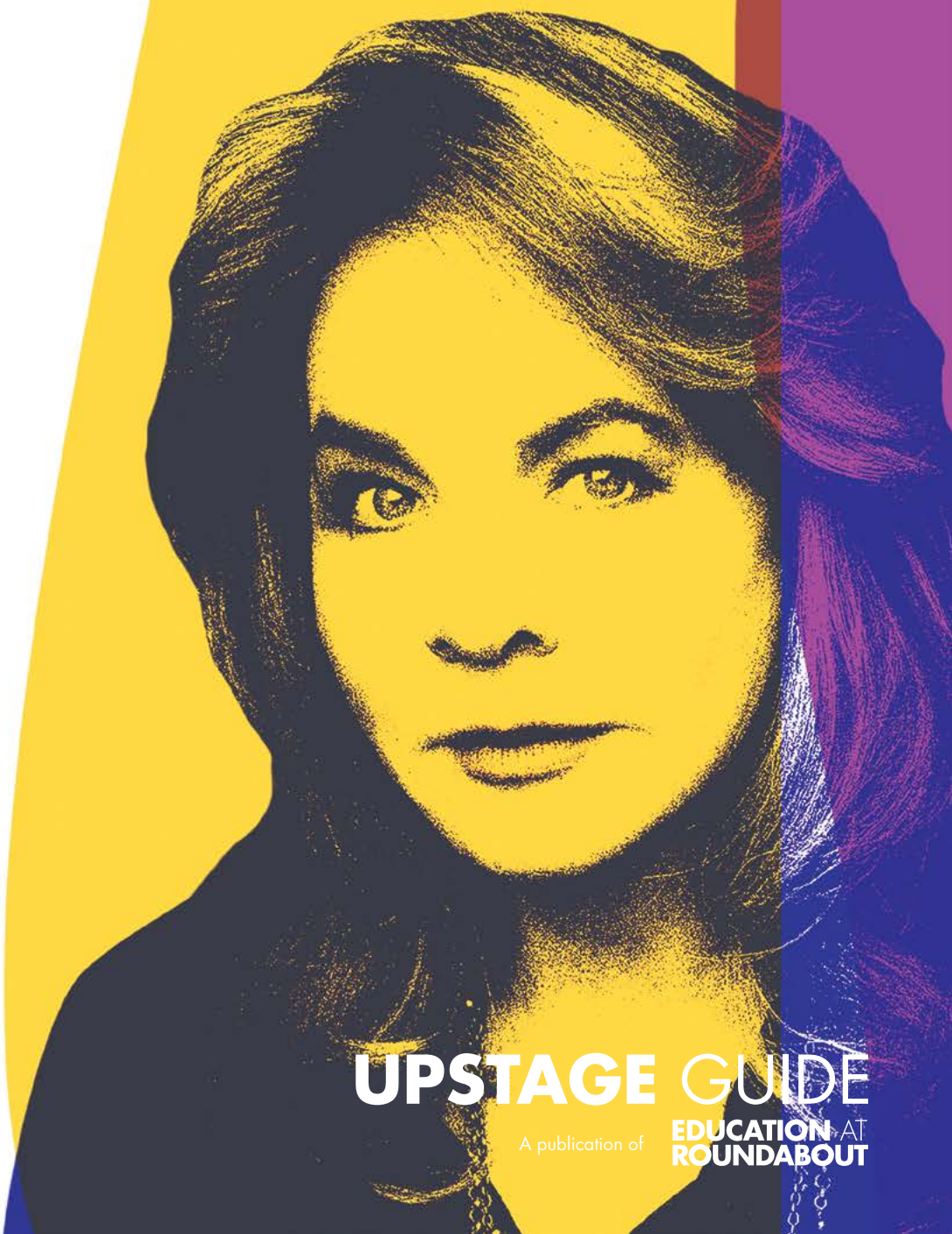
Apologia

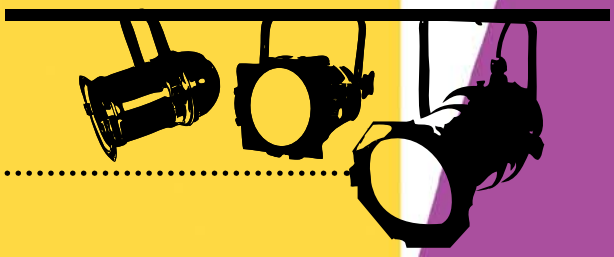


ROUNDABOUT THEATRE COMPANY

UPSTAGE GUIDE

A publication of EDUCATION AT ROUNDABOUT

UPSTAGE SPOTLIGHT



APOLOGIA

By Alexi Kaye Campbell
Directed by Daniel Aukin

You do not mess with Kristin Miller. In the 1960s, she was a radical activist and political protester. Now a celebrated art historian, the publication of her memoir threatens to split her family apart. But Kristin has never been one to shy away from a fight.

Direct from London, Alexi Kaye Campbell's biting play makes its New York debut with the "Magnificent" (*The Independent*) Stockard Channing in a powerhouse performance as a woman facing the repercussions of her past. *Apologia* is a passionate, human and humorous clash of generations and beliefs—a lively look at yesterday's rebels living in today's reality.

A NOTE FROM ARTISTIC DIRECTOR TODD HAIMES

Over the past few years, unprecedented numbers of Americans have, in one form or another, engaged in political protest and activism. But civic participation is not free for those who choose to dedicate themselves to a cause—it can demand a great deal of one's time, cost a shocking amount of money, and jeopardize personal safety and security. It's no surprise that Kristin Miller, a radical 1960s leftist who has remained an impassioned activist into her sixties, is a rare breed, and this is what draws me so powerfully to *Apologia*. Through Kristin we see the fruits of a life of activism, and also its price: to her middle-aged sons, Kristin's relentless commitment to social reform throughout their childhood left them without a mother. If the well-being of her family suffers, might Kristin's selfless advocacy cross the line into selfish Bohemianism? Or is a stunted motherhood just a small, necessary sacrifice in the much bigger fight for the health of a whole society? At a time when political activism is so strong a force in the American psyche, Alexi Kaye Campbell's exploration of the crossroads between a conventional life and the battle for a better world is deeply prescient.

WHEN

Spring 2009

WHERE

The English Countryside

WHO

Kristin Miller, American, in her sixties

Peter, her son, fortyish

Trudi, his American fiancée, in her late twenties/early thirties

Simon, her other son, in his late thirties

Claire, his girlfriend, in her thirties

Hugh, an old friend of Kristin's, in his sixties or early seventies.

Apologia: A definition

An *apologia* is a formal written defense or justification of one's opinion or conduct. Unlike the similar word *apology*, an apologia is not an expression of remorse but a well-reasoned argument for one's decisions.

In Greek, an *apologia* is the speech an accused person offers in their defense in court. In the 2nd century, Christians living in the Roman Empire used the word when they defended or explained their faith. The word became further associated with Christianity in 1864, when John Henry Newman, a Catholic convert, priest, and theologian, wrote a memoir of his spiritual life titled *Apologia pro Vita Sua (A Defense of One's Own Life)*.

TABLE OF CONTENTS

UPSTAGE CONTRIBUTORS

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INTERVIEW WITH PLAYWRIGHT **ALEXI KAYE CAMPBELL**

/ˌapəˈlōj(ē)ə/

Education Dramaturg Ted Sod spoke with Playwright Alexi Kaye Campbell about his play *Apologia*.

Ted Sod: What inspired you to write *Apologia*? What do you feel the play is about? Does the play have personal resonance for you and, if so, how?

Alexi Kaye Campbell: I've always been drawn to themes of inheritance and how it is that one generation responds to the previous one. In the case of *Apologia*, I wanted to write about women of the 1960s and '70s who had to make difficult choices in order to pursue their political and social convictions. For me, those two decades' momentous and often revolutionary changes on the fronts of feminism and gay rights are often either overlooked or simply forgotten by today's radicals. But I feel that many of the liberties we now take for granted would never have taken hold if it wasn't for the battles fought by that previous generation. So, I suppose my inspiration was in some ways to pay homage to those pioneers. I think more than anything the play is about the high price that has to be paid by people who want to change the world, or dare to improve it. That the advances made socially often come at a heavy personal cost to those who make them. Like most of everything I write, I have borrowed and stolen from my own life and my own past but then heavily fictionalized it. My family had its fair share of pain and recriminations, but which family doesn't?

TS: Will you give us a sense of the kind of research you had to do in order to write this play and how you went about doing it? Can you give us a window into your process as a playwright?

AKC: My main protagonist, Kristin, is an art historian who specializes in the life and work of Giotto. I am always very nervous of doing too much research before I complete a first draft of a play—it can often hinder or weigh down my instincts and inspiration—so I tend to do it in between a first and second draft and then rewrite accordingly. In this case, apart from reading about the period in which Giotto lived and worked, I made an appointment to meet with an art historian from the National Gallery in London who shared that area of expertise with Kristin. I was then able to ask her specific questions and read to her some extracts from the play in order to check that I was on the right track. One of the reasons that Kristin is so drawn to the work of Giotto is that she regards him as a proto-humanist, someone who was working within the context of religious art whilst also bringing to it something new and revolutionary which she calls "the vision, the power, and the responsibility of the artist"—the artist as instigator of social and political change. So, I needed to be confident that Kristin's interpretation of Giotto was one which was accurate and convincing. My process seems to change from play to play, but I tend to be a big rewriter. For me, playwriting is very like sculpting —you will chisel away at this big piece of stone, and the more you do so the more the play begins to reveal itself. My work has also been shaped by the fact that I was an actor for many years and by everything I learnt working in the theatre from that particular angle, especially when it comes to characters and their objectives. When I am working on a scene, I always ask myself: what do your protagonists want to achieve, how will they try to do so, and what are the obstacles that will get in their way?

TS: Will you talk about the development process for this play? The play was presented first at The Bush Theatre and then last year at Trafalgar Studios in London. Do you expect to be at many rehearsals in NYC? Will you continue to rewrite throughout the upcoming Roundabout rehearsal process? If so, what type of events usually motivate your revisions during rehearsals or previews?


Alexi Kaye Campbell

AKC: *Apologia* was commissioned by Josie Rourke, who was then Artistic Director at The Bush Theatre in London, which is where it was first performed. The play's protagonist, Kristin, was originally English, but when we wanted to attract an American actor for the London revival, I rewrote the character as an American expat who had been living in Europe. At first, I was worried that this would upset or compromise the play, but after we did a reading of it I preferred it to the original. The reason for this is that an American Kristin adds to the idea of her as an outsider on foreign territory, a loner. Also, when she meets the only other American character in the play, Trudi, it is as if a part of her past and the country she has run away from eventually catches up with her. As it is a play about Kristin's hour of reckoning, this all seemed apposite. I am planning to be around for the New York rehearsals, and of course I will keep my ear to the ground for any new changes that may need to be made. We are living in a world of very heightened and alarming developments in the political and public spheres, which the play needs to respond to, if needs be. It is after all a play about liberal values, many of which seem to be under interrogation and threat for the first time since their establishment.

TS: Can you tell us what your collaboration with Stockard Channing and Hugh Dancy has been like?

AKC: Stockard is an absolute joy to work with. Apart from being one of the finest actors of her generation, she is also perfect casting for the part of Kristin and took to it like a fish to water. She has access to all

the wit and acid that the character needs, whilst also matching her intellectually and having the depth to explore the character's doubts and wounds. I loved working with her in London but really look forward to rediscovering the play with her a year later, for its New York incarnation. I am also hugely excited about working with Hugh Dancy again. Hugh was in Joe Mantello's production of my play *The Pride* in New York a few years ago, and I have huge respect and admiration for his work on stage. He is a wonderful actor, and always generous.

TS: Your play deals with how successful women, like Kristin, are often criticized for prioritizing their careers over being a parent, and makes some very salient points about the baby boomer generation and their politics. Why were you interested in writing about these subjects?
AKC: As I answered in a previous question, I have always been drawn to writing about the past and the present and comparing them. My generation (which I share with Kristin's children in the play) is one which seemed to be far more drawn to a materialistic and often nihilistic view of life, in which many of the ideals fought for by our parents had been forgotten or often ridiculed. But if you live with diminished ideals and a predominantly materialistic worldview, you will inevitably be led to a point of crisis where you ask yourself some fundamental existential questions. And those questions will inevitably point back towards your parents and the type of relationship you had with them. I wanted to write about that very moment of conflict—the moment in which a disillusioned man confronts his mother with questions relating to what it means to be a good parent. That moment of conflict felt to me as if it encapsulated something of where we are now as a society, the eternal dialogue between the personal and the political. The main question the play asks is "how can one be a parent to one particular person and to the world simultaneously?" At a time of environmental crisis, growing inequality, and political and religious fundamentalism, it is a question that I ask myself more than ever before.

TS: Another idea in the play is the tenuous relationship between adult children and their career-driven parents. What intrigued you to write about this subject? One character who is not intimidated by Kristin's acid tongue is Claire, her son Simon's girlfriend. How did you find that dynamic in the play, and why was it important to you?
AKC: I am intrigued by the notion of selective memory and of wildly differing interpretations of events within families—of how we all carry our own personal narrative of the past. We can all go on living with these varied versions of our lives together until the moment we begin to air them. That is the moment we will realize that the people we love don't see things or remember things quite the way we do. And that's when the drama starts. Because often, our narrative does not exist simply as some fanciful idea, it is an essential part of our survival mechanism. And if that mechanism's authenticity is called into question, then so is that very survival. That is why I wanted to write about the subject of children having very different interpretations of the past to their parents. What happens when a child questions a parent's long-held view about the past they both share? Every character in the play challenges Kristin's narrative of her life, but perhaps it is Claire who best articulates her tragedy. Claire is a survivor, someone who has also had to fight to belong, and to be heard. And what she rightly identifies in Kristin is the fact that Kristin's need to believe so stubbornly in her own interpretation of the choices she has made is imperative if she is able to survive as a human being.

TS: How have you been collaborating with the director, Daniel Aukin?
AKC: I met Daniel and instantly liked him and felt we had a good rapport. Apart from being a director who works brilliantly with actors and text—I loved his production of *Admissions* and had heard nothing but praise for all of his work—I immediately felt he completely got the world of the play. Because of his own personal history—he grew up in London—he has immediate access to the world of Americans abroad and all the specific characteristics of that particular demographic. Also, he understood the English dimensions of the play—its humor, as well as the awkwardness of the English in social situations, the games that are played as they try to negotiate their emotional territories. I have been extremely fortunate in collaborating with some of the best directors working in theatre today. The quality I most admire in a director is their ability to listen to a play and respond to its heart and soul. I believe a good director will be as versatile as a good actor, always excited to reinvent themselves with every new piece of work. Daniel and I have been asking each other many questions about the themes of the play and about how we can bring those themes alive to an audience. About the design, the tone, the style, of the production. Ultimately though, however detailed these discussions may be, part of being a playwright is handing the play over to the director and the other creative people involved and allowing them to make it their own. It is always difficult, but completely essential, to take a step back and allow others to interpret it.

TS: What other projects are you working on? What are you most excited about writing next?
AKC: I am currently working on a new play that is a commission for English Touring Theatre, as well as a film set against Sheridan's Drury Lane in 18th-century London, which is a riotous romp and great fun to write. And a couple more things in the pipeline.

TS: Where were you born and educated? Did you have any teachers who had a profound impact on you as a writer? What keeps you inspired as an artist? What advice would you give a young person who wants to write for the theatre?
AKC: I was born and brought up in Greece to a Greek father and British mother. I went to a Greek primary school—I grew up in a completely bilingual home—and then went to the British School in Athens. I did have a teacher there called Chris Brown, who had the most profound and long-lasting effect on my life. She introduced me to the theatre, and with her passion and commitment, persuaded me that my life was going to be forever attached to it. I have tried so many times to track her down and express my everlasting gratitude to her but have not been able to find her. But she quite simply determined the course of my life and offered me a strong sense of direction, which is the greatest gift a person can ask for. I read voraciously, I go to the theatre, I try to travel far and wide. I try to keep an open and curious mind. And remain hopeful despite the challenges. To a young person who wants to write I can do no better that quote Stephen Sondheim: "Anything you do, let it come from you, then it will be true." And part of that means ignoring trends or at least, the tyranny of cool. If your primary objective is to be original, then you will also be inauthentic. And by all means be inventive with form but only if the form serves the content and the substance of what you feel you need to communicate.•

HANGING ON TO THE "SPIRIT OF 1968"

Actress Vanessa Redgrave at the 1968 Grosvenor Square protest
Photo: Frank Habicht

Anti-Vietnam War protestors gather in Whitehall before the march to Grosvenor Square on March 17, 1968
Photo: Beedlebumble

A PROTEST TURNS VIOLENT

In *Apologia*, Kristin Miller recounts her participation in London's Grosvenor Square demonstration against American involvement in the Vietnam War. The Grosvenor Square demonstration, which became the most infamous British protest of the decade, took place on March 17, 1968. It began peacefully in London's Trafalgar Square with a speech from actress Vanessa Redgrave, who then led the crowd of about 15,000 people to the U.S. Embassy at Grosvenor Square. There, demonstrators confronted police who were restricting access to the part of the square closest to the embassy. The encounter turned violent; protesters attacked officers with stones and firecrackers, and officers charged police horses into the crowd. All told, 246 people were arrested by the end of the demonstration, and over 150 people, police and demonstrators alike, reported injuries.

THE "SPIRIT OF 1968"

The Grosvenor Square demonstration, though perhaps the most violent event of its kind in the United Kingdom that year, epitomized what would become known as the "Spirit of 1968"—the counterculture of anti-authoritarian protest that took hold internationally in 1968 and the surrounding years. While the "radicals" who organized and were present at these kinds of events—of whom Kristin Miller would have counted herself one—only comprised a small percentage of their generation, their actions defined the political climate of the decade. Underpinning their anti-establishment and anti-war demonstrations were ideals and goals positioned to the left (occasionally far left) of the political spectrum: women's liberation, abortion rights, anti-imperialism, organized labor, gay rights, demilitarization, and anti-capitalism, to name a few.

THE NEW LEFT

In the United Kingdom and other countries around the world, these philosophies coalesced into a political movement known as the New Left. In general, the New Left based their positions on the philosophies of 19th-century German political theorist Karl Marx, who was known for the books he co-authored with businessman Friedrich Engels—*The Communist Manifesto* and *Das Kapital*—that launched the far-left political ideology of communism. Drawing from the communist school of thought, those who made up the New Left sought to eliminate the economic inequality created by capitalism. They strove to create a society based on common ownership of resources, rather than one in which economic and political power is possessed by a few. As indicated by its name, however, the New Left was composed

of thinkers and activists who supported various revised forms of Marxism that did not wholly agree with Marx's original writings but acknowledged the economic, political, and colonial realities of the post-World War II era. While not all political activists of the 1960s and '70s necessarily identified with the New Left, the resurgence of Marxist ideologies during that time fueled much of the era's anti-war fervor.

A GENERATION OF SELLOUTS?

Kristin Miller has retained the progressive ideologies of her youth throughout her middle age—as her guests mention in *Apologia*, she has a portrait of Karl Marx hanging in her bathroom, decades after her days of protesting against the Vietnam War. But did the "Spirit of 1968" remain alive in the rest of Kristin's generation as it grew older, as it did in her? Kristin's generation, the baby boomers, includes individuals born between the years of 1946 and 1964, and it has been widely criticized as a demographic that "sold out." Much has been written about the generation of young, liberal idealists in the 1960s and '70s who grew up to forget their leftist roots, become capitalists, create an economy of vast inequality, and destroy the environment. Whether the boomers are, as some claim, a "Me Generation" who rigged the system for their own gain is a larger question. But it can safely be said that by 2009, when *Apologia* takes place, Kristin is in the minority of her generation both in terms of political outlook and activist behavior.•

A Baby Boomer protestor at the 2018 Women's March at the Iowa State Capitol Photo: Phil Roeder

BOOMER POLITICS AND ACTIVISM

Kristin, a radical leftist who has retained a "Spirit of 1968" into her sixties, is an outlier. Studies have shown that, across the board, activist behavior declines as people age out of college and into the workforce, and this trend has held true for the Baby Boomers in the decades since the Vietnam era. Activist behavior tends to rise again around age 65 as people retire and have more time for political engagement, but, for a number of reasons, it does not reach the same degree of participation as in any given group's younger years. The Baby Boomers in particular did not return to their activist heyday.

WHICH ECONOMIC SYSTEM IS BETTER?

AMERICANS OVER 40

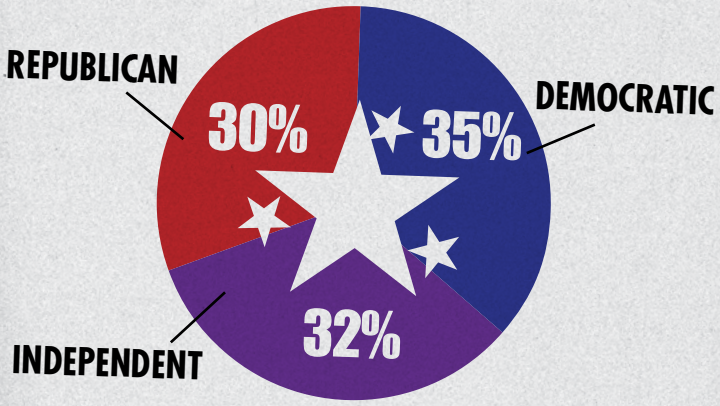
Kristin is, by birth, American

87% CAPITALISM

13% SOCIALISM

- From 2009

AMERICAN BABY BOOMERS' POLITICAL AFFILIATION, 2018



INTERVIEW WITH ACTOR **STOCKARD CHANNING**

/ˌapəˈlōj(ē)ə/

Education Dramaturg Ted Sod spoke with actor Stockard Channing about her work on *Apologia*.

Ted Sod: Why did you choose to play the role of Kristin in Alexi Kaye Campbell's play *Apologia*? Is it challenging remounting a play with new people when you've done it before?
Stockard Channing: It's really quite simple: I read the play, I thought it was terrific and that it was a wonderful turn. Todd Haimes came and saw the play in London. It might've been our last performance, I don't know, and he fell in love with it. There was no way we could bring the original production or director to New York, so this is a different cast and a different director. This is not the first time that I've done this sort of thing. I did this before, you know, with John Guare's *Six Degrees of Separation*. I went to London and did it in the West End after the New York premiere, and it was a massive hit. I had to start fresh there, and then I did the film version with all new people. It's a very interesting enterprise. Daniel Aukin, the director for the NYC production, Alexi, the playwright, and I are starting to get to know each other, and so far, so good.

TS: Did you have to reach to find Kristin's political self or is that something you immediately understood?
SC: I must tell you that my approach to these things is extremely empirical. I avoid doing any of that until I get with my fellow actors in a rehearsal hall. It's an interesting piece in that everything takes place in the moment in real time, but it's all about what happened 30 years ago. And that's something that is easily overlooked when you're on the stage. Playing this woman, the most amazing thing I found is that the whole issue of parenting is fraught with people's emotions. In many ways, this is a memory play. This is about the memory of something that happened years ago and the ramifications of that event. Kristin was forced to make a very difficult decision, and the consequences of that decision were and still are beyond her control. That's what I have found to be most poignant about this character.

TS: I'm curious about the fact that Kristin is a respected art historian. Is the art world something you feel a natural affinity to, or did you have to do some research on that?
SC: I have a lot of friends who are painters, but it's not germane to this—basically Kristin found her passion. I was more interested in the chronology of events. I remember the first days of rehearsal in London, I said, "Wait a minute, when did she have these kids? How old are we all now? When did she get divorced?" So, we spent time laying it all out.

TS: Will you share some of that chronology or history you've discovered about Kristin?
SC: She was a young woman who grew up in Connecticut. She had a rebellious streak, and after college, she bolted. She went to London. She fell in with a wild bunch. There was lots of protesting and free love. Those were the days. They were fabulous, but they have unfortunately yielded some negative consequences as well. In Kristin's case, she fell in love with a guy who was dashing—that's what she says about him. It was probably a bad match, but they had these two boys who she adored. She started working at her


Stockard Channing

passion, which was art. Kristin was a victim, because that husband of hers did what he did. And she was powerless on many levels. I don't think Kristin's ex was the nicest guy, but she fell in love with him. No one gets married to get divorced. There's a point when a couple is splitting up, where you still think, he's the person I fell in love with! She certainly never thought that he would poison their sons against her. She went to Florence after the divorce. This is the important thing. She had custody of those boys and she took them to Florence and her ex stole them. Literally, physically stole them. And then, after the ex-husband dies at some point, I'm not sure when, she moves back to England and she sees her sons on a regular basis. By this time, they're grown children and, of course, she has her opinions about what they are doing with their lives, as many parents do about their children.

TS: One of the ideas I took away from reading this play is that some women were and still are vilified for having a career, especially if they are perceived as having prioritized that career over being a mother.
SC: When I was in London and I was doing press for the play, I had to say over and over again that I remember what it was like before. I was raised in the time before women's liberation. And that's so important because I know what we were liberated from. It's a very different world we live in now. And, in my day, it really wasn't about anger—it was about charity and equal rights. But that's not the point of this play. This play is about Kristin's self-determination. When I was a young woman, you had to take full

responsibility for your actions. And it was an absolutely delicious prospect. It was unbelievably heavy, and it happened to a large degree for those of us who chose to take advantage of it. Kristin's not an angel, but she is honest and she took responsibility for the choices she made. I respect that about her enormously.

TS: I think what you're talking about is Kristin's integrity. There's an integrity to her that I don't find many people opting for anymore.
SC: Absolutely.

TS: I want to ask you about Kristin's relationship to her sons' significant others, Trudi and Claire. What do you think is going on there?
SC: Her relationship with Trudi evolves—she thinks there's potential for something in Trudi. She respects that Trudi's not full of shit. At the end of the play, Trudi does emerge as a moral center. Her relationship with Claire, on the other hand, is fraught. First of all, she doesn't approve of her. She feels that she's done bad things to her son. She senses a certain kind of phoniness in her that, in her mind, makes Claire a bit of a social climber. But let's face it, I wouldn't want Kristin as a mother-in-law—would you?

TS: Kristin's in a platonic relationship with a gay man named Hugh. John (Joey) Tillinger is playing that role—which is marvelous because I don't know him as an actor at all, only as a director.
SC: I believe the last time Joey was on the stage in New York was when we were acting together in *Joe Egg*. And we've been friends ever since. I think Hugh and Kristin are old, old friends. And he became friends with her when they were in the movement together. They're about the same age and they come from a certain way of thinking—they take balancing freedom and responsibility very seriously.

TS: They're companions on some level, wouldn't you say?
SC: I have a similar relationship with my oldest, closest friend. We've been in each other's lives since we were in our early 20s, and we lived together in apartments over the years, and this, that and the other. I certainly understand the nature of that relationship. Hugh and Kristin know and respect each other inside out.


Stockard Channing in *Apologia*

TS: Are there any special traits that you look for from a director when you're working?
SC: I don't respond very well to nasty people. You know what I mean? I really respond to warmth, intelligence—I don't like being manipulated. As I said, I'm an empirical actress. I like when we discover things in rehearsal together—that's really the energy that I most enjoy in a rehearsal room. I've been pretty lucky most of the time.•

STOCKARD CHANNING AT ROUNDABOUT

Stage, film, and television actress Stockard Channing is no stranger to the Roundabout stage, having appeared in revivals of both plays and musicals, and now a new work. *Apologia* marks her fourth production at Roundabout Theatre Company.

A DAY IN THE DEATH OF JOE EGG (1984)

Channing and Jim Dale starred in Roundabout's most acclaimed production up to that time, Peter Nichols's *A Day in the Death of Joe Egg*. The production moved to Broadway, where it won the 1985 Tony®, Roundabout's first, for Outstanding Revival of a Play. Channing won a Tony Award for Best Leading Actress in a Play for her work on the piece, in which she and Dale played a married couple whose relationship disintegrates as they deal with a brain-damaged child.

THE LION IN WINTER (1999)

Channing played Eleanor of Aquitaine to Laurence Fishburne's Henry II in this revival of James Goldman's 1966 serio-comic drama about a medieval royal family.

PAL JOEY (2008)

Channing sang (among other songs) "Bewitched, Bothered, and Bewildered" in her role as Vera Simpson, a bored socialite who has an affair with a nightclub owner in this production of the Richard Rodgers and Lorenz Hart musical.

SECOND-WAVE FEMINISM

ORIGINS OF THE SECOND WAVE

The history of feminism in the U.S. and Europe is viewed in four distinct "waves." The first wave begins in the mid-19th century and culminates with the women's suffrage movement. In America, the 19th Amendment gave women the right to vote in 1920, while British women gained suffrage in 1928. Kristin Miller of *Apologia* would have come of age during the second wave of feminism, which began in the late 1950s and continued into the '80s, and had major social impact in the U.S., Britain, and most Western countries.

World War II put women into jobs previously allotted only to men and gave a newfound sense of fulfillment; but post-war society pushed women out of the workplace and back into the domestic sphere. Growing dissatisfaction with traditional roles in the 1950s, along with increased economic prosperity and new technologies, raised women's awareness and sparked questioning of the social norms which limited women's life choices. In 1961, the FDA approved the birth control pill, and, while not yet widely legal, abortion also gave women greater choice about having children and establishing careers. Together, these factors led to a forceful current of feminist thought and activism.

FEMINISM'S TWO STREAMS

The second wave of feminism actually divided into two movements:

- Mainstream, or "equal rights" feminism, focused on legislation and social pressure to change society from within. Equal-rights feminists were mostly older, white women from affluent backgrounds.
- Radical feminism sought to disrupt society's hierarchical and patriarchal foundations. Radical feminists included younger white women and women of color, many of whom had been active in the Civil Rights movement.

BRITISH FEMINISM

In England, married women had limited rights to their own property. The 1964 Married Women's Property Act allowed women to keep *half* of any savings they made from allowances received from their husbands (an indication of the limited rights women like Kristin would have had when she started her family). British feminism focused largely on issues of property and economic independence. The Women's Liberation Movement (WLM) organized eight national conferences between 1970 and 1978, leading to a series of demands for equality in marriage and the workplace, sexual freedom, reproductive rights, and protection from violence.

AMERICAN FEMINISM

Some victories of second-wave feminism in America included passage of the Equal Pay Act of 1963, which aimed to abolish the gender pay gap, and the founding of the National Organization for Women (NOW) in 1966. A series of Supreme Court cases through the '60s and '70s gave women the right to use birth control, and the landmark 1973 Roe v. Wade decision guaranteed the right to an abortion. Title IX, part of the Education Amendment of 1972, protected women from discrimination in all educational programs receiving federal funding.

THEY WROTE THE BOOKS...

As a feminist scholar, Kristin would likely be familiar with the major literature of second-wave feminism, including:

The original edition of *The Second Sex* was written in French

The Second Sex **by Simone De Beauvoir (1949)**
De Beauvoir offers a historical view on how society holds women in subordinate roles. In declaring that "one is not born, but rather becomes, a woman," De Beauvoir argues that gender roles are forced upon women. For example, World War II proved that women could transcend traditional gender roles, thus challenging the belief that they belonged in the domestic sphere.

The Feminine Mystique **by Betty Friedan (1963)**
Through interviews, Friedan gave women a voice to express dissatisfaction with their place in 1950s society. The "feminine mystique" refers to an assumption that women should be fulfilled by domesticity; the inability to live up to this ideal is "the problem that has no name." The book was a major catalyst for second-wave feminism, and Friedan was a co-founder of the National Organization of Women.

"The Personal is Political" by Carol Hanisch (1970)
In this widely-read essay, Hanisch argued that everyday activities, including the division of household labor and enforcing of gender roles, were political acts and that public discussions of personal problems have political impact beyond any individual.

A poster for a Congress to Unite Women, held in May of 1970. The Congress to Unite Women was founded to bring together radical and mainstream feminists.

THE ENDPOINT AND THE AFTERMATH

Second-wave feminism ended in the 1980s. The United States' failure in 1982 to ratify the Equal Rights Amendment—which would guarantee all rights under the Constitution equally to all persons, regardless of their sex—is generally considered the demarcation point. Additionally, growing criticism of the focus on white women, to the the exclusion of others, led to a third wave in the 1990s. This movement put more emphasis on diversity of race, class, and sexuality, as well as the intersection of oppressed groups.

Apologia takes place in 2009, a time when some second-wave feminists were defending their relevance and confronting negative side effects of their movement. A 2006 task force by the American Psychological Association noted that many younger women mistakenly believed that equality had been fully accomplished (significantly, the gender pay gap in 2009 was still 33%, and by 2016 it had only gone down to 20%). It also looked at how the media had created negative stereotypes of powerful women. A spokesperson for the effort acknowledged, "We've had trouble communicating feminism's continuing relevance to young people and people of color."•

DIVORCE, BRITISH STYLE

Although American-born, Kristin's marriage and divorce would be subject to British law, which was and remains unfavorable to women's best interests. While many American states have "no-fault divorce," allowing either party to request a divorce without accusing their spouse of wrongdoing, Britain uses an adversarial court system, based on an official statement of blame.

Until 1857, divorce in the U.K. could only be granted by the church or by Parliament, which was available only for the very wealthy. The Matrimonial Causes Act of 1857 allowed people to divorce in the courts under strict conditions. Men could divorce their wives for adultery, but women had to prove adultery *plus* an aggravating factor, such as rape or incest.

In 1969, the Divorce Reform Act allowed couples to divorce without such offenses, but it also required them to live in separation for two years. While more restrictive than America's no-fault divorces, divorce rates in England and Wales increased from 30,000 in 1950 to 144,000 in 1978. The two-year separation period is still enforced today.

Child custody was generally granted to the husband, under the assumption that he was the primary breadwinner. Children may live with their mother, who provided care and control, but divorced women were presumed dependent on their husbands for alimony and child support, determined by the wife's needs rather than the husband's assets. Writer Germaine Greer in *The Female Eunuch* (1970) explained, "The working wife has her income assessed as a part of her husband's, and he on the other hand is not even obliged to tell her how much he earns."

Women march for the right to vote at the Woman Suffrage Parade in Washington, D.C., on March 3, 1913

INTERVIEW WITH ACTOR **MEGALYN ECHIKUNWOKE**

/ˌapəˈlōj(ē)ə/

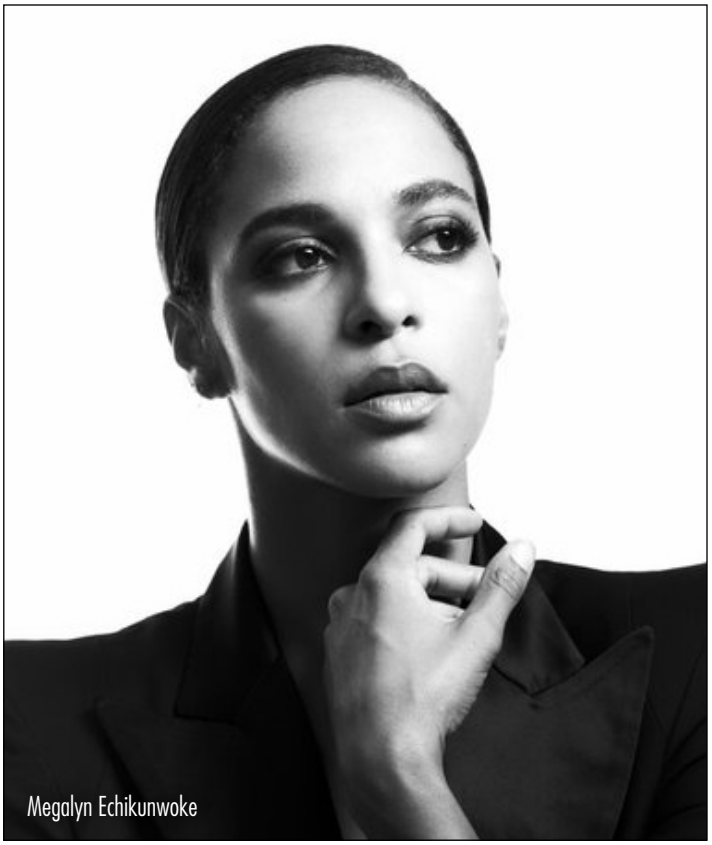
Education Dramaturg Ted Sod spoke with actor Megalyn Echikunwoke about her work on *Apologia*.

Ted Sod: Where were you born and educated? When and why did you decide you wanted to become an actor? Did you have any teachers who had a profound impact on you?

Megalyn Echikunwoke: I was born in Spokane, Washington. I left there when I was very young and was raised on the Navajo Native American reservation in northeastern Arizona, where I attended public high school until I was 14. Then I moved to Los Angeles. I got my first acting job when I was still young and continued schooling at Santa Monica High School. The Navajo reservation didn't provide for many arts education opportunities at the time, but I did all I could. In primary school, I was in choir with Mr. Aguirre, and he took an interest in my talent by giving me the lead parts to sing. He insisted that I learn piano so that I could accompany myself, but my mom couldn't afford the lessons. I was in band, and I played the alto saxophone and went around the region competing. I also I did a lot of athletics, excelling in track and cross country. I think I did athletics because I was good at it, and I enjoyed it, and there wasn't a whole lot else to do. Somehow, I always knew I was meant to entertain and perform, and I had a whole fantasy world built around it. Obviously, I was driven by music and I always took any opportunity to perform. I won my elementary school talent show singing a Mariah Carey song *a cappella*. I had an English teacher in 6th grade who understood the need for arts education and particularly my passions, and she encouraged me and my friends to get together on weekends to produce radio shows. I think we tried to put on a play once, but there were a lot of challenges and not much support. It wasn't until junior high school in band class that I found a poster on a wall advertising a fine arts academy's summer programs. I applied for a scholarship and got it, and through that program I really got introduced to the type of arts education that I so craved. I participated in a three-week theatre arts program, and I was one of a few students selected to be featured doing a monologue as part of the cumulative performance. I performed a piece from the Tennessee Williams play *Summer and Smoke*. After that performance, I was approached by a man who would become my manager for the next 13 years and who helped me launch my career.

TS: Why did you choose to play the role of Claire in Alexi Kaye Campbell's *Apologia*? How is this character relevant to you? What do you think the play is about?

ME: When I read *Apologia*, I was taken with the way Alexi was exploring the different sides of feminism and the eternal existential struggle for women between work and home, passion and duty. I was also struck by how Alexi was able to comment on the charged ideological, political, and cultural issues surrounding the topic and somehow manage to make it so darkly hysterical and relatable. That is a sign of great talent, I think. This is the type of writing that gets me excited as an actor. Claire is relevant to me because I am obviously an actress as is she, and I have had to endure the type of criticism she gets from Kristin. I've also had to make tough decisions regarding the economics of being an artist. Alexi poses the question of how an artist can make a living and keep their integrity, and still remain competitive and relevant in a brutally unfair business. Claire's story and point of view are very important parts of the whole story of being an artist, as well as being a very funny commentary on the absurdity of it all. Claire is a very dynamic character in this story about complex people in a complex world. And what I love most about the writing is that it doesn't shy away from saying that two things can be true at once, and things aren't so black and white in life. It also seems to be saying that choosing to follow your passion can be a terribly dark and isolated place.


Megalyn Echikunwoke

TS: This play tackles the idea that some women are vilified if they prioritize their career over being a mother. It also suggests that Claire has a very tenuous and competitive relationship with Kristin, the central character in the play, portrayed by Stockard Channing. Any preliminary thoughts on or insights into either subject as you are about to begin rehearsals?

ME: *Apologia* is a play that is taking on many iterations of feminism. I am particularly interested in exploring why the fundamentally competitive spirit that women have towards each other never really seems to fall away in even the most righteous and enlightened women. "Sisterhood" always seems to have its caveats. Alexi has masterfully dissected these ideas, and I am hoping it will be very comical to watch.

The Company of *Apologia*

TS: Can you talk about the relationship between Claire and Simon, Kristin's son? Do you see Claire as Simon's surrogate mother? What thoughts are you willing to share at this point in your process about Claire and Simon?
ME: Rehearsal hasn't started yet, but I can say that I do think a dynamic exists in this case where both of Kristin's sons, Simon and Peter, are in state of arrested development and probably searching for a mother in their partners. I don't think it is an uncommon theme in relationships, particularly of a certain generation. And it goes the other way as well when some women are looking for fathers. I'm excited to explore both sides.

TS: How will you collaborate with Alexi Kaye Campbell on his play, which is new to NYC audiences? What type of questions do you suspect you'll ask him about Claire?
ME: I think each time you work on a new project the collaboration is specific to that. I'm hoping that Alexi will be able to give me insight into his inspiration for the character of Claire and fill in any blanks that I may have missed in the preparation process. That information will be vitally important to the performance.

TS: What do you look for from a director when collaborating on a play?
ME: I am always grateful when a director challenges and encourages me to stretch. One who can understand where I am strong and can encourage me to go further—one who intuitively knows where I am weak and need support and guidance. I want to know where my blind spots are, so that I can address them and grow as an artist. It's always nice when a supportive, objective voice can help you understand your own talent better.

TS: Are there any roles other than Claire that you are eager to play on stage?
ME: Oh gosh, yes, too many to name. I do have a dream to do an original musical about the life of Josephine Baker. I also always thought a musical about Cleopatra would be fun. I'd love to play Maria in *West Side Story* and Roxie Hart in *Chicago*. I'd be interested in a modern adaptation of *My Fair Lady* in which I'd play Eliza. I could go on and on! I love formidable female characters who do a lot of dancing and singing to get their points across.

TS: What keeps you inspired as an artist?
ME: Music, travel, dance, literature. I never stop moving and reading and subjecting myself to scrutiny and being uncomfortable and ultimately keeping myself in a perpetual state of being a student. I have never been bored in my life!

TS: Many students will read this interview and will want to know what it takes to be a successful actress—what advice can you give young people who want to act?
ME: First, don't let people project their ignorance about your abilities onto you. If you are going to do it, make absolutely sure that it is something you cannot live without and that it is authentic to who you are and not about personal vanity. And then knife fight your way through the bullshit and never give up.•

OUR MOTHER, THE ACTIVIST

In *Apologia*, playwright Alexi Kaye Campbell examines and confronts tensions between Kristin, a leading art historian and activist, and her adult sons, Peter and Simon. Kristin's sons have come to define themselves through opposition to the beliefs and actions of their mother. Kristin is a Baby Boomer, a member of the generation born between 1946 and 1964. Baby boomers typically had greater wealth and were more optimistic than previous generations. In her youth, Kristin was an anti-war hippie as well as a communist. She marched against oppression, inequality, and the patriarchy.

Kristin's sons, by contrast, belong to Generation X, a tolerant but less politically active generation born in the 1960s and '70s. Kristin's oldest son, Peter, is a banker whose professional life revolves around capitalism and consumerism. Kristin, still carrying the torch of a generation of radical change, accuses Peter of "raping the Third World," demonstrating her long-held hatred of capitalist structures that profit from exploiting other cultures and marginalized groups. Kristin's grievance with her second son, Simon, lies with his girlfriend, Claire, a leading actress in "serialized dramas" (read: soap operas). Kristin, a scholar of Giotto, the father of Renaissance painting, finds little art in Claire's television series. She sees the show and Claire's involvement in it as nothing more than a profit-seeking venture. Is it possible that Simon found something alluring about a woman he knew would bother his mother? Did Peter become a banker partially out of spite? To what extent were these men's choices were direct reactions to Kristin?

The play also explores generational conflict over religious beliefs. Kristin is an outspoken follower of humanism, defined by Merriam-Webster as "a doctrine, attitude, or way of life centered on human interests or values; especially a philosophy that usually rejects supernaturalism and stresses an individual's dignity and worth and capacity for self-realization through reason." But Peter and his girlfriend, Trudi, met at a Christian prayer meeting. As a response to this news, Kristin unabashedly touts her secular ideology as a superior worldview. Beyond highlighting the generational divide, Peter's religious involvement suggests a desire to rebel against Kristin. Did her activism drive them away, or would Peter and Simon have rebelled anyway? Did it make a difference that Kristin was an absentee parent?

Apologia engages its characters and its audience in a larger conversation about the responsibility children owe to their parents, and *vice versa*. Do we naturally assume the legacies of our parents? Are we remiss to adopt beliefs in opposition to our parents, or is crafting an individual identity, however divergent it may be, actually the best way to honor them? Part of growing up is facing the shortcomings of parents and role models. Perhaps, in such moments, it is only natural we run in the opposite direction of everything they believe in, instead investing in different choices, nurturing our own voices, and seeking other futures.

Apologia explores the reverberations of one woman's choice to pursue a life of activism and achievement Photo: Nick DeWolf

MOTHERS AND SONS ON THE WORLD STAGE

The complicated mother-son relationships in *Apologia* connect to a tradition in theatre history and one of the most primal archetypes in myth and psychology. Psychiatrist Carl Jung notes that, beyond any individual mother, the archetype of the Great Mother, capable of both creation and destruction, has a powerful resonance in our imaginations. Here is a selection of some classic plays that explore this dynamic.

17th Century reresentation of the *Oedipus* story

OEDIPUS REX (430-426 BC)

Sophocles' tragedy turns on the catastrophic revelation that, despite efforts to outwit a prophecy that her son would kill her husband and sleep with her, Queen Jocasta has in fact married her own son. While Jocasta and Oedipus are ignorant of violating the incest taboo, the play gave Sigmund Freud, founder of psychoanalysis, inspiration for the "Oedipus Complex"—a stage of psychological development where a child sees the father as a rival for the mother's affection. It's noteworthy that this Freudian dynamic, conceived from a male perspective, has fascinated many male writers, including Shakespeare and Chekhov.

HAMLET (APPROX. 1601)

Shakespeare's *Hamlet* despairs that his widowed mother Gertrude has married his uncle Claudius, whom he suspects killed his father. Gertrude tries to make peace between her son and new husband, but Shakespeare leaves us to wonder if she is complicit in her first husband's death. Hamlet graphically expresses disgust with his mother's sexuality, and during their major confrontation (which takes place in her bedroom), he urges her not to sleep with Claudius. Freud, as well as many Shakespeare scholars, noted this relationship as an example of the Oedipus Complex.

THE SEAGULL (1896)

Chekhov's breakthrough play portrays the dysfunctional relationship between Arkadina, a successful actress, and her son Konstantin, a struggling writer. Although sometimes affectionate, Arkadina publicly mocks Konstantin and his work and resents him for reminding her—and the world—of her own age. A key moment involves Arkadina bandaging Konstantin's self-inflicted gunshot wound. What begins as a tender scene erupts into a confrontation, pushing Konstantin one step closer to his eventual suicide.

THE GLASS MENAGERIE (1944)

Tennessee Williams took inspiration from his own family to create the Wingfields: mother Amanda, son Tom, and daughter Laura. Struggling during the Great Depression, Amanda pines for her youth and dreams of a better future for her children. However, rather than respecting their own wishes and wills, she treats them as projections of herself. Tom works in a factory to support the family but longs to be a writer and resents Amanda's intrusions into his life. Their complicated love-hate relationship reaches a crisis when Tom abandons the family to pursue his own dreams.

A RAISIN IN THE SUN (1959)

Lorraine Hansberry showed the impact of racism and poverty on a struggling African-American family, particularly on the relationship between "Mama" Lena Younger and her 30-year-old son, Walter Lee. A $10,000 insurance check sparks disagreement over what's best for the family: the home Mama wants to buy, or the get-rich scheme Walter Lee believes will strike big, but ends in a bust. Ultimately, by defying their hostile white neighbors, Walter Lee stands up for his family and wins his mother's approval.•

Judith Ivey as Amanda and Patch Darragh as Tom in Roundabout's 2010 revival of *The Glass Menagerie*

ART HISTORY IN *APOLOGIA*

/ˌapəˈlōj(ē)ə/

WHAT IS ART HISTORY?

Art historians articulate the relationship between an art object and the historical and cultural context in which it was created. In doing so, they can help shape how contemporary viewers experience an object. Often, the biographical details of an artist also become the subject of an art historian's work. Debate continues as to whether a viewer should or even can separate the artist from the art.

Someone with an art history degree might be employed as a professor, museum curator, art buyer, antiques dealer, appraiser for an auction house, or consultant for an art collector. What unites all of these professions is the desire and ability to research and discuss works of art. Art historians are concerned with who made a work, when and where it was made, and why it is significant.

WOMEN IN ART HISTORY

In patriarchal societies, male voices are generally held up as expert opinions, while female voices are considered less than—if they are even considered at all. Art history, like many subjects, has long been dominated by the male point of view. It is now clear, however, that art history, like all history, benefits from a variety of perspectives.

In *Apologia*, the character of Kristin is a revolutionary. Her work as an art historian, and the personal sacrifices made in service of her professional efforts, helped shift the gender balance in the field. Many real-life women, like Linda Nochlin, Hayden Hererra, Kellie Jones, and Julia Bryan-Wilson, have similarly shifted the public's perception of the artistic landscape. Through their work they have asked us to reexamine the canon, recenter artists who had been overlooked, and reshape our contemporary understanding of art and artists.

Art historian Kellie Jones believes that "objects are our greatest evidence of history." She says, "In the presence of objects, I see the narration of people's lives, and cultures, and histories. I think art, art history, and culture narrate who we are as people on this planet."

Art historian Kellie Jones
Photo: John D. & Catherine T. MacArthur Foundation

Marvel's fictional *Black Panther* shows the complex and often contentious real life debates between people of color and museum professionals about how art objects were acquired, who is welcome in art institutions, and how narratives about the objects are shaped and by whom.

THE MASK

The complex history of British colonization and outright theft of objects from Africa make the mask in *Apologia* much more complicated than a simple gift. That Trudi, an American, is naive or willfully ignorant to this history while Kristin, a renowned art historian, is most certainly not, makes the moment even more fraught. Whatever the reason, Kristin's initial reaction to the mask invites the audience to consider how they might react when presented with an artifact of dubious provenance and from a culture other than their own.

Photo:
King of Hearts

Many New Yorkers have admired Cleopatra's Needle in Central Park, but how many have asked: How did this object get from Egypt to the Upper East Side? What is its history?

"That's why I love Giotto, Trudi. That's humanism emerging from the religious matrix. Evolving. He was the first who did that. The vision, the power and the responsibility of the artist. The rest is superstition."

–Kristin in *Apologia*

Giotto di Bondone

In *Apologia*, Kristin is a scholar of Giotto di Bondone. Of him she says, "He was a revolutionary. He took religious iconography and completely transformed it." Giotto lived in Italy in the 14th century. He has come to be known as one of the most important painters of his time. His nuanced style broke with the traditional art of the Byzantine-Gothic period. No longer were the people in paintings depicted as flat and expressionless. Giotto painted Jesus not as an icon, but as a man capable of feeling emotion. When Jesus offers to wash his disciples' feet, they display a range of emotion—confusion, trepidation, shame, enthusiasm. All of Giotto's figures, even those at the bottom of the hierarchy, were painted with realistic details to show their full humanity. This shift helped usher in what is known as the Renaissance, a period in which artists moved away from religious dogma, rediscovered classical art, and focused their work on the dignity and worth of the individual.

No. 36 Scenes from the Life of Christ: 20. Lamentation (The Mourning of Christ). **In Giotto's work, Mary is not a passive, expressionless figure, but a woman grieving the loss of her only son.**

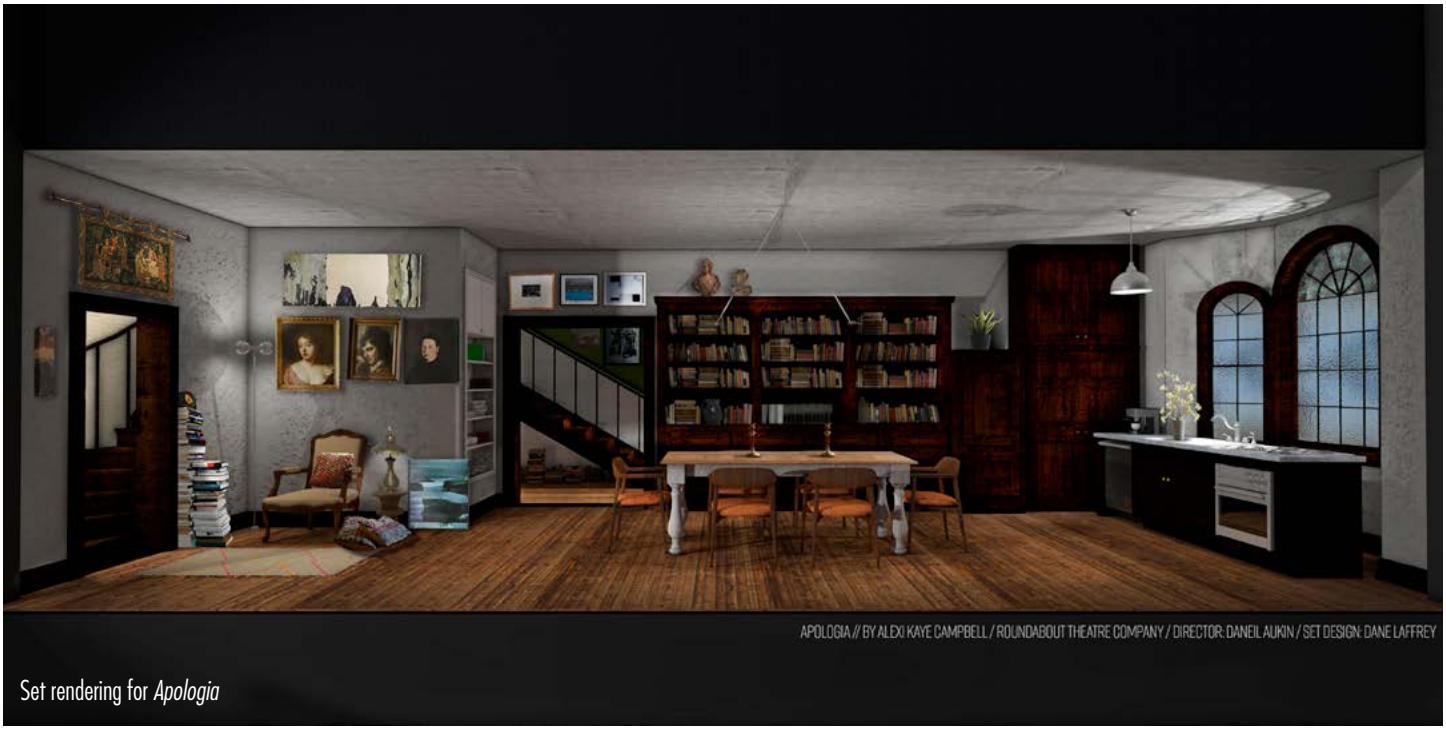
WHAT IS HUMANISM?

Renaissance Humanism is the name given to the prevailing philosophy from the early 1400s through mid 1600s. At this point in history, Europeans were moving from a belief in medieval supernaturalism to the modern scientific process. Scholars were returning to ideas initiated in Ancient Greece and Rome. They valued public dialogue and critical thinking. In art and literature, more emphasis was placed on aesthetics. Artists revealed and celebrated human emotion and individual experience.

Humanism is still a popular philosophy today. According to the American Humanist Association, "Humanism is a progressive lifestance that, without theism or other supernatural beliefs, affirms our ability and responsibility to lead meaningful, ethical lives capable of adding to the greater good of humanity."

"Scenes from the Life of Christ: 22. Ascension (detail)", Scrovegni Chapel. **With heads raised and furrowed brows, these apostles shield their eyes from the bright glow of the angels and the golden halo around Jesus as they watch him ascend. Giotto's paintings show people behaving as real people would. This is why many associate him with Humanism.**

DESIGNER STATEMENTS



Set rendering for *Apologia*

DANE LAFFREY—SET DESIGN

The process of designing *Apologia* began with and continues to be driven by a lot of research. I did a series of digital models which Daniel, Alexi, and Stockard responded to until we honed in on the right space for the show. All along the way, new research continued to inform the space we were making. *Apologia* is a play in which the set—Kristin's house—is inextricably tied to character. It's her domicile, one that she created and curated. Our research was focused on trying to see her character reflected in a wide variety of homes. In some cases, it was about architecture and in others just about the way a painting was hung on a wall, or the kind of bowls in a kitchen. Ultimately, the set was distilled from hundreds of images into something that hopefully feels very specifically hers. One of the big challenges in design and fabrication has been to effectively present the age of the house. We want it to feel like a structure that was built in the 19th century. As structures age, they shift and settle and their appearance becomes softer. Right-angled corners and walls and ceilings aren't so straight and plumb anymore. We're very focused on getting a freshly constructed set to feel visibly antique, which adds an interesting level of complication to the process.

ANITA YAVICH—COSTUME DESIGN

Apologia is a very intimate play about extremes. Tension is high at a family reunion where everyone questions the notion of success and failure, and in between all the doubts and arguments, out pour years of resentment and long-suppressed emotions. Throughout the play, the audience will witness their sympathy sway in unpredictable directions. When I design costumes for a play, it is important to collaborate with the actors and create the look of their character together. Especially with a play like *Apologia*, where expectations are constantly being turned around, we need to make sure the designs are subtle, that the characters' looks can facilitate the suspension of disbelief. In other words, we need to come up with something that looks familiar and specific, but also has a mystery to it at the same time. After all, the play is about discovering or rediscovering all these people in your life and hopefully being able to find the answers to the truth behind past behaviors and decide what really matters in these relationships. On a practical note, we also have to solve a heightened moment in the play when wine is spilled all over an expensive light-colored dress! How can we make this happen eight times a week and still make sure the dress looks fantastic? It would be easier if this liquid were not edible, because we would be able to have more options for the solution. However, since it is wine, it will need to be edible and come out in the wash out every night. We might need to consult people at NASA about this!

SPOILER ALERT!

BRADLEY KING—LIGHTING DESIGN

Few things would seem to instill as much fear in a lighting designer as walking into a theatre and seeing that the set has a ceiling. Everyone wonders how on earth are you supposed to light a sealed-off box?!? But, on the contrary, I find ceilings

an indispensable design element when attempting to design a highly naturalistic environment such as the one in *Apologia*. Think about it: How many rooms have you been in where the ceiling is a black void that disappears into eternity? A ceiling cements the idea of a real room, a real place, and, contrary to conventional wisdom, provides infinite opportunities for a creative lighting designer. Windows become extra important. Blasts of sunlight or moonlight can be the principal motivating source of light for a scene. Lamps, chandeliers, and bulbs (what we refer to as "practicals") also become critical, lending a source of light for both day and night that can be reinforced with traditional equipment. Ceilings also bounce light around the stage, adding softness to shadows and a glow to surfaces and reflections. So despite what conventional wisdom might lead you to believe, any lighting designer who relishes a challenge loves nothing more than to see that ceiling in the model. Bring it on!

RYAN RUMERY—SOUND DESIGN AND ORIGINAL MUSIC

My process is different for each project that I score. Each play that I work on, including *Apologia*, I try to approach it as though I were an audience member, seeing and hearing the play for the first time, and I try to really focus on what makes sense to someone who is only seeing the play once. I do believe in certain nuances that might not be perceived by the audience, but that doesn't always work for every show. As a starting place, the script is informative, but it's only when I hear the actors read the play that I know where there might be scoring or outdoor noises, whether the sound and the score are realistic or abstract. Do we hear the cars arriving at the house, and what do they sound like? What's the tonality for the mobile phone text and ringtones? I'm always asking a lot of questions to myself, and I try not to worry about finding all the solutions until we get into the space. Another aspect that is important to my process is finding time to sit in silence in the theatre because each theatre is different, and I want to hear how I might add to the aural world of the existing space. By the time you're reading this, I'm sure I will have come up with something different from where I started by just being in rehearsals and responding to how the actors and director interpret the play!•

> **"It's only when I hear the actors read the play that I know where there might be scoring or outdoor noises, whether the sound and the score are realistic or abstract."**
> **—Ryan Rumery**

Hugh Dancy in *Apologia*

PRE-SHOW ACTIVITIES

FOR EDUCATORS

/ˌapəˈlōj(ē)ə/

HOW DO ACTORS CREATE IMPROVISATIONS THAT EXPLORE INTERGENERATIONAL CONFLICT?

(Common Core Code: CCSS.ELA-LITERACY.SL.11-12.1)

Before seeing *Apologia*, students analyze and articulate the different perspectives that motivate parent-child conflicts.

RESEARCH First, read and discuss "Hanging on to the 'Spirit of 1968'" on pages 6-7 and/or "Second-Wave Feminism" on pages 10-11; explain that these are formative events for Kristin, the protagonist of the play, and ask students to predict why Kristin's sons might resent her choices.

CREATE Students work in pairs and take on either the role of a **Parent** or a **Child**. (The child can be of adult age.) In pairs, students agree on the ages, genders, cultural background, and one issue of conflict. Then, **working alone**, students give their character **a secret in their backstory** that motivates their choices and feelings. They should not reveal this secret to their partner before the improvisation.

REHEARSE Give pairs a few minutes to rehearse. Introduce the "Yes, And" improv rule: a participant should accept what another participant states as truth (the "yes") and then expand on that fact or idea (the "and"). For rehearsal, challenge students to try not to reveal their secret yet!

IMPROV Invite a few pairs to improvise their scenes in front of the group. (Try to bring up pairs who didn't reveal secrets in their rehearsals.) Encourage them to find how their backstories are revealed through dialogue and to be open to how conflict shifts once the backstory is revealed.

REFLECT What types of conflicts did they see? How did both the characters' backstories inform their actions? What changes and reactions did the audience observe when backstories were revealed?

WRITE Optionally, extend the improvisation into dialogue writing, allowing the students either to write scenes in pairs or on their own.

HOW DOES A COSTUME DESIGNER USE CLOTHING CHOICES TO REVEAL A CHARACTER'S PERSONAL EVOLUTION THROUGH TIME?

(Common Core Code: CCSS.ELA-LITERACY.SL.9-10.4)

Apologia's protagonist, Kristin Miller, came of age during the 1960s anti-war and feminist movements, became a renowned art historian, and maintains her activism into her sixties. In this activity, students create costumes for Kristin across her lifetime in order to explore how personal style choices interact with social norms.

BRAINSTORM Ask students to describe how their personal style has evolved. How is their clothing now different from what they were dressed in as children? What influences their clothing choices as teens?

READ Read and discuss "Second Wave Feminism" on pages10-11; explain that Kristin came of age during the early years of the second-wave feminism. How might these ideas have influenced a teenage Kristin? How might they have influenced her clothing choices?

RESEARCH Using either the internet or the images found **HERE**, compare the photos of women in 1958 with those in 1968. What has changed? What does that suggest about how society is changing? How does the fashion of today reflect further changes?

DESIGN Ask students to design an outfit for Kristin Miller, either in 2009, when the play takes place, or in all three time periods (late 1950s, when she would have been a teenager, the late 1960s, when she was a young woman, and 2009.) Use the figure templates found **HERE**.

REFLECT Host a gallery walk: have students display their designs in chronological order and move through the room observing the different interpretations of Kristin's fashion evolution. What choices (color, texture, silhouette) did each designer make? What did those choices reveal about Kristin? Can you tell what is important to her by her clothing choices?

FOR EDUCATORS

POST-SHOW ACTIVITIES

HOW DOES A SET DESIGNER CONVEY A CHARACTER'S PROFESSION?

(Common Core Code: CCSS.ELA-LITERACY.SL.9-10.4 & CCSS.ELA-LITERACY.SL.9-10.5)

Kristin focused her professional life on the artist Giotto di Bondone. In *Apologia*, her office library is much discussed but never shown. This activity asks students to use research to imagine Kristin's office library and what it reveals about her profession, politics, and personal life.

ANALYZE Look at the images **HERE**. Choose two to discuss. Ask students what feeling each space evokes. Have them describe what they notice about the design of each space (color, shape, texture, proximity, etc.). Ask them to infer personality traits of the person whose office it is.

RESEARCH Create a list of Kristin's interests and her given circumstances (age, nationality, location of office, etc.). Search for related images that could be helpful in designing Kristin's home office.

DESIGN Ask students to imagine a scene that could take place in Kristin's home office, and design the set for it. Make choices about the size, shape, and colors of her office as well as the furniture, decorations, and practical objects that would be inside it.

SHARE Have students present their work and articulate three specific artistic choices they made and why they made them.

HOW DOES AN ARTIST-ACTIVIST USE AN APOLOGIA TO INSPIRE CHANGE?

(Common Core Code: CCSS.ELA-LITERACY.SL.11-12.1 & CCSS.ELA-LITERACY.WHST.11-12.1)

In this activity, students will explore how Giotto and Kristin changed culture and how they can use persuasive writing and the artistic process to inspire change in their community.

READ The detailed definition of "apologia" on page 2 of this guide and the section about Giotto di Bondone in the article "Art History in *Apologia*" on pages 16-17.

DISCUSS Lead students in a discussion about how Giotto changed the culture in his time. Ask the students how they think Kristin and other women of her generation changed our culture. Ask students to consider the title of the play and how the various characters offer up an apologia and what opinions or behaviors they are defending.

WRITE Ask students to brainstorm issues of importance to them (parameters can be set to the school, community, city, state, or country). Have students pick an issue on which they have a strong opinion. Task them with writing a letter to someone with the power to make a change on the issue (the student council president, city council member, mayor, governor, senator, president). This letter should defend their opinion and ask for a change in behavior or policy.

SHARE Have students share their letters with the class. If desired, extend the activity into the art-making process outlined below.

CREATE Group students with similar topics in their letters. Ask the small groups to brainstorm an art project that could take this message to a different audience and inspire change. For inspiration, students might want to research other artist-activists (link to list of 5 artists from bottom of page). Plan out what would be needed to make it happen and a timeline in which this project could be completed.

SHARE Each group articulates the goals of their project and defends the choice of art form and resources needed to accomplish the goals.

REFLECT Why is it important for artist-activists to be able to defend their beliefs and choices through writing and artistry?

Some examples of artists currently using a variety of art forms to affect positive change: https://www.guerrillagirls.com/ http://theyesmen.org/ https://visitsteve.com/ https://www.tonyc.nyc/ http://www.strikeanywhere.info/

GLOSSARY AND RESOURCES

OEDIPAL: Describes behavior or emotions related to an Oedipus complex
Kristin thinks that Peter bringing Trudi, an American, to her home in England is oedipal because Kristin was also a young, American woman in love when she came to the U.K.

DIDACTIC: Meant to instruct, especially in a moral way
Peter describes his mother as didactic, opinionated, and dictatorial.

PHYSIOTHERAPIST: The British term for a physical therapist, a healthcare professional who treats people with injuries or diseases through heat treatment, exercise, and movement
Trudi is taking Physiotherapist Masters Classes to learn how physical movement promotes healing.

CHAUVINISTIC: Biased belief in the superiority of one's gender or other group
Kristin describes her ex-husband as chauvinistic because he always tried to make her feel inferior.

NASCENT: Describing the beginning or birth of something
Trudi believes that prayer reminds people they possess the nascent strength needed to overcome hardship.

MONOSYLLABIC: Characterizes a word or response with one syllable
Claire says that Simon was monosyllabic over the phone; that is, his responses were short and non-descriptive.

MISANTHROPIC: Disliking human society
Kristin labels Claire's soap opera as misanthropic because it makes people seem superficial and uninteresting.

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ABOUT ROUNDABOUT

ROUNDABOUT THEATRE COMPANY

Roundabout Theatre Company (Todd Haimes, Artistic Director/CEO) celebrates the power of theatre by spotlighting classics from the past, cultivating new works of the present, and educating minds for the future. A not-for-profit company founded in 1965, Roundabout fulfills its mission each season through the production of familiar and lesser-known plays and musicals with the ability to take artistic risk as only a not-for-profit can while discovering talented playwrights and providing them long-term artistic support to contribute to the future of the theatrical canon. Roundabout presents this work on its five stages and across the country through national tours. Roundabout has been recognized with 36 Tonys®, 51 Drama Desks, 5 Olivier Awards, 62 Outer Critics Circle, 12 Obie and 18 Lucille Lortel Awards. More information on Roundabout's mission, history and programs can be found by visiting roundabouttheatre.org.

2018-2019 SEASON

STAFF SPOTLIGHT: INTERVIEW WITH MITCH MATTSON, DIRECTOR OF CAREER TRAINING

Tell us about yourself. Where were you born and educated? How and when did you become Director of Career Training for Roundabout's Education department?

Mitch Mattson: I grew up on a farm in small-town Minnesota in a home of teachers. I always liked school, and one of my favorite things to do was stay after school, because that's where you got to see behind the scenes. You got to see the people as more than teachers or students. In the after-school theatre program, friends gave me new words and gestures to express myself and I never looked back. I studied theatre at Millikin University in Illinois. And did summer stock every year. My first job out of college was a touring educational theater company where I played characters on stage and in classrooms. At the University of Hawaii in Honolulu, I was able to study theatre for social change. I became a freelance teaching artist in Philadelphia and Washington, DC. Eventually I was an Allen Lee Hughes Senior Fellow at Arena Stage in the Community Engagement Department. The Fellowship became a job and after five years of teaching, presenting, and making theatre with young people, I was ready for the challenge of New York City and working for Roundabout Theatre Company.

TS: Describe your job at RTC? What are your responsibilities?

MM: I'm responsible for the career training programs and operations in Roundabout's Education department. That includes the internships and apprenticeships Roundabout offers for early career professionals in theatre administration and the fellowships through the Theatrical Workforce Development Program (TWDP). I also get to oversee operations for Education department, which means budgeting, hiring, reporting, and the day-to-day business of making sure the work can happen among our staff, teaching artists, and partners.

TS: What is the best part of your job? What is the hardest part?

MM: My arts-admin fellowship was life changing. Being able to create and expand career training programs is paying back that opportunity. The hardest part is keeping an eye on all the moving parts. Our Education team and 55+ teaching artists are working with thousands of young people every year. And on top of that, our 14 apprentices and 12 interns are working in every department of the theatre. And the TWDP Fellows, 20 each year, are working around the city at partner theatres. It's a lot.

TS: Why do you choose to work at Roundabout?

MM: It's inspiring and challenging to work for a theatre company with such ambitions aims and goals. We are constantly thinking about the future—that's why we do what we do. The Education at Roundabout programs are contributing to change in the theater community and the world we want to live in.•

Learn more at roundabouttheatre.org. Find us on:

WHEN YOU GET TO THE THEATRE

FOR EDUCATORS

/ˌapəˈlōj(ē)ə/

TICKET POLICY

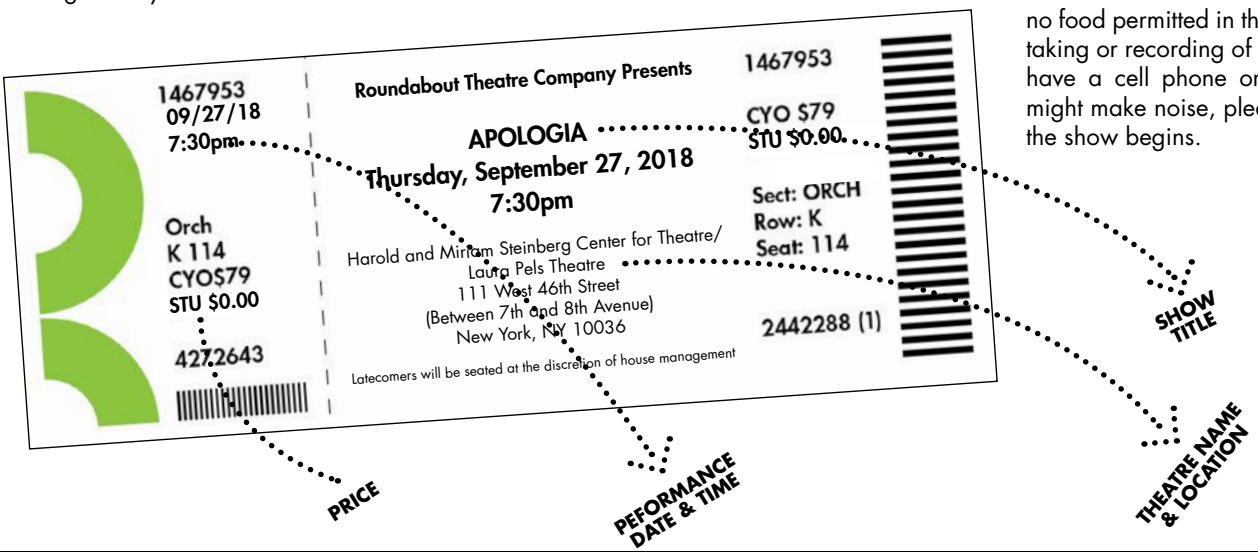
As a student, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row, and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the restroom for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone or anything else that might make noise, please turn it off before the show begins.



Roundabout's work with new and emerging playwrights and directors, as well as development of new work, is made possible by Katheryn Patterson and Tom Kempner.

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