

Knox College

*theatre*  
presents

# The Thanksgiving Play



WRITTEN BY

LARISSA  
FASTHORSE

DIRECTED BY

DEANA  
NICHOLS

HARBACH  
THEATRE  
CFA

NOVEMBER 3-6, 2021  
7:30 PM

# WELCOME TO KNOX COLLEGE THEATRE

Welcome to the first faculty directed production of the Department of Theatre 2021-22 Season. We are thrilled to once again be able to celebrate with you the power of the stage. Knox audiences annually have numbered over two thousand at productions ranging from classic realism to contemporary expressionism and from modern to postmodern. Students who have participated in theatre productions come from across the academic disciplines, represent all four class years, and number more than 300. Every year, we seek to enlarge the classroom experience and manifest on stage the material investigated in books and discussions, with computers and construction tools, and through critical papers and experiential work on text and in performance. Every year, we seek plays that examine what it means to be human and how we negotiate that experience as a society—past, present, and future. We select our seasons from a range of plays, which, if considered over the four-year tenure of the Knox student, will expose that student to a wide a range of lenses with which to view and engage with the human condition.

Our current season of the Harbach and Studio Theatres consists of plays from the contemporary stage. All three of the faculty directed plays are in conversation with critical social and political issues currently facing our nation and our world: inclusion, accountability of the powerful, and damage to the vulnerable. Tonight’s production of *The Thanksgiving Play*, directed by Deana Nichols, is a satire that addresses such issues as Indigenous representation in telling Indigenous stories, performative allyship, white bias in historical storytelling, and the power of the performing arts. It also marks the first time Knox has produced a play by a Native American playwright. In winter, Repertory Term XIX will produce *The Wolves*, directed by Jeff Grace, and *Pussy Riot: or Everything is P.R.*, directed by Liz Carlin Metz. *The Wolves* is a coming-of-age play that follows the lives of nine girls on an indoor soccer team as they warm up for a series of weekly matches. The strength of the team is tested as the young women, like a pack of warriors preparing for battle, kick around questions about culture, community, politics, power, and friendship. *Pussy Riot: or Everything is P.R.* is a wild evocation of the world stopping moment when several masked women protested for 45 minutes in the sanctuary of the Moscow cathedral and galvanized a freedom movement into existence and a government into violent hysterics. And in spring term, we will present New Plays Festival IV—the entire month of April devoted to new works by students, faculty, and alumni.

Come celebrate with us!  
—Liz Carlin Metz, Chair

## THEATRE DEPARTMENT FACULTY

Smith V. Brand Distinguished Prof. of Theatre.....Liz Carlin Metz  
Associate Professor of Theatre.....Craig Choma  
Associate Professor of Theatre.....Jeff Grace  
Visiting Assistant Professor of Theatre.....Deana Nichols  
Director of Costume & Makeup.....Allison Smith Hahn  
Writer-in-Residence.....Sherwood Kiraly

Knox College Theatre  
presents

# THE THANKSGIVING PLAY

by Larissa FastHorse

Directed by Deana Nichols

Scenic Design by Craig Choma

Costume Design by Allison Smith Hahn and  
Amelia Walz

Lighting Design by Marion Frank

Please: No photographs, video, texting, or recording. Turn off all cell phones,  
notification alerts, or anything else that may emit light or sound.

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

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.

## THE CAST

LOGAN .....Meg Tucker  
JAXTON .....Oscar Gardella  
ALICIA.....Kate Snyder  
CADEN .....Nicodemus Baron  
ENSEMBLE.....Vee Ashmun, Jonas Dodge, Chieko Dunham,  
Esteban Lopez, Kate Pepper

## TIME

Present

## PLACE

A high school drama room, U.S.A.

*The Thanksgiving Play* is performed without an intermission.  
Approximate run time: 80 minutes

This production is supported in part by the  
**ELIZABETH JAHNKE METZ THEATRE FUND**

Contribute to Knox Theatre by donating to this fund at:  
[knoxtheatre.org](http://knoxtheatre.org)

## ADMINISTRATIVE STAFF

Chairperson.....Liz Carlin Metz  
House Management.....Dana Cooper, Student Volunteers  
Box Office.....Student Volunteers  
Reservations.....Jamie Kennelly  
Tickets.....Jeff Grace, Deana Nichols  
Ushers.....Student Volunteers  
Contract Licensing.....Jennifer Lazarz  
Publicity.....Cast & Crew  
Poster Design.....Craig Choma  
Programs.....Deana Nichols

## PRODUCTION STAFF

Director.....	Deana Nichols
Technical Director.....	Craig Choma
Stage Manager.....	Kamana'okekai Lattig
Assistant Stage Manager.....	Gwen Heidank
Dramaturg.....	Dana Cooper
Scenic Designer.....	Craig Choma
Scenery & Lighting T.A.s.....	Nicodemus Baron, Iris Berto, Tristan Blus, Mitch Boyle, Wesley Breyer, Dana Cooper, Sam Esteep, Zach Farmer, Marion Frank, Gwen Heidank, Logan Nijensohn, Cammie Stein
Scene Shop Volunteers.....	Nyah Brown, Hadley Mollman, Sam Naftzger, Zomina Peterson, Julia Porter
Scenic Artist.....	Craig Choma
Costume Designers.....	Allison Smith Hahn, Amelia Walz
Costume Studio Technician.....	Morghan Bacon, Amanda Jens, Rose Marshall, Melina Minaya, Amelia Walz, Neori Yasumaru
Lighting Designer.....	Marion Frank
Master Electrician.....	Wesley Breyer
Lighting Board Operator.....	Kamana'okekai Lattig
Props Design.....	Ellis Davidson
Props Graphic Design.....	Eli Mueller
Run Crew.....	Ren Herzog
Facilities Management Assistant.....	Marion Frank

## THANKS

Cathie Brush, Troy Crum, Knox Facilities, Flores Printers

# Larissa FastHorse and *The Thanksgiving Play*

by Dana Cooper

Larissa FastHorse is a Lakota playwright. She moved to South Dakota shortly after she was born and grew up with her adoptive parents about 100 miles away from the Winner reservation, and both white and Indigenous cultures were influential in her upbringing. FastHorse was enrolled in ballet as a child, and she trained for many years. She began dancing professionally with the Atlanta Ballet at age 19. She then moved to Los Angeles and danced with various companies there for ten years. At 30 she retired from dance and transitioned into writing.



FastHorse started out writing for film and television, but she felt that the way the industries were portraying Indigenous characters was watered down and inaccurate. Wanting more creative control over her writing, she transitioned to playwriting. Her first play was *Average Family* with the Children's Theatre Company in Minneapolis in 2008. She subsequently wrote such plays as *Cherokee Family Reunion* (Mountainside Theater), *Landless* (Alter Theater), *Teaching Disco Square Dancing to Our Elders* (Native Voices at the Autry), *Urban Rez* (Cornerstone Theatre Company), *What Would Crazy Horse Do?* (Kansas City Repertory Theatre), and *Cow Pie Bingo* (Alter Theater). However, even though she was getting frequent commissions for plays, her plays were not receiving multiple productions because theatre companies said they were having a difficult time casting plays with Indigenous characters. So, she set out to write a play that the American theatre would produce, a play that would become *The Thanksgiving Play*.

She began researching the holiday of Thanksgiving a couple weeks before a playwriting residency. This was when she first learned about the traditional story of Thanksgiving with Pilgrims and Native Americans—growing up, she had learned that Thanksgiving was about family, gratitude, and celebrating the harvest. Once arriving at the retreat, she wrote the first draft of the play in ten days during the residency. FastHorse said that if the American theatre could not cast a 90-minute play with four white actors then there was a much larger problem with the American theatre institution. *The Thanksgiving Play* was an immediate success—it premiered in the fall of 2018 and shortly thereafter *American Theatre* magazine listed it as one of their top ten most produced plays of the 2019-2020 season. FastHorse calls this play her "most depressing success" because it is missing so many elements that are present in practically all of her other works.

In addition to creating art, FastHorse wants to open doors for other Indigenous artists and infiltrate white spaces with every piece she writes. Whenever she does a play with a theatre company, she works with them to get more Indigenous voices heard, at the table, and in the company. Her goal is to "change how an individual thinks" and one

person at a time, change the cultural perspectives and understandings surrounding Indigenous people.

Sources:

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Mosley, Tonya and Allison Hagan. "In 'Thanksgiving Play,' Native American Playwright Larissa FastHorse Tackles 'Wokeness'." *WBUR*, 26 Nov. 2019, [www.wbur.org/hereandnow/2019/11/26/thanksgiving-play-larissa-fasthorse](http://www.wbur.org/hereandnow/2019/11/26/thanksgiving-play-larissa-fasthorse).

Norris, Bruce. "Larissa FastHorse's 'The Thanksgiving Play': It's Okay to Laugh." *American Theatre*, 12 Feb. 2019, [www.americantheatre.org/2019/02/12/larissa-fasthorses-the-thanksgiving-play-its-okay-to-laugh/](http://www.americantheatre.org/2019/02/12/larissa-fasthorses-the-thanksgiving-play-its-okay-to-laugh/).

Sanford, Tim. "Artist Interview: Larissa FastHorse." *Playwrights Horizons*, 1 Nov. 2018 [www.playwrightshorizons.org/shows/trailers/artist-interview-larissa-fasthorse/](http://www.playwrightshorizons.org/shows/trailers/artist-interview-larissa-fasthorse/).

## WHO'S WHO IN THE CAST

**VEE ASHMUN** (Ensemble) is a first-year student planning to major in theatre. She has been acting her whole life, and is very excited to be participating in her first college production! During high school, a couple of her notable roles included Grace Fryer in *Radium Girls*, and Ms. Fleming in *Heathers*. Vee is from Seattle, Washington.

**NICODEMUS BARON** (Caden) is a junior at Knox and is majoring in theatre. This is his fourth show at Knox, and he is beyond excited to have the privilege of acting in Knox's Theatre Department. He was involved quite heavily in theatre throughout middle and high school, and wishes to continue his passion at Knox. Nicodemus is from Oklahoma City, Oklahoma.

**JONAS DODGE** (Ensemble) is a first-year student and is planning to major in Theatre and Secondary Education. Jonas has been doing theatre since middle school and is very excited to be in his first college production. Jonas enjoys music and drag but his real passion has always been acting. Jonas is from Seattle, Washington.

**CHIEKO DUNHAM** (Ensemble) is a first-year working towards double majoring in Secondary Education and English Literature, and she is thrilled to be taking part in this term's main stage play! Chieko was heavily involved in theater in high school and is extremely excited to be doing the same at Knox. She would like to extend her thanks and appreciation to her friends and family. Chieko is from Schaumburg, Illinois.

**OSCAR GARDELLA** (Jaxton) is a freshman planning to major in Business Management and Psychology. *The Thanksgiving Play* is one of the first plays not written by Shakespeare in which he's acted and, while he loves the classics, he's excited to try something new! He's a huge fan of acting, music, and poetry. Oscar is from Saratoga, California.

**ESTEBAN LOPEZ** (Ensemble) is a junior at Knox majoring in Theater and minoring in Environmental Studies and Business. Esteban's dream is to act professionally, and studies acting both at Knox College and the Second City Training Center in Chicago, where he is from. He is excited to be returning to the Knox stage, and hopes everyone enjoys the show!

**KATE PEPPER** (Ensemble) is a senior at Knox majoring in Theatre. She has been a director for *The Deer Blind* and *Snapshot*. She has also done hair and makeup design for *Machinal*. Outside of Knox she has had a few notable roles in *All Shook Up* (Lorraine), *Mamma Mia* (Lisa), and *Oklahoma!* (Ado Annie). Kate is also co-head of public relations on the Theatre Advisory Board. She would like to thank Deana Nichols for being such an inspiring and helpful director! Kate is from O'Fallon, Missouri.

**KATE SNYDER** (Alicia) is a junior at Knox majoring in theater and studying business. Kate has been involved in several Knox theatre productions including *Sorry Wrong Number* (Operator) and *The Deer Blind*. A lifelong theater lover and participant, she feels so fortunate to continue her theater education at Knox. She is particularly excited to be working on a brilliant satire, and is grateful for all the cast and crew laughs along the way. Kate is from Champaign, Illinois.

**MEG TUCKER** (Logan) is a senior double majoring in Theatre and Psychology. At Knox, some of her previous credits include *Machinal* (Mother/ Stenographer), *Mrs. Harrison* (Holly), *The Mill on the Floss* (Maggie 3), *A Doll's House Part 2* (Emmy), and *Before Sunrise* (Martha). Beyond Knox, Meg has worked on shows such as *Letters to Sala* (Ala), *A Midsummer Night's Dream* (Helena), and *The Dining Room* (Peggy/Ruth). Meg feels incredibly grateful to have the opportunity to work on this hilarious satire and is extremely proud of all the work put forth by the cast, crew, designers, and production team. Meg is from Batavia, Illinois

## WHO'S WHO IN THE CREATIVE TEAM

**DEANA NICHOLS** (Director) is a Visiting Assistant Professor of Theatre. She received both an M.A. and Ph.D. in Theatre History, Theory, and Literature from Indiana University. At Knox she has directed Sarah Treem's *The How and the Why*; previous to Knox, her work has included *Theatre Uncut*, *Knives in Hens*, *Independence*, and new work *Catalina*. Deana is a proud citizen of the Chickasaw Nation.

**CRAIG CHOMA** (Scenic Designer Technical Director) is an Associate Professor of Theatre and Knox's resident designer and technical director. Favorite Knox designs include *The Laramie Project*, *The Glass Menagerie*, *The Drowning Girls*, *The Secret in the Wings*, *Neil Gaiman's Neverwhere*, *Rapture Blister Burn*, *The Caffè Cino Project*, *In the Next Room or the vibrator play*, *The Green Bird*, *The Caucasian Chalk Circle*, *Under Construction*, *A Lie of the Mind*, Euripides' *Medea*, *Angels in America*, *Intimate Apparel*, *The Skriker*, *A Moon for the Misbegotten*, *The Grapes of Wrath*, *War and Peace*, and *Macbeth*. Craig has designed both sets and/or lights professionally in Chicago, Milwaukee, New Orleans, Minneapolis, Ohio, Toronto, Canada, and Avignon, France. Craig designs for both theatre and dance, and he enjoys each equally. He has designed in proscenium, thrust, and arena spaces, small storefront theaters, converted churches and libraries, and site-specific locations. He has been the production designer for a number of fundraising events, and he has collaborated on court cases, creating forensic models to be used in the presentation of evidence. Craig holds a B.A. in Theatre and Philosophy from Knox College (1993), and MFAs in both Scenic and Lighting Design from Carnegie Mellon University (1996). Craig is originally from Chicago, Illinois.



**ALLISON SMITH HAHN** (Co-Costume Designer) is Knox's resident costume designer and costume studio manager. She studied costume design under the mentorship of Margo Shively at Knox College where she earned her B.A. and was also a Post-Baccalaureate Fellow (2010-11). Since then, Allison has designed in Chicagoland for productions of *Multitudes* and *pool (no water)* with Vitalist Theatre. As the resident costume designer for Redtwist Theater, she designed *Good People*, *The American Clock*, *Red, I and You*, and *Another Bone*. Other designs include *Rhinoceros* (Theatre Heist), *Miles Away*, *Mike and Seth*, *Hello Failure*, F.X. Kroetz's *Through the Leaves*, and *Request Concert* (Side Project Theatre), *All Shook Up*, *How to Succeed in Business[...]*, and *You're a Good Man Charlie Brown* (Wilmette Center for the Arts), *Next Fall* (AstonRep), *A 1940s Radio Show* (Moon of Hope Studios), and *Leading Ladies* (Black Hills Playhouse). Each fall term, she teaches Costume Design: Fashion History and Technical Artistry for the Stage. Allison is from Chicago, Illinois.

**AMELIA WALZ** (Co-Costume Designer) is a junior double majoring in Theatre and Art History. She works in the costume shop where she has constructed costumes for *A Doll's House Part II* and *The Mill on the Floss*. Previously she has designed costumes for Ballet Theatre San Luis Obispo and the Central Coast Shakespeare Festival. Most recently she has designed the costumes for a new musical in development, *Destination: Home*, with Moon of Hope Studios in Galesburg, IL and Knox's production of *The How and the Why*. She would like to thank her friends, family, and mentors for the endless support and encouragement. Amelia is originally from Ohio and California, but now lives in Carmel, Indiana.

**MARION FRANK** (Lighting Designer) is a fifth-year student majoring in Theatre. Previous lighting design credits include: *The Mill on the Floss*, *The Violent Outburst That Drew Me To You*, *Heathers*, *The Children's Hour* (assistant), and *Dutchman*, as well as several dance pieces at Knox. Marion is most proud of her Honors Project completed last spring: she directed and designed the lights for a fully-realized outdoor production of Sophie Treadwell's *Machinal*, and wrote a thesis about the feminist and anti-capitalist themes in the play. Marion works in the Knox College Scene Shop, where she holds the additional title of Facilities Management Assistant. Marion also holds the title of Literary Manager for the new company Pocket Theatre Virtual Reality, for which she recently directed the production *Epinicion*. She spends her summers working at First Stage Children's Theatre Summer Academy program in her hometown of Milwaukee, WI, where she has been given the opportunity to assistant-direct several shows (*Tartuffe*, *Much Ado About Nothing*, *Twelfth Night*). Marion would like to thank the theatre faculty for their continued support.

**ELLIS DAVIDSON** (Props Designer) is a third-year student at Knox College majoring in Creative Writing with a minor in Classics & Ancient Mediterranean Studies and a self-designed minor in Linguistics. In their hometown in the Twin Cities area of Minnesota, Ellis was involved in set and prop creation for *The Sound of Music* and *Pippin* at Mounds Park Academy. They also performed in multiple Circus Juventas shows before coming to Knox, most notably *1001 Nights* (2015), *Wonderland* (2016), *Nordsaga* (2017), *Steam* (2018), and *Twisted* (2019), and have remained involved with the organization over the past summer as a crew member for *Galaxium* (2021). This is their

first show as a member of a production team, as well as their first theatre production at Knox. Ellis would like to thank their friends and family for all their support over the years.

**ELI MUELLER** (Props Graphic Designer) is a first-year student at Knox College who plans to major in Studio Art. In his hometown of Port Byron, IL, Eli acted in productions of *The Little Mermaid*, *Beauty and the Beast*, *The Brothers Grimm Spectaculathon*, and a few other high school shows. This is the first show he has worked on at Knox, and his first time as a member of a production team. Eli would like to thank his family and friends for their support, and is excited to explore what the Knox Theatre department has to offer in the upcoming years.

**KAMANA'OKEKAI LATTIG** (Stage Manager) is a first-year student at Knox College. She was the resident stage manager of Canby Community College from 2018-2020. Kamana was the president of Thespian Troupe 632 from 2020-21 and was an active member of the troupe for three years. They have stage managed six productions for Canby High School. She also stage managed for Baker Prairie Middle School. Previous productions include *Little Shop of Horrors* (CHS), *We Will Rock You* (CHS), *Almost, Maine* (CHS), *Curtains* (CHS), *25th Anniversary Review* (CCT), *Ruby of Elsinore* (CCT), *Cindy and Julie* (CCT), *The Lion King* (BPMS), and *Scrooge: The Musical* (BPMS). They are originally from Canby, Oregon.

**GWEN HEIDANK** (Assistant Stage Manager) Gwen is a first-year student at Knox planning to double major in Theatre and Creative Writing. She is from Batavia, Illinois, and has previously acted in productions of *CATS*, *The Unknown Part of the Ocean*, *The Miraculous Adventures of Edward Tulane*, and *I Remember Mama*. She was secretary of the student drama board at Batavia High School and held an internship at the local fine arts center. Gwen works in Knox's Scene Shop and this is her first time being a part of a production team. She would like to thank her family for their endless support and everyone at Knox for welcoming her.

**DANA COOPER** (Dramaturg) is a sophomore. Previous Knox credits include *Machinal* (Stage Manager), *Mrs. Harrison* (Stage Manager), *Dracula! The Radio Play* (Assistant Stage Manager), and *Not Like That* (Sound Designer). Outside of Knox, recent stage management credits include *Thea L'Anna* (Stage Manager) and *Light at the End* (Assistant Stage Manager), both with Dragon Productions Theatre Company. Dana serves as the Theatre Advisory Board House Manager and works in the Knox College Scene Shop. She is from Sunnyvale, California.

**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.

## Satire, Explained

by Dana Cooper

Satire is a subgenre of comedy, or as Larissa FastHorse puts it, satire is "one step up from comedy." While some comedy is light, teases, evokes sympathy for characters, and contains shallow parody and reactionary language, satire is subversive and casts judgment onto characters. Satire subverts through many methods, including exaggeration, mockery, irony, and caricature. Satirists want their audiences to make decisions and take actions after seeing their plays; they do not want audiences to merely passively watch them. Satirists intend to either provoke laughter or scorn of a person, group, or institution in their work. By achieving these goals, the satirist encourages the audience to reexamine their morals, attitudes, and perspectives, hopefully leading the audience to change their ideas about some perspective of society or culture.

While the exact origins of satire are unclear, there are examples of satire from thousands of years ago. Some scholars believe that satire came from Ancient Greek satyr plays, while others argue that it comes from entertainments at Roman carnivals. Regardless of its origins, there is evidence of satire in classical times. There were a handful of satirical Greek poets and dramatists in Ancient Greece including Homer, who had satirical sequences in the *Iliad*, and Aristophanes, who wrote many satirical works including *Lysistrata*. Old Comedy in Greece was characterized by commentary on public affairs, politics, and mythology. However, Roman satire was not as biting regarding government affairs because satire was often seen as slander rather than art. Also, Roman comedies (and satires) did not have a chorus to comment on the action of the play, so this changed how the satire was being conveyed. However, there are still plenty of examples of satire in Rome, including works by Juvenal and Horace.

Satire continued to evolve throughout the Medieval and Renaissance periods. By the twentieth century a sympathetic connection between the character and the audience was an important part of a satire. Expressionism was also a large influence on development of satire in the United States. With the shift to postmodernism in the latter half of the twentieth century, genres blended together and satire became both more common and less biting. Some notable satires of the past few decades from theatre and television include *Cloud 9*, *The Book of Mormon*, *The Simpsons*, and *The Office*.

Today, satire is commonly split into three types: Horatian, Juvenalian, and Menippean. Horatian satire is light and comic, and pokes fun at a person or situation to teach morals and lessons. *The Onion* and *The Adventures of Huckleberry Finn* fall into this

category. Juvenalian satire is dark and sees its subjects' actions as evil, often showcasing a writer's call for change or stance against a powerful system. *Animal Farm* and *Fahrenheit 451* both showcase Juvenalian satire. Menippean satire focuses on attitudes and perspectives, such as racism and sexism, rather than people. It can be comic and light or biting and dark. Examples of Menippean satire include *Alice's Adventures in Wonderland* and *The Thanksgiving Play*.

Larissa FastHorse characterizes *The Thanksgiving Play* as "a comedy within a satire." FastHorse utilizes her characters as familiar tropes of politically correct allyship, mocking them as they attempt to do the impossible: create a play that is respectful of the Native American perspective without actually involving Native Americans in the process. As their choices become less humorous and more offensive, the audience is allowed and even encouraged to laugh at them or cringe at them, or to do both simultaneously. These responses are, for FastHorse and other satirists, the goal. We hope you enjoy this Menippean satire; we hope you laugh and we hope you cringe, and we hope that you leave the theatre thinking about the real challenges of allyship that are reflected, and mocked, in this play.

Sources:

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## Upcoming Productions

**WINTER TERM**

FEB. 24 - MAR. 5 (REP TERM XIX)

**WE ARE PUSSY RIOT**

by BARBARA HAMMOND  
directed by Liz Carlin Metz

FEB. 24 - MAR. 5 (REP TERM XIX)

**THE WOLVES**

by SARAH DELAPPE  
directed by Jeff Grace

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