



Flat Earth Theatre

Delicate Particle Logic

by Jennifer Blackmer

Press Kit

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A digital version of this press kit is available for download at:
flatearththeatre.com/shows/season-13/delicate-particle-logic/press-kit.pdf

FOR IMMEDIATE RELEASE – AUGUST 24, 2018

Flat Earth Theatre Fuses Art, Science, and the Birth of Nuclear Fission in

Delicate Particle Logic

By Jennifer Blackmer

WHAT

Flat Earth Theatre presents **DELICATE PARTICLE LOGIC** by Jennifer Blackmer

WHEN

THREE WEEKS ONLY: Friday, September 28th @ 8pm; Saturday, September 29th @ 8pm; Sunday, September 30th @ 2pm; Monday, October 1st @ 7:30pm; Friday, October 5th @ 8pm; Saturday, October 6th @ 8pm; Sunday, October 7th @ 2pm; Thursday, October 11th @ 7:30pm; Friday, October 12nd @ 8pm; and Saturday, October 13th @ 8pm

WHERE

The Mosesian Center for the Arts
321 Arsenal Street, Watertown, MA, 02472

TICKETS

<https://www.flatearththeatre.com/shows/season-13/delicate-particle-logic/>

Box Office Phone: 617-923-8487, Adults – \$25* | Students – \$12.50†

PRESS NIGHT

Monday, October 1st @ 7:30pm

FOR PRESS TICKETS

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WATERTOWN, MA (August 24, 2018) – Flat Earth Theatre opens its 13th season “The Real Unreal” with the East Coast premiere of Jennifer Blackmer’s memory play **DELICATE PARTICLE LOGIC**. A view of the life of physicist Lise Meitner through the eyes of artist Edith Hahn (wife of chemist Otto Hahn), **DELICATE PARTICLE LOGIC** continues Flat Earth’s commitment to telling the stories of under-recognized women scientists, most recently illustrated by the Elliot Norton Award and IRNE Award–winning production of *Silent Sky*.

DELICATE PARTICLE LOGIC will run September 28–October 13, 2018 at the Mosesian Center for the Arts, 321 Arsenal Street in Watertown, MA. Tickets may be purchased for \$25, or \$12.50 for students at <https://www.flatearththeatre.com/shows/season-13/delicate-particle-logic/>.

DELICATE PARTICLE LOGIC imagines a visit between physicist Lise Meitner, who fled the Nazi regime with the secrets of nuclear fission, and painter Edith Hahn, who has fled from her own personal demons into the recesses of her mind. Science and art collide as these women reminisce across time and space about their conflicts and sacrifices leading to the birth of the atomic age.

“**DELICATE PARTICLE LOGIC** tells the story of this groundbreaking scientific achievement through the voices of women,” says director Betsy S. Goldman. “It strengthens and expands on this concept by offering the perspective of Edith, Otto’s wife, and, I think more important to the story, an artist. Edith asks the reader/audience

* Plus Fees

† Student ID Required

to consider the ways in which non-scientists contribute to great discoveries and achievements. I love the way time works in this play – it speaks to the haziness and variety of memory; it speaks to the ways in which we create narratives out of our memories.”

DELICATE PARTICLE LOGIC opens Flat Earth’s 2018–19 season “The Real Unreal.” Also featuring Alison Gregory’s **Not Medea**, a fourth wall–shattering tour de force that pulls the Greek classic apart at the seams; and **King of Shadows**, an expedition into magical realism and urban fantasy by Roberto Aguirre-Sacasa, Flat Earth’s 13th season spotlights unreliable narrators, and seeks the intrinsic truths found in the gap between real and unreal.

STAFF & CAST

Directed by Betsy S. Goldman, **DELICATE PARTICLE LOGIC**’s design team includes Darren Cornell (Set Design), Elizabeth Krah (Costume Design), PJ Strachman (Lighting Design), Jacklyn Boyland (Props Design), Brad Smith (Sound Design), and Christine Banna (Projection Design). The Producer is Amy Lehrmitt, the Stage Manager is Athena-Gwendolyn Baptiste, the Technical Director is Jonathan Rooney, the Dramaturg is Regine Vital. The cast features Christine Power as Lise Meitner, Barbara Douglass as Edith Hahn, Thomas Grenon as Otto Hahn, and a chorus consisting of Matt Arnold and Michael Lin.

ABOUT THE PLAYWRIGHT

Jennifer Blackmer is the 2015 PEN/Laura Pels International Foundation for Theatre Emerging American playwright. Based in the Midwest, she is a Professor of Theatre and Associate Provost for Entrepreneurial Learning at Ball State University. Her plays have been seen in New York, Los Angeles, Minneapolis, Indianapolis, Berkeley and St. Louis, and her work has been developed by Seven Devils, Activate Midwest, Nashville’s Ingram New Works Lab, Illinois Shakespeare Festival and The Lark. Plays include *Human Terrain* (Mustard Seed Theatre, 5th Wall Theatre, Broken Nose Theatre), *Unraveled* (Theatre Unbound, Nashville Repertory Theatre), *Alias Grace* (Ball State University, Illinois Shakespeare Festival) *Delicate Particle Logic* (Indra’s Net, The Playwrights’ Center, Break-a-Leg Productions at CUNY Graduate Center, NYC) and *Borrowed Babies* (Activate Midwest). Jennifer’s screenplay for *Human Terrain* is a 2016 winner of the Tribeca Film Institute/Alfred P. Sloan Foundation Filmmaker Fund. Her work has been a finalist for the David Charles Horn Prize for Emerging Playwrights (Yale Drama Competition), the Fratti-Newman Political Play Contest, the Firehouse Festival of New American Theatre, the O’Neill National Playwrights’ Conference and Jennifer was shortlisted for the Princess Grace Award and the Shakespeare’s Sister Fellowship. <https://www.jenniferblackmer.com>

ABOUT THE DIRECTOR

Betsy S. Goldman is a director, dramaturg, and educator. She holds a Ph.D. in Theatre History and Theatre for Social Change from Tufts University, an MA in Educational Theatre from New York University, and a BA in English Literature and Creative Writing from Tufts University. With her diverse background and training, Betsy has worked in the arts for over fifteen years as a performer, director, playwright, dramaturg, educator, and scholar. She is a Professor of Theatre at Curry College, a trained Joker (a facilitator of Theatre of the Oppressed workshops and forum theatre), and an ASL-English translator for the theatre. Betsy is also the Theatre Arts Program Director at Boston Shakespeare Project, a non-profit provides arts and humanities enrichment programs for Greater Boston’s underserved youth.

About the Cast

CHRISTINE POWER (LISE MEITNER)

Christine Power is pleased to be making her debut with Flat Earth. Recent local credits include *The Women Who Mapped the Stars* (Nora Theater), *Lost Girls* (Take Your Pick Productions), *The Curious Incident of the Dog in the Night-Time* (Speak-Easy Stage Company), *Barbecue* (Lyric Stage Company), *Faithless* (Boston Playwrights' Theater), *Good; Three Viewings* (New Repertory Theatre), *A Great Wilderness; Good Television* (Zeitgeist Stage), *Six Degrees of Separation* (Bad Habit Productions), *Equus* (Off the Grid), *Greenland* (Apollinaire – IRNE nomination Best Supporting Actress), *Chalk* (Fresh Ink Theater), *In the Summer House* (Fort Point Theater Channel), *Playhouse Creatures* (Maiden Phoenix), *The Miracle Worker* (Wheelock Family Theater), *Neighbors* (Company One – Norton nomination Outstanding Actress). New work development with Speakeasy's Boston Project; New Rep Next Voices; Boston Playwrights' Theater; Nora Theater; Fresh Ink's Ink Spots; Rhombus Playwrights' Group; Grub Street.

THOMAS GRENON (OTTO HAHN)

Tom is thrilled to be making his debut with Flat Earth Theatre. He has appeared with Gloucester Stage Company in *To Kill A Mockingbird*, Actors' Shakespeare Project in *The Tempest*, *Othello* and *Measure for Measure*, Bridge Repertory in *Mrs. Packard*, Zeitgeist Stage Company in *A Great Wilderness* and *Bent*, Office of War Information in *Red Velvet*, Artists' Theatre of Boston in *Daughter of Venus*, and ART with Arts After Hours. Tom has acted and directed for The Bay Colony Shakespeare Company, while taking on the role as the Education Director. He produced and directed *8 The Play, the fight for Marriage Equality* for Broadway Impact.

BARBARA DOUGLASS (EDITH HAHN)

Barbara makes her Flat Earth debut as Edith Hahn. She was most recently seen in Vokes Theater's production of *Communicating Doors*. Other favorite roles include Becky in *Becky's New Car* (DASH lead actress); *Plaza Suite* (DASH lead actress) and Barbara in *August: Osage County* (My Theater Award lead actress nominee).

MATT ARNOLD (CHORUS)

Matt Arnold is a Flat Earth Theatre company member. Previous FET credits include *A Bright Room Called Day* (Swetts), *Blinders* (Chris), *Tales of a Fourth Grade Lesbo* (Billy), *The Farnsworth Invention* (Stan), *Terra Nova* (Bowers) and *The Memorandum* (George). Other credits in Boston include *Red Velvet* (Pierre), *American Moor* (The Director), *Letters to Medford* (Rev. Charles Brooks) and *Amadeus* (Valet/Ensemble). He shares IRNE Awards for Best Ensemble and Best Play with the cast and crew of *The Farnsworth Invention*, and attended the 2018 IMTA Showcase in New York, where he won the Men's Monologue category and received honorable mentions in several others, including Actor of the Year.

MICHAEL LIN (CHORUS)

Michael Lin is an actor, playwright, and Foley artist currently living in Brighton who is delighted (and a bit nervous) to be making his Flat Earth debut. He has acted in numerous local productions with such groups as Theatre@First, the Post-Meridian Radio Players, and Hub Theatre Company, including Hub's IRNE Award-winning production of *Wit*. As a playwright, his most significant produced work to date is a full length audio drama adaptation of *Peter Pan*. He is a proud member of Boston's Asian-American Playwrights Collective (AAPC).

About the Staff

BETSY S. GOLDMAN (DIRECTOR)

Betsy S. Goldman is a director, dramaturg, and educator. She holds a Ph.D. in Theatre History and Theatre for Social Change from Tufts University, an MA in Educational Theatre from New York University, and a BA in English Literature and Creative Writing from Tufts University. With her diverse background and training, Betsy has worked in the arts for over fifteen years as a performer, director, playwright, dramaturg, educator, and scholar. She is a Professor of Theatre at Curry College, a trained Joker (a facilitator of Theatre of the Oppressed workshops and forum theatre), and an ASL-English translator for the theatre. Betsy is also the Theatre Arts Program Director at Boston Shakespeare Project, a non-profit provides arts and humanities enrichment programs for Greater Boston's underserved youth.

AMY LEHRMITT (PRODUCER)

Ames has been a member of Flat Earth since 2009, stage managed many Flat Earth productions, produced *The Pillowman*, *Rocket Man*, *Tales of a Fourth Grade Lesbo*, *Fat Pig*, and *Antigone*, and penned the radio adaptations *Lovecraft's Unnamable Tales* and *Lovecraft's Tales Outside Time & Space*. Her adaptation of "The Masque of the Red Death" was performed with the Post-Meridian Radio Players in *Tomes of Terror: Nevermore*. Her next project will be stage managing Flat Earth's *Not Medea* this spring. Ames resides in Medford with her boyfriend / company founder Jake and two cats named Jim.

ATHENA-GWENDOLYN BAPTISTE (STAGE MANAGER)

Athena-Gwendolyn is a Trinidadian-American Musician, (2011-2012 Boston Children's Chorus Alumni), and artist in the greater Boston area. They work at Central Square theatre in many capacities such as, Assistant Patron Services Manager, Box Office, Front of House, Production, and has acted as Assistant to the Director, and Stage Manager. They've appeared in CST's Youth Underground such as Don't Knock Opportunity, and this year's Circle Up, and Here and There. This year they've had the opportunity to be rehearsal Stage Manager for *Henry IV*, *The Plague*, as well as CST's *Bend the Arc*. They've greatly appreciated the opportunities to expand from acting into Stage Managing this year.

JONATHAN ROONEY (TECH DIRECTOR)

Jonathan Rooney is thrilled to be making his Flat Earth debut. Jonathan is a recent Tufts University graduate, where he designed or built over a dozen shows; favorite credits include *Assassins* (scenic design/tech direction), *The King Stag* (puppet design), and *35mm* (lighting design). A native of Phoenix, Arizona, he now works around Boston as a freelance theater artist.

DARREN CORNELL (SCENIC DESIGNER)

Darren Cornell is a recent graduate of Emmanuel College where he studied Theater Arts and Chemistry. Recent acting credits include *A Midsummer Night's Dream* (Lysander), *A Day in Hollywood/ A Night in the Ukraine* (Chico Marx), *Xanadu* (Sonny Malone), and *Sweet Charity* (Vittorio Vidal). He has also worked on the scenic design for productions of *Antigone* and *Fat Pig* with Flat Earth Theatre, *A Day in Hollywood/ A Night in the Ukraine*, *The Laramie Project*, *Dancing at Lughnasa*, and *Night of the Living Dead* at Emmanuel College. He would like to thank his family and Sammy for their constant support. www.darrencornell.com

CHRISTINE A. BANNA (PROJECTION DESIGNER)

Christine A. Banna is a multidisciplinary visual artist and educator. She pulls from both modern and traditional methods such as painting, drawing, video, sound, and animation and utilizes them in her art practice. Christine is thrilled to be returning to Flat Earth Theatre for her second production as projection designer. Some of her other credits include MetroWest Opera at the Boston Center for the Arts and Greater Boston Stage Company's upcoming production of *The Salonnieres*. Christine A. Banna received her MFA from the School of the Museum of Fine Arts at Tufts University and her BFA from Boston University's College of Fine Art. She is currently an adjunct faculty member in the Animation Department at Lesley University's College of Art and Design. To see more of her work visit www.christineabanna.com

JENNY DEMARINES (ASST. PROJECTION DESIGNER)

Jenny DeMarines is currently a student at Lesley College of Art and Design in Cambridge, majoring in Animation. She has previously worked with the Boston Opera Company on an animated production known as *Permadeath* and has made public exhibition work for the Boston Convention Center under the guidance of Christine Banna. She has a love for video games, and for all interactive art. Jenny also focuses her art on historical periods, usually drawing characters in the 1600's and 1800's and has a love for ghosts and anything spooky. To see more of Jenny's artwork you can visit her site www.crtwigs.com

PJ STRACHMAN (LIGHTING DESIGNER)

PJ Strachman has recently designed Flat Earth's *Antigone*, *A Bright Room Called Day*, *Silent Sky* and *Fat Pig*, L.A.B.'s *A Story Beyond* and *Yellow Bird Chase*, Blue Spruce's *The OK Diaries*, Boston Public Works' *Los Meadows*, Bad Habit's *The Real Inspector Hound*, *How Soft the Lining*, *A Man of No Importance*, *Speech and Debate*, *Six Degrees of Separation*, *The Goat or, Who Is Sylvia*, *Orlando*, *Translations*, and *Top Girls*, Gloucester Stage Company's *Every Christmas Story Ever Told* and *Dueling Divas*, *Unreliable Narrator's Ultimate Things*, *Wax Wings' The Man from Willow's Brook*, Kevin Cirone's *Creative License*, and many other area shows. She is the regular designer for Gann Academy and Stonehill College, including two ACTF regional selections. Photos of her work can be seen at www.pjelex.com. Upcoming works include *My Station in Life* at Gloucester Stage.

ELIZABETH KRAH (COSTUME DESIGNER)

Elizabeth Krah has previously costumed Flat Earth's productions of *Fat Pig* and *Blinders*. She is absolutely delighted to be working with Flat Earth again! Other credits include costuming Ministry of Theater's *God Hates Musicals*, stitching for Central Square Theater's *Journey to the West*, and wardrobe for Longwood Players' *Rosencrantz and Guildenstern are Dead*. She maintains a small but weighty collection of vintage and antique sewing machines & sewing accoutrements.

BRAD SMITH (SOUND DESIGNER)

Brad Smith is pleased to return to sound design with Flat Earth after collaborating on *Terra Nova*, for which he was honored to receive IRNE and New England Theater Awards nominations, back in 2015. Other sound design credits include shows with Boston Public Works, the Post Meridian Radio Players, and the Second Shift fantasy podcast. Favorite onstage roles include Malvolio in *Twelfth Night*, Jake in *Evil Dead: The Musical*, and most of the women in *The Complete Works of Shakespeare (abridged)*, which he has performed at sci-fi conventions in Cambridge (the one in MA), and London (the one in England).

JACKLYN BOYLAND (PROPS DESIGNER)

Jacklyn Boyland is a North Shore native who's been enthralled by theater since childhood, participating in Tufts University's Magic Circle program. It was there that she first met director Betsy Goldman. Jacklyn is a 2005 graduate of the Lesley University College of Art & Design. In the past she has been the in-house scenic painter and props master at Kidstock Theater, Watertown Children's Theater, and recently Central Square Theater. She's also recently married and runs Boston's Simpsons Trivia Night with her husband David, handling all of the event's graphic design, A/V, making and acquiring prizes, and much more.

REGINE VITAL (DRAMATURG)

Regine Vital is super thrilled to be on the *Delicate Particle Logic* team! After the privilege of being on stage twice for Flat Earth this year, she's happy to step out of the spotlight and watch these beautiful artists shine. This is her second time working with the incomparable Betsy Goldman, and she couldn't be more grateful for the opportunity. To the design/production team: you guys are simply and truly amazing; I'm not up to par, but thanks for letting me play with you. To FET: I've not enough words, but Thank you. Thank you. Thank you. <3

MEGHAN HORNBLOWER (DANCE CHOREOGRAPHER)

Meghan Hornblower is delighted to be working with Flat Earth for the first time! Meghan is a Boston-based actor, choreographer, dancer, and educator. Previous choreography credits include *Assassins* (Boston College Contemporary Theater), *The Lion King Jr*, *Honk! Jr*, and *Beauty and the Beast Jr* all with Magic Circle Children's Theater at Tufts University. Meghan is a proud alum of Boston College, where she studied Theatre & English. Many thanks to Betsy and Ames for bringing me aboard this production!

CASSIE CHAPADOS (FIGHT CHOREOGRAPHER)

Cassie Chapados is a graduate of Boston College with a degree in Theatre. At Boston College she worked as a technical director, carpenter, actor, director, and designer. She is also currently the technical director and production manager at Central Square Theater, as well as a freelance director, designer, and technical director. She has most recently created fight choreography for Meridian Academy's production of *Macbeth* and for all three productions this summer at Magic Circle Theater. Past FET credits include *The Nether* (assistant director) and *Antigone* (technical director).

ALLISON OLIVIA CHOAT (DICTION CONSULTANT)

Allison Olivia Choat is delighted to rejoin Flat Earth Theatre, where her previous credits include *Terra Nova*, *Pygmalion*, and *What Once We Felt*. Allison is an IRNE and Elliot Norton Award-winning director, designer, and voice and movement coach working in Boston. Her theatrical home is Moonbox Productions, where she is co-founder and Associate Artistic Director. This fall, she will helm Moonbox's *Lost At Sea*, an imaginative repertory production of William Shakespeare's *Twelfth Night* and Donald Margulies' *Shipwrecked! An Entertainment*, at the Boston Center for the Arts Plaza Theatre.

About the Playwright

Jennifer Blackmer is the 2015 PEN/Laura Pels International Foundation for Theatre Emerging American playwright. Based in the Midwest, she is a Professor of Theatre and Associate Provost for Entrepreneurial Learning at Ball State University. Her plays have been seen in New York, Los Angeles, Minneapolis, Indianapolis, Berkeley and St. Louis, and her work has been developed by Seven Devils, Activate Midwest, Nashville's Ingram New Works Lab, Illinois Shakespeare Festival and The Lark. Plays include *Human Terrain* (Mustard Seed Theatre, 5th Wall Theatre, Broken Nose Theatre), *Unraveled* (Theatre Unbound, Nashville Repertory Theatre), *Alias Grace* (Ball State University, Illinois Shakespeare Fes-

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About Flat Earth Theatre

Mission Statement

Flat Earth Theatre crafts experiences that challenge the worldview of both artist and audience. Through evocative, intimate staging and visceral, intelligent performances, we inspire the community to question their preconceived notions and expand their perspective. We stage productions of neglected and underperformed scripts, as well as new and in-development pieces, and conceive unique takes on more conventional works. Flat Earth Theatre thrives in its egalitarian approach, engaging the diverse ideas and skills of its company members and collaborators to create thought-provoking theatre that informs and entertains.

History

Flat Earth Theatre was established in the summer of 2006 by Kevin Mullins and Jake Scaltreto, long-time friends from Watertown seeking a creative outlet. Now entering its thirteenth season, Flat Earth has grown to thirteen members and established itself as a distinctive voice in Boston theatre. Over the years, the goal organically emerged to focus on challenging audiences to question their preconceived notions about the world. The company focuses on intellectual themes – often scientific, literary, or historical – as well as topical issues that explore elements of society that inspire thought and discussion.

Flat Earth has no Artistic Director. Rather, all decisions from season selection down are made by company consensus. Each member contributes their own talent and perspective to shape the identity of the company. Flat Earth functions as an egalitarian community of artists, a consortium of creative minds brought together in the pursuit of great theatre.

Featured productions include the IRNE Awards–sweeping *The Farnsworth Invention* (2015); *Silent Sky* (2017), recipient of the 2017 Elliot Norton Award for Outstanding Fringe Production; and *Fat Pig* (2017) for which Lindsay Eagle was awarded Best Fringe Actress at the 22nd Annual IRNE Awards, as well as Outstanding Actress at the 2018 Elliot Norton Awards.

Our Theatre C.R.E.D.

Collaborative – As an egalitarian company, collaboration among production teams and company members is at the core of decision making. All planning starts with discussion in which every member has equal opportunity to express their opinion and be part of the conversation, and all resolutions are determined through the accord of those involved. Flat Earth Theatre's objective is that everyone has ownership of the outcome, whether that be in how a show looks, what plays are selected, or how the company is run.

Resourceful – Flat Earth showcases creative approaches to complex theatrical matters, onstage and off. We create productions of formidable quality, but remain budget conscious by pushing our artists to think outside the box, embrace their inventiveness, and be truly original in their work.

Evocative – Through our productions and other interactions, Flat Earth Theatre strives to challenge both audience member and artist to reassess what they know about the world around them. Unfamiliar themes and little-known stories awaken an interest in our audience to learn more and discuss with others, and they leave the theatre transformed by what they have just experienced.

Daring – Flat Earth's risk-taking style pushes us in unexpected directions, enabling us to craft theatrical works with an approach unique to our company. Our ambitious choices push us into new, exciting territory and give audiences an experience not often seen on Boston stages.

TALKING ART & SCIENCE WITH PLAYWRIGHT JENNIFER BLACKMER

Playwright Jennifer Blackmer took a moment between projects recently to chat with us about Lise Meitner, Edith and Otto Hahn, and the fusion of art and science.

Flat Earth Theatre: *I understand that you came from a background in science before immersing yourself in playwriting. Delicate Particle Logic is a perfect example to show us that art and science can nicely complement each other. How do these two backgrounds (and others!) play together when you work? Were those two backgrounds ever at odds?*

Jennifer Blackmer: The older I got, the more I came to acknowledge the similarities between science and art, and understand why, as a kid, I was drawn to both of them. There's a reason we call our small theatre spaces "laboratory theaters" - it's because we're experimenting with potential truths, testing for plausibility, and sharing the results with live audiences.

Science and art both relentlessly pursue truth and meaning. In the past, scientific and medical procedures were performed in front of witnesses, audiences, if you will, who were able to verify the truth of what took place. For me, science and art were never at odds, and part of my overall goal as an artist is to get audiences to understand that. We still think of science and art as two separate cultures, but they're more alike than most people realize.

FET: *What made you decide to present the story that's ostensibly about Lise Meitner from the alternate perspective of Edith Hahn?*

JB: With Lise as protagonist, the play couldn't avoid being preachy AND being a science lesson, which are two things that spell disaster for any play that tackles difficult intel-

lectual ideas. Seeing the story of Lise through the eyes of an artist trying to understand the choices her husband made is a juicy emotional playground for an audience, and it also explores the many, many similarities between the process of doing science, and the process of making art.

There also is very little information about Edith in the actual historical records. Otto barely mentions her in his own autobiography (I'll resist making the "otto-biography" joke here, but I'll still laugh at it!) This gave me a great deal of dramatic license in imagining what kind of a woman Edith might have been, and to create a deep and abiding friendship between the two women that most likely did NOT exist in real life.

FET: *Delicate Particle Logic tells the story of this groundbreaking scientific achievement through the voices of women. What drew you to wanting to tell the story of Lise Meitner, the mother of nuclear fission?*

JB: My fury at Otto's choices were initially what drew me in. Otto and Lise were partners for thirty years; they could finish each other's sentences, their backgrounds in chemistry and physics complemented each other so beautifully at the perfect time. They were a team, and they were friends. Then, because Lise was born a Jew (she'd converted Lutheranism, ironically), she was forced to flee Germany and live in exile in Sweden.

She and Hahn continued to correspond, and the letters prove that LISE WAS THE ONE WHO ACTUALLY SOLVED THE PROBLEM OF FISSION. She was the one who postulated that the experimental results were odd because they were actually splitting the atom, not merely adding



electrons. She asked the magic "what if" question that made Hahn see the truth for what it was. She did it. And yet, Hahn didn't give her credit—why? Lise's left out of the official history – Hahn was able to follow up with experiments and publish while Lise was stuck in Sweden.

FET: *In doing research for this script, what did you learn about these amazing women that was unexpected or interesting to you?*

JB: Lots of facts about Lise stand out to me – the fact that she agreed to work with Otto for NO SALARY, and that was okay; the fact that she couldn't set foot in the main institute without Otto, and they had to set up their lab in a separate woodshed off the main grounds; the fact that she was expected to give everything up in order to do her work, yet Otto could have a wife and family and all the trappings of a normal life. ... she was a woman of principle, who wasn't afraid to stand for what she believed in, even if it meant she'd be left out yet again. In that way, I think women all over the world can learn from Lise's story.

Read the rest of this interview online at <https://www.flatearththeatre.com/shows/season-13/delicate-particle-logic/interview-jennifer-blackmer/>

AUTUMN 2018

*Delicate
Particle
Logic*
by Jennifer Blackmer



SPRING 2019

NOT MEDEA
BY ALLISON GREGORY

SUMMER 2019

KING OF SHADOWS
by Roberto Aguirre-Sacasa