

## Costume Shop

Lena Brandis  
Hannah Compton  
Kathleen Donoghue  
Alice Frederickson  
Max Glassner  
Alyssa Kennamer  
Evelyn Langley  
Franzescia Mayer  
Miranda Loeber  
Paul Lurenz, III  
Katie O'Connor  
Brandon A. Paraharm  
Alex Robertson  
Allison Smith

## Scene Shop

Lauren Neiheisel  
Avecena Hollingsworth  
Emily Cooney  
Marina Capizzi  
Steve Galdek  
Rebekah Heusel  
Noel Sherrard  
Emily Harvey  
Carlyse Owens  
Alix DeWald  
Nathan Johlas  
Anna Munzesheimer  
John Mast

## Knox College Dept. of Theatre

Chair, Professor of Theatre  
Professor of Theatre  
Associate Professor of Theatre  
Assistant Professor of Theatre  
Lecturer, Costume and Makeup Design

### Name — (Year / Study)

Lena Brandis (2013 / Education / Modern Languages),  
Marina Capizzi (2013 / Theatre), Hannah Compton  
(2014 / Undecided), Alix DeWald (2011 / Education /  
Theatre) Kathleen Donoghue (2012 / Theatre /  
English), Jack Dryden (2012 / Theatre / Literature),  
Tracy Ewert (2014 / Undecided), Alice Fredrickson  
(2011 / Spanish), Steve Galdek (2012 / Biology),  
Amelia Gant (2011 / Economics / French), Max  
Glassner (2014 / Undecided), Emily Harvey (2014 /  
Undecided), Kathryn Haynes (2012 / Theatre), Nathan  
Johlas (2014 / Mathematics), Alyssa Kennamer (2014  
/ Undecided), Evelyn Langley (2014 / Undecided),  
Miranda Loeber (2014 / Undecided), Chloe  
Luetkemeyer (2014 / Undecided), Paul Lurenz, III  
(2013 / Japanese Language and Culture), Franzescia  
Mayer (2013 / Theatre), Anna Munzesheimer (2012 /  
Theatre), Lauren Neiheisel (2011 / Theatre), Katie  
O'Connor (2012 / Studio Art), Carlyse Owens (2011 /  
Theatre / Dance), Brandon A. Paraharm (2012 /  
Dance and Pedagogy), Liz Picurro (2012 / Theatre),  
Ivy Reid (2012 / Theatre / Creative Writing), Alex  
Robertson (2011 / Studio Art / Creative Writing), Jacob  
Schneider (2014 / Undecided), Dakota Devereux Scott  
(2012 / Creative Writing), Noel Sherrard (2011 /  
Theatre), Jordyn Stewart (2014 / Theatre)

## More Scene Shop

Ivy Reid  
Liz Picurro  
Kin Vong  
Jack Dryden  
Paul Kenney  
Hannah Black

Neil Blackadder  
Elizabeth Carlin-Metz  
Craig Choma  
Jeff Grace  
Margo Shively

# Exit The King

by Eugène Ionesco



May 11, 12, 13 & 14, 2011 • Promptly at 7:30 p.m.

Knox College • Ford Center for the Fine Arts • Harbach Theatre  
Presented by the Knox College Department of Theatre

Tickets: Adults - \$10, Seniors - \$5 • Non-Knox Students Free with Student ID • Free to the Knox College Community  
There will be a post-show discussion following the Friday, May 13th performance



## Director's Notes

Romanian-born French playwright Eugène Ionesco (1909-1994) first emerged as a significant new voice in the theatre in the early 1950s. His first play, *The Bald Soprano* [*La Cantatrice Chauve*] embodies perhaps better than any other the characteristics of what's known as 'absurdist' theatre. In that 'anti-play,' which Ionesco wrote on a whim in 1948, the dialogue doesn't conform in any respect to our expectations for drama: the characters aren't really characters, lacking in any psychological depth or complexity, they don't talk to each other as anyone does in real life, and the play doesn't tell any kind of story, leading instead to a point where the action begins again with a repetition of the opening scene.

By the time Ionesco wrote *Exit the King* in 1962, he was no longer a proponent of the confrontational movement known in France simply as 'Le Nouveau Théâtre,' but rather an established, acclaimed, internationally produced playwright. This particular play is regarded by critics in the French context as a striking return to classicism, a much more linear kind of dramatic writing. Yet *Exit the King* does clearly grow out of the 'absurdist' tradition inaugurated by Ionesco, Beckett, and others. What drew me to this script was that combination--of non-realistic playwriting with a dramatic action based unmistakably in the harsh realities of human life and death.

The play you are about to watch deals with the inevitability of dying (the original French title, *Le Roi se Meurt* would be more accurately translated as *The King is Dying*), but also explores the living that precedes the dying. In writing the play, Ionesco drew on a variety of sources including the *Tibetan Book of the Dead* as well as his own experiences in Romania and France during two wars.

Our interpretation of Ionesco's play has evolved from an especially collaborative process. Throughout rehearsals, I encouraged the actors to try out different approaches to the delivery of their lines and the physicalization of their characters. Together we've developed this world that I hope you will find at once improbable and recognizable.

## Costume Designer's Notes

One of the primary elements of a play that informs a costume designer is the time period in which the play is set. However, since Ionesco does not dictate one specific time period, we decided as a design team to convey Berenger's 400 years of life in a kind of collage -- a cohesive blending of multiple styles from different eras in time. To create this collage within costumes I chose iconic images and line qualities to convey the royal characters' personalities -- for example, the strict, sharper, geometric lines of the sixteenth century and Victorian era for Marguerite, and the soft, feminine, airy qualities of eighteenth century France and Edwardian era for Marie. The other characters that support the world we see; the Doctor, Juliette, the Guard; are a blend of the emblematic uniforms of their office in many time periods. As a whole, the temporally blended facets of the characters act as a reminder that the struggle to face our death is one that we share with every human being throughout time.

## Scenic & Lighting Designer Notes

When considering the scenic and lighting designs for *Exit The King*, a conscious choice was made to steer clear of realistic scenery and lighting effects. The play is absurdist by nature, and we wanted to enhance the nature of the absurd through the stylistic choices employed in both areas. When creating the environment of the play, a throne room, we chose to not represent an actual room, but rather an abstracted room, with suggestions of walls. The archways become the negative spaces between and around the walls, negating the need for actual archways. The King, as we are meant to understand, has been alive for centuries. We chose to reflect this time span in the use of three very different window styles from three distinct design periods: Tudor, Gothic and Georgian. The environment is lit with non-traditional angles of light, creating interesting and unnatural shadows on both bodies and architecture. Lighting was also employed to create heightened moments of absurdity through how the lights are cued, playing with the ideas of isolation and selective focus. The scenic & lighting designs create a world in which the seemingly impossible becomes possible in its absurdity.

## EXIT THE KING

by Eugène Ionesco

Translated by Donald Watson

Director  
Co-Lighting Designers  
Scenic Designer  
Assistant Scenic Designer  
Costume Designer  
Sound Designer

Neil Blackadder  
Craig Choma, Ivy Reid  
Craig Choma  
Lauren Neiheisel  
Allison Smith  
Alex Robertson

EXIT THE KING is produced by arrangement with Samuel French, Ltd

## Cast

Guard  
Juliette  
Queen Marguerite  
Queen Marie  
Doctor  
King

Jacob Schneider  
Chloë Luetkemeyer  
Tracy Ewert  
Dakota Devereux Scott  
Jack Dryden  
Noel Sherrard

Running time:  
95 minutes,  
no intermission

## Sound Notes

In my sound design for this show I focused on creating undertones for the action on stage. Playing with anachronistic sounds, I tried to find ways to support and at other times contrast the action onstage. My design uses works by Jon Brion, François Couperin, Brian Eno, Philip Glass, and Arthur Russell.

## Crew

Stage Manager  
Assistant Stage Managers  
Production Assistant  
Scenic Artists  
Dramaturg  
Properties  
Master Electrician  
Spotlight Operator  
Sound Board Operators  
House Manager  
Box Office Manager  
Publicity  
Run Crew

Liz Picurro  
Marina Capizzi, Jordyn Stewart  
Jon Hewelt  
Craig Choma, Lauren Neiheisel  
Amelia Gant  
Kathryn Haynes  
Emily Harvey  
Marina Capizzi  
Alex Lindgren, Alex Robertson  
Kate LaRose  
Nellie Ognacevic  
Johnathan Ebberts, Alicia Vallorani  
Kathryn Haynes, Jon Hewelt,  
Avecena Hollingsworth, Lauren Neiheisel,  
Carlyse Owens, Jordyn Stewart

## Special Thanks

French Dept.