

## A MODERN MEDEA: MORE THAN JUST A TRAGEDY

We read and hear about domestic violence every day, but for us nothing summarizes all of our fears and sorrows as much as a play written nearly 2,500 years ago. The timelessness of this issue is apparent in our own society as much as it would have been in classical Greece. For this reason we have chosen to stage *Medea* in our own world, a world full of ugly infidelities and brutal emotions. Our modern interpretation of Euripides' text suggests that Medea, as a character, is not the cold mythological sorceress of ancient times, but rather a human being struggling to cope with a devastatingly emotional situation. She is the woman who lives down the street from you, the woman who sits across from you at dinner; she is your neighbor, your sister, your friend, and even the woman sitting next to you right now. Medea's end-of-the-tether rationalization and tormented psychology provide the shattering sense that any woman who is faced with a similar betrayal could become just as hollow and destructive. When placed in a modern context, Medea's final act of vengeance—although dreadfully unjustifiable and far beyond conventional forms of retribution—is somewhat understandable. The abandonment of her husband and subsequent loss of a place to call 'home' leaves her trapped in a world with few options. Pushed to the very edge of her limits, she is driven to slaughter her defenseless children in an act of revenge that is more than just a tragedy, it's a catastrophe of dehumanizing effect. As you view the play, we hope you will reassess your notion of what it means to be human, take a deeper look at how you interact with those you love, and extend a hand to any who may be suffering with domestic grief.

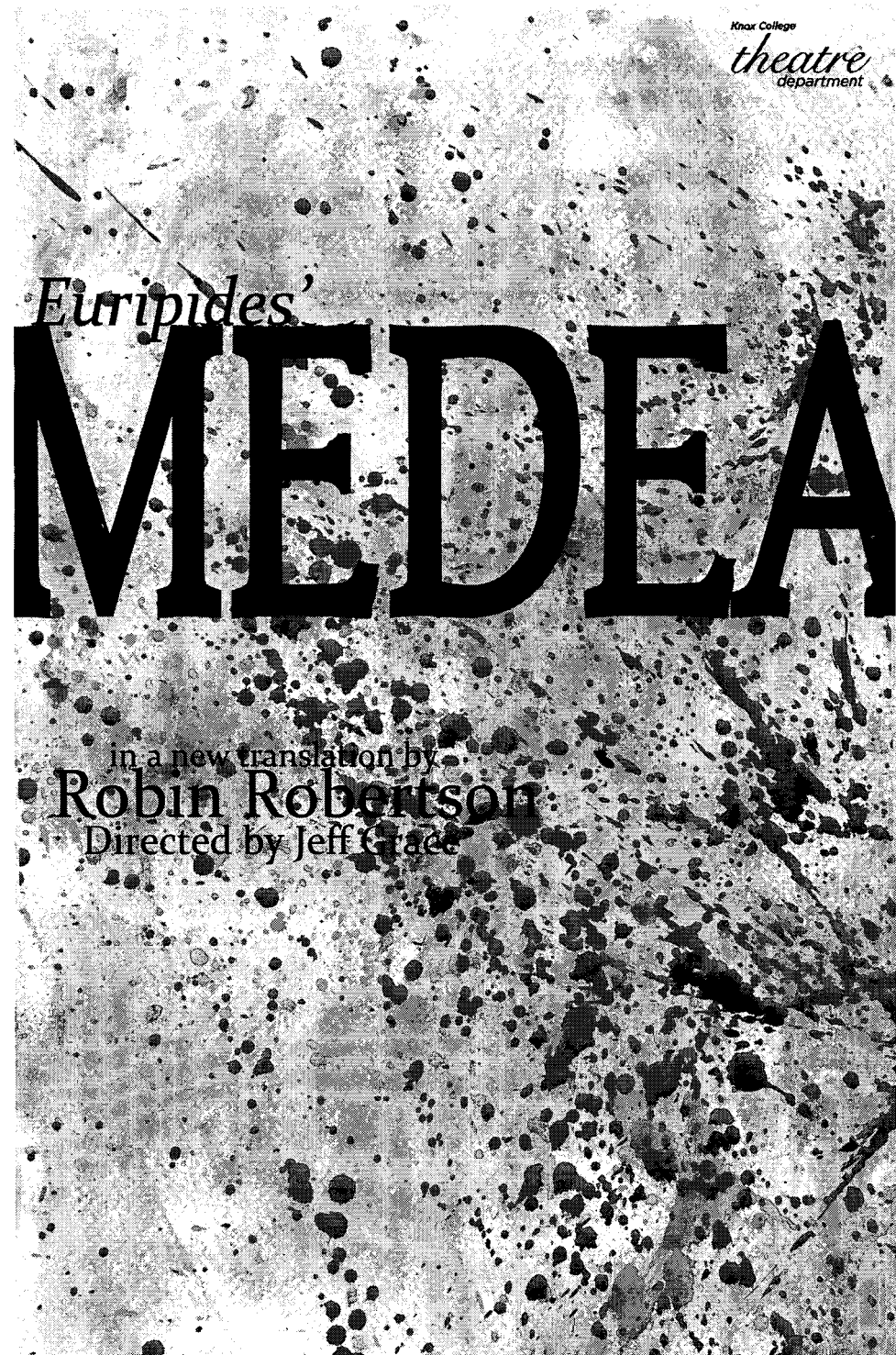
*Join us in Harbach for the upcoming productions of:*

## *A Lie of the Mind*

by Sam Shepard      February 23-26, 2011  
*directed by Liz Carlin-Metz*

## **EXIT THE KING**

by Eugene Ionesco      May 11-14, 2011  
*directed by Neil Blackadder*



## WELCOME TO KNOX COLLEGE THEATRE

Welcome to the first Main Stage production of the Department of Theatre 2010-11 Harbach Season. We are pleased to celebrate with you our work in the fields of theatre and dance. Knox audiences have numbered over four thousand at productions ranging from classic realism to contemporary expressionism and from modern to postmodern. Students who have participated in theatre and dance productions come from across the academic disciplines, represent all four class years, and number more than 400. 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 in text and performance. Each year we seek plays and dance contexts that examine what it means to be human and how we negotiate that experience in nature and societies—past, present, and future. We select for our seasons a range of plays, which, if considered over the four year tenure of a Knox student, will expose that student to a wide range of lenses with which to view the human condition. This vast canon of dramatic literature is drawn from throughout history and around the world.

Our current season examines human thought, experience, and action through plays from the classical Greek canon, American Classic Realism, and the French Avant-garde. In winter term, Liz Carlin-Metz will direct Pulitzer Prize winning playwright Sam Shepherd's searing 1980s indictment of the politically constructed illusion of family values, *A Lie of the Mind*, and in spring term, Neil Blackadder will direct French Absurd Theatre playwright Eugene Ionesco's haunting, though comic, take on the existential paradox of living and dying in *Exit the King*. In addition to the Harbach productions, Jennifer L. Smith will oversee Choreographer's Workshop, which will perform in Studio Theatre in the spring. Tonight's modern staging of the Euripides' Greek classic, as directed by Visiting Assistant Professor Jeff Grace, enters into the Knox College community's ongoing conversation about the ramifications of violence toward women and its effects on the most vulnerable in society. Faculty designers Craig Choma and Margo Shively have taken the lead positions in designing the sets, lights, and costumes for *Medea* - and have worked along side approximately 45 students to realize this production.

— Liz Carlin-Metz, Chair

### THEATRE & DANCE FACULTY

Professor of Theatre, Chair .....Elizabeth Carlin-Metz  
Professor of Theatre..... Neil Blackadder  
Associate Professor of Theatre..... Craig Choma  
Associate Professor of Dance..... Jennifer L. Smith  
Assistant Professor of Dance .....Kathleen Ridlon  
Visiting Assistant Professor of Theatre ..... Jeff Grace  
Visiting Assistant Professor of Theatre .....Jennifer Pople  
Director, Costume and Makeup .....Margo Shively  
Distinguished Professor *Emeritus* .....Robert C. Whitlatch

Knox College Department of Theatre  
presents

# EURIPIDES' MEDEA

IN A NEW TRANSLATION BY ROBIN ROBERTSON

DIRECTED BY JEFF GRACE  
SCENIC DESIGN BY CRAIG CHOMA  
COSTUME DESIGN BY MARGO SHIVELY  
LIGHTING DESIGN BY CRAIG CHOMA  
SOUND DESIGN BY ALEX LINDGREN

HARBACH THEATRE, CFA  
NOVEMBER 3 - 6, 2010

*Medea* is performed with no intermission.

All smoking materials used in this production are herbal and pose no health risk.

**Please: No photographs, video, texting, or recording.  
Turn off all cell phones, pagers, watch alarms,  
or anything else that may emit light or sound.**

*Medea* is produced by special arrangement with Random House Group Ltd.  
20 Vauxhall Bridge Road, London SW1V 2SA

## THE CAST

MEDEA .....Nellie Ognacevic  
JASON..... Jack Dryden  
NURSE.....Avery Wigglesworth  
CREON, *king of Corinth* ..... Willi Goehring  
AEGEUS, *king of Athens* ..... Noel Sherrard  
CHORUS of *Corinthian women*.....Kathleen Donoghue  
Julie Schneider  
Alicia Vallorani  
MESSENGER ..... Christopher Bakka  
TUTOR.....Jamie Ruml  
Medea's CHILDREN.....Kevin Brush  
Amber Choma

## THE SETTING:

**Outside the house of Medea  
Corinth**

## ADMINISTRATIVE STAFF

Chairperson .....Elizabeth Carlin-Metz  
House Manager ..... Ben Lee  
Reservations..... Alicia Vallorani  
Box Office.....Avecena Hollingsworth  
Posters.....Renni Johnson  
Programs ..... Joshua Gunter, Jeff Grace  
Johnathan Ebbers  
Publicity .....Joshua Gunter, The Cast  
Johnathan Ebbers, Peter Bailey  
Theatre Advisory Board (TAB)  
Ushers.....Student Volunteers

## PRODUCTION STAFF

Director..... Jeff Grace  
Assistant Director ..... Joshua Gunter  
Stage Manager ..... Ivy Reid  
Assistant Stage Managers ..... Marina Capizzi  
Bethany Marinier  
Technical Director ..... Craig Choma  
Assistant Technical Director ..... John Mast  
Scene Designer ..... Craig Choma  
Properties ..... Liz Picurro  
Anna Munzesheimer  
Scenic Artist ..... Alix DeWald  
Scenery/Lighting Staff.....Hannah Black, Marina Capizzi  
Alix DeWald, Jack Dryden, Steve Galdek  
Avecena Hollingsworth, Paul Kenney, John Mast  
Anna Munzesheimer, Carlyse Owens  
Liz Picurro, Ivy Reid, Noel Sherrard  
Scene Shop Volunteers..... Hanna Compton  
Emily Harvey, Rebekah Heusel  
Nathan Johlas, Kat Reiser, James Sheppard  
Students of THEA 121 & 123  
Run Crew..... Kate LaRose & Bethany Marinier  
Costume Designer .....Margo Shively  
Assistant Costume Designer..... Franzesca Mayer  
Asst. Costume Shop Supervisor.....Allison Smith  
Costume Studio Assistants.....Hannah Compton  
Kathleen Donoghue, Claire Healy  
Evelyn Langley, Magdalene Linck  
Brandon Parharm, Alex Robertson  
Lighting Designer..... Craig Choma  
Master Electrician..... Marina Capizzi  
Lighting Board Operator ..... Ivy Reid  
Sound Designer ..... Alex Lindgren  
Sound Board Operator..... Marina Capizzi

## SPECIAL THANKS

Zack Wahlquist, Deana Nichols, Theatre Advisory Board,  
Peter Bailey, Ryan Fowler, Knox Facilities, Doug Rankin,  
Monmouth College, Liz Carlin-Metz, Audrey Todd,  
Randy & Cathie Brush, Craig Choma & Jen Smith,  
Carl Sandburg College Cosmetology students

## WHO'S WHO IN THE CAST

**CHRISTOPHER BAKKA** (Messenger) is a junior with a double major in Creative Writing and Theatre. At Knox he recently appeared on the Harbach Stage in *Angels in America: Millennium Approaches* (Roy M. Cohn) and also directed *Kitty Kitty Kitty* in Studio Theatre. He would like to thank his friends for their love and support. Chris is from Wimberley, Texas.

**KEVIN BRUSH** (Medea's Child) is a fourth grader at King Elementary School. He is very excited to be making his stage debut in Knox's production of *Medea*. He is an active member of the Webelos den in the Cub Scouts of America, and plays baseball for Galesburg Youth Baseball. Kevin is the 9-year-old son of Randy and Cathie Brush of Galesburg, Illinois.

**AMBER CHOMA** (Medea's Child) is a first grader at Silas Willard Elementary School. She is thrilled to be making her acting debut in *Medea*, but is no stranger to the stage - having previously danced in a recital with All That Dance. She actively participates in Kuk Sool Won martial arts, gymnastics/tumbling, and plays on a soccer team at the YMCA. Amber is the 7-year-old daughter of Craig Choma and Jen Smith of Galesburg, Illinois.

**KATHLEEN DONOGHUE** (Chorus) is a junior majoring in both Theatre and Creative Writing. She has recently appeared on stage at Knox in *Play (W2)*, *Angels in America* (Rabbi Chemelwitz), and *Three Sisters* (Masha). Kathleen has also worked as costume designer

for The Orpheum Theatre's recent production of *The 25th Annual Putnam County Spelling Bee*. She would like to thank her parent, peers, and professors for their support. Kathleen is from Lemont, Illinois.

**JACK DRYDEN** (Jason) is a junior majoring in Theatre, and is thrilled to be involved in this year's production of *Medea*. Last year at Knox, Jack was seen as himself in *The Complete Works of William Shakespeare Abridged*, *Angels in America: Millennium Approaches* (Prior), and *Kitty Kitty Kitty* (Kitty). He would like to thank all of his professors for their diligence, concentration, and passion, as well as his family and friends for their loving support, and his fellow cast members for making this play a truly memorable experience. Jack is from St. Louis, Missouri.

**WILLI GOEHRING** (Creon) is a senior majoring in Creative Writing with a minor in Performance Studies. His previous credits include *Angels in America* (Joe), *The 25th Annual Putnam County Spelling Bee* (Mitch Mahoney), and the titular role in *Kitty Kitty Kitty*. He also directs. Special thanks to the stage managers and his peers in *Medea* for their patience, talent, and grace. Willi is from DeKalb, Illinois.

**NELLIE OGNACEVIC** (Medea) is a junior majoring in Theatre. Freshly released from her internship in Maine at the Celebration Barn Theatre, Nellie finds herself debuting her first title role on the main stage, as well as being very infatuated with her life. Past roles at

Knox include *The Serpent* (Eve), *Angels in America: Perestroika* (Hannah Pitt), *Three Sisters* (Irina), and *Tartuffe* (M. Pernelle). She wishes to express thanks to the Knox Theatre Department, especially Jeff Grace, for entrusting these recent theatrical endeavors to her, and to her Knox family to whom she owes practically everything. Nellie is from Milwaukee, Wisconsin.

**JAMIE RUML** (Tutor) is in his first year at Knox. Prior to Knox he appeared in *A Midsummer Night's Dream* (Bottom), *Antigone* (Creon), and *Proof* (Hal). He would like to thank his parents for all their love and support, and for letting him come to Knox. Jamie is from Richmond, Virginia.

**JULIE SCHNEIDER** (Chorus) is a first-year student at Knox who previously worked with Parkway West High School and the Chesterfield Community Theater. Her favorite roles include *Dangerous Corner* (Freda), *The Miracle Worker* (Annie Sullivan), and the International Thespian Society All State Show's production of *A Midsummer Night's Dream* (First Fairy). She would like to thank Jeff for giving her the opportunity to perform in *Medea*. She also extends thanks to the entire cast and crew, her family, and the community at the Missouri Fine Arts Academy for their support and inspiration. Julie is from St. Louis, Missouri.

**NOEL SHERRARD** (Aegeus) is a senior majoring in Theatre with a minor in English Literature. Notable roles include *Angels in America: Millennium*

*Approaches* (Louis Ironson) at Knox, *Journey's End* (Raleigh) at Arts Seattle Public Theatre, and as Bobby in a commercial for Henry's Pizza and Pasta in Auburn. He is delighted to be a part of *Medea*. Noel grew up in Seattle, Washington.

**ALICIA VALLORANI** (Chorus) is a senior with a double major in Psychology and Theatre. She was recently seen on stage at Knox in *Angels in America: Perestroika* (Harper). Other favorite roles include *The Stonewater Rapture* (Carlyle) and *Rosa and Blanca* (Hare). When not in the theatre, Alicia enjoys time in the lab studying romantic attraction and the neuroscience of emotion. She would like to thank Jeff for this wonderful opportunity, the cast and crew for being so delightful to work with, and her family for their continued support. Alicia is from St. Louis, Missouri.

**AVERY WIGGLESWORTH** (Nurse) is a sophomore at Knox where she has previously been seen in *The Serpent* (Ensemble) and *Eurydice* (Loud Stone). Other credits include *Pride and Prejudice* (Lydia), *The Diary of Anne Frank* (Anne) at Cardinal Stage Company, and *Dust* (Ida Rose) which she performed at the 2008 International Fringe Festival in Edinburgh, Scotland. Avery's training includes ballet, as well as Viewpoints and Suzuki acting techniques. She would like to thank "The Serpent 'experience'" for affirming the belief that her life goal is completely purposeful. She dedicates this performance to Rudolpho. Avery hails from the hills of Kentucky.

## WHO'S WHO IN THE CREATIVE TEAM

**JEFF GRACE** (Director) is a Visiting Assistant Professor of Theatre. He received both his M.S. in Education (2004) and Ph.D. in Theatre History, Theory, and Literature (2008) from Indiana University. Having various productions to his credit, Jeff's work has been represented on stages at Indiana University, Brigham Young University, Scera Shell, Brighton High Productions, UHSAA Jordan, and Street Theatre Jab. Recent directing credits include: *The Serpent*, *This is Your Song*, *The Caucasian Chalk Circle*, *Backstory*, *The World Goes Round*, *Once on this Island*, *Chess*, George Orwell's *1984*, *Grease!*, *Cagebirds*, *Up the Down Staircase*, *The Diviners*, *Doors*, *Act Without Words I & II*, *Footfalls*, *27 Wagons Full of Cotton*, and *Pippin*. Jeff is excited to present *Medea* at Knox College, and is thankful to such a wonderful cast and crew for all their hard work. He would especially like to thank his partner, Zack, for the unwavering love, patience, support, and travel through the many miles. Jeff is originally from Pleasant Grove, Utah.

**CRAIG CHOMA** (Technical Director, Scenic and Lighting Designer) is an Associate Professor of Theatre, and Knox's resident designer and technical director. He holds a B.A. in Theatre and Philosophy from Knox College, and M.F.A.'s in both Scenic and Lighting Design from Carnegie Mellon University. He is an inaugural member of the Vitalist Theatre in Chicago, whose designs include the award winning productions of *A Passage to India* (sets) and *Mother Courage and Her Children* (sets), *Anna Karenina* (sets), *Floating*

*Rhoda and the Glue Man* (sets), *King Lear* (lighting), *The Mill on the Floss* (set and lighting), and the world premiere of *Anung's First American Christmas* (set). Other Chicago designs include the sets for *Death and the Maiden* (Timeline), *Pippin*, *Night Sky*, *A Midsummer Night's Dream*, and *Museum*. Favorite Knox designs include *Angels in America*, *The Serpent*, *Intimate Apparel*, *Tartuffe*, *Rosa & Blanca*, *The Skriker*, *Noises Off*, *A Moon for the Misbegotten*, *As You Like It*, *The Grapes of Wrath*, *War and Peace*, *Arcadia*, and *Macbeth*. He would like to thank his lovely wife and two beautiful daughters for their boundless creativity and unconditional love. Craig is originally from Chicago, Illinois.

**MARGO SHIVELY** (Costume Designer) began her career in the fashion industry after graduating from the the Art Institute of Chicago. She interned with Oleg Cassini and designed and freelanced for several years before coming to Knox to teach costume design. In her thirty years at Knox, Margo has designed—more frequently co-designed with students—a number of plays, including *As You Like It* and *The Skriker*. She has also designed for the Black Hills Playhouse in Custer, South Dakota and is a regular designer and consultant for Vitalist Theatre Company in Chicago, where she has been actively involved since its first production of *The Mill on the Floss* in 1997. She is an active member of the U.S. Institute for Theatre Technology, participating in symposiums on design and curriculum across the country. Her students have gone on to pursue

Master's degrees at Yale, Carnegie Mellon, University of Connecticut at Storrs, and University of Texas at Austin. Of her many experiences, she is most grateful for, and proud of, the opportunity to work with students who share her passion for design. Margo is from Galesburg, Illinois.

**ALEX LINDGREN** (Sound Designer) is a junior majoring in Music with a minor in Theatre. He has developed quite a passion for theatre since initially dabbling in it back in 2006. Most recently he worked as videographer for *The Serpent* and *Angels in America*. He also performed in *Millennium Approaches* (Joe Pitt). When not participating in theatre, he studies music with an emphasis on singing and composition. Alex is from Maple Grove, Minnesota.

**JOSHUA GUNTER** (Assistant Director) is a sophomore majoring in Modern Languages. He has worked in a variety of positions in theatrical productions at Knox College, including Assistant Stage Manager for *Three Sisters*, Crew for *The Serpent*, and as a director and actor for Playwright's Workshop (2009 & 2010). He is currently serving as Publicity Chair on Knox College's Theatre Advisory Board. Joshua is from Kansas City, Missouri.

**IVY REID** (Stage Manager) is a junior with a double major in Theatre and Creative Writing. She has fallen in love with technical theatre at Knox and recently worked as Assistant Stage Manager for *The Serpent*, *Angels in America: Millennium Approaches*,

and *Three Sisters*, as well as the Stage Manager for the 2009 Dance Concert. She worked as Master Electrician for DAH Teatar's *Crossing the Line*, *Angels in America*, *Three Sisters*, *An Evening of Beckett*, and *Eurydice*. Ivy also dabbles in technical theatre in Santa Fe where she has worked on fireworks shows, The Santa Fe Film Festival, and various events with Hogle's Theatrical Supply. She has also participated in the technical internship program with The Lensic Performing Arts Center. She would like to thank her family, The CC, Craig Choma, Jeff Grace, Alix DeWald, Lauren Neihsel, and Annie Siegel for their professional and personal support. Ivy is from Santa Fe, New Mexico.

**MARINA CAPIZZI** (Assistant Stage Manager) is entering her sophomore year at Knox after recently returning from Portland, Oregon where she spent the summer working as an intern for the Broadway Rose Theatre Company. Her recent Stage Management credits at Knox include *The Complete Works of William Shakespeare Abridged*, *Hush*, and *Eurydice* (assistant). She also stage managed for the Broadway Rose productions of *Little Mermaid* and *Dirty Rotten Scoundrels*. She would like to thank Jeff, the entire cast and crew of *Medea*, and her Knox family for their support.

**BETHANY MARINIER** (Assistant Stage Manager) is a first-year student that is thrilled to be a part of her first Knox production. She recently worked as Stage Manager for *The Crucible* and *The Good Times are Killing Me* at her high school, and as Assistant Stage

Manager for *Posthumorous* at Village Players' Theatre. Her most memorable acting roles include *The Wizard of Oz* (Tinman), *Into the Woods* (Baker's Wife), and *The Musical Comedy Murders of 1940* (Marjorie Baverstock). She would like to thank her family for their support and Gigi Hudson for her guidance over the years. Bethany is from Westchester, Illinois.

**FRANZESCA MAYER** (Assistant Costume Designer) is a sophomore who is delighted to combine her passion for designing and creating fashion with her lifelong involvement in theatre. She thanks her twin sister and parents for loving and supporting her as she travels this world of pure imagination. She also extends gratitude to Margo Shively as a true creative muse in costume design. Franzesca would like to dedicate her first costume designing experience to the loving memory of Sonya Raymakers. Franzesca is from Palo Alto, California.

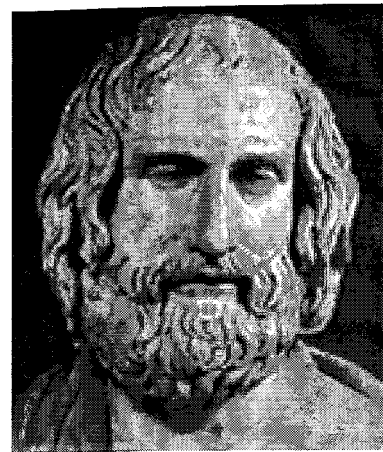
**ANNA MUNZESHEIMER** (Properties) is a junior majoring in Theatre. She hails from Omaha, Nebraska where she has been participating in theatre since she was in middle school. Since coming to Knox, Anna has kept busy directing, acting, and constructing sets as an employee of the scene shop. She has recently been seen on the Knox stages in *The Arsonists* (Babette), *Angels in America: Perestroika* (Ethel Rosenberg), and *The Serpent* (Ensemble).

**LIZ PICURRO** (Properties) is a junior who is pleased to be jumping back into Knox College Theatre

after returning from a summer working at the Edinburgh Fringe Festival. Her recent production work includes *Israeli-Palesinean Conflict: A Romantic Comedy* (lights, sound, videography op.), *Adventures of a Single Acupuncturist* (lights & sound op.), *An Evening of Beckett* (stage manager), *The Serpent* (crew), *Angels in America: Perestroika* (assistant stage manager), and *Millennium Approaches* (Homeless Woman). She would like to thank her co-props mistress, Anna, for improving upon the already great experience of working together. She also thanks her family back home and her Knox family for all their support. Liz is from Tucson, Arizona. Enjoy the show!

**ALIX DEWALD** (Scenic Artist) is a senior with a double major in Education and Theatre. Recent credits include *The Serpent* (stage manager & scenic artist), *Angels in America* (company manager & scenic artist), and *Eurydice* (scenic artist). She has also worked as a Stage Manger and Lighting Operator for productions at AZ Broadway Theatre, and is a founding participant of Motion Theatre Company of Phoenix which is devoted to performing works of musical theatre on public transportation. Alix finds herself most comfortable drenched in paint and proudly building scenery in good company in the Knox Scene Shop. She thanks her ever-supportive parents, Knox family, CC, BB, Mojo Dojo, the ever-constant Jordan, and inspiring little sister Dinah. Alix is from Phoenix, Arizona. Look for her senior project in Studio Theatre this coming spring. Live long in color!

## EURIPIDES: DRAMATIZING THE 'HUMAN'



As one of the foremost playwrights in all of Western literature, the life of Euripides overlapped that of the great Aeschylus by seventeen years, and was practically coterminous with that of Sophocles. Yet Euripides belonged in spirit to another generation. Like the other great tragic poets of the fifth century, Euripides used Homeric myths and sang the glories of Athens with inspired breath. Similar to Sophocles, he sensed the irony of the mortal situation, but was much more disillusioned with life and, thus, grew increasingly bitter as the years progressed. He was known for setting forth a strictly human code that was within the reach of all men if they would only cease being greedy, ignorant, and vulgarly ambitious.

Although he superficially conformed to the traditions of the Athenian stage, Euripides, for better or worse, gradually attempted to transform the type and destroy the classic mold. He said things which the other dramatists omitted, enlarged the range of subjects, and subtly changed the moral and intellectual tone of the stage. At heart a rebel against the classic mode, he injected into it a new spirit partly romantic and partly more 'natural,' bringing down those figures--Electra, Clytemnestra, Orestes and others--from the idealized heights to which Aeschylus and Sophocles had raised them, placing them in a world at once more human. More often than not, he concerned himself with characters much closer to earth than the towering heroes and demigods that had dominated ancient Greek literature. Human nature, as it is, seemed more interesting to him than ideal grandeur, and without a clear moral structure his characters' actions are more ambiguous and less noble.

Of the three great tragic playwrights, Euripides is considered to be, by far, the most modern in tone and temper. Though perhaps not the greatest of these dramatists, he must be considered the most important. His contribution to the development of Western drama is inestimable. This is reflective of his influence on later poets--his ideas, subjects, and technique were transferred to the Roman stage through Seneca, and on through him to the stages of Europe after the Renaissance, and are even copied and imitated by modern playwrights today.

— Martha Fletcher Bellinger