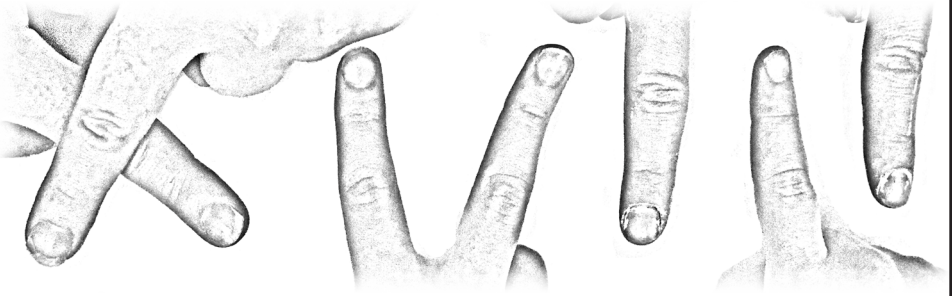


REP TERM



Rep Term XVIII's production of *THE CHILDREN'S HOUR* is dedicated to indigenous peoples and their two-spirited individuals, in honor of their struggle and their dignity, and the humanity of their cultures.

Rep Term XVIII's production of *THE LARAMIE PROJECT* is dedicated to Matthew Shepard.



December 1, 1976-October 12, 1998

A PORTION OF THE PROCEEDS FROM REP TERM XVIII WILL BE DONATED TO THE SOUTHERN POVERTY LAW CENTER IN SUPPORT OF THEIR EFFORTS TO ADVOCATE FOR THE HUMAN RIGHTS OF VICTIMS OF HATE CRIMES THROUGHOUT THE USA, AND ESPECIALLY THOSE OF THE LGBTQI COMMUNITIES.

WELCOME TO REP TERM XVIII

The play you are about to watch results from eight weeks of intensive work by this group of twenty-five students, preceded by several months of preparation by directors and designers. During the eight weeks, students rehearse two plays in the time the department usually undertakes one. A typical day begins at 9:30 a.m. with classes or production meetings, then production crews (publicity, properties, scene and costume shops, etc.) commence work at 1:00 p.m. The day ends with a rehearsal from 7:00 to 11:00 p.m. The plays are rehearsed on alternating nights and on Saturday afternoons. In addition to serving as actors, stage managers, assistant directors, designers, and run crew for the two shows, all the students have contributed in multiple ways to the construction of sets, costumes, and props, the hanging and focusing of lights, the publicity campaign via print and social media, and more.

Rep Term XVIII marks the first time both productions represent the implementation of "Ensemble Theatre." This form of theatre may take a variety of forms from collectives that devise a script and its performance from a genesis idea to companies that collectively evolve the performance of a given script through collaboration. *The Laramie Project* as composed as testamentary theatre by Tectonic Theatre reflects the efforts of an ensemble of collaborators working together for over a year to collect the interviews, edit them into a dramatic text, and then craft the performance. The extant script that they produced is then rehearsed by other companies of actors playing the multiple roles and remaining on the stage through other actors' scenes, collectively supporting each moment as it evolves for the audience. The approach to *The Children's Hour* offered the Rep Term students a different experience of ensemble theatre in that the actors share the roles in the play, each evolving from and building on the performance work of the previous actor in a given role. In this instance, the play is a more traditional cause and effect play, but the performance is the work of an ensemble. Ensemble work often takes more time to achieve than standard rehearsal processes as it is much more invented than ordinary productions, and often incorporates physical theatre as a key component of the approach. The students, directors, management team, and designers worked exceptionally hard to collaborate under the compressed rehearsal schedule in which each play has a total of 20 rehearsals before opening—including just four rehearsals in which all of the technical elements are coordinated and implemented and by which the performance is memorized and staged.



We'd like to extend a special welcome to the Rep Term alumni who have returned to Knox to see these productions. Rep Term is an experience never forgotten by the students who participate in it. We know that, decades from now, the students of Rep Term XVIII will look back with great fondness to the winter of 2019, when they devoted two months of their lives to Laramie, Wyoming and The Tilford School.

-Liz Carlin-Metz, Chair

THEATRE DEPARTMENT FACULTY

Smith V. Brand Distinguished Chair of Theatre Liz Carlin Metz
 Professor of Theatre Neil Blackadder
 Associate Professor of Theatre Craig Choma
 Associate Professor of Theatre Jeff Grace
 Designer & Supervisor, Costume Shop Margo Shively
 Writer-in-Residence Sherwood Kiraly

●●●●○ Knox College 
theatre presents

 XVIII % 

The Children's Hour

By Lillian Hellman



SNAPCHAT

now

Directed By Liz Carlin Metz

Knox College Theatre
presents

The Children's Hour

BY LILLIAN HELLMAN

DIRECTED BY LIZ CARLIN METZ

SCENIC DESIGN BY CRAIG CHOMA

LIGHTING DESIGN BY CRAIG CHOMA

COSTUME DESIGN BY PETER RULE

SOUND DESIGN BY OLIVE COLANGELO

VIDEOGRAPHY DESIGN BY CRAIG CHOMA, CAMMIE STEIN,
AND JOEL WILLISON

HARBACH THEATRE

FORD CENTER FOR THE FINE ARTS

FEBRUARY 21, 23, 26, 28, AND MARCH 2, 2019

Setting: *A private high school in Connecticut*

The performance runs approximately 2 hours and 5 minutes, including one 10 minute intermission.

Please join us for a post-show discussion, moderated by Neil Blackadder, after the February 28th performance.

PLEASE:

No photographs, video, texting, or recording.

Turn OFF all cell phones and anything else that may emit light or sound.

The Children's Hour is presented by special arrangement with Dramatists Play Service, Inc., New York.

ENSEMBLE

Katherine Asteriadou Kaitlyn Hrivnak

Iris Berto Ollie Jeoung

Emma Bohman Van Johnson

Mitchel Boyle Gil Martinez

Olive Colangelo Shannon Mindlin

Marion Frank Lola Stam

John Harden Allison Stout

Jo Hill

PRODUCTION CREW

Director Liz Carlin Metz
Assistant Director Joel Willison
Stage Manager Riley Nelson
Assistant Stage Managers Polina Florova,
Jamie Heller, and Cammie Stein

Producer Neil Blackadder
Production Manager Olivia Lemke
Assistant Production Manager Jamie Heller
Company Manager Paula Pierce
Scenic Designer Craig Choma
Assistant Scenic Designer Cammie Stein
Costume Designer Peter Rule
Assistant Costume Designer Margo Shively
Lighting Designer Craig Choma
Assistant Lighting Designer Marion Frank
Sound Designer Olive Colangelo
Videography Designers Craig Choma,
Cammie Stein, and Joel Willison

Properties Master Kaitlyn Hrivnak
Scenic Artists Craig Choma & Cammie Stein
Movement Coach Katherine Asteriadou
Technical Director Craig Choma
Assistant Technical Director Marty Helms
Master Carpenter Mitchel Boyle
Master Electricians Olive Colangelo & Jo Hill
Light Board Operator Riley Nelson
Sound Board Operator Jamie Heller
Videography Board Operator Cammie Stein
Deck Chief Polina Florova
Poster Designers Emma Bohman & Riley Nelson
Program Designer Riley Nelson
Wardrobe Run Crew Peter Rule & Paula Pierce
House Manager Paula Pierce
Front of House Staff Olivia Lemke, Char Van Kirk,
Joel Willison, and Erin N Yu

Knox College
theatre
presents

THE LARAMIE PROJECT

BY MOISÉS KAUFMAN
AND THE MEMBERS OF
TECTONIC THEATER PROJECT

DIRECTED BY JEFF GRACE

Knox College Theatre
presents

The Laramie Project

BY MOISÉS KAUFMAN
AND THE MEMBERS OF TECTONIC THEATER PROJECT

DIRECTED BY JEFF GRACE
SCENIC DESIGN BY CRAIG CHOMA
LIGHTING DESIGN BY CRAIG CHOMA
COSTUME DESIGN BY MARGO SHIVELY
SOUND DESIGN BY ERIN N YU
VIDEOGRAPHY DESIGN BY CRAIG CHOMA & CAMMIE STEIN

STUDIO THEATRE
FORD CENTER FOR THE FINE ARTS
FEBRUARY 22, 23, 27, MARCH 1, AND 2, 2019

The performance runs approximately 2 hours and 15 minutes, including one 10 minute intermission.

Please join us for a post-show discussion, moderated by Neil Blackadder, after the February 27th performance.

PLEASE:

No photographs, video, texting, or recording.
Turn OFF all cell phones and anything else that may emit light or sound.

The US West World Premiere was produced by The Denver Center Theatre Company
Donovan Marley, Artistic Director, in association with Tectonic Theater Project, Moisés Kaufman, Artistic Director
Originally produced in New York City at the Union Square Theatre by Roy Gaby and Tectonic Theater Project
in association with Gale Francis and the Araca Group Associate Producers: Mara Isaacs and Hart Sharp Entertainment
The Laramie Project was developed in part with the support of The Sundance Theatre Laboratory

The Laramie Project is presented by special arrangement with Dramatists Play Service, Inc., New York.

ENSEMBLE

Iris Berto

Gil Martinez

Emma Bohman

Riley Nelson

Mitchel Boyle

Paula Pierce

Olive Colangelo

Peter Rule

Jo Hill

Char Van Kirk

Kaitlyn Hrivnak

Joel Willison

PRODUCTION CREW

Director Jeff Grace
Assistant Director Ollie Jeoung
Stage Manager Olivia Lemke
Assistant Stage Manager Erin N Yu
Producer Neil Blackadder
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Program Designer Riley Nelson
Wardrobe Run Crew Polina Florova & Allison Stout
House Manager Shannon Mindlin
Front of House Staff Katherine Asteriadou, Marion Frank,
John Harden, Ollie Jeoung,
Van Johnson, and Lola Stam

A NOTE FROM MOISÉS KAUFMAN

The Laramie Project was written through a unique collaboration by Tectonic Theater Project. During the year-and-a-half development of the play, members of the company and I traveled to Laramie six times to conduct interviews with the people of the town. We transcribed and edited the interviews, then conducted several workshops in which the members of the company presented material and acted as dramaturgs in the creation of the play.

As the volume of material grew with each additional trip to Laramie, a small writers' group from within the company began to work closely with me to further organize and edit the material, conduct additional research in Laramie, and collaborate on the writing of the play. This group was led by Leigh Fondakowski as Head Writer, with Stephen Belber and Greg Pierotti as Associate Writers.

As we got closer to the play's first production in Denver, the actors, including Stephen Belber and Greg Pierotti, turned their focus to performance, while Leigh Fondakowski continued to work with me on drafts of the play, as did Stephen Wangh, who by then had joined us as an Associate Writer and "bench coach."

THE LARAMIE PROJECT

Written by Moisés Kaufman
and the Members of Tectonic Theater Project

HEAD WRITER
Leigh Fondakowski

ASSOCIATE WRITERS
Stephen Belber, Greg Pierotti, Stephen Wangh

DRAMATURGS
Amanda Gronich, Sarah Lambert, John McAdams,
Maude Mitchell, Andy Paris, Barbara Pitts, Kelli Simpkins

ABOUT THE TECTONIC THEATER PROJECT

Tectonic Theater Project was founded in 1991 by playwright and director Moisés Kaufman and Jeffrey LaHoste, a producer and writer. The company's name reflects the founders' interest in structure, and their wish to find new ways to make theatre.

To begin with, Tectonic produced existing plays by writers such as Samuel Beckett, Franz Xavier Kroetz, and Naomi Iizuka. But in 1997 they began developing their own original work, and they've become known as one of the leading exponents of "devised theatre." In this form of theatre, rather than starting with a script written by a playwright, a company (which often includes writers along with actors, directors, and designers) works collaboratively to create new performances. Tectonic also developed their own distinctive approach to devising, called "Moment Work," which they describe as "our attempt to create theatrical narratives from the ground up—in



GAY AND LESBIAN THEMES IN US THEATRE

Feb 1927

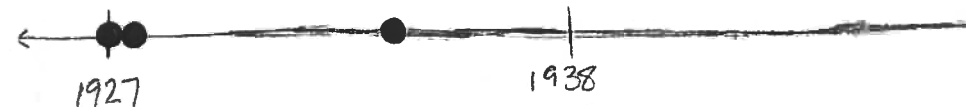
After 375 performances,
the New York premiere
production of Mae West's
play *Sex* raided by the police,
its company charged with
obscenity

1934

Lillian Hellman's *The
Children's Hour* premieres
on Broadway

1927

Wales Padlock Law enacted.
This law forbade theatres
from "depicting or dealing
with the subject of sex
degeneracy or sex perversion"
on stage



other words, to 'write performance' as opposed to 'writing text.'" This is the process the company used for *The Laramie Project*; as they put it, "Moment Work gives us the freedom to create individual, self-contained theatrical units (Moments) and then sequence these units together into theatrical phrases or sentences that will eventually become a play." Examples of the "moments" they start from could be two actors holding hands, someone singing a verse of a song, or someone turning the lights off then back on.

Another prominent feature of Tectonic's work is basing the texts they create on real world material, such as the interviews they conducted for *The Laramie Project*, or court transcripts in the case of *Gross Indecency: The Three Trials of Oscar Wilde*. They are currently writing a new piece entitled *The Album: Here There are Blueberries*, which examines the nature of evil through Karl Hoecker's album of photographs cataloging the favorite vacation spot of the SS officers at Auschwitz.

HOW *THE CHILDREN'S HOUR* WAS ORIGINALLY RECEIVED

Although *The Children's Hour* found great success once it premiered on Broadway on November 20, 1934, the play faced many difficulties from the beginning of the production due to its homosexual content. Multiple actresses turned down the roles as they deemed the script to be too controversial. Despite the play having multiple roles for children, Herman Shumlin, the director, only cast women who were over 18 years old because he did not want to expose children to homosexuality. Lee Shubert, the producer of the original production, warned Hellman: "This play could land us all in jail."

One of the major concerns surrounding the play was the New York state law that banned the depiction of homosexuality onstage at that time. However, Hellman took the risk and the play was praised by audience members and critics alike. Most likely due to the play's popularity, the regulation was not enforced, and *The Children's Hour* ran

for almost two years until it closed in July 1936.

However, certain cities did take issue with Hellman's play. When Shumlin attempted to bring the play to Boston in 1935, the city declared that the play did not meet the



1958

Joe Cino and his partner Ed Frazen open the *Caffe Cino* - a small coffee house in Greenwich Village widely considered the birthplace of gay theatre in America

1968

Matt Crowley's *The Boys in the Band*, the first play since the law was repealed to show homosexual characters, premieres Off-Broadway

1974

Doric Wilson, alumnus of the *Caffe Cino*, opens *The Other Side of Silence Theatre*, the first theatre dedicated to works by gay playwrights and about gay subjects

1967

Wales Padlock Act repealed

1969

Stonewall Riots in New York, marking the beginning of the Gay Rights Movement

1993

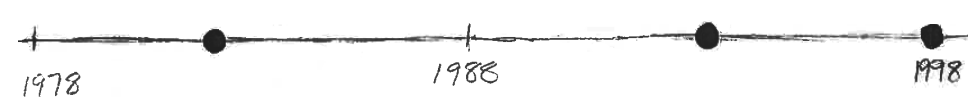
Tony Kushner's *Angels in America: A Gay Fantasia on National Themes* opens on Broadway

1998

Matthew Shepard attacked and left tied to a fence in Laramie, Wyoming

1982

The Center for Disease Control uses the term "AIDS" (acquired immune deficiency syndrome) for the first time



strict guidelines set up by the Watch and Ward Society (also known as the New England Society for the Suppression of Vice). That ban was eventually lifted by a judge in 1936, who deemed that it was illegal to ban a play in the city. A similar situation occurred in Chicago in 1936 when *The Children's Hour* was denied a performance permit within the city limits due to its content. In London, the Lord Chamberlain (whose office controlled the licensing of plays in Britain from 1737 to 1968) banned Hellman's play in March 1935, but the following year it was given a private performance – a means to circumvent such censorship.

The play also proved difficult to adapt for the screen, because of the Hays Code censorship of themes of “sexual deviation” in all films at the time. The first film version of Hellman's play, entitled *These Three*, completely changed the conflict of the story, from that of a lie about two homosexual school teachers to a lie about infidelity between Martha and Joe. A faithful film adaptation of Hellman's play wasn't made until 1961.

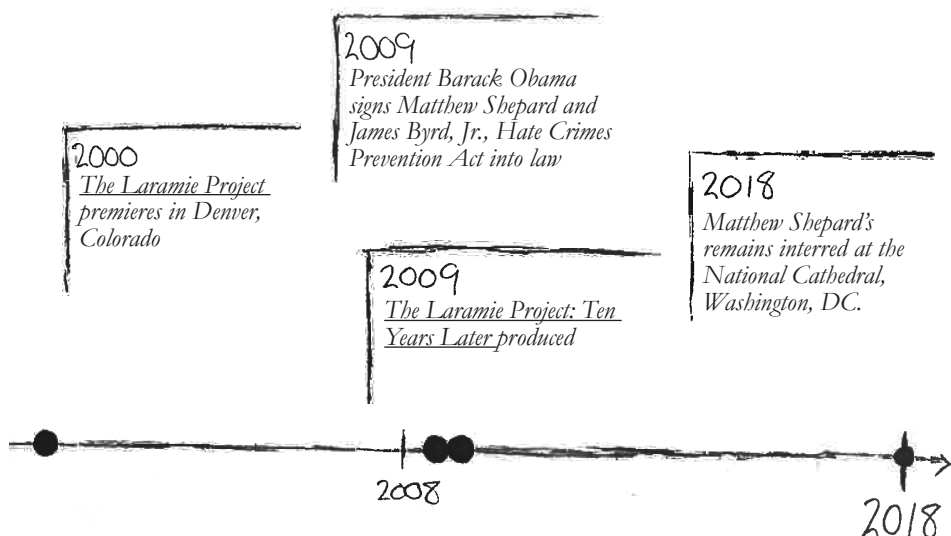
Since 1934, our culture has shifted to a place that is more welcoming of homosexual characters on stage. By now, *The Children's Hour*, despite its problematic treatment of its homosexual character, has been produced many times, on Broadway and the West End, as well as at regional theatres, colleges and universities, and high schools. In contemporary society, the audience is better able to balance their focus on the themes of lies and the consequences that result from them, rather than merely on the homosexuality being presented on stage.

WHAT IS REP TERM?

Repertory Theatre Term – usually referred to as Rep Term – was established in 1970 by professors Bob Whitlatch and Ivan Davidson, and takes place every three years. Knox is still the only school in the country to offer such an intensive one-term theatre program at the undergraduate level; during Rep Term, the students take no courses other than the three credits of THTR 310. The founders modeled Rep Term – which was the first of Knox's immersion terms – on professional theatre companies, stating that “the company would be a producing theatre and a conservatory training program consisting of actor training, of technical and design training, and a dramatic literature theatre seminar” (The Knox Student, 1970).

The faculty has made various changes to Rep Term, especially in the last few years. Originally, every participant (sometimes as many as forty students) had to appear on stage in one of the two shows. This obviously limited which plays could be produced, and made the term much more expensive due to the costs of costuming so many actors. Up until the last Rep Term in 2016, both productions were staged in Harbach Theatre, which required either one set for both shows or that the sets be easily interchangeable. This year, following the example set by the previous Rep Term, one play is being produced in Harbach and the other in Studio Theatre, allowing for a wider variety of experiences. The schedule has also been adjusted, by reducing the morning class hours devoted to voice and movement, and redesigning the academic component to focus on research and dramaturgy, which ties more closely to the productions than the seminar used to be. These changes sought to make more effective and manageable use of the students' time while maintaining the rigor of previous Rep Terms.

Repertory Theatre Term, now in its eighteenth iteration, has evolved, yet the level of dedication it requires remains the same. Every three years a group of students dives into the huge time commitment and artistic challenges presented to them. Through rehearsals, crew work, research, and performances, Rep Term grants students a unique and unforgettable personal experience that prepares them for life beyond graduation.



MEET THE COMPANY OF REP TERM XVIII



KATHERINE ASTERIADOU is a junior majoring in Theatre. She has previously been seen at Knox College in *Dutchman* (Lula), *The Bald Soprano* (Mary), and *Marigold: A Sibling Sketch* (Paine). She was Production Manager for the Kutztown Summer Music Festival this past summer. Katherine is from Thessaloniki, Greece.



IRIS BERTO is a first-year majoring in Theatre. This is her first show in Galesburg, but she has recently been seen in *Peter Pan* (Nibs) and *Fairy Worlds!* (Ensemble) in her hometown. She would like to thank Sixth Street Playhouse for being her “theater home” during the 9 years she acted and learned there. She is honored to have been given the opportunity to participate in Rep Term this year. Iris is from Santa Rosa, CA.



EMMA BOHMAN is a sophomore intending to major in Theatre and History. She has previously been seen at Knox College in *The Glass Menagerie* (Amanda Wingfield), *The Drowning Girls* (Alice Burnham), and *Let Me Hear You Whisper* (Miss Moray). She would like to thank her wonderful friends for being so supportive through the calm and the storm. Emma is from Schaumburg, IL.



MITCHEL BOYLE is a sophomore planning to major in Theatre and minor in Classics. He has previously been seen in Studio Theatre in *A Number* (B1, B2, Michael), *Minnesota Moon* (Larry), *Time Flies* (Horace), and on the Harbach stage in *Long Ago and Far Away* (Jack). Mitchel spent last summer as an intern at The Oak Park Festival Theatre in Oak Park Illinois. Mitchel would like to thank his family, who has supported him in all of his endeavors. Mitchel is from Baton Rouge, LA.



OLIVE COLANGELO is a sophomore majoring in Environmental Science and minoring in Biology and Theatre. She has most recently been in productions at Knox such as *Dead Man's Cell Phone* (Dwight) and *Torvald: The Musical* (Nils Krogstad). She is very excited to begin working on electric and lighting work in off-campus internships to put her newfound skills to use. She has also recently finished writing a one-act play that she is eager to share with her fellow students. Olive is from Lombard, IL (The Lilac Village).



POLINA FLOROVA is a senior majoring in Political Science and minoring in Mathematics. She has previously worked on costume builds for Knox College's *Richard III*, *The Importance of Being Earnest*, *Drowning Girls*, and *The Glass Menagerie*. This is her first time working on a theater production team. Polina is from Lafayette, CA.



MARION FRANK is a sophomore majoring in Theatre and minoring in German. Previous credits at Knox include her performance in *Doctor Faustus* (Mephistopheles) and *Almost Never-Land* (Mark). She has directed for Playground several times, and directed a barestage last term, *Let Me Hear You Whisper*. She also has a strong interest in lighting design, and is proud to have designed a show and to currently be Craig's assistant. Marion is from Wauwatosa, WI.



JOHN HARDEN is a sophomore double majoring in Theatre and Business & Management. He has previously been seen in *Before Sunrise* (Alfred Loth) and in *The Glass Menagerie* (Jim O'Connor). He would like to thank his dog Dan for being the perfect friend and muse, and his family and friends for supporting him these past few months. John is from Urbana, IL.



JAMIE HELLER is a sophomore majoring in Psychology and minoring in Social Work and Theatre. She has previously worked as Assistant Stage Manager for *Before Sunrise* and Assistant Lighting Designer for *Top Girls* at Knox College. She would like to thank her family, Matthew, and all of Rep Term for making this experience so amazing! Jamie is from Plano, IL.



JO HILL is a sophomore majoring in Environmental Studies and double minoring in Theatre and Youth and Community Studies. She has previously been seen onstage at Knox in *The Glass Menagerie* (Laura), *Dead Man's Cell Phone* (Jean), and *Top Girls* (Win). Offstage, she has designed lighting for *A Number* and works in the Costume Shop. She would like to thank her family and friends for supporting her through it all. Jo is from St. Louis, MO.



KAITLYN HRIVNAK is a sophomore planning to double major in Theatre and Creative Writing. She has previously acted at Knox College in *Before Sunrise* (Annemarie Krause), and in *Playground*. She would like to thank her friends and family for their love and support, especially her dog, Sophie. She would also like to thank her directors for the opportunities they have presented to her. Kaitlyn is from Kewaunee, WI.



OLLIE JEOUNG is a senior double majoring in Theatre and Creative Writing. He has previously been seen in several Knox College productions including *The Bald Soprano* (Mr. Martin), *Richard III* (Lady Grey/Ensemble), and *Neighborhood 3: Requisition of Doom* (Makaela/Kaitlyn). He also directed *A Number*, by Caryl Churchill, and *Time Flies*, by David Ives. He spent last summer as a Casting/Arts Administration Intern at Northlight Theatre. He would like to thank his family for supporting his love for theatre, and all of you reading this for coming to see the show. Ollie is from Tucson, AZ.



VAN JOHNSON is a senior majoring in Theatre and minoring in Africana Studies. His previous acting credits at Knox include *Island of Slaves*, *Richard III*, and *Paranoia*. Van would like to thank his advisors, and his fellow Rep Term company members for this opportunity to grow together. Van is from Milwaukee, WI.



OLIVIA LEMKE is a senior majoring in History and Gender and Women's Studies. While at Knox College, she has had the privilege to work on the production teams of *Lost Girls* (Assistant Stage Manager), *Neighborhood 3: Requisition of Doom* (Stage Manager), *The Nether* (Stage Manager), *Richard III* (Assistant Stage Manager), *Dead Man's Cell Phone* (Costume Design), *The Glass Menagerie* (Props), and *Dutchman* (Costume Design). Olivia would like to thank Brady Comenduley for his guidance, encouragement, and friendship throughout her involvement in the Knox College Theatre Department. Olivia is from Lake Forest, IL.



GIL MARTINEZ is a senior majoring in Theatre and minoring in Anthropology & Sociology. He has previously been seen in *Neighborhood 3: Requisition of Doom* (Steve), *New Plays Festival II*, and *Richard III* (Ensemble). He also helped with the sound in *Before Sunrise*. He would like to thank his family who continues to support him to do what he loves, and his friends and girlfriend for helping him along the way. Gil is from Chicago, IL.



SHANNON MINDLIN is a senior majoring in Theatre and minoring in English Literature. This is her second mainstage production at Knox College. She has been previously seen in *The Learning Plays* (Boy/Ensemble) and in many student productions, the most recent being *Let Me Hear You Whisper* (Danielle). Shannon is co-House Manager on Knox's Theatre Advisory Board. Shannon wants to thank her parents, her sister Lindsay, and all of her friends for supporting her on this journey through college and her decision to major in Theatre. Shannon is from Tallahassee, FL.



RILEY NELSON is a junior majoring in Philosophy. His credits at Knox include *Dead Man's Cell Phone* (Gordon), *The Glass Menagerie* (Tom Wingfield), *The Bald Soprano* (Co-Stage Manager) and *The Nether* (Assistant Director). His previous favorite credits include *The Birds* (Pithetaerus), *The Odd Couple (Female Version)* (Manolo), and *The Curious Savage* (Director). This Rep Term is his first time stage managing a mainstage production, and he would like to thank Liz for trusting him with this responsibility. Riley is from Chicago, IL.



PAULA PIERCE is a junior majoring in Fine Arts and minoring in Arts Administration. She is a teaching assistant in the Costume Shop and has previously been seen in *Top Girls* (Marlene). She has been extremely honored to have served as the Company Manager for Rep Term XVIII. Paula wants to thank her Mom for always staying strong and loving unconditionally. Paula is from Tampa, FL.



PETER RULE is a senior majoring in Theatre and minoring in Literature. Previous roles at Knox include *Richard III* (Hastings) and *Minnesota Moon* (Alan). His designs include *Doctor Faustus* (Scenic Designer), *Before Sunrise* (Assistant Scenic Designer), and *The Learning Plays* (Assistant Costume Designer). He is a TA in his seventh term in the costume shop. He'd like to warmly thank Margo Shively and Craig Choma for helping him discover his passion for design, as well as his parents for always supporting him, even as he picked the only career less lucrative than music. Peter is from Colorado Springs, CO.



LOLA STAM is a sophomore majoring in Anthropology & Sociology and minoring in Creative Writing. Her previous credits at Knox College include *Paranoia* (Stage Manager), *Top Girls* (Angie), and she has also been involved as a Stage Manager and dancer for Terpsichore, the student dance club. Lola grew up in New York, and now lives in Miami, FL.



CAMMIE STEIN is a sophomore majoring in Theatre with an emphasis on Scenic Design. Her previous work at Knox College includes Properties Designer for *Dead Man's Cell Phone*, as well as Scenic Designer, Master Carpenter, and Properties Designer for *Dutchman*. She currently serves as the Theatre Advisory Board's Technical Director. Outside of theatre, Cammie also serves on the Panhellenic Executive Council and plays softball for Knox College. Cammie is from Eden Prairie, MN.



ALLISON STOUT is a junior majoring in Theatre and minoring in Creative Writing. Her previous credits at Knox College include *The Importance of Being Earnest* (Dramaturg), *The Learning Plays* (Assistant Director), *Almost-Never Land* (Director), and *Before Sunrise* (Assistant Director). She was honored to serve last summer as the Education Intern at the Actors' Shakespeare Project. Allison is from Royal Oak, MI.



CHAR VAN KIRK is a sophomore intending to major in Theatre and minor in Psychology. She has recently been seen in *Top Girls* (Kit/Griselda/Shona) and *Almost Neverland* (Secretary). She is excited to be performing in *The Laramie Project* this Rep Term. She would like to thank her family for supporting her. Char is from Silver Spring, MD.



JOEL WILLISON is a junior majoring in Theatre and minoring in Creative Writing and Journalism. He has previously been in *The Learning Plays* (Ensemble) and has directed several Studio Shows. He would like to thank Brady Comenduley and Ashley Willison for believing in him and helping him grow in Theatre. Joel is from Chicago, IL but calls Kampala, Uganda home.



ERIN N YU is a junior majoring in Theatre and Business. She has previously worked at Knox College as Scenic Designer for *A Number*, Sound Designer for *Doctor Faustus*, Stage Manager for *Time Flies*, and Director of *Striker's Bar*. She has lighting design experience for Phoenix at Knox College's Spring Formal Dance Concert. She would like to thank her family for their support. Erin is from Seoul, South Korea.



LIZ CARLIN METZ is the Smith V. Brand Distinguished Professor of Theatre at Knox College, holds an MFA from Temple University, and is Artistic Director of Vitalist Theatre in Chicago, IL, co-founded in 1997 with Robin Metz. Chicago's After Dark Theatre Awards cited her for Excellence in Directing for her production of *Mother Courage and Her Children*; her other award-winning Vitalist productions include *The Mill on the Floss*, *A Passage to India*, *The Night Season*, and *King Lear*. Productions at Knox include *In the Next Room (or the vibrator play)*, *Twelfth Night*, *The Skriker*, *A Lie of the Mind*, *Death and the King's Horseman*, and *Hamlet*. She is a contributing author to The Voice and Speech Trainers Work Out Book, Embodied Consciousness: Performance Technologies, and Dah Theatre: A Sourcebook. She has presented numerous panels and workshops at The Association for Theatre in Higher Education and DAH Teatar International Theatre Conference and Festival. She has worked at Steppenwolf Theatre Company, Seattle Repertory Theatre, The Mark Taper Forum, Williamstown Theatre Festival, and Rasaka Theatre (Chicago). She serves on the board of directors for The International Voices Project, the board of advisors for Working Title Playwrights (Atlanta), and has served on the Illinois Arts Council Theatre Panel. Currently she teaches acting, directing, voice, and dramatic literature, and has served as the London director of the ACM London/Florence Program and for the Roger Williams University London Program.



JEFF GRACE is an Associate Professor of Theatre at Knox College. He received both his M.S. in Education (2004) and his Ph.D. in Theatre History, Theory, and Literature (2008) from Indiana University. Having various productions to his credit, Jeff's work has been seen on stages at Knox College, Indiana University, Brigham Young University, Brighton High Productions, UHSAA Jordan District, and Street Theatre Jab. Recent directing credits include *The Glass Menagerie*, *The Nether*, *The Secret in the Wings*, *Rapture Blister Burn*, *The Caffè Cino Project*, *Next Fall*, *The Caucasian Chalk Circle*, *Under Construction*, *Euripides' Medea*, *The Serpent*, *This is Your Song*, *Chess*, *The World Goes 'Round*, *Grease!*, *Pippin*, *Once on This Island*, *George Orwell's 1984*, *Cagebirds*, *Up the Down Staircase*, *The Diviners*, *Doors*, *Act Without Words*, and *27 Wagons Full of Cotton*. Jeff is excited to present *The Laramie Project* at Knox, and he is thankful to such a wonderful cast and crew for all their hard work. He would especially like to thank his husband, Zack, for the unwavering love, support, and patience through the many hours away from home. Jeff is originally from Pleasant Grove, Utah.



NEIL BLACKADDER, Professor of Theatre, has taught at Knox since 1998 in the areas of dramatic literature and theatre history, dramaturgy, and playwriting. He's directed or co-directed over fifteen shows in Harbach, ranging from Molière, Schiller, and Chekhov to the college world premiere of Jamil Khoury's *Mosque Alert*. In Fall 2018, he directed the English-language world premiere of his own translation from German of Ewald Palmethofer's *Before Sunrise*. Neil's translations have also been produced professionally in the UK and US and recognized with many grants and residencies including from PEN, the Howard Foundation, and the Banff Centre. Neil grew up and went to university in England, and first came to the US for graduate study in Comparative Literature. He is the author of *Performing Opposition: Modern Theater and the Scandalized Audience*, and of the short play "Dad's Guns," published in the collection *24 Gun Control Plays*. neilblackadder.com



CRAIG CHOMA is an Associate Professor of Theatre at Knox College (resident designer and technical director). Favorite Knox designs include *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*, *Caucasian Chalk Circle*, *Under Construction*, *A Lie of The Mind*, *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. Craig has designed in proscenium, thrust, and arena spaces, small storefront theatres, converted churches and libraries, and site-specific locations. Craig has been the production designer for a number of fundraising events, and he has collaborated on court cases, creating forensic models of various scales to be used in the presentation of evidence. Craig holds a BA in Theatre and Philosophy (Knox College) and MFA's in both Scenic and Lighting Design (Carnegie Mellon University). Craig thanks his amazing wife and two beautiful daughters for their boundless creativity and unconditional love.



MARTY HELMS is the Assistant Technical Director at Knox College. He is a graduate of Knox College 2012, where he majored in Theatre and minored in History. His professional credits include the productions of Chicago based Vitalist Theatre's *Mother Courage and Her Children*, *Anna Karenina*, *Pool (no water)*, *Multitudes*, and *Merchant on Venice*, where he participated as Master Carpenter. He is excited for the opportunity to participate in his fourth Rep Term, two of which he took part in as a student: The first being an independent study through Carl Sandburg College, and the second as an actual student at Knox. He looks forward to collaborating with the students and witnessing the experiential process of Rep Term unfold, where the students take ownership of the creation and function of an actual theatre company. Here the classroom falls away and the student becomes a company member in an immersive artistic creative process that exists outside of normal campus life.



MARGO SHIVELY began her career in the fashion industry after graduating from 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. 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. She is an active member of the U.S. Institute for Theatre Technology, participating in symposia 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 The 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.

ABOUT THE AUTHORS



Lillian Hellman was born in New Orleans, Louisiana in 1905 into a German-American Jewish family. She began her career by reading manuscripts, reviewing books, and writing summaries of novels that could be used as the basis for screenplays. She wrote her first play, *The Children's Hour* (1934), after encountering a true-crime anthology called *Bad Companions* (1930), which included the incident adapted in the play about two female teachers in Edinburgh. The play was a major success and ran for 691 performances, bringing Hellman fame and fortune.

Hellman continued to write plays including family dramas such as *Days to Come* (1936) and *The Little Foxes* (1939). As a passionate leftist, Hellman explored her political views during World War II by writing anti-Fascist plays such as *Watch On the Rhine* (1941) and *The Searching Wind* (1944). In fact, she met her lover, Dashiell Hammett – the well-known mystery writer, who was also the person who introduced her to *Bad Companions* – when she organized a political union with her writers in the early 1930s. Hellman divorced her husband, Arthur Kober, in 1932, and had an on-and-off relationship with Hammett until his death in 1961.

Because of her leftist activism and Hammett's communist affiliations, Hellman was called to testify before the House Un-American Activities Committee in 1952. Hellman refused to answer questions about anyone other than herself, stating: "To hurt innocent people whom I knew many years ago in order to save myself is, to me, inhuman and indecent and dishonorable." This led to her being blacklisted by Hollywood. Eventually, by the early 1960s, Hellman moved away from writing plays to writing her memoirs; the first of what would be four volumes, *An Unfinished Woman*, won the National Book Award in 1969. Lillian Hellman died in 1984.



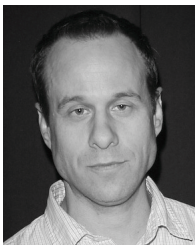
MOISÉS KAUFMAN is the founder and artistic director of Tectonic Theater Project. He is one of the principal writers of *The Laramie Project*. Moisés has won various awards, notably the Obie Award, and Lucille Lortel Award, a 2002 Guggenheim Fellowship in Playwriting, and he was awarded the 2015 National Medal of Arts by President Barack Obama. He has also been nominated for Tony, Emmy, and Drama Desk awards.



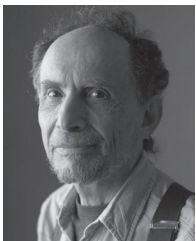
LEIGH FONDAKOWSKI has been a member of Tectonic Theater Project since 1995. She was the head writer of *The Laramie Project*, the co-writer of *The Laramie Project: Ten Years Later*, and the co-screenwriter of *The Laramie Project* (HBO). She assistant directed the original off-Broadway production of *The Laramie Project*.



GREG PIEROTTI is an actor, dramaturg, director, and currently an assistant professor of dramaturgy and collaborative playmaking at the University of Arizona. He was the co-writer of *The Laramie Project*, *The Laramie Project: Ten Years Later*, and *The Laramie Project* (HBO).



STEPHEN BELBER is a playwright, screenwriter, actor, and film director. He was an associate writer of *The Laramie Project*, and co-writer of *The Laramie Project: Ten Years Later*. His plays have been produced on Broadway and in over 50 countries.



STEPHEN WANGH is a playwright, director, and teacher of acting. He was an associate writer of *The Laramie Project* and dramaturg of Moisés Kaufman's *Gross Indecency*. Stephen taught acting at NYU for twenty years. He also taught physical acting and pedagogy at Naropa University for seven years. He currently spends most of his time writing, lecturing, and leading pedagogy workshops.

This spring term, there's new drama every weekend.



*Premiere readings of new
work from Knox students,
faculty, staff, and alumni
directed and performed by
Knox students and faculty.*

PRODUCTION CREWS

COSTUME: Jo Hill (*THE CHILDREN'S HOUR* Crew Chief), Paula Pierce (*THE LARAMIE PROJECT* Crew Chief), Emma Bohman, Polina Florova, Olivia Lemke, Gil Martinez, Peter Rule, Lola Stam, Char Van Kirk

DRAMATURGY: Ollie Jeoung (Crew Chief), John Harden, Shannon Mindlin, Allison Stout

LIGHTING: Olive Colangelo (Master Electrician), Jo Hill (Master Electrician), Mitchel Boyle, Marion Frank, Jamie Heller, Van Johnson, Gil Martinez, Lola Stam, Joel Willison, Erin N Yu

SCENIC ART: Cammie Stein (Crew Chief), Mitchel Boyle, Polina Florova, Jamie Heller, Kaitlyn Hrivnak, Shannon Mindlin, Erin N Yu

PROPERTIES: Kaitlyn Hrivnak (Crew Chief), John Harden, Shannon Mindlin

PUBLICITY: Riley Nelson (Crew Chief), Katherine Asteriadou, Iris Berto, Emma Bohman, Kaitlyn Hrivnak, Van Johnson, Gil Martinez, Char Van Kirk

SCENIC CONSTRUCTION: Mitchel Boyle (Master Carpenter), Katherine Asteriadou, Iris Berto, Marion Frank, John Harden, Ollie Jeoung, Van Johnson, Shannon Mindlin, Cammie Stein, Joel Willison

VIDEOGRAPHY: Cammie Stein (Crew Chief), Katherine Asteriadou, Jamie Heller, Allison Stout, Joel Willison

COSTUME SHOP TAs

Morghan Bacon
Emma Bohman
Greta Eanes
Jo Hill
Olivia Lemke
Paula Pierce
Peter Rule

SCENE SHOP TAs

Katherine Asteriadou
Mitchel Boyle
Sam Esteep
Zach Farmer
Marion Frank
Ollie Jeoung
Zach Krawczyk
Joel Schleicher
Cammie Stein
Jake Wertz
Joel Willison
Roz Zucker

Drawings by Kaitlyn Hrivnak

SPECIAL THANKS

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And a very special thank you to

PETER BAILLEY



Peter has been an incredible friend to the theatre department for a decades, capturing alluring photos of every aspect of our productions. But what is truly remarkable is that he has continued to go above and beyond for us even after retiring from the college at the start of the year, coming into many work calls and rehearsals, and taking all of the headshots in this program. He once said:

For me, a key moment was the publicity photo shoot for Macbeth and this line from Lady Macbeth: ‘...you would be so much more the man...’ The photo with Jason Powell, Katherine Berry, involved Lady Macbeth pointing. And I recall that as I was taking the photo, the director started

coaching Katherine as to ‘how to point.’ At the time, my view was ‘what’s this about pointing? It’s simple. You just hang your finger out there...’

A director coaching the act of pointing showed me this idea of intentionality, and that it made a difference in a single image. That even the simplest gesture has to be credible, intentional. That’s when I started paying serious attention to theatre and the theatrical dimension to photography.

Thank you for all you do for us and your passion for our art. We deeply appreciate it.



HONORING OUR RETIRING FACULTY

In their respective decades of teaching, Neil and Margo have worked on countless shows and their fair share of Rep Terms. This will be their final one, and on behalf of everyone who has worked with them, we thank them for their service.

NEIL BLACKADDER



“Neil introduced me to dramaturgy and literary management and without that education I would not be where I am today. I am currently applying to MFA programs in dramaturgy and working at The Goodman Theatre in Chicago.”

“More than anything, Neil’s keen attention to detail stands out in my mind. From playwriting class where a subtle shift in motivation opened up a new character dynamic to directing alongside him on Nora, where slowing down one character’s movement added a whole new level of subtext, he taught me how bombing in on moments makes the bigger picture that much richer. Thank you, Neil.”

MARGO SHIVELY



“I would be a sad biochemist right now if it weren’t for Margo showing me how much joy I could get from creating costumes for the stage. She is a natural teacher who modeled professional design and construction methods in her shop. When I went on to graduate school, I found that I was ten times more prepared than my cohort in just about every way and I owe that to my learning experiences at Knox under Margo.”

“When I think of Margo, I think of her seemingly endless patience, her gentle voice, her judgement-free encouragement, her sense of humor, and of how much she taught me and how proud she made me feel of each accomplishment. I’ve had the privilege of teaching costuming to college students, and I thought of Margo and her example every day.”

Good luck, and a happy retirement!



Marty Helms, Neil Blackadder, John Harden, Allison Stout,
Joel Willison, Peter Rule, Marion Frank, Jeff Grace, Craig Choma
Liz Carlin-Metz, Olivia Lemke, Jo Hill, Olive Colangelo,
Cammie Stein, Erin N Yu, Margo Shively
Kaitlyn Hrivnak, Paula Pierce, Shannon Mindlin, Emma Bohman,
Polina Florova, Mitchel Boyle, Riley Nelson, Gil Martinez
Jamie Heller, Van Johnson, Iris Berto, Char Van Kirk, Lola Stam,
Ollie Jeoung, Katherine Asteriadou

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