

Join us in Harbach Theatre for the upcoming productions of:

Richard III

by William Shakespeare directed by Liz Carlin-Metz
February 22 - 25, 2017

The Importance of Being Earnest

by Oscar Wilde directed by Neil Blackadder
May 10 - 13, 2017

NETHER

by JENNIFER
HALEY

directed by
JEFF GRACE

WELCOME TO KNOX COLLEGE THEATRE

Welcome to Harbach Theatre and the first production of the Department of Theatre's 2016-17 Season. We are pleased to celebrate with you our work in the field of theatre through plays ranging from classic realism to contemporary expressionism and from the modern to Shakespeare. Students who participate in theatre production in Harbach Theatre, Studio Theatre, and Playground come from across the academic disciplines, represent all four classes, and number more than 300 annually. Every year we seek to enlarge and illuminate the classroom experience by manifesting on stage the concepts and theories investigated in books and discussions, with computers and construction tools, and through critical papers and experiential work in text and performance. We seek plays 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 Knox students, will expose them to a wide range of lenses with which to view the human condition, whether they work creatively on a given production or join us as a member of the audience.

This season we will grapple with the moral imperatives of personal desires in conflict with the will of society. In Shakespeare's *Richard III*, directed by Liz Carlin Metz, we will watch a compliant and complicit nation fall under the spell of a repugnant and amoral power-monger who pushes beyond the boundaries of civil society. In *The Importance of Being Earnest*, written by Oscar Wilde and directed by Neil Blackadder, we will delight as three sets of would-be lovers struggle to meet social expectations (and a few absurdly earnest ones of their own) and achieve their hearts' desires. Tonight, we are pleased to present *The Nether*, written by Jennifer Haley and directed by Jeff Grace, which challenges us to question the moral boundaries of the internet and the virtual world, and in doing so to examine our very humanity as we consider what we as a society do with the aberrant, the disturbed, and the deviant, whose very being cannot conform to social norms. Does the virtual world require us to redefine all of those labels?

In addition to the Harbach Season, Studio Theatre presents the creative work of students and faculty as we put into practice what we have learned in the classroom. Furthermore, new plays by Knox students will be given stage readings and bare-stage productions featuring students managing, directing, and acting along side one another. The Studio Season is announced term by term, so watch for announcements as to what will be presented in winter and spring terms.

Thank you for joining us at our productions and in post-performance discussions, and we look forward to sharing with you another very invigorating year of humanity on stage.

Enjoy the show!
— Liz Carlin-Metz, Chair

THEATRE DEPARTMENT FACULTY

Smith V. Brand Distinguished Prof. of Theatre Liz Carlin-Metz
Professor of Theatre..... Neil Blackadder
Associate Professor of Theatre..... Craig Choma
Associate Professor of Theatre..... Jeff Grace
Director of Costume & MakeupMargo Shively
Writer-in-Residence Sherwood Kiraly

Knox College Theatre
presents

THE NETHER

BY JENNIFER HALEY

DIRECTED BY JEFF GRACE
SCENIC DESIGN BY CRAIG CHOMA
COSTUME DESIGN BY MARGO SHIVELY
LIGHTING DESIGN BY CRAIG CHOMA
SOUND DESIGN BY JOEL SCHLEICHER
VIDEOGRAPHY DESIGN BY CRAIG CHOMA

HARBACH THEATRE
FORD CENTER FOR THE FINE ARTS
NOVEMBER 2 - 5, 2016

This play presents topics that some viewers may find disturbing.
This performance is intended for mature audiences.

Please:

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

THE NETHER is produced by special arrangement with Samuel French, Inc.,
235 Park Avenue South, 5th Floor, New York City, NY 10003

THE CAST

SIMS / PAPATristan Yi
MORRIS Jordan Hurst
DOYLEAidan Croft
IRISMiranda Curtis
WOODNUT..... Dakota Stipp

SETTING

An interrogation room and the Hideaway

TIME

Soon

This production runs approximately 90 minutes, and is performed
without an intermission

IN A DARK TIME

by *Theodore Roethke*

“Dark, dark my light, and darker my desire.
My soul, like some heat-maddened summer fly,
Keeps buzzing at the sill. Which I is I?
A fallen man, I climb out of my fear.
The mind enters itself, and God the mind,
And one is One, free in the tearing wind.”

PRODUCTION STAFF

Director..... Jeff Grace
Assistant Director Riley Nelson
Stage Managers..... Caroline Foulk
Olivia Lemke
Assistant Stage Managers.....Natasha Caudill
Janel Lewis
Technical DirectorCraig Choma
Assistant Technical DirectorMarty Helms
Scene Designer Craig Choma
Scenery/Lighting Staff.....Danny Donnelly, Jack Harman
Andre Leewright, Nathan Levine
Gregg Miller, Julia Porter
Ben Rezko, Joel Schleicher
Scene Shop Volunteers..... Jasmine Artis, Zac Cirone
Jennie Jeoung, Emma Lister
Tim Stout, Mitchell Sullens
THTR 121 Students
Costume DesignerMargo Shively
Assistant Costume Designer.....Nola Thompson
Hair and Makeup Chloe Vollenweider, Jayel Gant
DresserChloe Vollenweider
Costume Teaching AssistantsWillia Coufal, Jayel Gant
Kristina Mengis, Padraig Sullivan
Nola Thompson, Chloe Vollenweider
Costume Shop Volunteers..... Aidan Croft, Olivia Lemke
Sarah Lowe, Shannon Mindlin
Lighting Designer..... Craig Choma
Master Electrician.....Zac Cirone
Lighting Board Operator Caroline Foulk
Sound DesignerJoel Schleicher
Sound Board OperatorOlivia Lemke
Videography Designer Craig Choma
Video OperatorZac Cirone
Deck ChiefNatasha Caudill
Props Master Padraig Sullivan

WHO'S WHO IN THE CAST

AIDAN CROFT (Doyle) is a first-year student who plans to major in Theatre. Previous credits before Knox include *Catch Me If You Can* (Carl Hanratty), *Medea* (Jason), and *Eurydice* (Lord of the Underworld). In high school he received several acting awards such as 3rd Place Duo/Trio Scenes (Utah Shakespeare Competition), nominee for Best Actor (Utah High School Musical Theatre Awards), superior performance at Region and State Drama Festivals, and the Utah Theatre Association Acting Award. Aidan also plans to study History and Environmental Science. He is thrilled to be making his Knox debut and hopes you enjoy the show. Aidan is from Salt Lake City, Utah.

MIRANDA CURTIS (Iris) is a junior majoring in Theatre with a minor in Environmental Studies. You may have seen her in other Knox productions, including *The Secret in the Wings* (Seven Swans Princess), *The Lost Girls* (Lila/Vi), *The Clean House* (Matilde), and *Crumble: Lay Me Down Justin Timberlake* (Janice). Other credits include *Urinetown* (Little Sally), *Moby Dick: The Musical* (Ishmael), and the touring children's theatre production of *There's A Boy In The Girl's Bathroom* (Lori). She would like to thank her theatre professors for their support and learning opportunities as well as her family for coming to see the show. Miranda is from Raleigh, North Carolina.

JORDAN HURST (Morris) is a senior majoring in Theatre and minoring in Social Justice. She has previously been seen at Knox in *Neil Gaiman's Neverwhere* (Hunter), *In the Next Room, or the vibrator play* (Elizabeth), and *Laundry and Bourbon* (Hattie).

Post-graduation, Jordan plans to attend graduate school to study theatre. She is grateful for having the opportunity to work with director/professor Jeff Grace. She would like to thank her mom and friends for their never ending support, in life as well as in her education. Jordan is from Bellwood, Illinois.

DAKOTA STIPP (Woodnut) is a senior studying Computer Science, Music, and Theatre. Favorite Knox credits include *The Secret in the Wings* (Ensemble), *Neil Gaiman's Neverwhere* (Sound Design), *The Lost Girls* (Sound Design and Original Music), and *Crumble* (Justin Timberlake). He also enjoyed fencing as Tybalt in Galesburg Theatre Festival's *Romeo and Juliet*. Dakota is currently conducting an interdisciplinary honors project investigating gestural control for expressivity in computer music composition and performance. He would like to thank Jeff Grace for this last opportunity to work together at Knox, as well as the cast and crew for being such a great team. Dakota is from the Galesburg area.

TRISTAN YI (Sims/Papa) is a senior majoring in Theatre with a minor in Literature. His previous credits include *Neil Gaiman's Neverwhere* (Vandemar), *The Secret in the Wings* (Ensemble), *Flop Cop* (Officer Murphy), *Stop Kiss* (Detective Cole), *The Bed* (Jack), *Maple & Vine* (Ryu), and *How the Grinch Stole Christmas* (Grinch). This production marks his third and final time working at Knox with director Jeff Grace, a person whom he holds in the highest regard. He is grateful for all the opportunities that Knox has afforded him, but he is even more thankful for the continued support of Sam Lewis and his wonderful mother, Patricia. Tristan hails from Los Angeles, California.

WHO'S WHO IN THE CREATIVE TEAM

JEFF GRACE (Director) is an Associate Professor of Theatre. 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 Indiana University, Brigham Young University, Brighton High Productions, UHSAA Jordan District, and Street Theatre Job. Recent directing credits include: *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*, *The World Goes 'Round*, *Once on this Island*, *Chess*, *Grease!*, *Up the Down Staircase*, *The Diviners*, *Doors*, *Act Without Words*, *27 Wagons Full of Cotton*, and *Pippin*. Jeff is excited to present *The Nether* at Knox College, 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, patience, and support through the many hours away from home. Jeff is originally from Pleasant Grove, Utah.

RILEY NELSON (Assistant Director) is a first-year student at Knox College. He has previously directed *The Curious Savage* at his high school, *The Latin School of Chicago*. Acting credits include *Almost, Maine* (Pete/Jimmy), *The Rimers of Eldritch* (Robert), *The Birds* (Pithetaerus), and *The Odd Couple-female version* (Manolo). Riley is grateful to director Jeff Grace for giving him this opportunity, and also to the cast and crew for welcoming him into Knox's theatre community. Riley is from Chicago, Illinois.

CRAIG CHOMA (Scenic Designer, Lighting Designer, Videography Designer, Technical Director) is an Associate Professor of Theatre, and Knox's resident designer and technical director. Favorite Knox designs include *The Secret in the Wings*, *Neil Gaiman's Neverwhere*, *Rapture Blister Burn*, *The Caffè Cino Project*, *In the Next Room (or the vibrator play)*, *Next Fall*, *The Green Bird*, *The Caucasian Chalk Circle*, *Under Construction*, *Twelfth Night*, *A Lie of the Mind*, *Euripides' Medea*, *Angels in America*, *Intimate Apparel*, *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*. Craig is also an inaugural member of Vivalist Theatre in Chicago, whose designs include the award winning productions of *A Passage to India* (sets), *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*. Craig holds a B.A. in Theatre and Philosophy from Knox College (1993), and M.F.A.'s in both Scenic and Lighting Design from Carnegie Mellon University (1996). He thanks 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. 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 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. Margo is from Galesburg, Illinois.

NOLA THOMPSON (Assistant Costume Designer) is a junior majoring in Biology and minoring in Graphic Design. This is Nola's first time designing for Knox Theatre, though she did work on the costume team for Knox's Repertory Term XVII. Nola is also a returning R.A. for Knox College. She is thankful for her parents for always supporting her artistic endeavors. Nola is from Milwaukee, Wisconsin.

JOEL SCHLEICHER (Sound Designer) is a junior majoring in Theatre. *The Nether* marks the sixth mainstage production he has worked on at Knox.

He was the sound designer for *The Caffè Cino Project*, *Mosque Alert*, *Rapture Blister Burn*, and Repertory Term XVII's *The Secret in the Wings*. He was also the sound consultant and audio technician for *The Island of Slaves*. He has been working in audio design and system management for theatre and musical productions for the past eleven years. Joel is from Northbrook, Illinois.

PADRAIG SULLIVAN (Props Master) is a senior majoring in Theatre and minoring in Creative Writing. Some of his credits include *Coffee for Two* (Director), *The Secret in the Wings* (Ensemble, Props), *Neil Gaiman's Neverwhere* (Ensemble, Props), *Home Free!* (Lawrence), *Stop Kiss* (George), and *The Caffè Cino Project's A Funny Walk Home* (Rev. Duncombe) and *Who Killed My Bald Sister Sophie?* (The Barker). He would like to thank Jeff Grace and the rest of the production team for this opportunity to tackle props from the pilot's seat, and jokes "if it's not your prop, please don't touch it." Padraig is from Boston, Massachusetts.

CAROLINE FOULK (Stage Manager) is a senior majoring in Theatre and minoring in both Creative Writing and Spanish. Previous works include assistant stage manager for *Multitudes* (Vitalist and Rasaka Theatres) and assistant stage manager for *Leapfest XIII* (Stage Left). While at Knox, Caroline has had the privilege of working on the stage management teams of *Before Birth (or the womb play)*, *Neil Gaiman's Neverwhere*, *Burning Out*, and *Stop Kiss*. Caroline is currently looking for a position as stage manager in Chicago for this winter before returning in the spring to finish her senior year. Post-graduation she will be pursuing a career in stage

management in the Chicago area. Caroline would like to thank Knox's Theatre Department for giving her the opportunity to discover and develop her passion. Caroline is from Chicago, Illinois.

OLIVIA LEMKE (Stage Manager) is a sophomore studying History and minoring in Theatre and Gender and Women's Studies. Previous credits include *Sweeney Todd* (set design), *Arsenic and Old Lace* (set design), directing *The Other Room* (Lake Forest High School), and props master for *Damn Yankees* (Centerstage Lake Forest). While at Knox, Olivia has been privileged to work on the stage management teams of *The Lost Girls* and *Neighborhood 3: Requisition of Doom*. She is very thankful to attend Knox College and to be involved in the Theatre Department. Olivia is from Lake Bluff, Illinois.

NATASHA CAUDILL (Assistant Stage Manager) is a first-year student

at Knox planning to major in American Studies. Previous works include ensemble in *Thoroughly Modern Millie* (SCS) and *Pirates of Penzance* (GMSD). This is her first time working with theatre at Knox College. Natasha is from Memphis, Tennessee.

JANEL LEWIS (Assistant Stage Manager) is a first-year student planning to study Biochemistry and Secondary Education. Previous theatre work includes stage managing *The Wiz*, *Radio Daze*, and *Cooley High*, as well as co-directing student productions at DRW College Prep. Next year, Janel will be working toward her intended major and considering study abroad options for medical research. She would like to thank her parents for encouraging her to try something new, her high school teacher for teaching her many of the things she knows, and director Jeff Grace for allowing her to work on this play. Janel is from Chicago, Illinois.

A VERY SPECIAL THANKS TO:

Zack Wahlquist, Knox Facilities, Cathie Brush, Knox Theatre Advisory Board (TAB), Peter Bailley, Jennifer Lazarz, Sabrina's Bridal & Formal Wear

ADMINISTRATIVE STAFF

Chairperson	Liz Carlin-Metz
House Manager	Shannon Mindlin
Tickets	Jordan Hurst
Box Office.....	Student Volunteers
Poster Design	Nola Thompson
Programs	Jeff Grace
Publicity	Cast & Crew
Ushers.....	Student Volunteers

JENNIFER HALEY



JENNIFER HALEY is a playwright whose work delves into ethics in virtual reality and the impact of technology on our human relationships, identity, and desire.

She won the 2012 Susan Smith Blackburn Prize for her play, *The Nether*, produced in Los Angeles, Off-Broadway, and on London's West End. Other plays include *Neighborhood 3: Requisition of Doom*, a horror story about suburban video game addiction, and *Froggy*, a noir thriller with interactive media design.

Jennifer has worked with Center Theatre Group, Royal Court Theatre, Headlong, MCC Theater, Sonia Friedman Productions, The Humana Festival of New Plays, The Banff Centre, Sundance Theatre Lab, O'Neill National Playwrights Conference, Lark Play Development Center, PlayPenn, and Page 73. She is a member of New Dramatists in New York City and lives in Los Angeles, where she founded the Playwrights Union.

EXCERPT FROM: "CAN VIRTUAL SEX PREVENT PEDOPHILES FROM HARMING CHILDREN IN REAL LIFE?"

by Cecilia D'Anastasio

Back in 2007, a sexual revolution occurred in cyberspace. Second Life, a virtual world that boasted more than six million 'residents,' originated as a sandbox for user-generated content. The free-to-download platform is Aladdin's genie in pixel form, able to manifest anything at a user's whim: G-rated towns lined with maple trees and French boutiques, in-game foot races benefiting IRL cancer foundations, hellscapes where women in Juicy Couture tracksuits noisily craft anvils, and, famously, secluded zones attracting sexual deviants of all proclivities.

Its edifices and landscapes aren't Second Life's only venues for boundless exploration: So customizable are Second Life avatars that a player could don a cleft chin and Armani-style suit by day and by night, hulking paws, green fur, and exaggerated, functioning genitalia. Predictably, Second Life became a hub for fetishists around the world - including pedophiles.

At the peak of Second Life's popularity, Jason Farrell, a reporter from Sky News, was tipped off to a playground hidden behind the wall of a virtual shopping center; it was called 'Wonderland,' either with deep irony or cutting earnestness, depending on whom you ask. According to Farrell's 2007 report, child avatars - typically manned by residents over 18 - would bid their time on swings and slides until users approached them offering money in exchange for sex. Torture, rape, and maiming were just some of the items on the menu there. News of this 'virtual pedophile ring' led to a domino effect of shock and horror covered by news outlets worldwide.

In one of the many related reports, a German news station aired a clip to illustrate the kind of indiscretions going down right under Linden Lab's nose: a scene that involved a young girl naked and on top of an older bald man in his bedroom. A toy merry-go-round spun nearby. For added pathos, the news station filmed Peter Vogt, a senior public prosecutor in Halle who handled cases of child pornography, watching the clip. Horrified, he told the reporter, "It really makes no difference if this is a fictitious or a real event, when the objective elements of child abuse are given."

Ethically speaking, many would agree. Financially, there was no doubt: A reputation as a hub for furry sex and pedophilia isn't exactly a tech company's ticket to the big bucks. In response, Linden Lab cracked down on 'age play,' sexual role-play between a child avatar and an adult avatar, generally both operated by IRL adults. Lucas, a former Second Life age-player, understood Linden Lab's decision - they have to preserve their reputation to stay afloat as a business - but still considered it an infringement on his 'free speech.' "If consenting adults are involved," he told me, "I see no difference between this and dressing up in Boy Scout uniforms with your adult significant other."

Other Second Life residents felt that a plague of depravity had been lifted from their community. When I asked around in-world, Second Life users consistently told me that they were disgusted by age-players and child avatars. Fearful of any association with it, no non-age-player I spoke with agreed to talk on the record about pedophilia in Second Life.

Vogt's charged declaration on the "objective elements of child abuse," aside from mirroring the reaction of the average viewer or Second Life resident, provokes an interesting question: Do virtual pedophile relations encourage pedophile behavior, or can it be a victimless outlet as long as professional care remains risky?

Full article can be accessed at: [Broadly](https://broadly.vice.com/en_us/article/can-virtual-sex-prevent-pedophiles-from-harming-children-in-real-life), Vice Media LLC, 14 Jan. 2016, broadly.vice.com/en_us/article/can-virtual-sex-prevent-pedophiles-from-harming-children-in-real-life.