

rep
term

xix

Rep Term XIX: Flexibility and Endurance

Written by Ro Ivaniszek

Repertory Theatre Term—colloquially known as Rep Term—has been a part of Knox College for over 50 years. This immersive theatre program began in 1970, established by professors Bob Whitlatch and Ivan Davidson, and is meant to replicate the experience of working with a professional repertory theatre company. The Rep Term company works tirelessly together to produce two shows in Harbach Theatre and Studio Theatre, participating both on and off the stage. For the nineteenth iteration of Rep Term, faculty members and directors Jeff Grace and Liz Carlin-Metz have chosen the shows *Dear Elizabeth* by Sarah Ruhl and *We Are Pussy Riot or Everything is P.R.* by Barbara Hammond.

Despite the COVID-19 pandemic, this year's students have striven to dedicate themselves to their work and make Rep Term XIX a reality. The first two weeks of the term were spent entirely online: company meetings, auditions, and even the rehearsals. The students prepared themselves as much as they could to jump headfirst into in-person rehearsals and crew work. Losing the first two weeks of being in-person meant that most of the crews, like scenic and costumes, lost valuable time to start their constructions. The entire company hit the ground running once Knox College went back in person, fighting to make up lost time and working towards the greatest productions they could manage.

A typical Rep Term XIX week has two rehearsals for *Dear Elizabeth* and six for *We Are Pussy Riot*, as well as a company meeting, production meetings for both shows, and about five hours of scheduled crew work every single afternoon. It is the most intense theatre experience a student can have at Knox College: hours dedicated to a total of ten performances over two weeks of shows open to the public. On top of production work, students take a seminar course on performance studies taught by Deana Nichols, meeting two times a week for almost two hours a day. Every aspect of Rep Term is designed to develop the students' theatrical skills in ways that they will carry with them long after they graduate.

We are proud to welcome you back into our theatres and show you the results of these last eight weeks. We hope you enjoy and appreciate the dedication that Rep Term XIX's company has put into these two shows. Thank you for your endless support of Knox College Theatre.

Content Notices

We Are Pussy Riot or Everything is P.R.

This play recounts real life events. These depictions are not graphic, but the play addresses themes of political intimidation, police intimidation, sexual intimidation, and hunger striking, and employs theatrical elements including gunshots and other loud audio effects, flashing lights, strobing lights, stage fog, and haze.

Dear Elizabeth

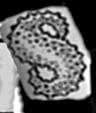
This play discusses and/or depicts moments of alcoholism, mental illness, marital problems, suicide, and unexpected death.



THEATRE DEPARTMENT FACULTY

Smith V. Brand Distinguished Chair of Theatre....Liz Carlin Metz
Associate Professor of Theatre.....Craig Choma
Associate Professor of Theatre.....Jeff Grace
Visiting Assistant Professor of Theatre.....Deana Nichols
Lecturer and Supervisor of Costume Shop.....Allison Smith Hahn
Writer-in-Residence.....Sherwood Kiraly

REPERTORY TERM XIX 2022

WE ARE
PUS  **Y RIOT**

OR EVERYTHING IS P.R.

a play by barbara hammond

directed by liz carlin metz



Knox College

theatre
Department

WE ARE PUSSY RIOT OR EVERYTHING IS P.R. was commissioned by the Contemporary American Theater Festival, Shepherdstown, West Virginia (Ed Herendeen, Founder & Producing Director, Peggy McKowen, Associate Producing Director), which produced the world premiere in 2015. WE ARE PUSSY RIOT OR EVERYTHING IS P.R. was developed at Emerson Stage at Emerson College

Knox College Theatre
presents

We Are Pussy Riot or Everything is P.R.

BY BARBARA HAMMOND

DIRECTED BY LIZ CARLIN METZ

SCENIC DESIGN BY ZACH FARMER

CO-LIGHTING DESIGN BY TRISTAN "T" BLUS

CO-LIGHTING DESIGN BY WESLEY BREYER

COSTUME DESIGN BY AMELIA WALZ

SOUND DESIGN BY MELINA MINAYA

VIDEOGRAPHY DESIGN BY CRAIG CHOMA

HARBACH THEATRE

FORD CENTER FOR THE FINE ARTS

FEBRUARY 24, 26, MARCH 1, 3, 5, 2022

The performance runs approximately 1 hour 30 minutes with no intermission

Please join us for a post-show discussion, after the Thursday, March 3rd performance.

WE ARE PUSSY RIOT OR EVERYTHING IS P.R.

is presented by special arrangement with Broadway Licensing, LLC,
servicing the Dramatists Play Service collection. (www.dramatists.com)

CAST

Nadya.....	Lindsay Drozdik
Masha.....	Meg Tucker
Katya.....	Emily Oria
Sergei.....	Nicodemus Baron
Putin/Cossack.....	Tristan "T" Blus
Pyotr/Guard.....	Aqib Hussnain
Reporter.....	Ro Ivaniszek
Judge/Feminist Lecturer.....	Addison Anderson
Patriarch/Professor.....	Esteban Lopez
Devout Woman.....	Neori Yasumaru
Doctor/Anna P.....	Melina Minaya
Prosecutor/Security.....	Susan Gibbs
Defense/Security.....	Tallulah V. Nepstad
Lieutenant.....	Rose Stout
Madonna/Guard/PR Member.....	Kate Snyder
PR Member.....	Lily Zofkie
Schill.....	Morghan Bacon, Sage Lundquist, & Kate Pepper

PRODUCTION CREW

Director.....	Liz Carlin Metz
Assistant Directors.....	Kate Pepper & Sage Lundquist
Stage Manager.....	Dana Cooper
Assistant Stage Managers.....	Rowan Collins, J. Porter, & Amelia Walz
Production Manager.....	Dana Cooper
Deputy Production Manager.....	Ro Ivaniszek
Company Manager.....	Kate Snyder
Scenic Designer.....	Zach Farmer
Costume Designer.....	Amelia Walz
Lighting Designers.....	Tristan "T" Blus & Wesley Breyer
Sound Designer.....	Melina Minaya
Properties Manager.....	Susan Gibbs
Videography Designer.....	Craig Choma
Makeup Designer.....	Kate Pepper
Choreographers.....	Addison Anderson, Kate Pepper, & Morghan Bacon
Choral Captain.....	Lily Zofkie
Technical Director.....	Craig Choma
Master Carpenter.....	Zach Krawczyk
Master Electrician.....	Dana Cooper
Light Board Operator.....	Zach Krawczyk
Sound Board Operator.....	J. Porter
Videography Board Operator.....	Wesley Breyer
Deck Managers.....	Rowan Collins & Zach Farmer
Run Crew.....	Amelia Walz
Program Designers.....	Addison Anderson, Kate Pepper, Meg Tucker, & Lily Zofkie
Poster Designers.....	Sage Lundquist & Amelia Walz
House Manager.....	Jay Bettner
Front of House Staff.....	Jay Bettner, Zach Krawczyk, & Kate Pepper

Knox College

theatre
Presents



Dear Elizabeth

A Play in Letters

From Elizabeth Bishop to Robert Lowell
and Back Again

Written by: *Sarah Ruhl*

Directed by: *Jeff Grace*

"Dear Elizabeth" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

Knox College Theatre
presents

Dear Elizabeth

BY SARAH RUHL

DIRECTED BY JEFF GRACE
SCENIC DESIGN BY CRAIG CHOMA
LIGHTING DESIGN BY CRAIG CHOMA
CO-COSTUME DESIGN BY MELINA MINAYA
CO-COSTUME DESIGN BY ALLISON SMITH HAHN
SOUND DESIGN BY MELINA MINAYA

STUDIO THEATRE
FORD CENTER FOR THE FINE ARTS
FEBRUARY 25, 26, MARCH 2, 4, 5, 2022

The performance runs approximately 1 hour and 15 minutes with no intermission

Please join us for a post-show discussion, after the Wednesday March 2nd performance.

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW. FOR MORE INFORMATION, PLEASE VISIT:

<https://concordtheatricals.com/resources/protecting-artists>

CAST

In order of appearance

Elizabeth Bishop

Kate Snyder

Rowan Collins

Kate Pepper

Amelia Walz

J. Porter

Lily Zofkie

Meg Tucker

Robert Lowell

Esteban Lopez

Zach Farmer

Tristan "T" Blus

Aqib Hussnain

Nicodemus Baron

PRODUCTION CREW

Director.....	Jeff Grace
Assistant Director.....	Rose Stout
Stage Manager.....	Lindsay Drozdik
Assistant Stage Manager.....	Sage Lundquist
Production Manager.....	Dana Cooper
Deputy Production Manager.....	Ro Ivaniszek
Company Manager.....	Kate Snyder
Scenic Designer.....	Craig Choma
Costume Designers.....	Melina Minaya & Allison Smith Hahn
Lighting Designer.....	Craig Choma
Sound Designer.....	Melina Minaya
Properties Manager.....	Susan Gibbs
Technical Director.....	Craig Choma
Master Carpenter.....	Zach Krawczyk
Master Electrician.....	Tristan "T" Blus & Wesley Breyer
Light Board Operator.....	Lindsay Drozdik
Sound Board Operator.....	Melina Minaya
Program Designers.....	Addison Anderson, Kate Pepper, Meg Tucker, & Lily Zofkie
Poster Designer.....	Esteban Lopez
House Manager.....	Zach Krawczyk
Front of House Staff.....	Zach Krawczyk, Addison Anderson, & Ro Ivaniszek

The Faces of Pussy Riot



Members of Pussy Riot, Nadezhda Tolokonnikova (right), Maria Alyokhina (center), and Yekaterina Samutsevich (left). August 17, 2012. Credit: AFP

On February 21st, 2012, a group of Russian women — members of the protest group Pussy Riot — staged a protest at the Christ the Savior Cathedral, Moscow. Three of these women were arrested. Nadezhda Tolokonnikova and Maria Alyokhina, 22 and 23 years old respectively, were arrested on March 3rd. Yekaterina Samutsevich, 29 years old, was arrested on March 16th. Their trial began months later, on July 30th, and quickly grabbed the attention of the western world.

Tolokonnikova studied philosophy at Moscow State University. Before Pussy Riot, she and her husband, Pyotr Verzilov, were active members of the Voina collective and participated in many of their protests. At the end of the trial, Tolokonnikova was sentenced to two years of hard labor in a penal colony. After her release in 2013, she threw herself back into political activism, founding the judicial-themed MediaZona with Alyokhina, and has continued to work with Pussy Riot. She published the autobiographical *How to Start a Revolution in 2016*.

At the time of her arrest, **Alyokhina** was a fourth-year student at the Institute of Journalism and Creative Writing. Aside from her work with Pussy Riot, she had previously been involved in environmental activism with Greenpeace Russia. At the end of the trial, Alyokhina was sentenced to two years of hard labor in a penal colony. After her release in 2013, she founded the judicial-themed MediaZona with Tolokonnikova. Alyokhina has continued to work with Pussy Riot, and was among some members of the group arrested in 2021 for attending a protest supporting the Russian opposition leader, Alexei Navalny. She published a memoir about her time in the Russian prison system, *Riot Days*, in 2017.

Samutsevich is a graduate of the Rodchenko School of Photography and Multimedia, and was working as an independent contractor in computer programming before her arrest. Before Pussy Riot, Samutsevich was a known member of the Voina collective and participated in many of their protests. At the end of the trial, Samutsevich was released on two year's probation. She has since disappeared from the public eye.

Pussy Riot, Politics, and Putin

Written by Dr. Katie Stewart, Assistant Professor of Political Science

Pussy Riot's "A Punk Prayer" performance at Moscow's Christ the Savior Cathedral was far from the first or the last use of culture to make a political statement in Russia, but it was one that grabbed global attention. In authoritarian regimes where direct opposition to those in power through protest can be dangerous, or voting for the opposition at the ballot box can be pointless, cultural spaces, organizations, and activities provide another avenue for voicing political preferences. Such cultural activism is either permitted by authorities to provide a pressure valve for releasing frustration or takes place under the authorities' radar by utilizing what James Scott calls "hidden transcripts" legible only to those in the know. Pussy Riot's action, directly calling out Putin and the Russian Orthodox Church within a cathedral that was rebuilt after being demolished during the Soviet era, clearly crossed this line of permissible cultural activity, arousing anger from the public as well as the religious and political elite.

In response to Pussy Riot's action, the Russian government passed a law in 2013 that criminalized insulting religious beliefs or feelings. This law, though not frequently enforced, added another optional tool for authorities to wield against those who challenge the regime. Perhaps more important, however, is the impact of passing this and similar laws on public opinion and support for the Putin regime. Levada Center polling showed that slightly over half of respondents supported the law against insulting religious believers and even more, about three quarters, supported a new law against promoting non-heterosexual relationships. By presenting himself as the protector of the Russian nation, characterized by traditional, conservative values in opposition to those of the liberal, degenerate West, and creating strong, mutually beneficial ties to the Russian Orthodox Church, Putin gains some support for his continued rule.

In electoral authoritarian regimes, there are regular elections, but they are not free and fair. The dominant party, United Russia in Russia's case, is nearly guaranteed to win every time, not necessarily by outright fraud, but by creating an uneven playing field. It's often difficult for legitimate opposition candidates to make it on the ballot or to get name recognition, and people may be strongly encouraged by their employers to vote with the "correct" vote implied. Despite this control, authoritarian regimes still need to maintain some genuine support and legitimacy to rule. Constant reliance on repression and force can be too costly, and blatant widescale fraud on election day can bring protestors to the streets, as happened after Russia's 2011 and 2012 elections. Therefore, utilizing nation building and cultural politics to gain legitimacy can be useful, especially during tough economic times or to draw attention away from declining political rights and freedoms. However, when the authorities get involved in culture, it opens up the possibility for others to utilize those same cultural channels in the opposite direction for promoting counter national narratives and oppositional views.

In the past two years, Russia's government has taken a more repressive turn. Alexei Navalny, who came on the political scene in the 2011/2012 protests and utilized YouTube to uncover corruption, survived an assassination attempt in 2020 and was imprisoned in 2021, drawing thousands of protestors to the streets across Russia after both events. While there had recently been protests over issues such as corruption (2017) and raises to the retirement age (2018), they occurred with far fewer arrests and minimal police violence compared to the response in 2021. Amendments to the "foreign agent law" now enable authorities to label individuals as "foreign agents," making it even more difficult for journalists to operate freely. Courts and the Ministry of Justice classified Navalny's Anti-Corruption Foundation as an "extremist" organization, leading to arrests of leaders and members. In part, this change in strategy reflects the increased unification of opposition minded individuals, not necessarily for Navalny, but against Putin. To stay in power, Putin needs a core of supporters plus a divided opposition. While Pussy Riot's "A Punk Prayer" did not unify the opposition and may have even strengthened Putin's core support for a time, the hardening of the regime in combination with stagnant or declining standards of living could produce the glue needed for those who are anti-Putin to work together.

Elizabeth Bishop



Elizabeth Bishop was born on February 8th, 1911, in Worcester, Massachusetts. She graduated from Vassar College in 1934. She was a poet, a watercolor painter, a short story writer, a screenwriter, and a film actor. Bishop wrote 101 poems in her lifetime. Her awards include the Guggenheim Fellowship for Creative Arts, US & Canada (1947), the Pulitzer Prize for Poetry (1956, *North and South - A Cold Spring*), the National Book Award for Poetry (1970), the National Book Critics Circle Award for Poetry (1976), and the Neustadt International Prize for Literature (1976). Bishop was the Consultant in Poetry to the Library of Congress from 1949 to 1950. In 1951, Bishop moved to Brazil, where she started a relationship with the famous architect Maria Carlota “Lota” Costallat de Macedo Soares. Bishop returned to the United States in 1970 to teach at Harvard University, three years after Lota committed suicide. At Harvard, she met and began a relationship with Alice Methfessel that, aside from a year of separation in 1975, lasted until her death. Bishop named Methfessel as the executor of her will and beneficiary of everything except for her library. Bishop died of a brain aneurysm on October 6th, 1979, in Lewis Wharf, Massachusetts. She is buried in Hope Cemetery in Worcester, Massachusetts.

Robert Lowell



Robert Traill Spence Lowell IV was born on March 1, 1917, in Boston, Massachusetts. He attended Harvard University for two years before transferring to Kenyon College, where he graduated in 1940. He pursued a master's degree at Louisiana State University. Lowell is considered one of the poets to have started the movement of confessional poetry. His awards include the Pulitzer Prize for Poetry (1947, *The Dolphin*; 1974, *Lord Weary's Castle*), the Guggenheim Fellowship for Creative Arts US and Canada (1947), the National Book Award for Poetry (1960, *Life Studies*), the Obie Award for Best New American Play (1965, *The Old Glory*), the Drama Desk Award for Outstanding New Playwright (1965, *The Old Glory*), the National Book Critics Circle Award for Poetry (1977), and the Ambassador Book Award for American Arts and Letters (1988, *Collected Prose*). Lowell was the Consultant in Poetry to the Library of Congress from 1947 to 1948. He was married to Jean Stafford from 1940 to 1948. He was married to Elizabeth Hardwick from 1949 to 1972. Their daughter, Harriet, was born in 1957. He began a relationship with Lady Caroline Blackwood in 1970. They were married from 1972 until his death. Their son, Sheridan, was born in 1971. Lowell died of a heart attack on September 12, 1977, in New York, New York. He is buried in Stark Cemetery in Dunbarton, New Hampshire.

The Lives behind *Dear Elizabeth*

Written by Tallulah V. Nepstad

Sarah Ruhl is a literature enthusiast who enjoyed reading the letters that Robert Lowell and Elizabeth Bishop, two famous poets, wrote to one another between 1947 and 1977. This thirty-year correspondence is documented in the book *Words in Air* edited by Thomas Trivisano and Saskia Hamilton. As a playwright, Ruhl enjoyed the letters so much that she insisted on making a play out of them. According to Ruhl's website, Bishop and Lowell wrote more than 400 letters to each other. Ruhl carefully selected letters from the collection and then arranged them into a stage play that breathes life into the friendship of the authors.

Elizabeth Bishop and Robert Lowell met in 1947 and became friends shortly after. They were naturally drawn together; both were members of the Boston Writers, along with many famous authors who were part of the most influential writing movements of the 40s through the 70s.

Lowell suffered from bipolar disorder. It manifested in manic and depressive episodes. Over his life, he was hospitalized a total of 12 times, each time for months. Meanwhile, Bishop dealt with severe asthma, trauma from her childhood, and life-long alcoholism. Lowell collected many things like turtles, marbles, and books on Napoleon (some of these things which he stole). Outside of her poetry, Bishop, on the other hand, was very interested in painting: many of her paintings are a combination of watercolor and pencil.



'Olivia', c. 1938–46, Elizabeth Bishop. Alice Methfessel Collection

These two writers had their fair share of personal struggles, but their letters demonstrate how they supported each other through the difficult moments. While there might have been romantic feelings on Lowell's part, he married three times to other people. Bishop had both her male and mostly female lovers. Throughout their lives, Lowell and Bishop remained as friends. They both, interestingly enough, had affairs with other people while in the relationships they were already in.

Even though Lowell was more famous than Bishop, he definitely would prove to be a supportive person in her life: he helped get her a job at the Library of Congress in 1951 and at Harvard University in 1970. Their correspondence shows how supportive they were of each other, both professionally and through the relationship struggles they had with their partners. They were the greatest of friends from the year that they met until Lowell's passing in 1977; Bishop would die two years later in 1979.



'43 King Street', c. 1935, Elizabeth Bishop (1911–79). Alice Methfessel Collection

Meet the Company of Rep Term XIX



ADDISON ANDERSON is a junior majoring in Elementary Education with minors in French and Theatre. At Knox, she has appeared on stage in *The Violent Outburst That Drew Me to You*, *Helter Skelter*, *Snapshot*, and most recently as Helen in *Machinal*. She would like to thank all her past directors for their insight and encouragement, her friends and family for their love and support, and everybody for their graciousness and adaptability this term. Addison is from Minneapolis, Minnesota.



MORGHAN BACON is a senior majoring in Creative Writing and minoring in History. She has costume designed for *Sorry*, *Wrong Number*, *Jimmy's Space Drama*, and *Not Like That*. She also has worked in the costume shop for going on four years and has gotten to work on several amazing plays including *The Mill on the Floss*, *The Thanksgiving Play*, and *The Children's Hour*. Her plays *Fresco* *Nightcrawler* and *Her Choice* have been performed at New Plays Workshop and Pocket Theatre VR respectively. She would like to thank her family and friends as well as everyone she has had the pleasure of working with in the costume shop. Morghan is from Terre Haute, Indiana.



NICODEMUS BARON is a junior at Knox and is majoring in Theatre. Nicodemus has done many shows at Knox, such as *A Doll's House, Part 2*, *The Mill on the Floss*, *Dracula!* *The Radio Play*, and *The Thanksgiving Play*. He is very excited to participate in Rep Term XIX and is honored to continue learning at Knox! His love for theatre began in his hometown Oklahoma City, Oklahoma.



JAY BETTNER is a senior Theater major, with a minor in Japanese. They have quite a lot of hobbies, but a few of them are cosplay, crafting, and makeup. One of their favorite things to do among those hobbies is to dress creatively like their known watermelon attire or anime inspired ensembles. Though their creative attire screams front stage, they are definitely a backstage person who likes to make others shine through their crafty talents. Jay is from Forreston, Illinois.



TRISTAN "T" BLUS is a senior Computer Science major minoring in Theatre. This is his first appearance in a show at Knox, as he spends most of his time working on crews. He loved designing lighting at Knox in the fall for *Not Like That* and *Dr. Voynich and Her Children*. Outside of theatre, he builds websites, plays guitar (poorly), and modifies video games. He would like to thank Chelsea Lynn '06 for recommending Knox, and encouraging him to complete his education here. He would also like to thank Professor Jamie Spacco for encouraging him to participate in repertory term despite it being outside his major. Tristan is from Barrington, Illinois.



WESLEY T. BREYER is a transfer fifth-year majoring in Theatre and double-minoring in both Music and Creative Writing. While *PR* is Wesley's debut at Knox, previously they have light-designed for *Hello Dolly*, *Once on this Island*, and *Urinetown*. When not working on lighting, Wesley enjoys reading, spending time with friends/family, and long walks on the beach. They would like to thank the friends and family who came to the show for them. Wesley is from Appleton, Wisconsin.



ROWAN COLLINS is a sophomore majoring in Theatre. Although they were previously onstage in last year's *Snapshot* (*Man in Night Out*) in New Plays Workshop, most of their work at Knox has been behind the scenes, assistant stage managing *Machinal* and stage managing for *Not Like That*, as well as being a part of the run crew for *Doctor Voynich and Her Children*. Outside of theatre at Knox, Rowan is head of Public Relations for the Knox Jewish Club. They owe their entire theatrical experience to their brother Sean, who at age nine played Shere Khan in *Disney's The Jungle Book KIDS* and made them jealous enough to want to do a play too. Rowan hails from Lincolnwood, Illinois.



DANA COOPER is a sophomore double majoring in Theatre and History. Previous Knox credits include *Not Like That* (Sound Designer), *Retrouvailles* (Co-Lighting Designer), *Machinal* (Stage Manager), *Mrs. Harrison* (Stage Manager), and *Dracula! The Radio Play* (Assistant Stage Manager). Outside of Knox, recent stage management credits include *Théa L'Anna* (Stage Manager) and *Light at the End* (Assistant Stage Manager), both with Dragon Productions Theatre Company. Dana is from Sunnyvale, California.



LINDSAY DROZDIK is a junior majoring in Theatre and Creative Writing. She has been seen in previous Knox College productions such as *The How and the Why* (Rachel), *The Mill on the Floss* (Lucy), and *Snapshot* (Park Ranger). Outside of the theatre, she sings Soprano in the Knox College Choir and enjoys writing short stories, plays, and music. She would like to thank her friends and family for their continued love and support. Lindsay is from St. Charles, Illinois.



ZACH FARMER is a senior majoring in Theatre with a focus in Scenic Design, and minoring in Environmental Science. Primarily a set designer and student technical director, his works at Knox have included design and construction for *The Violent Outburst That Drew Me to You*, *Machinal*, and *Not Like That*. Rep Term is his first time on stage. He would like to thank the rest of his casts and crews of this Rep Term as well as all of the faculty for trying so hard under the circumstances to make theatre happen. Zach is from Houston, Texas.



SUSAN GIBBS is a junior Music major and Theatre minor. Although this is her first time working on a production team at Knox, Susan has acted in two shows on campus, *Sorry, Wrong Number* (Chief Operator / Information, 2019) and *The Mill on the Floss* (Second Maggie, 2020). She is also active in musical theatre outside of Knox, including *Psalm Theatrics New Musicals Showcase* (multiple roles, 2021), and *Little Shop of Horrors* (Audrey, 2018, Crystal, 2021). Susan wishes for the whole company to break a leg, and would like to thank her parents, professors, and friends for supporting her through all of her theatrical endeavors. Susan is from St. Louis, Missouri.



AQIB HUSSNAIN is a Political Science major and a Theatre minor. His interest in theatre grew out of his penchant of making short films with his brother throughout his childhood. Even though he felt out of his depth during his first couple of terms being involved in Knox Theatre, he now feels completely at home heading into Rep Term. Under the guidance of Liz, Jeff, and Craig, he has had the chance to explore parts within himself that he never knew existed. He intends on going to law school this upcoming fall. Aqib is from a small town across the world, Hafizabad, Pakistan.



RO IVANISZEK is a junior double majoring in English Literature and Theatre. At Knox, they have acted in *The How and the Why* (Zelda), *The Mill on the Floss* (Aunt Glegg), and a handful of New Plays Workshops. They recently directed David Ives' *Sure Thing*. They are proud to serve as co-Production Manager for the Theatre Advisory Board and the Mosaic editor for *The Knox Student*. They would like to thank the Knox Theatre faculty, the company of Rep Term XIX, the final flunkers, Stephanie Swenson, and their beloved family. Ro is from Aurora, Colorado.



ZACH KRAWCZYK is a double major in Secondary Education and Chemistry. During his time at Knox, he has worked in the scene shop for all four years as well as had the opportunity to be the scenic designer for *Jimmy's Space Drama*. Zach plans to use his experience from his time in the scene shop to help make high school theatre in addition to teaching. Zach is from Rolling Meadows, Illinois.



ESTEBAN LOPEZ is a junior at Knox College and a Theatre major aspiring to be an actor. He has performed in *The Thanksgiving Play*, *The Lindworm*, and a Bastian Family Career Center promotional video, as well as having several roles in New Plays Workshop. He enjoys hand-drumming, acting practice, cooking, and hard work in his spare time. He would like to thank you for your support of our Rep Term productions. Without you, it wouldn't be possible to embark on the journey it takes to bring you passionately produced plays like these, so thank you and enjoy! Esteban hails from Chicago, Illinois.



SAGE LUNDQUIST is a junior Creative Writing major and an Arts Administration minor. At Knox, she has had the privilege of being able to work alongside driven colleagues who push her. Her favorite Knox Theatre experiences include writing and directing for New Plays Workshop, honing her skills in classes with the excellent faculty, and spending long nights in Sherwood's writing workshops. When she isn't acting and writing, she enjoys learning different forms of visual arts, playing with her dogs, and running her Etsy store. She would like to thank her support system - they know who they are. Sage is from Homer, Illinois.



MELINA MINAYA is a junior majoring in Music and Theatre. During her time at Knox, she has worked as a props manager, stage manager, and actress. Most recently she was the sound designer and co-assistant stage manager for *The How And The Why*, and the costume designer for *Doctor Voynich and Her Children*. She works as a costume shop technician, tutor, and TRIO leader. Melina would love to thank her mentors, Allison, Joan, Deana, and Nikki, for always supporting and encouraging her to be the best version of herself. She also thanks her suitemates and bestest of friends for accompanying her through many sleepless nights and good times. Melina is from Santo Domingo, Dominican Republic.



TALLULAH V. NEPSTAD is a senior at Knox with the intention of graduating this spring term with a Theatre major and Music minor. They are extremely excited to be doing what they love in Rep Term. You may have seen this person direct and act in the New Plays Workshop events, act in *Before Sunrise* as Helena, and as Aunt Pullet and Ensemble in *The Mill on the Floss*. Tallulah wishes you the best, to be safe, and to enjoy the shows to the fullest extent possible. Tallulah is from Las Vegas, New Mexico.



EMILY ORIA is a senior with a major in Theatre and a minor in Philosophy. At Knox, she has appeared in *Dracula! The Radio Play* (Mina Harker) and *Machinal* (Telephone Girl/ Female 2). This past fall, she studied at the Gaiety School of Acting in Dublin, Ireland and hopes to return this coming fall to pursue a Master's Degree in Theatre Studies at the University College Dublin. She wants to thank the Knox Theatre Department. From her professors who fueled her creativity and pushed her outside of her comfort zone, to her peers who made her feel right at home. She had never done anything in theatre before Knox, so she is glad she got to share these firsts with all of you. Emily is from Chicago, Illinois.



KATE PEPPER is a senior Theatre major and Psychology minor. At Knox, she has directed *The Deer Blind* and *Snapshot* and been Ensemble in *The Thanksgiving Play*. She also did hair and makeup design for *Machinal*. Outside of Knox, she has performed in *All Shook Up* (Lorraine), *Mamma Mia* (Lisa), and *Oklahoma!* (Ado Annie). She is also co-head of public relations on the Theatre Advisory Board. She would like to thank Allison for helping her pursue her passion for hair and makeup, as well as all of the faculty for giving her the tools she needs to pursue theatre after college. Kate is from O'Fallon, Missouri.



J. PORTER is a second-year student majoring in Creative Writing. She previously served as Artistic Director of a student-led theatre company in her hometown, but this is her first time working on a mainstage theatre show. She is excited to have experienced working in managerial, tech, and performing aspects of theatre at Knox. She is also a long-time lover of Elizabeth Bishop, pretentious poetry, and Russian punk music. Porter is from Boise, Idaho.



KATE SNYDER is a junior majoring in Theatre and studying Business. Kate has been involved in several Knox Theatre productions including *Sorry Wrong Number* (Operator), *The Deer Blind*, and *The Thanksgiving Play* (Alicia). A lifelong theater lover and participant, she feels so fortunate to continue her theater education at Knox. She is particularly excited to be working with the wonderful Rep Term company making memories and forging new experiences together. Kate is most grateful for all the laughs and magical theater moments with new and old friends. Kate is from Champaign, Illinois.



ROSE STOUT is a senior majoring in Theatre and minoring in Psychology. Rose has appeared on stage as Mrs. Fridge in *Let Me Hear You Whisper* and Karen in *Snapshot*. Rose also worked behind the scenes as stage manager for *The How and The Why* and *Dr. Voynich and Her Children*. They have also directed both *The Tattooed Quilt* and *All on Her Own*. Rose has spent much of their time at Knox studying Playwriting. They would like to give a special thanks to everyone who has guided them through their journey to right here and especially to their friends and family for always, always supporting and loving them. Rose is from St. Louis, Missouri.



MEG TUCKER is a senior double majoring in Theatre and Psychology. At Knox, some of her previous credits include *The Thanksgiving Play* (Logan), *Mrs. Harrison* (Holly), *The Mill on the Floss* (Maggie 3), *A Doll's House Part 2* (Emmy), and *Before Sunrise* (Martha). Meg feels incredibly grateful to have the opportunity to work on Rep Term and is extremely proud of all the work put forth by the casts, crews, designers, and production teams. She would like to thank her friends and family for their endless support. Meg is from Batavia, Illinois.



AMELIA WALZ is a junior double majoring in Theatre and Art History. She works as a teaching assistant in the costume shop where she has constructed costumes for *A Doll's House Part II* and *The Mill on the Floss*. During her time at Knox, she has co-designed the costumes for *The How and the Why* and *The Thanksgiving Play*. She recently appeared on stage as Betty in *Sure Thing*. She would like to thank her friends, family, and mentors for the endless support and encouragement. Amelia is originally from Ohio and California, but now lives in Carmel, Indiana.



NEORI YASUMARU is a senior majoring in Peace and Justice Studies. Her memorable roles at Knox include Maggie I in *The Mill on the Floss* and Fade in *Dr. Voynich and Her Children*. Also working in the department costume shop, she has constructed costumes for *Machinal* and *The Thanksgiving Play*. She would like to thank the entire Rep Term company and her family and friends for always being supportive and excited for her. Neori is from Tokyo, Japan.



LILY ZOFKIE is a junior majoring in Biology and minoring in Theatre. At Knox, she has appeared in the show *Sorry Wrong Number* (Nurse/Western Union). She was also involved in theatre throughout high school where she worked on shows such as *Everybody* (Mind/Senses), *Letters to Sala* (Elfriede), and *The Dining Room* (Old Lady/Bertha). Lily is very excited to be back in the theatre and to have had the amazing opportunity to be apart of the Rep Term company. Lily is from Batavia, Illinois.

All company headshots were taken by Carla Wehmeyer

Meet the Faculty of Rep Term XIX



LIZ CARLIN METZ has been on the Knox faculty since 1995. She holds an MFA from Temple University and has combined a career in academia and the professional theatre as a director, actress, and vocal director. She served for 4 years as a dialect and text coach at Williamstown Theatre Festival, coached at Seattle Rep, Steppenwolf Theatre, and Tocomo Actors Theatre, and has served as an Associate Artist at California Shakespeare Festival, the Mark Taper Forum, and the International Voices Project (Chicago). She was the founding Artistic Director of Vitalist Theatre, an award winning Chicago Storefront Theatre, for 20 years. Memorable Chicago directing credits include *Mother Courage and Her Children*, *Anna Karenina*, *A Passage to India*, *King Lear*, *The Three Lives of Lucie Cabrol*, and *The Merchant of Venice*. This is her 26th production at Knox and she is delighted to be working with this 19th Rep Term Team. Liz grew up as an Army Brat, but hails from Rhode Island.



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 *Mrs. Harrison*, *A Doll's House Part 2*, *The Laramie Project*, *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 *Dear Elizabeth* as part of Rep Term XIX, and he is thankful to such a wonderful company 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.



CRAIG CHOMA is an Associate Professor of Theatre and Knox Theatre's resident designer and technical director. Favorite Knox designs include *The Thanksgiving Play*, *The How and the Why*, *The Laramie Project*, *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*, *The Caucasian Chalk Circle*, *Under Construction*, *A Lie of the Mind*, Euripides' *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. He has designed in proscenium, thrust, and arena spaces, small storefront theaters, converted churches and libraries, and site-specific locations. He has been the production designer for a number of fundraising events, and he has collaborated on court cases, creating forensic models to be used in the presentation of evidence. Craig holds a B.A. in Theatre and Philosophy from Knox College (1993), and MFA's in both Scenic and Lighting Design from Carnegie Mellon University (1996). Craig is originally from Chicago, Illinois.



DEANA NICHOLS is a Visiting Assistant Professor of Theatre. She received both an M.A. and Ph.D. in Theatre History, Theory, and Literature from Indiana University. At Knox she has directed Larissa FastHorse's *The Thanksgiving Play* and Sarah Treem's *The How and the Why*; previous to Knox, her work has included *Theatre Uncut*, *Knives in Hens*, *Independence*, and new work *Catalina*. Deana is a proud citizen of the Chickasaw Nation.



ALLISON SMITH HAHN is Knox's resident costume designer and costume studio manager. She studied costume design under the mentorship of Margo Shively at Knox College where she earned her B.A. (2010) and was also a Post-Baccalaureate Fellow (2010-11). She also holds a MLIS (2021) from the University of Illinois. Allison has designed for many shows in Chicagoland, including *Multitudes* and *pool (no water)* with Vitalist Theatre. As the resident costume designer for Redtwist Theater, she designed *Good People*, *The American Clock*, *Red, I and You*, and *Another Bone*. Other designs include *Rhinoceros* (Theatre Heist), *Miles Away*, *Mike and Seth*, *Hello Failure*, and F.X. Kroetz's *Through the Leaves*, and *Request Concert* (Side Project Theatre), *How to Succeed in Business [...]*, and *You're a Good Man Charlie Brown* (Wilmette Center for the Arts), *Next Fall* (AstonRep), and *A 1940s Radio Show* (Moon of Hope Studios). Each fall term, she teaches Costume Design. Allison is most recently from Chicago, Illinois.

Production Crews

Costume: Morghan Bacon (Crew Lead for *We Are Pussy Riot*), Neori Yasumaru (Crew Lead for *Dear Elizabeth*), Addison Anderson, Jay Bettner, Rowan Collins, Aqib Hussnain, Esteban Lopez, Sage Lundquist, Nicodemus Baron, Melina Minaya, Kate Pepper, Amelia Walz, Lily Zofkie

Dramaturgy: Ro Ivaniszek and Tallulah Nepstad

Lighting: Dana Cooper (Master Electrician for *We Are Pussy Riot*), Tristan "T" Blus & Wesley Breyer (Master Electricians for *Dear Elizabeth*), Zach Farmer, Zack Krawczyk, Emily Oria, J. Porter, Neori Yasumaru

Makeup: Kate Pepper (Crew Lead), Addison Anderson, Amelia Walz, Lily Zofkie

Properties: Susan Gibbs (Crew Lead), Jay Bettner, Rowan Collins, Aqib Hussnain, Rose Stout, Meg Tucker

Publicity: Meg Tucker (Crew Lead), Addison Anderson, Morghan Bacon, Lindsay Drozdik, Ro Ivaniszek, Esteban Lopez, Sage Lundquist, Tallulah Nepstad, Kate Pepper, Kate Snyder, Rose Stout, Amelia Walz, Lily Zofkie

Scenic: Zack Krawczyk (Master Carpenter), Tristan "T" Blus, Wesley Breyer, Lindsay Drozdik, Zach Farmer, Susan Gibbs, Nicodemus Baron, Emily Oria

Sound: Melina Minaya and J. Porter

Costume Shop TAs

Morghan Bacon
Katie Carlson
Amanda Jens
Rose Marshall
Melina Minaya

Zomina Peterson
Kate Snyder
Amelia Walz
Neori Yasumaru

Scene Shop TAs

Iris Berto
Tristan "T" Blus
Mitchel Boyle
Wesley Breyer
Dana Cooper
Sam Esteep
Zach Farmer

Marion Frank
Gwen Heidank
Zach Krawczyk
Nicodemus Baron
Logan Nijensohn
Cammie Stein

About the Playwrights



BARBARA HAMMOND's plays include *Terra Firma* (The Coop's 2019-2020 Off-Broadway inaugural season); *The Eva Trilogy* (Magic Theatre, San Francisco); *Visible From Four States* (Magic Theatre, June 2019); *We Are Pussy Riot or Everything Is P.R.* (Theatre Battery, Kent, WA); *James, Norman and Beatrice* (Synapse Productions, NYC); and *New York in June*, a collection of one-acts. She has received commissions from The Royal Court, London and The Contemporary American Theater Festival. Her works have been presented in the United States, Ireland, the UK, France, Germany, Italy, and Russia. Awards and recognitions include The Helen Merrill Award and The Lippmann Family Travel Grant. She has been recognized as a Woman of Influence by the Irish Voice. Hammond's essays have appeared in *Hot Review*. She is a citizen of both the United States and Ireland, and is a member of New Dramatists, ASCAP, and the Dramatists Guild.



SARAH RUHL is an award-winning American playwright, author, essayist, and professor. Her plays include *The Oldest Boy*, *Dear Elizabeth*, *Stage Kiss*, *In the Next Room, or the vibrator play* (Pulitzer Prize finalist, 2010); *The Clean House* (Pulitzer Prize finalist, 2005; Susan Smith Blackburn Prize, 2004); *Passion Play* (Pen American Award, Fourth Freedom Forum Playwriting Award from the Kennedy Center); *Dead Man's Cell Phone* (Helen Hayes Award for Best New Play); *Melancholy Play*; *Demeter in the City* (nine NAACP Image Award nominations); *Scenes From Court Life*; *How to Transcend a Happy Marriage*; *For Peter Pan on Her 70th Birthday*; *Eurydice*; *Orlando*; and *Late: a cowboy song*. Her plays have been produced on Broadway and across the country as well as internationally, and translated into fourteen languages. Originally from Chicago, Ms. Ruhl received her M.F.A. from Brown University, where she studied with Paula Vogel. She is the recipient of a Helen Merrill Emerging Playwrights Award, a Whiting Writers' Award, a PEN Center Award for mid-career playwrights, a Steinberg Distinguished Playwright Award, and a Lilly award. She is a member of 13P and New Dramatists and won the MacArthur Fellowship in 2006. She teaches at Yale School of Drama and lives in Brooklyn with her family. (Portrait by Sarah's Son, William)

Special Thanks

Knox Building and Facilities Services	Nikki Malley, Department of Music
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Adriana Colindres	Professor Sara O'Brien
Office of Communications	Orange Cup Java Station
Amanda Dermer	The Orpheum
Dan Drozdik	Doug Rankin
Dancer's Studio	Margo Shively
Go Van Gogh's T-Shirt Factory	Arlene Smith
Greg Flores, Flores Printers	James Stevens
Professor Emerita Penny Gold	Professor Katie Stewart
Professor Pierce Gradone	Zack Wahlquist
Terry Jackson	Carla Wehmeyer
Professor Vera Kazakova	Jamie Kennelly, Theatre Secretary
Jennifer Lazarz	

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An Inside Look at Rep Term XIX



All photos were taken by
Rose Stout



Rep Term XIX Words of the Week

Repertory Theatre Term XIX became a community fairly quickly as it took immense teamwork and dedication to begin this immersion term remotely. This community only continued to grow as the weeks progressed. Presented weekly at each company meeting, the words below were compiled by the company manager that kept us focused and motivated and set the tone for how to navigate the upcoming week.

Flexibility

Our first week began remotely and required *flexibility* from the entire company with both the zoom environment and adapting to a shift in shows.

Engage

In Week 2, we continued to work online while becoming familiar with the shows and our company. We had to *engage* with the context and the words along with engaging in our meetings and with our fellow rep-term members.

Care

We began to move to in-person crew calls and rehearsals in Week 3. We were encouraged to focus on putting *care* into the work we were doing as well as caring for our fellow company members and ourselves as unforeseen obstacles arose.

Sight

In Week 4, we were encouraged to have both *foresight* for the shows that we were working towards, as well as *hindsight* to see all the great work we had already done.

Advance

Our fifth week required us to start looking in *advance* in order to set us up for success during the next few weeks as the intensity of work increased.

Reach

Week 6 was the time to *reach* up and *reach* out. We were pushed to reach up and reap the rewards of our projects, like apples that were now ripe. It was also a time to reach out for help, as stress and workload was building.

Anticipate

In Week 7, we had to *anticipate*. As tech week was approaching, it was important for us to anticipate changes in our schedules, as well as anticipation and excitement to see the shows in their final form.

Visit Knox College Theatre social media for more personal behind-the-scenes looks at the making of Rep Term XIX.

Instagram: @knoxtheatre

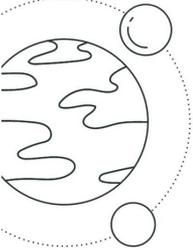
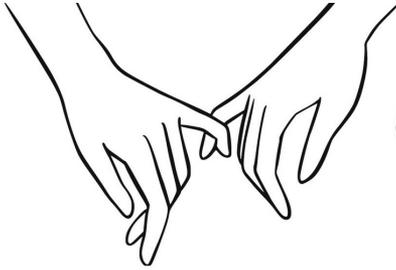
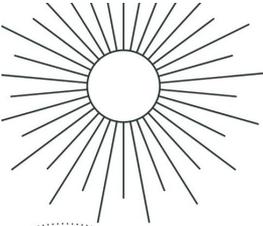
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APRIL 2022

New Plays Festival IV

Staged readings of student-written plays!

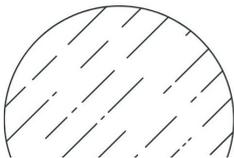
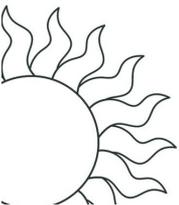
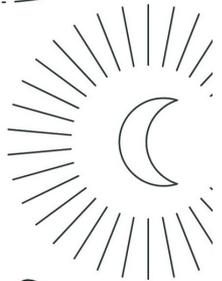


MAY 13 & 14

BRIGHT HALF LIFE

DIRECTED BY: KATE PEPPER

WRITTEN BY: TANYA BARFIELD



Knox College

theatre