

Knox College

theatre presents

# The Language Archive

Written by  
**Julia Cho**

Directed by  
**Deana Nichols**

What is language, my dear, if not an act of faith?  
Czym jest język, moją drogą, jeśli...  
Cette langue, cette cacophonie, cette... musique.  
"[The] dialogue is a tour de force... the gulf between what's said and what isn't is rarely described and traversed with as much power as it is here. What makes this achievement more significant still is that the play itself is in no way ordinary... passionate... wise and wonderful."  
—Talkin' Broadway  
"However whimsical—even fantastic—it becomes, it affirms life no matter how melancholy."  
—Bloomberg News

Harbach Theatre, CFA  
November 2-5, 2022  
7:30 pm

Ця мова, ця какофонія, ця тарабарщина, ця... музика.  
¿Qué es el lenguaje, querida mía, sino un acto de fe?  
Diese Sprache, diese Kakophonie, dieses Kauderwelsch, diese... Musik.  
Що таке мова, люба моя, як не акт віри?  
Che cos'è il linguaggio, mia cara, se non un atto di fede?  
आपकी भाषा का अंतिम वक्ता होना दुखद है।

# WELCOME TO KNOX COLLEGE THEATRE

Welcome to the first Harbach Theatre production of the Department of Theatre 2022-23 Theatre Season. We are pleased to celebrate with you our work in the field of theatre on both the Harbach and Studio Theatre stages. Each year we select a range of plays, which, when considered over the four-year tenure of a Knox student, will expose Knox students to a wide range of lenses with which to view the human condition.

Our current season of faculty directed plays examines human thought, experience, and action through three plays from the contemporary theatre. The fall production, *The Language Archive* by Julia Cho, directed by Professor Deana Nichols, examines both the power and limitations of language to communicate what is most important. This winter term we present the stage adaptation by Simon Stephens of Mark Haddon's award winning novel *The Curious Incident of the Dog in the Nighttime*, as directed by Professor Liz Carlin Metz. This vivid and imaginative adaptation depicts the determined struggle of a young man on a quest to learn who killed his neighbor's dog. As a young man on the Autism Spectrum, Christopher takes us into his world of sensation and understanding as we learn how indelibly he loves. In spring term, Professor Jeff Grace will direct *The Wolves* by Sarah DeLappe, a coming-of-age play that follows the lives of nine girls on an indoor soccer team as they warm up for a series of weekly matches. The strength of the team is tested as the young women, like a pack of warriors preparing for battle, kick around questions about culture, community, politics, power, and friendship.

Faculty designers Craig Choma and Allison Smith Hahn work alongside student designers Tristan Blus, Dana Cooper, and Morghan Bacon, and approximately 60 other students, to realize tonight's production.

— Liz Carlin Metz, Chair

## THEATRE DEPARTMENT FACULTY

Smith V. Brand Distinguished Prof. of Theatre.....Liz Carlin Metz  
Associate Professor of Theatre.....Craig Choma  
Associate Professor of Theatre.....Jeff Grace  
Assistant Professor of Theatre.....Deana Nichols  
Director of Costume & Makeup.....Allison Smith Hahn  
Writer-in-Residence.....Sherwood Kiraly

Knox College Theatre  
presents

# THE LANGUAGE ARCHIVE

by Julia Cho

Directed by Deana Nichols

Scenic Design by Tristan "T" Blus and Craig Choma

Costume Design by Morghan Bacon and  
Allison Smith Hahn

Lighting Design by Craig Choma and Dana Cooper

Sound Design by Dana Cooper

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

*The Language Archive* runs approximately two hours,  
including a ten-minute intermission.

Commissioned and Originally Produced by Roundabout Theatre Company, New York, NY, Todd Haimes, Artistic Director. *The Language Archive* received its world premiere at South Coast Repertory, produced by special arrangement with Roundabout Theatre Company.

*The Language Archive's* development was supported by the Eugene O'Neill Theatre Center during a residency at the National Playwrights Conference 2009.

## CAST

GEORGE .....Nicodemus Baron  
MARY .....Lindsay Drozdk  
EMMA.....Mei Zuch  
ALTA.....Ro Ivaniszek  
RESTEN.....Kwintyn Essex  
INSTRUCTOR, CONDUCTOR.....Kate Snyder  
OLD MEN.....Cole Songster

## PRODUCTION STAFF

Director.....Deana Nichols  
Technical Director.....Craig Choma  
Assistant Technical Director.....Tristan "T" Blus  
Stage Manager..... Kamana'okekai Lattig  
Assistant Stage Manager.....Jonas Dodge  
Scenic Designers.....Tristan "T" Blus and Craig Choma  
Scenery & Lighting T.A.s.....Nicodemus Baron, Tristan "T" Blus,  
Dana Cooper, Gwein Heidank,  
Zach Krawczyk, Andrea McDonald,  
Logan Nijensohn, McCade Tomczak  
Scene Shop Volunteers.....Lea Binzel, Grace Dinges, Nicole Ruby,  
Kai Woitalla, Students of THTR 121  
Costume Designers.....Morghan Bacon, Allison Smith Hahn  
Costume Studio Technical Artists.....Rowan Collins, Amanda Jens,  
Zo Peterson, Kate Snyder  
Costume Studio Volunteers.....Megan Bogner, Caroline Clink,  
Jonas Dodge, Gwen Heidank,  
Misa Kobayashi-Solomon, Meridian Lattig,  
JoJo Ludington, Rose Marshall  
Lighting Designers.....Craig Choma and Dana Cooper  
Master Electrician.....Nicodemus Baron  
Lighting Board Operator.....Kamana'okekai Lattig  
Props Designer.....Susan Gibbs  
Assistant Props Designer.....Grace Dinges  
Run Crew.....Kengo Uehara  
Facilities Management Assistant.....Tristan "T" Blus  
Dramaturgical Assistance.....Nicole Y. Ruby

## Julia Cho: The Mind Behind *The Language Archive*

by Nicole Y. Ruby

Julia Cho was born in 1975 in Los Angeles and grew up in Arizona. Despite growing up in a family of non-artists, without exposure to theatre, the experience of watching John Guare's play *Six Degrees of Separation* in Lincoln Center, at the age of fourteen, was enough to generate an interest in playwriting. Cho began by exploring poetry and prose, taking English literature at Amherst College and the University of California at Berkeley, before studying playwriting in Amherst in her last year with



Constance Congdon. While working with Congdon, Cho was hesitant about the ending of her first play, and Congdon suggested Cho read it to her. Congdon was visibly moved, which captivated Cho with playwriting. This experience would prove to motivate Cho to "try to move people with words." She then went on and earned a Master of Fine Arts at New York University, before residing in Juilliard's playwright residency.

As a playwright and screenwriter, Cho's Korean ancestry and American identity have influenced her writing equally: Hers "was a very porous household. For me to say that being of Korean origin influences my work is the same as saying being a woman or being American influences my writing."

Julia Cho's professional career as a playwright and screenwriter is extensive; she was a co-writer of Disney's *Turning Red*, and wrote plays such as *The Language Archive*, *The Piano Teacher*, *Durango*, *The Winchester House*, *BFE*, *The Architecture of Loss*, and *99 Histories*. Cho has also won awards including the Claire Tow Award for Emerging Artists, the L. Arnold Weissberger Award in 2004 for *BFE*, the Barrie and Bernice Stavis Playwriting Award in 2005 for *Durango*, and the Susan Smith Blackburn Prize in 2010 for *The Language Archive*. The latter award honors the most outstanding new English-language play written by a female playwright. She was also a finalist in 2002 for the Susan Smith Blackburn Prize for *99 Histories*.

Inspired by her own reading of dying languages, Cho wrote *The Language Archive* as a reflection on the power of language: "It seems to me that words don't just express our thoughts, they create our thoughts as well. Languages have different world views embedded in them and to lose a language means losing a whole way of looking at the world. All of this thinking about languages led me to reflect on my own life: I don't speak the language my

parents speak (Korean). I feel that loss acutely; it's a source of shame and guilt. And somehow out of all this came a play." Cho notes that unlike her previous plays, written to depict what it means to be Asian-American, *The Language Archive* has no clear ethnic and/or cultural influence: The characters share an identity, facing the paradox of being divided by a common language.

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## WHO'S WHO IN THE CAST

**NICODEMUS BARON** (George) is a senior at Knox and is majoring in Theatre and minoring in Creative Writing. Nicodemus has done many shows at Knox, such as *A Doll's House, Part 2*, *The Mill on the Floss*, *We are Pussy Riot or Everything is P.R.*, *Dear Elizabeth*, *Dracula! The Radio Play*, and *The Thanksgiving Play*. He is from Oklahoma City, Oklahoma and their other interests outside of theatre are ornithology, vexillology, and co-hosting an on-campus radio show.

**LINDSAY DROZDIK** (Mary) is a senior majoring in Theatre and Creative Writing. She has acted in several previous Knox College productions such as *We Are Pussy Riot or Everything is P.R.* (Nadya), *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 Chamber Singers 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.

**KWINTYN ESSEX** (Resten) is a junior majoring in Biochemistry and minoring in Theatre. This is their first show performed at Knox and they are grateful to have been given an opportunity such as this. They have met wonderful people during this production and enjoy every moment of time spent with them. Kwintyn is from Alsip, Illinois.

**RO IVANISZEK** (Alta) is a senior double majoring in English Literature and Theatre. At Knox, they have acted in *We Are Pussy Riot or Everything is P.R.* (Reporter), *The How and the Why* (Zelda), and *The Mill on the Floss* (Aunt Glegg). They recently served as the stage manager for *Bright Half Life*. They are proud to serve as Co-Production Manager for the Theatre Advisory Board and an editor for *The Knox Student*. Ro is from Aurora, Colorado.

**KATE SNYDER** (Language Instructor, Conductor) is a senior majoring in Theatre and Arts Administration. Kate has been involved in several Knox Theatre productions including *Sorry, Wrong Number* (Operator), *The Thanksgiving Play* (Alicia), and *Bright Half Life* (Erica). A lifelong theatre lover and participant, she feels so fortunate to continue her theatre education at Knox. Kate is most grateful for her family and all the laughs and magical theatre moments with new and old friends. Kate is from Champaign, Illinois.

**COLE SONGSTER** (Old Men) is a sophomore majoring in Theatre. Cole has been involved in *Sure Thing* (Bill) and the New Plays Festival at Knox, and is currently one of the New Plays Workshop co-coordinators for the Theatre Advisory Board. Outside of theater, Cole is a tenor in the Knox College Choir, a *Quiver* editor, and working to restart the Knox YDSA. Cole is grateful for this opportunity to continue working alongside the theatre community at Knox, and thanks everyone involved. Cole is from Portland, Oregon.

**MEI ZUCH** (Emma) is a sophomore majoring in Psychology and minoring in Music. Mei was in *Doctor Voynich and Her Children* at Knox, and co-organizes New Plays Workshop for the Theatre Advisory Board. Outside of theatre, Mei is also a member of the Knox College Choir and Chamber Singers, as well as the club Water Polo team. Mei is grateful for the opportunity to be a part of such a lovely show, and for the support from friends and family throughout the process. Mei is from Portland, Oregon.

## WHO'S WHO IN THE PRODUCTION TEAM

**DEANA NICHOLS** (Director) is an 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.

**CRAIG CHOMA** (Co-Scenic Designer, Co-Lighting Designer) 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 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*, *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.

**TRISTAN "T" BLUS** (Co-Scenic Designer, Assistant Technical Director, Master Carpenter) is a fifth-year Computer Science major minoring in Theatre. His previous credits at Knox include *Machinal* (Master Electrician), *Not Like That* (Lighting Designer), *Dr. Voynich and Her Children* (Lighting Designer), *We are Pussy Riot or Everything is P.R.* (Co-Lighting Designer, Vladimir Putin), *Dear Elizabeth* (Master Electrician, Robert #3), *Bright Half Life* (Lighting Designer), as well as Lighting Design for Mexican Folkloric Dance Company of Chicago on their recent visit to Knox. This is his first scenic design work in a show at Knox. Tristan spends his summers as Technical Director and Lighting, Sound, and Scenic Designer for Harand Camp of the Theatre Arts. He has also completed lighting designs in the Chicagoland area for the Pavillion Dance Company, as well as a production of both *The Little Mermaid* and *The Wizard of Oz* for Setting the Stage. Tristan is from Barrington, Illinois.

**ALLISON SMITH HAHN** (Co-Costume Designer) 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.

**MORGHAN BACON** (Co-Costume Designer) is a fifth-year double majoring in Creative Writing and History. She was the Costume Designer for *Sorry, Wrong Number, Jimmy's Space Drama*, and *Not Like That*. She is also a T.A. in the Costume Studio and has created costumes for *The Mill on the Floss, The Thanksgiving Play, The Children's Hour*, and more. Also a playwright, her plays have been performed at New Plays Festival, New Plays Workshop, and Pocket Theatre VR, as well as published in *Cellar Door* and *Quiver*. She would like to thank her grandmother for teaching her how to sew two decades ago and the rest of her friends and family for being her support. Morghan is from Terre Haute, Indiana.

**DANA COOPER** (Co-Lighting Designer, Sound Designer) is a junior double majoring in History and Theatre. Previous Knox credits include *We Are Pussy Riot or Everything is P.R.* (Stage Manager, Production Manager, Master Electrician), *Retrouvailles* (Co-Lighting Designer), *Doctor Voynich and Her Children* (Master Electrician), *Not Like That* (Sound Designer), *Machinal* (Stage Manager), *Mrs. Harrison* (Stage Manager), and *Dracula! The Radio Play* (Assistant Stage Manager). Outside of Knox, recent stage management credits include *Thea L'Anna* (Stage Manager) and *Light at the End* (Assistant Stage Manager), both with Dragon Productions Theatre Company. Dana is also a Co-Technical Director on the Theatre Advisory Board. Dana is from Sunnyvale, California.

**SUSAN GIBBS** (Props Designer) is a senior Theatre major and Music minor. Previous Knox design credits include *Dear Elizabeth* (Props Designer) and *We Are Pussy Riot or Everything is P.R.* (Props Designer). Susan has acted in *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.

**GRACE DINGES** (Assistant Props Designer) is a first-year student planning on majoring in Theatre. They have been in theatre as an actor, prop manager, and costume designer since 2013. Most recently, they were Co-Props Designer for *The Laundromat* at Knox. Grace is from Pullman, Washington.

**KAMANA'OKEKAI LATTIG** (Stage Manager) is a sophomore at Knox College. He was the resident stage manager of Canby Community College from 2018-2020, and stage managed for Canby High School from 2017-2020. At Knox, Kamana stage managed for *The Thanksgiving Play* and MOTUS, and assistant directed for *Bright Half Life*. They are also the Co-Production Manager for Knox's Theatre Advisory Board, and hope to do more production management in the future. He would like to thank his brother and suitemates for their continual support! He is originally from Canby, Oregon.

**JONAS DODGE** (Assistant Stage Manager) is a sophomore and is planning to major in Theatre and minor in Film. Jonas enjoys music and drag but his real passion has always been acting. This is Jonas' third Knox production and he is looking forward to doing more in the future.

This production is supported in part by the  
**ELIZABETH JAHNKE METZ THEATRE FUND**

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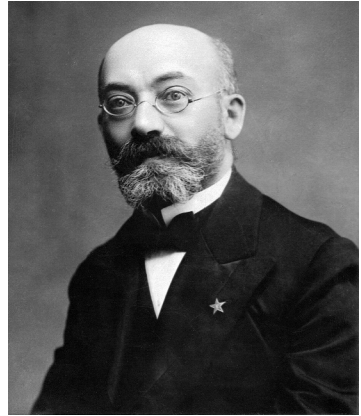
**ADMINISTRATIVE STAFF**

- Chairperson.....Liz Carlin Metz
- House Management.....Student Volunteers
- Box Office.....Student Volunteers
- Tickets.....Jeff Grace, Deana Nichols
- Ushers.....Student Volunteers
- Contract Licensing.....Jennifer Lazarz
- Publicity.....Cast & Crew
- Poster Design.....Craig Choma
- Programs.....Deana Nichols

# Esperanto: The International Language

by Nicole Y. Ruby

Throughout *The Language Archive*, you may notice the repeated references to and use of the language, Esperanto. Invented in the late 1800s by ophthalmologist Lejzer Zamenhof, Esperanto was meant to be an international language, supplementing existing languages. He designed Esperanto so it wouldn't become a mother language, but rather be easily taught as a second language. Zamenhof lived in what is now Poland during the time of increasing antisemitism and Russia's pogroms, so it is no surprise that he wanted to create a more peaceful world; Esperanto was his contribution to making that happen.



Esperanto is largely based on Latin, and is influenced by Russian, German, Polish, and English, but also holds similarities to some features found in Asian languages. Zamenhof laid the foundation for Esperanto through his publication, *Dr. Esperanto's International Language*, or *Unua Libro* (which literally translates to "First Book"). He then published *Fundamneto de Esperanto* in 1905 to explain the grammar rules: Nouns are not grammatically gendered, there are no irregular verbs, and spelling is phonetic, to name a few.

Esperanto initially caught on after the publication of *Unua Libro*, and Neutral Moresnet (a small principality between Belgium and Germany) declared Esperanto the official language, even changing its name to Amikejo (Esperanto for "friendship"). Unfortunately, there were times when it seemed the language of Esperanto wouldn't survive. Although it quickly caught on, it was abandoned during World War I for supposedly failing to stop Europe from going to war. Amikejo, the only principality to declare Esperanto as an official language, was also annexed by Belgium, dissolving it. After World War I there were attempts to revive the language, and it was even considered by the League of Nations as a diplomatic language. World War II resulted in a further setback: Due to Hitler and Stalin's dislike of the language, it was extinguished wherever Nazi Germany or Soviet Russia was in power. Hitler claimed in his writings that Esperanto was being used by Jews for world domination, and while Stalin had studied the language, he still sent speakers of the language to the Gulags. Despite the strong setbacks of Esperanto, it still managed to flourish, being taught in concentration camps and spoken by those deprived of their rights and privileges.

Fortunately to this day, there are still strong Esperanto communities. At least two million speakers worldwide were recorded as of 2019, and many of those speakers associate with the green star that was worn by Zamenhof and later became a symbol for the language. One of the biggest reasons Esperanto has been able to thrive within a multitude of other languages is the strength of its speaking community. Universala Kongreso, for example, is an event to celebrate the speakers of Esperanto, although originally it was founded by Zamenhof in 1905 as a way to adjust and discuss the language. There is also a website named *Pasporta Servo*, used by Esperanto speakers to find affordable or free living spaces while on vacation, and Duolingo offers an Esperanto program.

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