

Knox College

*theatre*  
presents

COMPOSITION BOOK

*The Curious Incident  
of the Dog  
in the Night-Time*

*Christopher John Francis Boone*

a play by

Simon Stephens

based on the novel by

Mark Haddon

directed by

Liz Carlin Metz

Harbach Theatre, CFA

February 23-24, 2023 @ 7:30pm

February 25, 2023 @ 2:00 & 7:30 pm

Welcome to the winter term 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, examined 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 Night-Time*, 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. *The Wolves* will be presented in Studio Theatre.

To realize tonight’s production, faculty designers Craig Choma and Allison Smith Hahn have worked alongside student designers Tristan Blus, Rose Marshall, Eli Mueller, Melina Minaya, Susan Gibbs, and approximately 60 other students along with Chicago Sound Designer, Gregor Mortis, as Guest Artist .  
 – Liz Carlin-Metz, Chair

content information



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 CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME**

**A play by Simon Stephens**

**Based on the novel by Mark Haddon**

Directed by Liz Carlin Metz

Scenic Design by Craig Choma

Costume Design by Allison Smith Hahn

and Rose Marshall

Lighting Design by Tristan "T" Blus

Sound Design by Gregor Mortis

Co-Videography by Craig Choma and Tristan "T" Blus

Please; No photographs, videos, testing, or recording. Turn off cell phones, notification alerts, or anything that may emit light or sound.

*The Curious Incident of the Dog in the Night-Time* runs approximately two hours, including a ten-minute intermission.

*The Curious Incident of The Dog In The Night-Time* was first presented by the National Theatre, London at the Cottesloe Theatre on August 2nd 2012 and transferred to the Gielgud Theatre, West End, London on March 12th 2013. The Play opened in the USA at the Ethel Barrymore Theatre on October 5th 2014.

This Play is presented by kind permission of Warner Bros. Entertainment.

# CAST

Christopher Boone.....Zion Clarke  
Ed Boone.....Esteban Lopez  
Judy Boone.....Lindsay Drozdik  
Siobahn..... Lily Zofkie  
Sandy.....North Elmer Schrader  
Ensemble.....Sienna Desuza-Bradshaw  
Ensemble.....Nola Walston  
Ensemble.....Kwintyn Essex  
Ensemble.....Jackson Colclasure  
Ensemble.....Hadley Mollman  
Ensemble.....Rowan Collins

# PRODUCTION STAFF

Director.....Liz Carlin Metz  
Assistant Director.....Gwen Heidank  
Stage Manager.....Kamana'okekai Lattig  
Assistant Stage Managers.....Grace Dinges & Tara Irani  
Costume Design.....Allison Smith Hahn & Rose Marshall  
Scenic Design.....Craig Choma  
Lighting Design.....Tristan Blus  
Co-Videography Design.....Tristan Blus & Craig Choma  
Illustrations.....Eli Mueller  
Technical Director.....Craig Choma  
Assistant Technical Director.....Tristan Blus  
Master Carpenter.....Gwen Heidank  
Master Electrician.....Grace Dinges  
Scene Shop TAs..... Grace Dinges,Nida Baig, Tristan Blus,  
Gwen Heidank, Zach Krawczyk,  
Nic Meade-Greenman, Andrea McDonald,  
Logan Nijensohn, Nicole Ruby, McCade Tomczak  
Scene Shop Volunteers.....Tisya Goel  
Costume Studio TAs.....Morghan Bacon, Caroline Clink,  
Rowan Collins, Amanda Jens, JoJo Ludington,  
Rose Marshall, Melina Minaya,  
Zo Peterson, Kate Snyder, Amelia Walz

## **DISABLED ART, DISABLED ARTISTS, AND THE CURIOUS CASE OF CHRISTOPHER BOONE** **BY ROWAN COLLINS**

*The Curious Incident of the Dog in the Night-Time* is, on one hand, a show without explicit mentions of disability, and yet disability is so woven throughout the narrative that a majority of conversations about the story either center on or, at the very least, make mention of themes of disability, specifically the autism spectrum. Mark Haddon, author of the original novel, has since its publication denied any intention of writing Christopher Boone as a character with a disability, and yet Christopher has been identified continually as a disabled character, often specified as autistic or as having Asperger's Syndrome (although this diagnosis is outdated today, at the time of the book's publication it would have been used to describe "high-functioning" autism). Interacting with this story as either a creator or as an audience member, one would be remiss not to consider its impact on the autistic community and how autistic people continue to engage with it. Writing as an autistic theatre artist and as a member of this production's cast, I write this essay in the hopes that it will serve as a launchpad for further discussion on this topic.

Although perspectives on the degree of disability in *Curious Incident* vary greatly, the idea of a correct answer is a moot point. If we as viewers get bogged down in puzzling out whether or not Christopher is truly an autistic character or truly represents autistic people, we ignore an important truth in the story's legacy: Christopher is tied to the larger perception of the autism spectrum, regardless of any individual reading, and if we are going to continue to tell this story, the story's larger impact on autistic people must be taken into account. For both autistic and allistic (non-autistic) audiences alike, Christopher is presented by various sources as a representation of who we are, and it is our duty to engage responsibly with this cultural truth, whether or not it functions as an objective truth. While critics such as Vivienne Muller propose that positioning Christopher as autistic alienates him from the audience and prevents them from truly living in Christopher's viewpoint, this proposition makes two assumptions that are ultimately detrimental to accomplishing the best possible storytelling. Firstly, it assumes that disabled people cannot be both disabled and relatable to an abled audience. The second assumption, even more troublesome than the first, is that an audience is always non-disabled. The reality is that, as succinctly put by the World Health Organization, "almost everyone will temporarily or permanently experience disability at some point in their life," and this diversity in ability should be expected and welcomed in both audiences and storytellers (in a play's case, the cast and production team).

So what does saving a space for autistic storytellers look like regarding *Curious Incident* and other stories like it? It does not stop at having us in the room (visibility/representation), but must extend to our thoughts and ideas having a space throughout the artistic process. Disabled theatremaker Morgan Skolnik contrasts disability visibility with "disability artistry," saying "...it's about work that is informed, from the beginning and down to its core, by some aspect of the disability experience." Heeding Skolnik's call for disability artistry allows for the exploration of not only disabled/autistic existence, but disabled/autistic culture. This in turn invites into the theatre space new approaches for storytelling and conversations about artistic creation that are informed by disability culture, a move that ultimately benefits all involved, regardless of ability. Disability culture tends to prioritize adaptability and proactive mutual aid. Highlighting these values strengthens both our craft and our community.

### Works Cited:

- "Disability." World Health Organization, World Health Organization, [https://www.who.int/health-topics/disability#tab=tab\\_1](https://www.who.int/health-topics/disability#tab=tab_1).
- Muller, Vivienne. "Constituting Christopher: Disability Theory and Mark Haddon's 'The Curious Incident of the Dog in the Night-Time.'" 2006. *Papers: Explorations into Children's Literature*, vol. 16, no. 2, University of Canberra, 2006, pp. 118-126.
- Skolnik, Morgan. "Moving from Disability Visibility to Disability Artistry." *Howlround Theatre Commons*. 20 October 2022.



### **Mark Haddon (author)**

He graduated from Oxford University in 1981, returning later to study for an M.Sc. in English Literature at Edinburgh University. He then undertook a variety of jobs, including work with children and adults with mental and physical disabilities. He also worked as an illustrator for magazines and a cartoonist for *New Statesman*, *The Spectator*, *Private Eye*, the *Sunday Telegraph* and *The Guardian* (for which he co-wrote a cartoon strip). His first book for children, *Gilbert's Gobstopper*, appeared in 1987 and was followed by many other books and picture books for children, many of which he also illustrated. These include the *Agent Z'* series and the 'Bàby Dinosaurs' series. From 1996 he also worked on television projects, and created and wrote several episodes for *Microsoap*, winning two BAFTAs and a Royal Television Society Award for this work. *The Curious Incident of the Dog in the Night-Time* was published in 2003 and has been hugely successful. It is the first book to have been published simultaneously in two imprints - one for children and one for adults. It has won a string of prestigious awards, including the Booktrust Teenage Prize, British Book Awards Author of the Year, British Book Awards Book of the Year, British Book Awards Children's Book of the Year, British Book Awards Literary Fiction Award, The Carnegie Medal, The Guardian Children's Fiction Prize, The Whitbread Book of the Year, and the Whitbread Novel Award. His second novel, *A Spot of Bother*, was published in 2006 and won the 2006 Costa Novel Award. His first book of poetry, *The Talking Horse and the Sad Girl and the Village Under the Sea*, was published in 2005 garnering 2005 BAFTA Awards for Best Children's Drama and Best Children's Writer, as well as British Book Awards Book of the Year. His latest books include the novels *Boom!* (2009), *The Red House* (2012), *The Pier Falls* (2016) and *The Porpoise* (2019). Mark Haddon teaches creative writing for the Arvon Foundation and Oxford University.

Sources: <https://literature.britishcouncil.org/writer/mark-haddon> tle bit of body text



### **Simon Stephens (playwright)**

He began his theatrical career in the literary department of the Royal Court Theatre, where he ran its Young Writers' Programme. His plays for theatre include *Bluebird* (Royal Court Theatre, London, 1998, directed by Gordon Anderson); *Hérons* (Royal Court Theatre, 2001); *Port* (Royal Exchange Theatre, Manchester, 2002); *One Minute* (Crucible Theatre, Sheffield, 2003 and Bush Theatre, London, 2004); *Christmas* (Bush Theatre, 2004); *Country Music* (Royal Court Theatre Upstairs, 2004); *On the Shore of the Wide World* (Royal Exchange Theatre and National Theatre, London, 2005); *Motortown* (Royal Court Theatre Downstairs, 2006); *Pornography* (Deutsches Schauspielhaus, Hanover, 2007; Edinburgh Festival/Birmingham Rep, 2008 and Tricycle Theatre, London, 2009); *Harper Regan* (National Theatre, 2008); *Sea Wall* (Bush Theatre, 2008/Traverse Theatre, Edinburgh, 2009); *Heaven* (Traverse Theatre, 2009); *Punk Rock* (Lyric Hammersmith, London, and Royal Exchange Theatre, 2009); *The Trial of Ubu* (Essen Schauspielhaus/Toneelgroep Amsterdam, 2010);

*A Thousand Stars Explode in the Sky* (co-written with David Eldridge and Robert Holman; Lyric Hammersmith, London, 2010); *Marine Parade* (co-written with Mark Eitzel; Brighton International Festival, 2010); *T5* (Traverse Theatre, 2010); *Wastwater* (Royal Court Theatre Downstairs, 2011); *Morning* (Lyric Hammersmith, 2012); an adaptation of *A Doll's House* (Young Vic, 2012); an adaptation of *The Curious Incident of the Dog in the Night-Time* (National Theatre, 2012); *Blindsided* (Royal Exchange, 2014); and *Birdland* (Royal Court, 2014). His radio plays include *Five Letters Home to Elizabeth* (BBC Radio 4, 2001) and *Digging* (BBC Radio 4, 2003). His screenwriting includes an adaptation of *Motortown* for Film4 (2009); the two-part serial *Dive* (with Dominic Savage) for Granada/BBC (2009); and a short film adaptation of *Pornography* for Channel 4's 'Coming Up' series (2009). Awards include the Pearson Award for Best New Play, 2001, for *Port*; Olivier Award for Best New Play for *On the Shore of the Wide World*, 2005; and for *Motortown* German critics in Theater Heute's annual poll voted him Best Foreign Playwright, 2007. His adaptation of *Curious Incident of the Dog in the Night-Time* won the 2015 Tony Award for Best Play.

Source; <https://www.vermontstage.org/simon-stephens-bio.html>

## WHO'S WHO IN THE CAST

**ZION CLARKE** (Christopher Boone) is a sophomore. Zion intends to double major in theatre and arts administration, and his passion in life is acting. This is his 36th show since he started acting 8 years ago and his second leading role. Favorite roles include Prairie Players' production of *Harvey*; *Ajax/Clete* (Sanderson) in his high school's production of *You Have The Right To Remain Dead*; and *Crazy For You*. Zion would like to say thank you to all who come out and support this show, as well as to all of his friends that have supported him in his endeavours! Zion is from San Antonio, TX.

**JACKSON COLCLASURE** (Ensemble) is a junior majoring in history and plans to volunteer for the Peace Corps before joining the international sailing industry. Before transferring to Knox, Jackson performed in *The Importance of Being Earnest* (Chasuble) at Cornell College and took part in a handful of student productions. Jackson joined theatre at Knox in order to become more involved with the student body and is always looking for new ways to become a deeper part of the campus community. Jackson thanks each member of the audience for attending and bringing life to this production! Jackson is from Galesburg, IL.

**ROWAN COLLINS** (Ensemble) is a junior majoring in theatre and minoring in religious studies. They appeared in Knox's Repertory XIX in *Dear Elizabeth* (Elizabeth #6), *Snapshot "Night Out"* (Man), *Bishop* (Occam/Roscoe), and *The Search for Lizzy Cartwright: Escape From the Forest of Mind Control Slime!* in New Plays Festival IV. They also have served backstage for *Not Like That* (Stage Manager), *Machinal* (Asst. Stage Manager), and *We Are Pussy Riot or Everything is P.R.* (Asst. Stage Manager), and run crew for various productions. Rowan is a student employee in the costume shop and owes their entire theatre journey to their brother, Sean. Rowan is from Lincolnwood, IL.

**SIENNA DESUZA-BRADSHAW** (Ensemble) is a first year. She worked as a director and actor in The New Plays Workshop last term and is thrilled to make her debut on the Harbach stage. Sienna has worked on and behind the stage since middle school, acting in plays such as *Fifth of July* (Shirley Talley), *Brighton Beach Memoirs* (Laurie) and *The Crucible* (Mercy Lewis). Notable directing work includes *God of Carnage* (co-director) and *The Glass Menagerie* (assistant director). She plans to major in theater with a minor in education and arts administration. Lots of love and endless gratitude to Mama and Persephone! Thank you, Zach, it will all be for you. Sienna is from Saint Louis, MO.

**LINDSAY DROZDIK** (Judy Boone) is a senior majoring in theatre and creative writing. She has acted in previous Knox College productions of *The Language Archive* (Mary), *We Are Pussy Riot or Everything is PR* (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, IL.

**KWINTYN ESSEX** (Roger, Ensemble) is a junior majoring in biochemistry and minoring in theatre. At their middle school they performed in *West Side Story* (Juano) and *The Sound of Music* (Franz). Their first role at Knox was in *The Language Archive* (Resten). This is their second show 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, IL.

**ESTEBAN LOPEZ** (Ed Boone) is a junior majoring in theatre and minoring in environmental studies. He has acted in *The Lindworm* (Sasha), *The Thanksgiving Play* (Ensemble), *We Are Pussy Riot or Everything is P.R.* (Patriarch, Professor Mihailgor, Ensemble), *Dear Elizabeth* (Robert Lowell #1), various plays for New Plays Workshop and New Plays Festival, and the devised play, *Laundromat* (Avery). His goal is to act on a Broadway stage. He would like to thank you for coming to support Knox's production of *The Curious Incident of the Dog in the Night-Time*. Esteban is from Chicago, IL.

**HADLEY MOLLMAN** (Ensemble) is a sophomore studying theatre at Knox. They have been involved in several Knox productions and sing in the Knox College Choir. Past favorite productions include *Sweeney Todd-The Demon Barber of Fleet Street* (Adolfo Pirelli), in *Spring Awakening* (Ernst Robel), and *Radium Girls* (Sob Sister). Last term, they made their design debut as scenic designer for *Laundromat*. Thanks to family and friends. Hadley is from Seattle, WA.

**NORTH ELMER SCHRADER** (Sandy) is a rescue Labradoodle who recently joined the home of his furever mom, Kim Schrader, Knox College's Title IX coordinator. North is double majoring in fetch and treats, and enjoys Intramural Tug Toys. He is looking forward to helping to co-pilot his mom's stand-up paddleboard this coming summer.



**NOLA WALSTON** (Ensemble) is a sophomore. She is interested in studying multiple areas of the humanities, as well as theatre, but hasn't declared her major yet. Nola has been acting since elementary school, participating in musicals in high school, such as *One Man, Two Guvnors* (Dolly). She was a part of the New Plays Workshop last fall at Knox. She is very excited to be on the stage again for her first full length college production. Nola is from Seattle, WA.

**LILY ZOFKIE** (Siobahn) is a senior majoring in biology and minoring in theatre. At Knox, she has appeared in *Sorry Wrong Number* (Nurse/Western Union), *Dear Elizabeth* (Elizabeth), and *We Are Pussy Riot or Everything is P.R.* (Ensemble). 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 would like to thank her friends and family for their endless support. Lily is from Batavia, IL.

## WHO'S WHO IN THE PRODUCTION TEAM

**TRISTAN BLUS** (Lighting Designer, Co-Videographer, Co-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), *The Language Archive* (Scenic Design, Master Carpenter, Assistant Technical Director), as well as Lighting Designer for Mexican Folkloric Dance Company of Chicago on their recent visit to Knox. Tristan has also designed lighting in the Chicagoland area for the Pavillion Dance Company, as well as productions of *The Little Mermaid*, *Elf Jr.* and *The Wizard of Oz* (Setting the Stage). Tristan is from Barrington, IL.

**Liz Carlin Metz** (director) has worked in professional theatre as an actress, director, and voice/dialect coach. She worked as an Assistant Director at the Mark Taper Forum In Los Angeles, a Directing Associate with California Shakespeare Festival, and voice coach at Williamstown Theatre Festival (MA). As the founding artistic director of Vitalist Theatre (Chicago), her critically acclaimed directing credits include *Anna Karenina*, *The Mill On The Floss*, *Life is a Dream*, *The Three Lives Of Lucie Cabrol* (by special permission of Complicité), *Floating Rhoda And The Glue Man* (by special permission of Eve Ensler), *King Lear*, the world premiere of *Anung's First American Christmas*, *Mother Courage And Her Children* (After Dark Awards for Direction, Best Actress, Best Composition, and Technical Achievement), *A Passage To India* (Jeff nominated), and *The Night Season* (two Jeff nominations and the award for Best Supporting Actress). Liz holds an MFA from Temple University and is published on the topic of the neuroscience of performance, as well as on acting and voice.

**CRAIG CHOMA** (Scenic Designer, Co-Videographer) is Associate Professor of Theatre and Knox Theatre's resident designer and technical director. Favorite Knox designs include *The Thanksgiving Play*, *The Laramie Project*, *The Drowning Girls*, *Neil Gaiman's Neverwhere*, *Rapture Blister Burn*, *The Caffè Cino Project*, *In the Next Room or the vibrator play*, *The Green Bird*, *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. He has been the production designer for a number of fundraising events, and he has collaborated on court cases, creating forensic models 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, IL.

**GRACE DINGES** (Assistant Stage Manager, Master Electrician) is a first-year student planning on majoring in theatre. They have been involved in theatre as an actor, prop manager, and costume designer since 2013. Last term at Knox, they directed in New Plays Workshop and worked on *The Language Archive* (Assistant Props Designer) and *Laundromat* (Co-Props Designer). They also assisted with lighting for the Terpsichore show. Grace is from Pullman, WA.

**SUSAN GIBBS** (Prop Designer) is a Senior majoring in theatre and minoring in music theory & composition. Her prop design credits at Knox include *Dear Elizabeth*, *We Are Pussy Riot or Everything is P.R.*, and *The Language Archive*. She is currently conducting an independent study on prop making, and is also the singer in the Knox funk band, Strawberry M.I.L.F. Susan is from St. Louis, MO.

**ALLISON SMITH HAHN** is an Instructor, the Resident Costume Designer, and the costume studio manager. She received her BA from Knox studying under the mentorship of Margo Shively and serving as a Post Baccalaureate Fellow in the costume studio. Chicagoland costume designs include *Multitudes* and *Pool (no water)* (Vitalist Theatre), *Good People*, *The American Clock*, *Red, You, Another Bone* (Red Twist resident designer), *Rhinoceros* (Theatre Heist), *Miles Away*, *Seth and Mike*, *Hello Failure*, *Through The Leaves*, *Request Concert* (Side Project Theatre), *How to Succeed...*, *You're A Good Man Charlie Brown* (Wilmette Center for the Arts), and *Next Fall* (Aston Rep). Allison holds an MLIS (University of Illinois) and is from Chicago, IL.

**GWEN HEIDANK** (Assistant Director, Master Carpenter) is a sophomore majoring in theatre. She has worked on *The Thanksgiving Play* (Assistant Stage Manager), *Laundromat* (Stage Manager), Spring 2022 Dance Performance (Stage Manager), and Spring 2022 New Plays Festival (Actor). She is the Technical Director on Knox's Theatre Advisory Board and works in the scene shop. Gwen is from Batavia, IL.

**TARA IRANI** (Assistant Stage Manager) is a second year student majoring in history and minoring in social service. They are the president of the Knox College Equestrian Team, a member of the Knox College Track and Field Team and have been directing for the New Plays Workshop since Fall of 2022. He has directed three staged readings; stage managed for a studio theatre production and has recently been cast as a lead for the first time. She looks forward to continuing to explore theatre. Tara is from the Hudson Valley, NY.

**KAMANA'OKEKAI LATTIG** (Stage Manager) is a second year student majoring in theatre, with minors in arts administration and history. She is also the Co-Production Manager of the Theatre Advisory Board . Kamana has stage managed for Canby High School, Canby Community Theatre, and Knox College. Their notable productions at Knox include *The Thanksgiving Play*, *The Language Archive*, *The Justus Project with Spirit of Grace* by MOTUS Theatre, and TERP's fall production. He made his directing debut with NR Ivan's *The Kassandriad*. Kamana'okekai is from Canby, OR.

**ROSE MARSHALL** (Co-Costume Designer) is a senior majoring in math and minoring in design. She is an avid seamstress and has worked in the costume shop for three years. This is her first time working on the costume design for a theatre production. Last summer, Rose worked on a self designed creative project as part of the Knox College ASSET Program, exploring her interests in fashion design and graphic design by creating a small fashion collection and developing an identity for her brand which she converted into Honors Project. Rose is also involved in X Journal, Knox's visual arts journal, and last year she served as the media head of the publication. Rose is from Jacksonville, IL.

**MELINA MINAYA** (Asst. Sound Designer) is a Senior majoring in theatre and music. She has appeared in the live stream production of *Mrs. Harrison* (Aisha) and Repertory Term XIX's *We Are Pussy Riot or Everything is P.R.* (Anna Politkovskaya, Doctor) and designed costumes for *Dear Elizabeth*. She has designed sound for *We Are Pussy Riot...*, *Dear Elizabeth*, and *The How and the Why*. She sings in the Knox College Choir, is a student employee in the Costume Shop, and edits videos for the music department. She plans to pursue an MFA in Sound Design. Melina is from Santo Domingo, Dominican Republic

**ELI MUELLER** (Illustrator) is a first year, and is planning to major in studio art. In high school he acted in *The Little Mermaid*, *Beauty and the Beast*, and *The Brothers Grimm Spectaculathon* among other shows. At Knox, he worked on props and did graphic design for The Language Archive. This is his second Knox show, and he looks forward to further opportunities to collaborate in theatre. He thanks his family and friends for their support. Eli is from Port Byron, IL.

**GREGOR MORTIS** (Sound Design) After designing sound for the Knox College productions of *The Mill On The Floss* and *Dracula*, Gregor is back with frequent collaborator Elizabeth Carlin-Metz; professionally with her company, Vitalist Theatre, he designed *Merchant On Venice*, *Multitudes*, *Pool (no water)*, *The Ghost is Here*, *Life Is A Dream*, *The Night Season*, *Anung's First American Christmas*, *A Passage To India*, *Mother Courage and Her Children*, and *Anna Karenina*. Gregor is the Associate Sound Supervisor and primary Audio Engineer for Steppenwolf Theatre Company in Chicago. He enjoys a wide-ranging career of sculpting music and sound for stages and screens across the country.

This production is supported in part by the

**THE ELIZABETH JAHNKE METZ THEATRE FUND,  
THE ROBIN METZ FUND FOR THE CREATIVE ARTS,  
AND THE OFFICE OF THE DEAN OF THE COLLEGE.**

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Programs.....Jamie Kennelly

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Dr. Michael Schneider, Chad Simpson, Jan Wolbers, Kathleen Dickinson, Cathie Brush, Professor Doug Rankin and the Department of Theatre at Monmouth College, Pat Pendergast, Matthew Reed, and Kim Schrader

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