



Welcome to Rep Term XX

by Cole Songster

Repertory Theatre Term, more often called Rep Term, is the most intensive theatrical experience a student can have at Knox. Not only does the Rep Term Company accomplish the creation of two shows in the time we normally take to put up one, but everyone works tirelessly both on and off stage to ensure the shows are ready in time. In the mornings, we participate in company meetings, production meetings, and various colloquia. Throughout the afternoon, students are assigned up to five hours of crew work to help create the shows, often finding themselves developing skills in areas they're unfamiliar with—ranging from costumes and lighting to dramaturgy. We close out the day with evenings of rehearsals that run from 7:00–11:00 and alternate between the two shows.

In addition, students participate in a seminar, taught by Jeff Grace, that meets twice a week to discuss various aspects of theatrical theory and how it applies to the shows we are working on. Rep Term prides itself on being the only undergraduate theatre program in the country that embeds academic study into the process of forming a repertory company. All of this together forces students to combat new and unexpected challenges, to see the art they make in a new light, and to build skills they will be able to carry with them long after they graduate.

Having started in 1970, this program is decades old. Its structure and traditions predate the arrival of all the students and faculty that currently work on it—save for Knox's playwriting professor, Sherwood Kiraly, who participated in Rep Term I. At that first Rep Term they put up three whole plays, including *Antigone*. Here we are now and twenty Rep Terms later, repeating history with a performance of *Antigone* (though this time Jean Anouilh's interpretation) directed by Deana Nichols—joined by Liz Carlin Metz directing *She Kills Monsters* by Qui Ngyuen. Much has changed but that has always been the nature of the program, as one of the program founders, Ivan Davidson, said, "each time [Rep Term] is revisited and re-examined and re-worked."

So as you watch these productions, we thank you all for coming back to our theatres time and time again. You all—alumni, family, or community members—play a huge role in the end result of these shows, and we hope you enjoy them as much as we do.

Theatre Faculty

Smith V. Brand Distinguished Chair of Theatre	Liz Carlin Metz
Professor of Theatre	Craig Choma
Associate Professor of Theatre	Jeff Grace
Assistant Professor of Theatre	Deana Nichols
Professor of Practice	Sherwood Kiraly
Costume Designer; Costume Studio Manager.....	Allison Smith Hahn

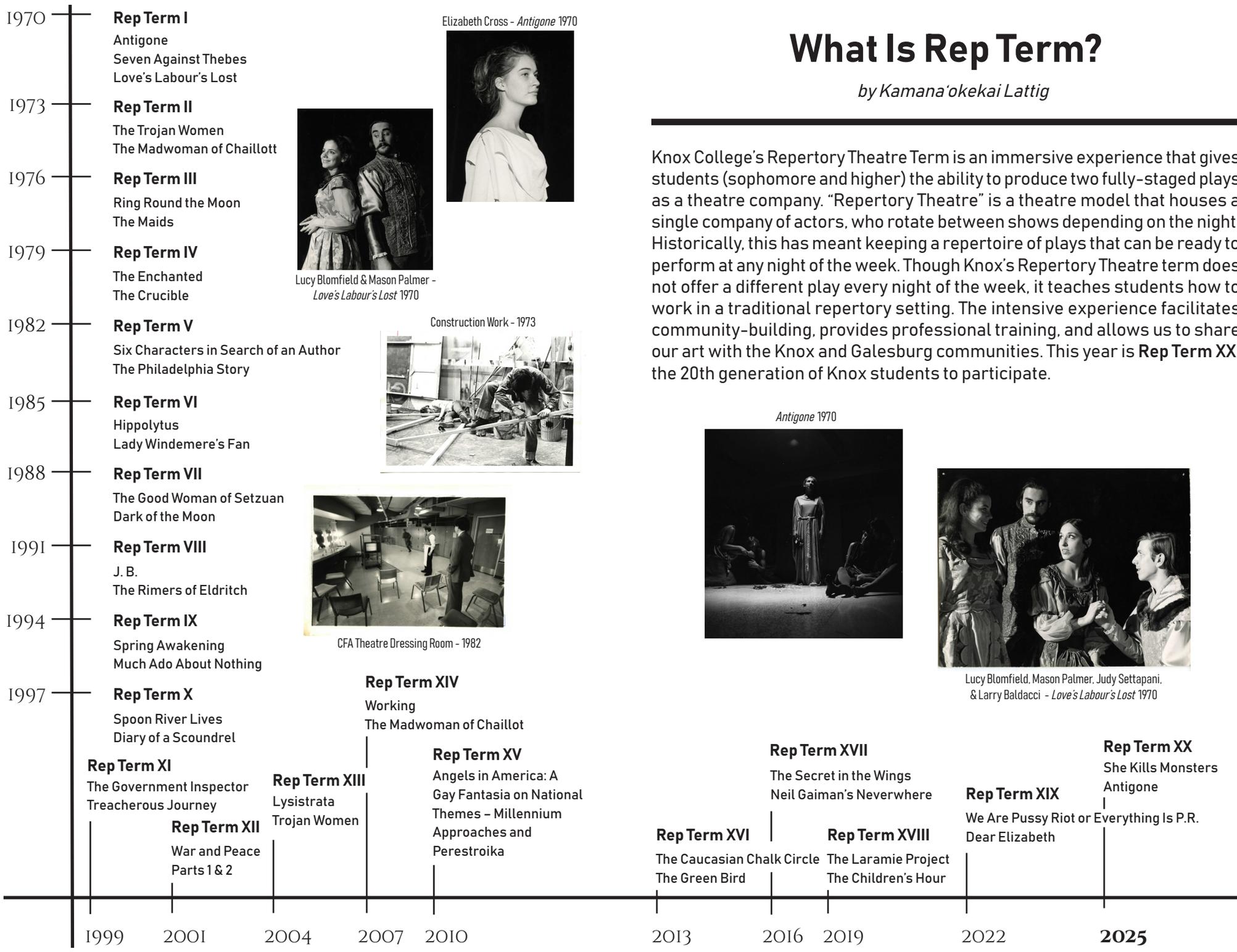
Rep Term XX is dedicated to



Sherwood Kiraly - Professor of Practice

Content Information





What Is Rep Term?

by Kamana'okekai Lattig

Knox College's Repertory Theatre Term is an immersive experience that gives students (sophomore and higher) the ability to produce two fully-staged plays as a theatre company. "Repertory Theatre" is a theatre model that houses a single company of actors, who rotate between shows depending on the night. Historically, this has meant keeping a repertoire of plays that can be ready to perform at any night of the week. Though Knox's Repertory Theatre term does not offer a different play every night of the week, it teaches students how to work in a traditional repertory setting. The intensive experience facilitates community-building, provides professional training, and allows us to share our art with the Knox and Galesburg communities. This year is **Rep Term XX**, the 20th generation of Knox students to participate.

Elizabeth Cross - *Antigone* 1970



Lucy Blomfield & Mason Palmer - *Love's Labour's Lost* 1970

Construction Work - 1973



CFA Theatre Dressing Room - 1982

Antigone 1970



Lucy Blomfield, Mason Palmer, Judy Settapani, & Larry Baldacci - *Love's Labour's Lost* 1970

Knox College

theatre



First produced in New York City

The Flea Theater

Jim Simpson, Artistic Director; Carol Ostrow, Producing Director

Knox College Theatre Presents...

SHE KILLS MONSTERS

By

Qui Nguyen

Director

Liz Carlin Metz

Assistant Director

Kamana'okekai Lattig,
Sienna DeSuza

Stage Manager

Kamana'okekai Lattig

Stage Combat

DC Wright

Scenic Design

Craig Choma,
Hadley Mollman

Properties Design

Grace Dinges

Costume Design

Allison Smith Hahn

Makeup Design

Jonas Dodge

Sound Design

Cole Songster

Lighting Design

Gwen Heidank

Projection Designer

Craig Choma

SHE KILLS MONSTERS

BY QUI NGUYEN

DIRECTED BY LIZ CARLIN METZ

Cast

Agnes Hazel Carroll
Tilly Delaney Edsall
Chuck Zion Clarke
Miles Benjamin Sheats
Kaliopé/Kelly Sage Coleman
Lillith/Lilly Emily Kunkel
Orcus/Ronnie Jonas Dodge
Vera/The Beholder Noelle Brown
Evil Gabbi Naelin Craig Peffley
Evil Tina Kai/Foggy Woitalla
Farrah the Faerie Josephine Ludington
Steve Kengo Uehara
Monsters Beckett Scott Andersen,
Grace Dinges,
Kwintyn Essex, Gwen
Heidank, Josephine
Ludington, Hadley Mollman,
Benjamin Sheats,
Cole Songster, Mei Zuch

Crew

Director Liz Carlin Metz
Assistant Director Kamana'okekai Lattig, Sienna DeSuza
Stage Manager Kamana'okekai Lattig
Assistant Stage Manager Melodie Kershaw, Tara Rose
Scenic Designer Craig Choma
Associate Scenic Designer Hadley Mollman
Costume Designer Allison Smith Hahn
Lighting Designer Gwen Heidank
Projection Designer Craig Choma
Sound Designer Cole Songster
Assistant Sound Designer Mei Zuch, Jonas Dodge
Properties Designer Grace Dinges
Makeup Designer Jonas Dodge
Stage Combat Choreographer DC Wright
Stage Combat Assistant Megan Coleman, Dalton Galloway,
Choreographers Payton McGinty
Dance Choreographer Madelyn Pellegrino
Technical Director Craig Choma
Lead Carpenter Mei Zuch
Lead Electrician Tara Rose
Light Board Operator Kamana'okekai Lattig
Sound Board Operator Sienna DeSuza
Run Crew Tara Rose, Melodie Kershaw

MONSTER MANUAL

KOBOLD

Small humanoid (kobold), lawful evil

Armor Class Foam
Hit Points 5
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (-2)	15 (+2)	9 (-1)	8 (-1)	7 (-2)	8 (-1)

Senses Can see in the dark up to 60 ft. passive Perception 8
Languages English, Dragon Language
Challenge 1/8 (25 XP)

Appearance. Small reptilian, almost dragon-like creatures
Likes. Fighting, sneaking around, dungeons
Dislikes. Getting stabbed, dying



MIND FLAYER

Medium aberration, lawful evil

Armor Class Foam Breastplate
Hit Points 71
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	12 (+1)	12 (+1)	19 (+4)	17 (+3)	17 (+3)

Senses Can see in the dark up to 120 ft. passive Perception 16
Languages Evil English, Crazy Alternate Universe Language, Telepathy
Challenge 7 (2900 XP)

Appearance. Eldritch monsters, these squid like creatures have long purple heads with tentacles instead of mouths.
Likes. Being smart, being offputting, dramatic clothing, eating minds
Dislikes. Disobedience, disorder



UMBER HULK

Large monstrosity, chaotic evil

Armor Class Foam Exoskeleton
Hit Points 93
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	13 (+1)	16 (+3)	9 (-1)	10 (+0)	10 (+0)

Senses Can see in the dark up to 120 ft. passive Perception 10
Languages UMBER HULK
Challenge 1 (200 XP)

Appearance. Huge bugs.
Likes. Tunneling around, confusing adventurers, being underestimated
Dislikes. Having to deal with other UMBER HULKS (or anyone for that matter)



TIAMAT

Gargantuan fiend, chaotic evil

Armor Class Dragon Scales, Wings
Hit Points 615
Speed 60 ft.

STR	DEX	CON	INT	WIS	CHA
30 (+10)	10 (+0)	30 (+10)	26 (+8)	26 (+8)	28 (+9)

Damage Immunities acid, cold, fire, lightning, poison
Condition Immunities blinded, charmed, deafened, frightened, poisoned, stunned
Senses Can see in the dark up to 240 ft. passive Perception 36
Languages English, Dragon Language, Demon
Challenge 30 (155000 XP)



BUGBEAR

Medium humanoid (goblinoid), chaotic evil

Armor Class Thick Fur and Leather
Hit Points 27
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	13 (+1)	8 (-1)	11 (+0)	9 (-1)

Senses Can see in the dark up to 60 ft. passive Perception 10
Languages English, Goblin Language
Challenge 1 (200 XP)

Appearance. Contrary to their name, Bugbears are neither bugs nor bears. Rather they're humanoid creatures with elongated ears and a pug-like face. Also, they're covered in fur.
Likes. Hitting things, like adventurers, with swords and clubs
Dislikes. Getting hit with swords and clubs



LICH

Medium undead, neutral evil

Armor Class Robes
Hit Points 135
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	16 (+3)	16 (+3)	20 (+5)	14 (+2)	16 (+3)

Senses Sees magically through darkness up to 120 ft. passive Perception 19
Languages English
Challenge 21 (33000 XP)

Appearance. Skull dressed in a crown and robes
Likes. Casting spells, fighting adventurers, being smart, being alive forever (it's why they're undead!)
Dislikes. Losing a fight against adventurers, being outsmarted, dying (again)



“Breaking Invisible Barriers”: Exploring Identity in D&D

by Kamana'okekai Lattig and Benjamin Sheats

She Kills Monsters tells the story of Agnes, a young woman who is confronting the loss of her little sister, Tilly, through the Dungeons & Dragons world that she left behind. The play is set in 1995, a time period in which D&D was considered taboo and young people who wanted to escape the stifling control of conservative sociopolitics did so through music, games, and pop culture. *She Kills Monsters* exhibits the way teenagers found their identities within and in defiance of the social constraints of the 1990's, just as Agnes learns more about her sister and her own identity in the process.

“[F]antasy can be a tool for self-expression, growth, and belonging in a world that often refuses to understand, or be understood.”

Dungeons & Dragons wasn't always the universally loved game it is today. In the 1980s, it became a target of mass hysteria, with parents, religious groups, and even media outlets claiming it was linked to Satanism and dangerous cult activity (Caterine, p. 52). Of course, none of these fears were based in reality. RPGs like D&D appealed to young people because they offered structured, creative spaces where players could connect with others, explore their identities, and develop problem-solving skills. However, these elements were

frequently misinterpreted as a sign of rebellion against authority. The game's use of pentagrams, mythical creatures, and esoteric symbols—common fantasy tropes—only added fuel to the fire, as outsiders projected their own fears onto harmless storytelling (Richmond, p. 372). As with rock music in the 50's or banned books, D&D was just another scapegoat in a long line of cultural paranoia. Ironically, what people feared most—the game's ability to let players escape into a new world—was what made it so meaningful. *She Kills Monsters* taps into this history, showing how fantasy can be a tool for self-expression, growth, and belonging in a world that often refuses to understand, or be understood.

D&D continues to be an outlet for finding one's identity in a tumultuous world. In her research about the connection between character creation and player personality, Knox student Alexa Custer writes, “...players can be deeply engaged with their characters when exploring game environments, which leads to a complex interaction between the player's real world and in-game identities” (Custer, pg. 9). The player

is able to create and “try out” identities or be their more authentic self without real-world repercussions. In *She Kills Monsters*, Tilly also exercises her freedom to embrace queerness amidst the period’s prevailing homophobia. D&D has been an important part of LGBTQ+ culture by allowing queer teenagers to learn more about themselves in-game. Transgender scholar Katherine Angel Cross notes, “I discovered myself as a woman through gameplay that offered me a social experience that real life had denied me” (Cross, pg. 74), showing how RPGs can be used to explore gender.

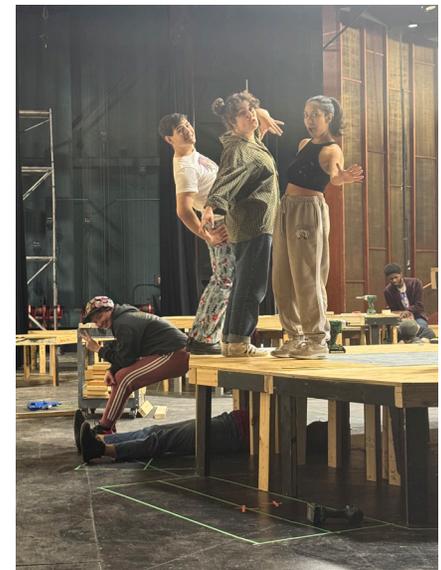
What was once demonized as a dangerous taboo is now recognized as a meaningful way to explore identity, cope with loss, and build connection.

Even more recently, D&D has also been utilized as a therapeutic tool. Knox College counselor Harley Spero created a program called Slaying Mental Dragons, where members of a closed group meet for one hour to play D&D and reflect for 30 minutes afterward. Though this program is new, Spero aims to help facilitate team building, elevate self esteem, and allow players to experience conflict without the discomfort that happens in a typical therapeutic setting. Jeanine Fox and Brittany Dean, both counselors at Knox as well, noted that role playing is already frequently used at a therapeutic level, so adding D&D to the mix creates another platform for people to process their emotions. They noted that D&D could also be

used to help with grief– similar to the character of Agnes in the play. D&D and other RPGs are popular at Knox College, as Harley notes that there are various clubs on campus that run them. Thus, programs like Slaying Mental Dragons incorporate D&D to provide an accessible and exciting therapeutic medium.

She Kills Monsters is ultimately a testament to the enduring power of storytelling, imagination, and community through D&D. What was once demonized as a dangerous taboo is now recognized as a meaningful way to explore identity, cope with loss, and build connection. Whether through battling monsters, creating new personas, or simply rolling the dice with friends, Dungeons & Dragons continues to provide a space where players are seen, understood, and free to be themselves. Much like Agnes’ journey in the play, embracing the fantasy doesn’t mean avoiding reality- it can be a fun and healthy way to navigate it!

Bibliography



Knox College

theatre

Antigone

by Jean Anouilh

Translated by Jeremy Sams

Directed by
Deana Nichols



Knox College Theatre Presents...

Antigone

By
Jean Anouilh

Translated by
Jeremy Sams

Director
Deana Nichols

Assistant Director
Kai/Foggy Weitalla

Stage Manager
Beckett Scott Andersen

Scenic Design
Craig Choma
Emily Kunkel

Properties Design
Grace Dinges

Costume Design
Allison Smith Hahn

Composer
Hadley Mollman

Lighting Design
Craig Choma
Tara Rose

"Antigone" is presented by arrangement with Concord Theatricals
on behalf of Samuel French, Inc. www.concordtheatricals.com

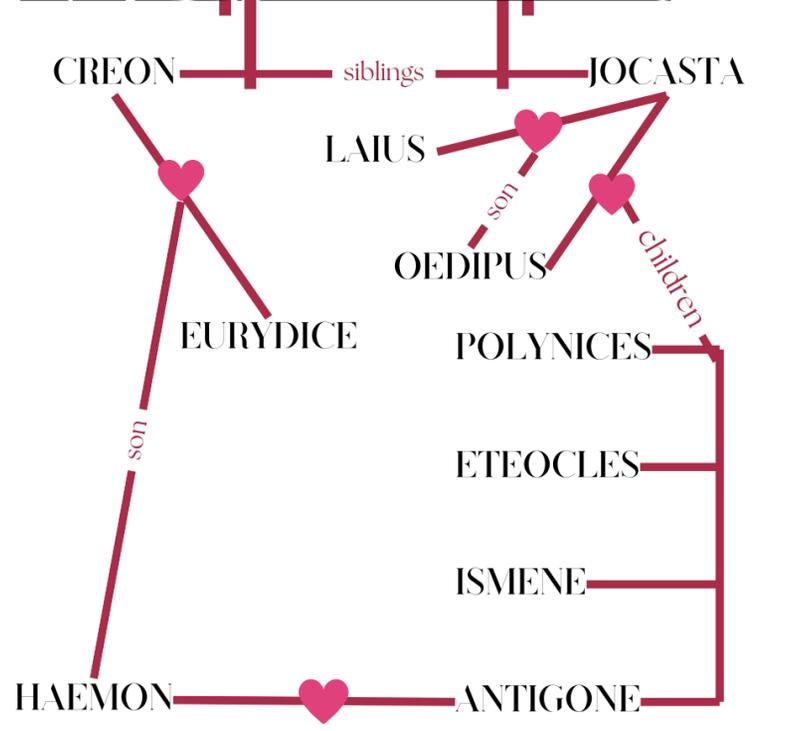
Cast

Antigone Mei Zuch
Creon Kwintyn Essex
Prologue Josephine Ludington,
Hadley Mollman
Haemon Cole Songster
Ismene Sienna DeSuza
The Nurse Naelin Craig Peffley
The Messenger Jonas Dodge
The Guards Zion Clarke, Sage Coleman,
Emily Kunkel
Eurydice Kamana'okekai Lattig
Page Gwen Heidank

Crew

Director Deana Nichols
Assistant Director Kai/Foggy Waitalla
Stage Manager..... Beckett Scott Andersen
Assistant Stage Managers Melodie Kershaw, Kengo Uehara
Scenic Designer Craig Choma
Assistant Scenic Designer..... Emily Kunkel
Costume Designer Allison Smith Hahn
Lighting Designer Craig Choma
Associate Lighting Designer..... Tara Rose
Composer Hadley Mollman
Properties Designer..... Grace Dinges
Technical Director Craig Choma
Lead Carpenter Mei Zuch
Lead Electrician Kengo Uehara
Light Board Operator Beckett Scott Andersen

THEBAN ROYAL FAMILY



- LAIUS deceased, killed by Oedipus
- JOCASTA deceased, committed suicide
- OEDIPUS deceased, died in exile
- CREON **alive**
- EURYDICE deceased, committed suicide
- POLYNICES deceased, killed by Eteocles
- ETEOCLES deceased, killed by Polynices
- ISMENE **alive**
- HAEMON deceased, committed suicide
- ANTIGONE deceased, execution ordered by Creon

Existentialism, Ambiguity, and the Eternal Debate in Anouilh's *Antigone*

by Delaney Edsall and Sienna DeSuza

Since its inception around 441 BCE, Sophocles' *Antigone* has become one of the most widely performed Greek tragedies, especially at the collegiate level. Knox alone has produced four different versions, the most recent being the 2023 production of Anne Carson's adaptation *Antigonick*, directed by then-student Ro Ivaniszek. Though each rendition is different, the story of *Antigone* is timelessly relevant due to its central ideological argument, generational tensions, and moral ambiguity, which continue to be applied to modern socio-political conditions.

“Antigone is in existential revolt... raging against existence, ashamed of being human, revolted by the body itself”

aged pragmatism keeps *Antigone* in production.

The positions of Creon and Antigone are more complex than they initially appear. It is believed that Sophocles was compelled to write *Antigone* in response to the

Athenian state taking the bodies of those who died in battle and burying them in mass graves (Carey). This deprived families of the ability to honor the dead, as it was traditionally the women's responsibility to prepare the burial, and made their bodies property of the state. Sophocles' audience could easily draw a clear parallel despite the play being set in the far past of Thebes, which would have felt as distant to its original audience as Ancient Greece feels now. This furthers the ambiguity of the debate in *Antigone*, as the younger Antigone honors tradition and the aged King Creon breaks it; while Antigone tries to fulfill the decree of the gods, Creon actively fights against it.

Despite being the final play in Sophocles' Theban trilogy, it was written first, preceding *Oedipus Rex* and *Oedipus at Colonus* by around 10-30 years. It won first place at the festival of Dionysus, cementing its status as a significant tragedy of the ancient world. After premiering, it became a staple of the curriculum in Greek schools. Young Athenians would have related to the titular character and compared the debate between the new and old generations to the debate between Creon and Antigone. Even now, the debate between young idealism and

Centuries later, Sophocles' *Antigone* saw its first recorded production at Knox in 1970 during the first-ever Rep Term. Staged alongside *Seven Against Thebes* by Aeschylus—

chronologically preceding *Antigone* by depicting the war that leads to her brothers' deaths—this specific production was produced during the Vietnam War, in the heat of nationwide youth protest movements. Once again, *Antigone* represented the youthful idealist and Creon was the ruthless tyrant who took her life.

French playwright Jean Anouilh's 1942 adaptation of *Antigone* reframes the infamous debate through an existential and material lens, shifting the play into a political commentary on the French Vichy government during WWII. "The pragmatic collaborationist policies of the Vichy regime are exemplified in Creon", while "the idealistic intransigence of Charles de Gaulle's Free French forces and the Resistance movement" are represented by the young Antigone (Tiefenbrun 44). Anouilh "presented an *Antigone* at the court of Creon" (Steiner 330), where both sides were presented with equal weight and sympathy, enhancing the ambiguity of the play. Anouilh's original polarized audiences even believed the play to be sympathetic to their respective sides. This adaptation places the play in an existential context, grounding Sophocles's abstract debate in the bodies of the characters and the contrast between lofty ideals and domestic reality. In this version, "Antigone is in existential revolt... raging against existence, ashamed of being human, revolted by the body itself" and Antigone's engagement in civil disobedience through burial

embraces that "Polynices' rotting carcass is the symbol of existential rot which is the microcosm of the world in 1944" (Tiefenbrun 45). Despite the specificity of Anouilh's intent, his adaptation of this classic tale remains relevant through the ages, as seen in Knox's 1988 production of Anouilh's *Antigone*, which continued the tradition of aligning these age-old characters to the latest developments in global politics and society.

In 2025 there is no shortage of polarization, absolutism, and complex debates. Jeremy Sams' 2011 English translation gives the play an updated yet timeless feel, vastly interpretable by both directors and audiences by centering the ideological debate. This ambiguity continues to be educational, encouraging viewers to think critically and form their own opinions on the tragedy. Anouilh's *Antigone* is used as an adaptation by the Classics department at Knox, where students dissect the many layers of adaptation and translation. Students learn the importance of classic drama as a tool of understanding, empathy, and perspective when applied to real-world situations. We hope that our production of *Antigone* will continue this legacy of education, self-reflection, and debate and give us the tools to face the existential and political questions of our time.

Bibliography



Who's Who in the Company



Beckett Scott Andersen
(ANT: *Stage Manager*;
SKM: *Monster*)

Beckett Scott is a sophomore majoring in theatre with a minor in creative writing. His past credits at Knox include stage management for *4.48 Psychosis* and *The Kassandriad*. Beckett is from Minneapolis, Minnesota.



Noelle Brown
(SKM: *Vera*,
Beholder)

Noelle is a junior majoring in Theatre and Anthropology/Sociology. Previously seen on the Knox stage in *The Pretty Trap* (Laura Wingfield), Noelle has also been a part of many productions for Elgin Academy, such as *Puffs* (Leanne) and *The 25th Annual Putnam County Spelling Bee* (Marcy Park). Many thanks to family, friends, and fellow company members past, present, and future. Noelle is from Gilberts, Illinois.



Hazel Carroll
(SKM: *Agnes*)

Hazel is a sophomore majoring in English Literature. She has previously performed at Knox College in *The*

Pretty Trap (Amanda) and *Silent Sky* (Margaret). Other credits include *Alice in Wonderland* (The Cheshire Cat) and *Macbeth* (Malcolm). She would like to thank her friends and family for their unwavering support. Hazel is from St. Paul, Minnesota.



Zion Clarke
(ANT: *Guard 1*;
SKM: *Chuck*)

Zion is a senior majoring in Theatre and Arts Administration. His previous shows at Knox College include *The Curious Incident of the Dog in the Nighttime* (Christopher) and *Clyde's* (Jason). In addition, Zion has also performed at Prairie Players, including *Harvey* (Sanderson) and most recently in *Twelfth Night* (Sir Andrew Aguecheek). He hopes you enjoy the shows! Zion is from San Antonio, Texas.



Sage Coleman
(ANT: *Guard 2*;
SKM: *Kalliope/Kelly*)

Sage is an aspiring Creative Writing major. She has experience in theater from quite a few childhood productions and is very excited to act in *Antigone* and *She Kills Monsters*. Sage is from Round Lake Beach, Illinois.

Who's Who in the Company



Sienna DeSuza
(ANT: *Ismene*;
SKM: *Assistant Director*)

Sienna is a junior majoring in Theatre with minors in Arts Administration and Music Performance. She has been seen on the Knox stage in *The Curious Incident...* (Voice One) and *Cirque De Verre* (Shasha). You can also find her on film in *Damn.* (Kate) and *Amrito* (Alexis). Sienna is from Saint Louis, MO, and would like to thank her family for their support. She would also like to honor the memory of Zachary Sept.



Grace Dinges
(ANT/SKM:
Props Designer;
SKM: *Monster*)

Grace is a junior at Knox majoring in Theatre and minoring in Classics and Ancient Mediterranean Studies. They have been involved in theatre both onstage and off since 2013. Previous Knox credits in prop design include *Laundromat*, *The Language Archive*, *The Aliens*, *Clyde's* and *4.48 Psychosis*. They served as the scenic artist for both *The Wolves* and *Twilight Bowl*. Grace is from Pullman, Washington.



Jonas Dodge
(ANT: *Messenger*;
SKM: *Orcus/Ronnie*)

Jonas is a senior majoring in theatre and minoring in creative writing. He has previously been seen at Knox in *The Kassandriad* (Helenus), *Antigonick* (Haemon), and *The Thanksgiving Play* (Ensemble). He also directed a production of *4.48 Psychosis* by Sarah Kane in Knox's Studio Theatre. Jonas is from Seattle, Washington.



Delaney Edsall
(SKM: *Tilly*)

Delaney is a sophomore majoring in Theatre. They have previously been seen at Knox in *The Coast Starlight* (Anna) and last winter they directed *Rat Play* and were on deck crew for *Clyde's*. They recently returned from studying abroad in London, and currently serve as Education Coordinator for Terpsichore Dance Collective and as House Manager on the Theatre Advisory Board. Delaney is from Bangkok, Thailand.

Who's Who in the Company



Kwintyn Essex
(ANT: *Creon*;
SKM: *Student/
Monster*)

Kwintyn is a senior majoring in Biology and minoring in

Theatre. He has previously been seen at Knox in *The Language Archive* (Resten), *The Curious Incident of the Dog in the Nighttime* (Roger) and *Clyde's* (Montrellous). He has also appeared at Prairie Players in *Twelfth Night!* (Captain/Fabian). Rep term has been a new and exciting experience for him. Kwintyn is from Alsip, Illinois.



Gwen Heidank
(ANT: *Page*;
SKM: *Student/
Monster*)

is a senior majoring in Theatre and minoring in Creative

Writing. She has previously lighting designed at Knox College for *Silent Sky*, several Terpsichore dance performances, and at Prairie Players Civic Theatre for *Twelfth Night*. She has worked in the Knox Scene Shop for four years and is Assistant Facilities Manager for the theatre. This is her debut as an actor on the Knox stage.



Melodie Kershaw
(ANT/SKM:
*Assistant Stage
Manager*)

Melodie is a junior theatre major with a minor in

history. They have a background in music and sound, both live and recorded, and have released two independent EPs. Melodie would like to thank the Knox Theatre Department, LARP Club, and their friends and family for helping them become who they are today. Melodie is from Galesburg, Illinois.



Emily Kunkel
(ANT: *Guard 3*;
SKM: *Lillith/Lilly*)

is a sophomore majoring in Creative Writing and minoring in Design and

Technology. She has previously been seen at Vel Phillips Memorial High School in *Macbeth* (Ross) and *The Importance of Being Earnest* (Gwendolen). Emily is from Madison, WI, and would like to thank her high school Forensics team, The Wayfinder Experience, and the Knox LARP club for always encouraging her love of performance.

Who's Who in the Company



Kamana'okekai Lattig
(ANT: *Eurydice*;
SKM: *Assistant
Director/Stage
Manager*)

Kamana is a senior

double majoring in Theatre and History. She was previously Stage Manager for four faculty-directed productions, a recent favorite being *Clyde's*, in which she also staged multiple scenes. He has been on Knox College's Theatre Advisory Board as Co-Production Manager for the last three years, and is excited to end his Production Management at Knox with Rep Term. Mahalo nui loa to everyone who has supported her at Knox and beyond. Kamana'okekai is from Canby, OR.



Josephine Ludington
(ANT: *Prologue*;
SKM: *Farrah/
Monster*)

Josephine is a senior majoring

in Theatre and minoring in Dance Performance. They have previously been seen at Knox College in *Antigonick* (Antigone), *The Wolves* (13), *Twilight Bowl* (Clarice), *Laundromat* (Sam), and *Not Like That* (Shelley). Josephine has worked in the costume shop for two years and costume

designed for *Hold These Truths*. They would like to thank the Knox College Theatre professors for their guidance and help through their college experience.



Hadley Mollman
(ANT: *Prologue*;
SKM: *Monster*)

Hadley is a senior majoring in theatre and minoring in music performance.

They have previously been seen at Knox in *4.48 Psychosis* (B, Scenic designer), *The Kassandriad* (Kassandra, scenic designer), *The Wolves* (#14), *Clyde's* (Assistant scenic designer), *Laundromat* (scenic designer), and *The Curious Incident of the Dog in the Nighttime* (Mrs. Alexander). Lastly, they would like to thank their friends and family. This is a culmination of everything made possible by your love and support. Hadley is from Seattle, Washington.



Naelin Craig Peffley
(ANT: *Nurse*;
SKM: *Evil Gabi*)

Naelin is a sophomore majoring in Theatre. They have previously been seen

at Knox in *Twilight Bowl* (Jaycee), *The Pretty Trap* (Jim Delaney), and co-stage managed *Silent Sky*.

Who's Who in the Company

Naelin has also produced several short films. She would like to thank her professors for this opportunity, as well as thanking her friends and family for their unconditional support. Naelin is from Chicago, Illinois.

Tara Rose

(SKM: Assistant Stage Manager)
Tara is a senior majoring in History and minoring in Theatre and Social Service. They have previously served as Stage Manager and Assistant Lighting Designer at Knox College for *Twilight Bowl*, Assistant Stage Manager for *The Curious Incident of the Dog in the Night-Time*. They would like to thank their friends for supporting their dreams, their twin for putting up with them, and their father for his everlasting support. Tara is from New York.



Benjamin Sheats

*(SKM: Miles/
Monster)*

Benjamin is a senior majoring in Music and minoring in Theatre (Directing).

He has previously been seen at Knox College in *The Coast Starlight* (TJ) and worked behind the scenes on *The Curious Incident of the Dog in the Nighttime*, *Silent Sky*, & *Twilight Bowl*. Check out music under his aliases Lost in the North Side & Clive

Ripper! Ben is from Dixon, Illinois.



Cole Songster

*(ANT: Haemon;
SKM: Monster)*

Cole is a senior majoring in Theatre and Creative Writing. He has previously

acted in Knox Theatre productions of *4.48 Psychosis* (A), *The Coast Starlight* (Ed), *Silent Sky* (Peter), *The Aliens* (KJ), and *Antigonick* (Nick). He has also worked on *Clyde's* (Stage Manager, Assistant Sound Designer) and *Play* (Director, Playwright). He is currently a Production Manager for the Theatre Advisory Board, Editor-in-Chief for Quiver, Creative Nonfiction Editor for Catch, and sings with the Knox College Choir and Chamber Singers. Cole is from Portland, Oregon.



Kengo Uehara

*(ANT: Assistant
Stage Manager;
SKM: Steve)*

Kengo is a junior majoring in Theatre. At Knox, he has

previously written and directed a short film titled *The Filter*. He has also worked on a solo performance called *Hold These Truths* as director, scenic designer, and actor. He is from Okinawa, Japan.

Who's Who in the Company



Kai/Foggy Woitalla

*(ANT: Assistant
Director;
SKM: Evil Tina)*

Kai is a junior majoring in Theatre and minoring in Education. He has previously been seen at Knox College in *Rat Play* (Tony), worked on the set for *Twilight Bowl*, and directed *Forty-Six and a Half*. He would like to thank his family for their support in everything he does, their partner who encourages them to go for their goals, and their friends they have made along the way.



Mei Zuch

*(ANT: Antigone;
SKM: Monster)*

Mei is a senior majoring in Theatre and minoring in Music. Mei has been a part of multiple productions in the Knox Theatre Department, including *The Coast Starlight* (Jane, Sound Design), *Clyde's* (Sound Design), *Silent Sky* (Henrietta), *The Kassandriad* (Sound Design), and is also a Technical Director for the Theatre Advisory Board. Outside of theatre, Mei is a member of the Knox College Choir and Knox Chamber Singers, and singer for the band Chicxulub. Mei is thrilled to be a part of Rep Term XX, and is grateful

for the support of friends and family throughout the process. Mei is from Portland, Oregon.



Who's Who in the Company

Megan Coleman

(Assistant Fight Director)

Megan Coleman is a junior majoring in Theatre Performance & History and minoring in Stage Combat and Dance at Western Illinois University. She is proud to be doing her first major choreographed combat scenes for Knox College's Theatre Department. Special thanks to DC and the Knox College Theatre Department for providing this unique opportunity. Megan is from Simi Valley, California.

Dalton Galloway

(Assistant Fight Director)

Dalton Galloway is a junior majoring in Theatre Performance and minoring in Stage Combat at Western Illinois University. He was the combat choreographer for the Peoria Players Community Theatre's production of *The Lighting Thief: The Percy Jackson Musical*. He wants to thank his mom and dad for all their support. Dalton is from Dwight, Illinois.

Payton McGinty

(Assistant Fight Director)

Payton McGinty is a senior majoring in Theatre Production & Design and minoring in Stage Combat at Western Illinois University. She is happy to be choreographing combat for the first time here at Knox College. Payton is from Vermont, Illinois.

DC Wright

(Fight Director)

is excited to be back at Knox College having previously directed the violence for *Hamlet* several years ago. DC's work has been seen all over the country. Some notable highlights are *Noises Off* and *The Three Musketeers* (Syracuse Stage), *The Hunchback of Notre Dame* and *Treasure Island: A New Musical* (The Rev), *Spamalot*, *Peter and the Starcatcher*, *August: Osage County*, *Les Miserables*, *Henry V*, *Death of a Salesman* (Arkansas Rep), *One Man, Two Guvnors*, *Hamlet* (TheatreSquared), *Romeo and Juliet*, *Titus Andronicus*, *Taming of the Shrew* (Illinois Shakespeare Festival), *The Blowin' of Bailey Gall* (Donaghy Theatre-Off Broadway) and many others. He is recognized as a Certified Teacher of Stage Combat by the Society of American Fight Directors and as a Master Instructor by Dueling Arts International. He teaches movement and stage combat at Western Illinois University.

Who's Who in the Company



Liz Carlin Metz

(Director)

Liz Carlin Metz has worked in professional theatre as an actress, director, and voice/dialect coach. Credits include: Assistant Director at the Mark Taper Forum (LA); Directing Associate (California Shakespeare Festival); Founding Artistic Director of Vitalist Theatre (Chicago); Voice Director for Seattle Repertory Theatre, Tacoma Actor's Guild, Dialogue Productions (London), Steppenwolf Theatre Company (Chicago and Off-Broadway), and Williamstown Theatre Festival (MA). Her critically acclaimed directing credits include: *Anna Karenina*; *The Mill On The Floss*; *Calderon's Life is a Dream*; *The Three Lives Of Lucie Cabrol* (by special permission of Theatre D' Complicite); *Multitudes*; *King Lear*; *Pool (no water)*; *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); *Merchant On Venice* (Jeff nominated); and *The Night Season* (two Jeff nominations; award for Best Supporting Actress). Liz holds an MFA from Temple University.



Craig Choma

(Scenic Designer, Lighting Designer, Technical Director)

Craig Choma is a Professor of Theatre and Knox Theatre's resident designer and technical director. Favorite Knox designs include *Twilight Bowl*, *Clyde's*, *The Wolves*, *The Thanksgiving Play*, *The Laramie Project*, *The Drowning Girls*, *The Secret in the Wings*, *Neil Gaiman's Neverwhere*, *Rapture Blister Burn*, *The Caffe Cino Project*, *In the Next Room or the vibrator play*, *The Green Bird*, *Under Construction*, *A Lie of the Mind*, *Euripides' Medea*, *Intimate Apparel*, *The Skriker*, *The Grapes of Wrath*, *War & 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 various fundraising events, and he has collaborated on court cases, creating forensic models to be used in the presentation of evidence.

Who's Who in the Company

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.



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. Jeff's creative 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 Knox credits include *Twilight Bowl*, *The Coast Starlight*, *The Wolves*, *Dear Elizabeth*, *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*, *Medea*, and *The Serpent*. Jeff is originally from Pleasant Grove, Utah.



Deana Nichols (Director)

Deana Nichols 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 Lynn Nottage's *Clyde's*, Julia Cho's *The Language Archive*, 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 (Costume Design)

Allison Smith Hahn is an instructor, resident costume designer, costume studio manager,

and company member of Rep Term XV (2010). 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, I and You*, *Another Bone* (Redtwist,

Who's Who in the Company

resident designer), *Rhinoceros* (Theatre Heist), *Miles Away*, *Mike and Seth*, *Hello Failure*, *Through the Leaves*, *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). Allison holds an MLIS (University of Illinois) and is most recently from Chicago, Illinois.



Sherwood Kiraly

For over a decade Sherwood Kiraly was a newspaper syndicate editor for columnists such as Roger Ebert and

the late Ann Landers, and briefly became a TV writer (co-writing an episode of the CBS sitcom "E/R" starring Elliott Gould). He "found his sound" with the critically acclaimed 1990 comic novel *California Rush* (Macmillan) and followed it with *Diminished Capacity* and *Big Babies* (Berkeley). He adapted his fourth novel, *Who's Hot/Who's Not*, into a play, which became a commercial and critical hit for the Laguna Playhouse in California. While writing the "What's So Funny" column for the Laguna Coastline Pilot (Tribune Co.) from 2002-2009, he adapted *Diminished Capacity* and *Big Babies* into screenplays, which went into development. He was on location when *Diminished*

Capacity was shot in New York and New Jersey in 2007 as a co-production of Steppenwolf Films and Plum Pictures, starring Matthew Broderick, Alan Alda, Virginia Madsen, Louis CK, Lois Smith and Bobby Cannavale. It premiered at the Sundance Film Festival in 2008, kicked off the Gen-Art Festival in New York that year, and was nominated for best picture at Chicago's Midwest Independent Film Festival. Bought by IFC, it was featured most recently on that channel. He won the Artist of the Year award in Laguna Beach in 2009. Of the critical response to his work, his favorite positive-review phrase was "comically profound," from the *Boston Globe*; his favorite left-handed phrase was "entertaining if not edifying" from the *New York Times*.



Who's Who in the Company

Jean Anouilh (ANT: Playwright)

Jean Anouilh experienced a wave of popularity in this country in 1955 when one of his early plays, *Thieves Carnival*, was produced at the Off-Broadway Cherry Lane Theatre. His first success came in 1937 with *Le Voyageur Sans Bagage* (*The Traveler Without Luggage*) and *La Sauvage*. Anouilh has also written his own versions of such classics as *Medea*, *Eurydice*, and *Antigone*. The latter was produced by Katharine Cornell in 1946, marking the playwright's first work to reach these shores. Subsequent American presentations of his work received a lukewarm reception until the aforementioned *Thieves Carnival* which was followed by the triumphant production of *The Lark* starring Julie Harris and adapted for the American theatre by Lillian Hellman. There followed productions of *Waltz of the Toreadors*, *Time Remembered*, *Le Rendezvous de Senlis*, *The Fighting Cock*, and *Beckett* co-starring Laurence Olivier and Anthony Quinn.

Qui Nguyen (SKM: Playwright)

Qui Nguyen is a playwright, television/film writer and Co-Founder of the Obie Award-winning Vampire Cowboys Theatre Company in New York City. Known for his innovative use of pop culture, stage

violence, puppetry and multimedia, Nguyen's numerous and eclectic plays include *Vietgone*, *Poor Yella Rednecks* (a follow-up to *Vietgone*), the Dungeons & Dragons comedy *She Kills Monsters*, the action comedy *Six Rounds of Vengeance*, the action drama *Soul Samurai* and the Shakespearean zombie comedy *Living Dead in Denmark*. He has also written for Marvel Studios and Walt Disney Animation Studios. In 2016, Nguyen received the Steinberg New Play Award for *Vietgone* and a Daytime Emmy Award for Outstanding Writing in a Preschool Animated Program for "Peg + Cat." www.quinguyen.com

Jeremy Sams (ANT: Translator)

Directed: *Noises Off* (RNT and Broadway); *Passion*; *Wild Oats*; *Marat/Sade*; *Enter the Guardsman*; *The Wind in the Willows*; *Two Pianos, Four Hands*; *Spend Spend Spend*; *Benefactors*. Lyrics: *Amour* (Tony nominated). Translations: *Indiscretions*, *The Miser*, and *Mary Stuart* (RNT); *The Rehearsal*; *Beckett*, *Antigone*; *Figaro's Wedding*, *La Bohème*, *The Magic Flute*, *Wagner's Ring Cycle* (ENO); and *The Merry Widow* (Convent Garden). As composer: *The Wind in the Willows*, *Arcadia* (RNT), *The Merry Wives of Windsor* (RSC); *The Mother* (BBC); *Enduring Love* (Pathe); and Jane Austen's *Persuasion* (BBC Films),

Who's Who in the Company

for which he won a British Academy of Film and Television Arts award.

Sophocles (ANT: Playwright)

Sophocles was an Ancient Greek playwright who specialized in tragedies, his most famous ones including *Oedipus Rex*, *Oedipus at Colonus*, *Electra*, and *Antigone*. He was born in Colonus around 497-496 BC, but lived much of his life in Athens and was considered their greatest playwright for fifty years. In his time there, he competed in thirty playwriting competitions, winning twenty-four of them and never once ranking lower than second place. He was credited with expanding Greek drama to include three characters, lessening the role of the chorus, and expanding dimensionally his characters more than most playwrights of the time.



Production Crews

Costumes

Noelle Brown, Hazel Carroll, Sage Coleman, Sienna DeSuza, Jonas Dodge, Delaney Edsall, Gwen Heidank, Josephine Ludington (Shop Supervisor), Naelin Craig Peffley, Cole Songster

Dramaturgy

Sienna DeSuza, Delaney Edsall, Gwen Heidank, Kamana'okekai Lattig (Crew Lead), Benjamin Sheats

Lighting

Zion Clarke, Gwen Heidank (*SKM*: Designer), Tara Rose (*ANT*: Associate Design; *SKM*: Lead Electrician), Benjamin Sheats, Kengo Uehara (*ANT*: Lead Electrician), Kai/Foggy Woitalla

Makeup

Jonas Dodge (Crew Lead), Delaney Edsall, Naelin Craig Peffley

Properties

Beckett Scott Andersen, Noelle Brown, Sage Coleman, Grace Dinges (*ANT*: Designer; *SKM*: Designer), Kwintyn Essex, Melodie Kershaw, Emily Kunkel, Kai/Foggy Woitalla

Publicity

Hazel Carroll (Crew Lead; Program Design; Poster Design), Zion Clarke (Poster Design), Melodie Kershaw (Poster Design), Josephine Ludington (Social Media), Naelin Craig Peffley (Social Media, Program Design), Cole Songster (Program Design)

Scenic

Beckett Scott Andersen, Grace Dinges (Scenic Artist), Kwintyn Essex, Gwen Heidank, Tara Rose, Emily Kunkel (*ANT*: Assistant Design), Hadley Mollman (*SKM*: Associate Design; Scenic Artist), Kengo Uehara, Kai/Foggy Woitalla, Mei Zuch (*ANT*: Lead Carpenter; *SKM*: Lead Carpenter)

Sound

Jonas Dodge, Hadley Mollman (*ANT*: Design/Composition), Cole Songster (*SKM*: Design), Mei Zuch (*SKM*: Assistant Design)

Costume TAs

Daisy Buchanan
Kanaru Ebi
Josephine Ludington
Carissa Medlock
Soran Rubio
Audra Steinbrugge

Costume Volunteers

Brooke Harris
Juniper Gray
Lenore Marshall
Mack van Lier
Vishnupriya Acharya
Aspen Sorenson

Scene Shop TAs

Nida Baig
Leah Binzel
Viola Boyd Brocker
Grace Dinges
Gwen Heidank
Martin Herrera
Eli Ladd
Andreas McDonald
Guy McEntarffer
Hadley Mollman
Alan Plascencia
Tara Rose
Nicole Ruby
Mei Zuch

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