The Power of Play;

On Community, the *Dungeons and Dragon*s Table, and Killing Queer Obstacles (and Monsters)

By

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Submitted to the Theatre and Performance Department

Conservatory of Theatre Arts

in partial fulfillment of the requirements

for the degree of Bachelor of Arts

Purchase College

State University of New York

May 2023

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Abstract

This Theatre and Performance senior project centers around the direction of Qui Nguyen's *She Kills Monsters* with the aim of centering around the power of play and the building of community to express solidarity, Nguyen's vision, and the young queer experience. This work is supported by critical theory in response to production history of *She Kills Monsters* and the way Dungeons and Dragons supports the queer experience, presented by the culmination of statement of goals, reflection essay, portfolio of the directing process, and a research paper citing the work of feminist game design and the theatricality of Dungeons and Dragons.

Statement of Goals and Impact

The Power of Play

Over the 2022-2023 academic year, I will be co-directing a production of Qui Nguyen's *She Kills Monsters*. *She Kills Monsters* is a sharp, bright, and touching 20-sided comedy centering the story of Agnes Evans, a young woman who attempts to connect with her younger sister postmortem through her lost Dungeons and Dragons module. *She Kills Monsters* will be co-directed by Noel Holmgren, featuring Brisa Nunes as Agnes Evans and Alice Palmer as Lilith / Lily. Among my tasks as director include casting, working with actors on developing characters, staging, costume and prop design, developing a core "vision" for the production, and overseeing the aspects of the show that relate to the game of Dungeons and Dragons. Additionally, I will have to assist my co-director in many other areas including overseeing runs, coordinating with stage management, and lighting, set, and sound design. I will have to work on and develop skills of communication and collaboration to create the best possible product with my co-director as we work to divide the tasks involved in the process and assist each other with the different components of the show. As far as working with my co-director and featured actors, working with these people is not new to me, but acting as a leader–or close collaborator–with them on a project this size is something I have not done before, and I am eager to see how our creative styles mix, aiming to be a leader and guide for them while melding our approaches in a way that keeps in mind the key vision of collaboration.

I've done research into the directing concentration and the directing process when it comes to senior projects at SUNY Purchase, including talking to members of faculty such as David Bassuk, and it seems like the codirecting process is as challenging as it is unusual. That

being said, both myself and Noel are excited to take on this prospective challenge, to bounce ideas off of eachother and learn how to best act as true collaborators to take this show to the level it needs to be. We will also have to learn how to budget for this (likely expensive) production–however, we are excited to have chosen a show that lends itself to show much creative and design potential in bringing the intersection of the fantasy world to life with the realistic and fun (go 90's!) depiction of the real world. We will have to focus on creating dragons, gelatinous cubes, demon dance-offs, and many fantasy worlds and scenarios with as much creative power as we can muster. We are interested in turning the space of the CMFT Studio into a real playing field for Dungeons and Dragons, set with a lifesized graph paper map and 2D set cutouts reminiscent of the on-the-fly creative prowess only many dungeon masters such as Chuck Biggs can muster. Our central thematic focus for the show is the concept of play and the power of imagination in tandem with fantasy world-building. When I first started directing through classes here at Purchase, I was very invested in high concept, in doing something original and impressive. While I was interested in lighting and presentation, in the first scenes I directed I often lost sight of the characters and their places in the world. I have learned through my professors not only the form and quality of blocking a show, but also that it is much more important to adhere to a playwright's vision for the authentic world of the play, which is why play selection was so important to me–I wanted to choose a show with a world that inspired creativity even amongst its challenges. Additionally, as an exercise to bring my cast further into the world of the show, outside of rehearsal time I am looking to run a show-inspired actual Dungeons and Dragons campaign with my cast and creative team.

My senior project of She Kills Monsters will help me grow as a director and a theatre-maker. In my future career, I hope to be a leader, a guide, and a mentor within the world

of theatre (I am specifically interested in becoming a drama teacher), and I am very excited in learning how best to guide and work with actors and other crew members in a constructive and productive manner. Collaboration is a very important part of being a director, especially when working with children. This is another key reason I have chosen the show *She Kills Monsters* specifically to direct; *She Kills Monsters* is about the youth, and about the way our blossoming identities in highschool and both helped and hindered by those around us; in my journey of becoming a director, mentor, and teacher, connecting with young people is very important to me, and I intend to use *She Kills Monsters* as a study of young identities current, past, and personal. Qui Nguyen's script isn't perfect; the way we've understood LGBTQ+ identities, as well as other sensitive topics, has changed over time. That being said, it is a clever and personal work, funny and still relatable on many levels, and its messages about identity hold a timeless purity to them that many audiences today will be able to relate to. There is something equally wholesome and questionable in the way that some things don't change, even in the decade since this show was written and the nearly 30 years since it takes place.

We hope to inspire our audience regarding the concepts of imagination and play, using these concepts to create something active and change-seeking within them by activating their imaginations and their active persons. In addition, Purchase college has a large community of LGBTQ+ people who may feel or have felt ostracized and lonely, especially in their high school years; I was in a spot in my life when I was very lonely when I discovered *She Kills Monsters,* and it immensely called to me– I would love to give the Purchase College community something to connect with on the same level.

She Kills Monsters is a show about grief, it is a show about activism, and it is a show about human connection. Agnes learns of her sister's sexuality only after she dies, and along

with grieving her sister's life, she grieves this important element of her that she never knew, and the suffering she went through due to homophobic actions of her classmates. Agnes must go on her own personal journey of growth, knowledge, and activism before she is able to complete the quest for The Lost Soul of Athens and truly see her sister. In a time period where anti-LGBT legistlation across the U.S. is growing stronger and more rampant, we are at a time of confusion and sadness about many of our identities here in the U.S., and as seen by low voting rates as of late, many of us have been pushed into a state of grief and inactivity. I believe that *She Kills Monsters* is the kind of show that inspires active change, and a message that it is never too late to get out there and do something. Through Agnes's journey, we may begin to reconnect with the parts of our childhood and our identities we thought we left behind, and we may learn that there is no better time than the present to make that connection.

Myself, plus my cast and crew, intend to connect with our audience in a way that is as active as possible, really immersing them in the story of the play and being a driving force for change. My team and I are very excited to bring the concept of "play" out through design and direction, portraying to the audience the immense power of fantasy escapism. Though such an open-concept show can be a challenge to direct, I am excited to "play" with the lack of limits within the product and create the same limitless potential within the process. It is, after all, equally important to me that my actors are "played" with; I am a firm believer in a comforting community where actors and crew members are treated like people first. I have been told before that it is one of my strongest suits as a director, and as I aim to direct what is easily my largest and most complex show yet, I am determined not to lose sight of it. I am also excited to learn more about managing a production in general, especially when it comes to things like budgeting and designing a show, as well as looking over and communicating with a team. I am also very

excited to strengthen my relationship with the game of Dungeons and Dragons, which is very near and dear to me, and its intersections with theatre, fantasy, and the queer experience (as well as getting better at the game in general). One thing that is going to give me even further knowledge of this game is the research paper I aim to write about it. I plan to write both about the progression of Dungeons and Dragons throughout history as well as its intersection with character creation and LGBT identities. I think writing this paper will give me a stronger grasp on Tilly's journey throughout the show, as well as Agnes's vision and desire to connect with her sister.

All that being said, my aims in producing *She Kills Monsters* are simple–learn about myself, my identity, and my vast connection with the game of *Dungeons and Dragons,* strengthen my skills both as a director and a collaborator, and teach the audience through the power of play that it is never too late to create an active change.

Research Paper

Community and the *Dungeons and Dragon*s Table

Customizing Survival;

Dungeons and Dragons on creating Queer Identities

The fantasy roleplaying game set in the fantastical world known as *Dungeons and Dragons* has been a phenomenon almost since its launch in 1974 for a multitude of reasons. As stated by the official *Wizards of the Coast*'s webpage for Dungeons and Dragons, "There's no winning or losing in D&D–at least, not in the conventional way. At its heart, D&D is a game that focuses on storytelling…everything is your decision, from what you look like, to how you act, to what happens next." Queer theorists such as Judith Butler and Eve Kosofsky Sedgwick have stated that queer identities may not be entirely natural , and that they are constantly re-iterated through performance in our daily lives. For queer people who play D&D, it serves as an important and valuable game for both their own self-discovery and their relationship with queer performance. Both a queer identity and the performance of such are innate features of queerness. For many queer people, this intersection is developed and expressed through roleplaying games; character creation in the world of Dungeons and Dragons enables a player to "perform an identity" similarly to the way many queer people might in real life, and the structure of Dungeons and Dragons enables queer players to create identities that do – or purposefully don't – mirror or affect their own lives outside the game.

In Dungeons and Dragons, players build their own characters based on a somewhat strict rule set that features an ample amount of categorization; characters are built based on race (in a

fantastical sense, that is– “races” may include elves, dwarves, and gnomes), class, and background, among other things. In this way, D&D, amongst other roleplaying games, is “well suited to exploring self-representation or identity play” (Nielsen, 47). Danielle Nielsen, theorist in gender and communication studies, states that player design is necessary to the genre’s success, and this is especially true in sessions with queer players, as the ability to design an identity offers a freedom not commonly found in real life. Though D&D offers categorization, there is also an element of great creative liberty that comes with character design; players are allowed to freely choose elements such as sex, gender identity and performance, and sexual orientation. However, as is true with all categorization systems, be that the gender binary or sexual orientation, labels like “elf”, “dwarf”, “wizard”, “barbarian”, and “fighter” come with preconceived notions, be it from popular media or simple vocabulary associations. Think of an elf as a tall, conventionally attractive, female-identified beauty ready to be fawned over, or a wizard as a dark-haired bespectacled male with an affinity for gingers. “Titles … may present as masculine to many,” states Nielsen, “and it is up to the player to change that perception.” (Nielsen, 49). Therefore, labels can be an inadequate form of self-representation, and beyond performance, they are not enough. It is a good thing, then, that the categorization systems in Dungeons and Dragons both extend beyond markers of identity and are able to correspond with other aspects of one’s personality, like their interests; “people who are interested in pyrotechnics may find themselves interested in playing a mage who casts spells that create fireballs. A person interested in medicine may choose to become a healer. Gender, physical appearance, and sexuality can all be played out alongside interests, creating a more rounded character experience.” (Nielsen, 49).

Additionally, “Players do not come to the table with a blank slate – they come with their oppressions, privileges, cultures and socio-economic statuses imprinted on their understanding of and ability to play and collaboratively contribute to a narrative.” (Kawitzky, 130). Playing D&D is a chance for players from queer communities to create characters they want to, and maybe cannot, see in popular media. Additionally, it is a chance for players to create intersections between characters that identify like them–queer characters, trans characters, gender nonconforming characters–and characters who are strong, or wise, or intelligent; characters who intrinsically have positive, admirable qualities.

As previously stated, characters in Dungeons and Dragons are built on strict categorization systems–race, class, and background are just a few among the wide array. However, because sexuality and gender are not strictly categorized in Dungeons and Dragons, the mechanics of Dungeons and Dragons can affect sexuality and gender in a way that is inherently queer. One such mechanic, of course, is the physicality of the game. D&D is not played behind a screen like other RPGs commonly are; however, it is also not a game where players inhabit their own selves. Rather, in D&D, players interact with each other in real time, in real space, inhabiting someone else in their own bodies. D&D is like other TTRPGs (tabletop roleplaying games) in this way, as it is a bit like theatre.Like theatre, it also implies training in a theatrical sense–rehearsal, memorization, performance. Unlike theatre, though, both the characters and the spaces they inhabit can be player-designed–and unlike theatre, the audience and the actors are one and the same; as Kawitzky would call them, “active, collaborative witnessing” (134). And as Sarah Lynn Bowman would say, “This also, crucially, is a ritual whose audience simultaneously invents and experiences the narrative” (14).

Justine Cassell, researcher prominent for her work both in computer science and in computer-human interaction and storytelling, claims that in the new day and age, feminist theories and strategies have begun to be utilized by software designers in a sort of "feminist game design". Cassell claims that feminist games employ five unique strategies; they "transfer design authority to the user, value subjective and experiential knowledge…, allow use by many different kinds of users in many different contexts, give the user a tool to express her voice and the truth of her existence, [and] encourage collaboration among users." (Cassell, 6). While clearly it is not software, Dungeons and Dragons interestingly utilizes all of these elements. On the topic of subjective and experiential knowledge, the building of a story within D&D is very focused on the personal growth of a character, rather than any intelligence or wisdom they may start with. Players "level up", even in facets such as their strength and dexterity, through lived experience, and in some games can be rewarded for "good roleplaying"; in other words, for staying true to their identities when they otherwise may have been punished for hindering the progression of a story. Dungeons and Dragons is built for all different kinds of people to play together–the strongest parties are made up of not only different kinds of characters, but different kinds of players with different play styles–a fighter, a lover, a story fanatic and a mathematician. And, as previously said, different types of characters and different types of players often go hand in hand. And of course, collaboration is what Dungeons and Dragons is all about. This is perhaps most boldly shown in D&D's good-faith tradition of hosting a "session zero"; In session zero, priorities and boundaries are discussed alongside rules; D&D runs like a well oiled machine, and it is interesting that in the sense of the timeline, collaboration-before-gameplay is emphasized; it could be said that the timeline sense is an indicator of the intrinsic priorities of Dungeons and Dragons. Interestingly enough, though, the session zero is not mentioned in the Dungeons and

Dragons canon; it was not mentioned when the game came out, and through its four main updates, each making sure to include a wider sense of the population in the game, never has this collaborative effort been brought up. And yet, it is a tried and true part of the D&D experience, questionable and concerning when it is not an included factor; this is just one example of a community-born Dungeons and Dragons phenomenon, a time where the efforts of the players to collaborate have transcended the ruleset of the games and created an integral experience. “This moment of initial assessment and agreement, entering into a loose social contract with our fellow players, signposts the transition from ordinary space, into game space.” (Kawitzky, 132).

Cassell’s theory of feminist games transferring design authority to the user and allowing them to express a voice and a truth of existence go hand-in-hand; “Players are, by definition, roleplaying,” states Neilson, “and avatars may represent different genders, races, sexual orientations, or even species…This avatar creation and manipulation follows, though not entirely embraces…Cassell’s strategy [to] ‘transfer design authority to the user.’”. Roleplaying practically forces the user to have design authority– developers encourage, and sometimes require, players to manipulate their identities.” (Neilson, 48). James Paul Gee states that when playing RPGs–not just those confined to video games–they exist within three different identities: the virtual identity, otherwise known as the character played as in the fantasy world, the real identity, also known as the identity of the player in the “real world”, and, most importantly, the projective identity. The projective identity is the intersection of the real identity and the virtual identity–it is the place where a person’s real life values and beliefs are “projected” onto their character, and also the place where characters are seen as constructs and creations by the player, rather than conscious, sentient beings. There are other things, of course, that can be projected onto an avatar or a character; gender and sexuality are simply among this very long list of

identities and attributes. Players have the authority to make their characters share identities or presentations with them, or they have the authority to play characters that are nothing like them. Hayes states,“An intersection between the player’s real life identities and the identity of the virtual character can be the source of new ways of viewing the world and the self, at least in theory” (27-28). This allows players, both queer players and cisgendered / heterosexual players, to play characters who aren’t like them, maybe granting themselves a power they feel like they are lacking in their daily life, or a sense of understanding about other identities. “Without the diversity of representation found in RPGs, players would be unable to participate in the potentially fruitful criticism of stereotypes and the ability to interact with players and characters different from themselves.” (Neilson, 47).

And what, praytell, separates the identities from each other on a logistical, practical level? In other words; at what point does one identity become another? One might imagine it is as simple as space and time; the real identity exists when the player is not playing, and the virtual identity exists when they are. What of the projective identity, then? To get a true sense of the way these identities intersect, we may have to look deeper, into the place where the game world and the real world intersect–take, for instance, our aforementioned “session zero”. “This moment of initial assessment and agreement, entering into a loose social contract with our fellow players, signposts the transition from ordinary space, into game space.” (Kawitzky, 132). Kawitzky also states, however, that “The Magic Circle is not, however, an impermeable barrier between game space and real space. These behaviors and ways of relating to fellow players are both contained within the game space, and, inevitably, bound to seep out of it and impact extra-game behaviors and relationships.” This has had an impact on popular vernacular since about as long as board games have existed–famous “feud” games exist across the “board” of generations, from

Monopoly to Mario Party. This is one thing that often sets tabletop roleplaying games apart from video games: “Another nontrivial distinction this creates is the fact that pen-and paper roleplaying games do not necessarily allow players to "hide" their "true" selves from the people they interact with. “If no one knows you're a dog on the Internet, everyone will around a roleplaying table.” (Cross, 77). This intersection between the virtual identity and the real identity is a forced one, and it is one that is unique to the tabletop game. The implications go deeper in the tabletop *roleplaying* game, when the world is player-created–”A composite of mechanics, imagery, explicit instructions and implicit social cues… This moment, this choice, to enter an altered system of logic, has profound implications.” (Kawitzky, 132).

Of course, a person’s identity is only as real as the world it exists within. And players in D&D have control over their own characters, yes, but it goes deeper than that–the characters in the world of Dungeons and Dragons have direct control over their lives and their story–this means that design authority lends itself to the much stronger facet of *narrative* authority. “Having agency over the narrative of the game, navigated via characters created for and by its players, establishes an environment in which queer people don’t have to wait for representation or inclusion – we implement it by virtue of the fact of our playing, and the choices we make in-game.” (Kawitzky, 131). That being said, tabletop roleplaying games can create a “queer utopia” of sorts for players; a place where the characters have direct impact on their environment as they explore (often fantastical) fabricated worlds such as those in D&D. However, not every facet of the world of Dungeons and Dragons is based on the player. Some are based on the sacred text, on the rules of D&D itself. While it is the inherent game mechanics that provide elves as races and wizards as classes, there are also preconceived notions at play. In everything from the official D&D campaign settings–like the magical *Jakandor* and *Strixhaven*–to new pieces of

popular fiction that enable popular conventions of the game, like Critical Role's *Exandria* and even the draw on the classic *Forgotten Realms* series in *Dungeons and Dragons: Honor Among Thieves* (2023), it seems like many people are intent on following Gary Gygax's *Greyhawk*-type fantasy settings. And it is for all of these reasons that most people see Dungeons and Dragons and high fantasy as going hand in hand.

That being said–this is a preconceived notion, not a statement of indisputable fact. The only people who have true control of the world of any set campaign of *Dungeons and Dragons* are the people around the playing table–the Dungeon Master, who for the most part creates the setting and narrative structure (as well as their own characters meant to progress the plot for the players), and the players themselves, who, as previously stated, affect the world around them and the progression of the story with the decisions made through their characters. A D&D campaign need not take place in a forest or a medieval town; while players are (for the most part) contained to playing Warlocks and Bards, their setting can be as loose as the DM envisions, from a lab to a spaceship. While high-fantasy still influences most parts of Dungeons and Dragons, especially official ones, new settings like *Eberron* and the Artificer class, both "officially" released in 2015, have taken influences from the steampunk aesthetic to put a modern spin on the world of D&D, showing that a looser, user-born sort of world can work its way into heavily respected material.

So why does it matter? Well, what matters isn't necessarily the high fantasy or the steampunk modern flair; what matters is the autonomy that players have over the worlds they create. Kawitzky states, "TRPGs offer up a space where no revolutionary project is too bold – one that can playfully and ambitiously provide resistance to, relief from and insight into, real-world dominant, oppressive socio-political institutions" (132). This, combined with the new

modernization of official D&D canon, means that D&D not only can be a vehicle for queer resistance, but rather that it continues to be *increasingly* queer. Apart from being a drive for new players, as our world becomes an increasingly scarier place for queer people to live, this change could be an attempt at radicalism at its weakest and a monumental movement at its strongest. "The queer practice of forming bubbles of suspended, altered reality – pockets of joy, freedom and expression – is rooted in a historical and contemporary necessity to have access to spaces that are not governed by rules that criminalize, threaten, other or ostracize queer lives. TRPGs… can operate in a similar way, via their invocation of the game world as a performative space apart – a shifted, heightened reality in which the players control the rules and social world of the game" (132). Ambition and playfulness live hand-in-hand in Kawitzky's definition, as they certainly belong. It is the power of play that brings such an ambitious social change, especially in a world where the "playing" can change the environment so directly–socially, aesthetically, or even politically.

Jonathan Boulter attempts to explain this intersection between the often cruel nature of our real world and the utopia of the game world by creating a drastic separation between them: "It cannot be argued that the game experience alters or interrogates the real world; it cannot be argued that the game even presents a particularly nuanced ability to transcend the real self. What is crucial about the cyborg-as gamer/gamer-as-cyborg trope is precisely its temporally and ideologically limited structure: its limitations are precisely central to its seductive, almost sublime appeal. (57)."

While Boulter describes video-game-type RPGs, his statements about character transcend into tabletop roleplaying games as well. What does not transcend, however, is his theory that the game world and the real world do not intersect. Boulter may argue that people are drawn to the

Dungeons and Dragons world because it does not affect the real world–namely, the real real world that serves as a place of oppression for queer people. But in many ways, the creation of avatars in the world of Dungeons and Dragons is not a respite from a queer person's real life, but rather a quite purposeful mirror of it. "Customization is a queer survival skill." States Kawitzky. "The process of taking on a system that may begin as hostile or exclusionary, and making it habitable, creating spaces within it to exist and sustain othered identities, is one of resistance." The way queer people perform their real identities have a very clear and very *purposeful* intersection with the way they perform their identities in the game; the key difference is not that the game world and the real world do not intersect, but rather that in the D&D world, the world supports the customized, personally chosen avatars, that are tailored to look like (or purposefully not look like) the players, and the avatars make decisions that impact the world, in a situation where audience and actor are an identical and cohesive entity.

Dungeons and Dragons draws many types of players, but D&D's identity performance in avatar creation is both beneficial and integral to the queer player. In and out of the Dungeons and Dragons world–and in the way they intersect–the performance of identity and the performance of a character performance is inherently theatrical. Such intersection can teach the player new things about themselves, allow them to perform in an environment (and as a persona) that can or purposefully cannot look like that, and that can create a radical utopian setting–a mirror not only of the life they live, but the life they aspire to.

Bibliography

Boulter, Jonathan. (2005). "Virtual bodies, or cyborgs are people too." In Nate Garrelts (Ed.), ***Digital gameplay: Essays on the nexus of game and gamer*** **(pp. 52–68). Jefferson, NC: McFarland**

In this essay, Boulter explains the relationship between the player and the avatars or characters they play. Boulter discusses the way characters can take on negative and positive personality traits of their players. This essay is useful to my research in that it discusses the way that characters can represent fantasies or anxieties of their players, often the kind that queer D&D players have in abundance. However, Boulter claims that the game-world and the real-world do not interact, a claim which I intend to dispute in my writing.

Bowman, Sarah Lynne. ***The Functions of Role-Playing Games: How Participants Create Community, Solve Problems and Explore Identity*****. McFarland & Company, 2010.**

In this article, Bowman talks about the power of community within tabletop roleplaying games. Boulter discusses the way that the community around the TTRPG table lends itself to the game's character and narrative arc. This essay is useful to my research as I establish the way that the community of players around the table build and shape the in-game world. Boulter's description of the roleplaying game environment as a "ritual" is also useful to my discovery of the theatricality of the roleplaying game.

Cassell, Justine. "Storytelling as a Nexus of Change in the Relationship between Gender and Technology." *From Barbie® to Mortal Kombat*, Dec. 1998, https://doi.org/10.7551/mitpress/3125.003.0018.

Cassell deconstructs the way games are designed and programmed in this article, pitting more traditional game design against a new suggested version of game design known as "feminist game design". While Cassell is mostly discussing digital roleplaying games, this angle of viewing game design will be very interesting in my research, as I discuss the way that Dungeons and Dragons inherently supports (or doesn't inherently support) feminist game design as a vehicle for queer players.

Cross, Katherine Angel. "The New Laboratory of Dreams: Role-Playing Games as Resistance." *WSQ: Women's Studies Quarterly*, vol. 40, no. 3-4, 2012, pp. 70–88., https://doi.org/10.1353/wsq.2013.0026.

While discussing Dungeons and Dragons and queer theory, it is hard not to discuss Dungeons and Dragons–or roleplaying games in general–as a vehicle of resistance against oppression against queer people. Cross's article intends to do this with a feminist outlook, and also brings a bare-faced authenticity to the discussion of community around the Dungeons and Dragons table. In my writing,, I intend to present character creation and queer expression as a form of resistance against oppression as one of the things that draws queer players to it, and this article will help me in that research.

Gee, James Paul. "What Video Games Have to Teach Us about Learning and Literacy." *Computers in Entertainment*, vol. 1, no. 1, 2003, https://doi.org/10.1145/950566.950595.

James Paul Gee, in this article, has a lot to say about identities within games. Once again, Gee discusses the virtual game world rather than the tabletop one, but these writings will still be valuable to my research. Gee discusses the way that our real life identities intersect with our in-game identity to reveal a third, "projective" identity. When talking about the way elements of queer life show themselves in D&D characters, this article will be invaluable to my research.

Hayes, Elisabeth. "Gendered Identities at Play." *Games and Culture*, vol. 2, no. 1, 2007, pp. 23–48., https://doi.org/10.1177/1555412006294768.

In *Gendered Identities at Play,* Elisabeth Hayes discusses the experience of two women in the RPG *Elder Scrolls.* Like Gee, Hayes describes the intersection between real life identities and virtual, or otherwise fabricated, characters–however, *unlike* Gee, Hayes is focusing on the experience of women. There is a lot of intersection between the experience of women and the experience of queer people beyond both being minority groups; however, in that vein, both women and queer players attempt to break through the social conformities of oppression, both inside and outside of the world of the game.

Kawitzky, Felix Rose. "Magic Circles." *Performance Research*, vol. 25, no. 8, 16 Aug. 2020, pp. 129–136., https://doi.org/10.1080/13528165.2020.1930786.

As my most referenced source by a wide margin, and probably the one that is most useful for my research, Kawitzky had a lot to say about the possible intersection of queer presentation and D&D character creation. However, beyond that, Kawitzky presented an in-depth analysis of queer utopias being created within the world of Dungeons and Dragons. This article will help me in my research by presenting not only an example of how queer identities and character creation may interact, but also the power it may possess over the world of Dungeons and Dragons and the real life of a given queer player.

Nielsen, Danielle. "Identity Performance in Roleplaying Games." ***Computers and Composition*****, vol. 38, 2015, pp. 45–56., https://doi.org/10.1016/j.compcom.2015.09.003.**

Nielsen's source is probably the one that is the most accurate to my research, and the one that is going to provide me with the evidence that is closest to what my thesis is presenting. Nielsen discusses not only the positive attributes of queer presentation through avatar creation but also some of the negatives that could come with it, such as the predetermined concepts that may come into play where labels of identity are called into question. Nielsen's article will be valuable to my research as it will help me form an argument for the basis of what character creation means to the queer player.

Technical Essay

Killing Queer Obstacles (and Monsters)

If there is one single solitary thing I would like to report about the creation of *She Kills Monsters,* it is that it was not what I thought it would be. It was a detraction from my goals in *almost* every way, from a shift in core concept to the many number of wrenches that were thrown in our way. Not every aspect was changed, and the ones that were changed certainly were not always for the negative, but it was quite the variation nonetheless.

She Kills Monsters, in reflection, is as bright and touching as I had once imagined it to be. I harbor no resentment for its script, though as predicted, there were parts of it that gave both me and my entire cast trouble, from some *very* loosely described fight scenes to one throwaway interaction in scene 12 mentioning sexual assault that, white we never classified as ill-intentioned, definitely led to many conversations about the motivations of the characters and the playwright both. I lost some tasks as director–we never ended up doing that D&D campaign, the one with the actors or the audience, which was certainly a disappointment. However, I did end up gaining a task or two, including the responsibility of stepping onstage in the role of Chuck Biggs when one of our actors could not perform on closing night. I am happy to report that the co-directing process went about as swimmingly as it could possibly go. Frankly, I don't know how shows without two directors do it. I mean this as a joke–there are of course unique challenges that are presented. But Noel and I took to the "partners in crime" moniker willingly, proudly, and with gusto, for better or for worse. Often, Noel would oversee runs while I lit the show, or they would take notes on lines being dropped while I guided acting decisions. It was

nice to have someone able to fill in for additional needed roles while one person acted more traditionally as director. This is not to undermine the work of a stage manager; we had two of those, too, and I think that was just as needed as two directors. When it came showtime, one of our stage managers called cues and the others stayed in the wings–this was the same SM that oversaw prop proceedings. With the amount of props and run crew action we utilized, this was a definite necessity, and without my SM's around to schedule rehearsals, send emails, and provide necessary hugs, I probably would've given up my college education forever (not really. But seriously, they were a huge help).

Noel and I really only had two points of contention which we were able to work through. The first was over casting. This is, in my opinion, probably the hardest part of working with two directors. Though we knew at points a compromise *might* have to be made, we were genuinely interested in discussions to help each other comet o a perfectly common ground, rather than one person "giving in" and creating a cast list they weren't satisfied with. This urge to compromise led us to have many long nights doing things we hadn't anticipated, like holding two days of callbacks and not releasing the cast list until midnight. But ultimately, we left the process satisfied, and I think some of their choices were *excellent,* and they definitely had ideas that helped make the show shine. Even after we lost an actor about halfway through the process, our trust in each other was strong enough to help us find a replacement under short–and tense–notice. The second piece of contention didn't happen until closing night, when we had to make a very, very difficult decision–who was going to go onstage when we once again lost an actor? I was the one who eventually ended up going onstage after, again, many long discussions about the character. I am pleased I got to experience this, but this was probably the closest we came to true

tension within the show process; with an undertaking that can feel so much like a reward, it was hard not to see it as a challenge,

This show was much, *much* more expensive than Noel and I had initially anticipated; we spent over $1,500, and narrowly avoided other expenses in the hundreds. Though buying the rights is an intrinsic part of the show, costume materials made for the bulk of our budget. Noel and I had anticipated to play a lot and use a lot of creative prowess, which we were forced to do without the means of having a grand set or a huge dragon puppet, and we chose to do with things like RPG-inspired fights and our homemade graph-paper grid on the floor; that being said, we ended up playing the show a lot "straighter" than Nyugen may have intentioned, and that is one thing I would change if I were to direct *She Kills Monsters* again, if only to save the effort–and the money. Nonetheless, The gelatinous cubes were bouncy, demon dance offs were fierce, and the fantasy worlds were often depicted with lights; I definitely feel like my creative talents as a director shined through in this production. The one other thing I wish to change is this; I wish I had played with my actors more. While I don't think I entirely lost track of my original core concept, I feel like under stress and the focus on the product, my focus of it may have faded, and I wish to bring back some of the whimsy Nguyen's script inspires, if I had to make any changes, start anew and do it again.

One thing I am vastly proud of myself for doing in this production of *She Kills Monsters* was ditching the often-superficial nature of a high concept, unlike the somewhat soulless pieces I often found myself producing in Directing I. With inclusions of elements like Tilly's module benign read by the narrator and our previously mentioned RPG fights, we often worked around roadblocks in time and scheduling with solutions full of heart. To be entirely fair, our actors often

generated these brilliant ideas themselves, but it was nice to see everyone on the team–from Stage Managers to Run Crew Members–pitch in to create the world of New Landia.

She Kills Monsters gave me, admittedly, no shortage of drawbacks. From losing our stage manager early in the process, to losing an actor halfway through, to of course losing an actor when it was showtime, it seemed like the universe was somewhat out to get us. Additionally, I was accidentally not put on the mailing list that listed the show dates for the production, and neither was my co-director, so we had no idea our show was slated to start tech the very first week of the spring semester. Thus, I was thrust into the production of *She Kills Monsters* both weeks later than I would have liked to begin, and also while I was already in the midst of directing my own original play. There were little things too; I may have made a poor impression on my cast, for one, by sending them all the *wrong* copy of the script for our readthrough. With no time to do another readthrough, we had to launch into rehearsals with the proper script; *no time* was kind of the common theme of this show, and with 17 credits and a job to boot, I was absolutely no shortage of a busy bee.

That being said, many of our challenges led themselves to unique opportunities. I know that sounds a little corny, but in the case of *She Kills Monsters,* I really think our challenges brought us closer together as a cast and crew. I was gifted with an absolutely incredible, dedicated, hardworking stage manager. One auditioner who did not end up getting cast was interested in getting involved with the show and became our ASM; however, with her hard work and dedication she soon rose to the role of co-SM and became a vital part of the show. I made some of my closest friends with the actor pool we ended up with, even with the switch halfway through. There was a lot of work done over winter break, from group Tiamat building sessions to hasty work ordering costumes. Unfortunately, we had a lot of setbacks with costumes and buying

things last minute, due to some loss of actor communication over the break. This was sort of to be expected, though, and six weeks of break right before your tech week is a scary and harrowing thing. I am incredibly proud of my entire team, though, for pulling together through a very arduous tech and pulling off an amazing show.

Another big aspect of the show I have not yet touched on was the fight choreography. *Finding* a fight choreographer was a huge task, as we knew the show absolutely could not proceed without someone who was certified to teach the vast number of fights in this show (our fight call was, count it, 40 minutes long!). After we found someone, scheduling rehearsals was another tricky factor, as we wanted to rehearse when our choreographer was available to avoid breaking the bank. But due to the endless hurdle that is once again the clock, we ended up breaking the bank a little bit anyway. Still, I would argue the fight choreography was one of the strongest parts of the show, as we all worked together with our fight choreographer to create fights that fit both the magnitude of the story, the vision of the world, and that kept all the actors safe.

All in all, *She Kills Monsters* was a transformative experience, though it turned left almost as hard as it could in terms of our original goals and visions. That being said, I think I, as well as my entire team, was able to create a really nice environment in the room of *She Kills Monsters,* and I definitely felt like both the product and the process were a rich exploration of Nguyen's text and the power of play as a whole.

Playbill;

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She Kills Monsters

by Qui Nguyen

Directed by
Noel Holmgren & Mack Gomes

February 2nd, 3rd, 4th 2023
SUNY Purchase CMFT Performance Studio

First produced in New York City
The Flea Theater
Jim Simpson, Artistic Director;
Carol Ostrow, Producing Director

A NOTE FROM YOUR DIRECTOR:

Hello and welcome to our show! When Mack first approached me about working on this play it immediately caught my eye. I'm not as familiar with Dungeons and Dragons, but I loved the elements of the show that are tied to it like, dramedy, found family, storytelling, and more. It has been such an adventure putting on this show. Everyone involved relates and connects with the material in their own way and it makes me happy to finally get to share this with an audience.

This play blends Athens, Ohio with the fantasy of New Landia. This results in an interesting breakdown of not realizing how much someone or something can impact you, real or fictional. A lot of pieces of media like D&D can serve as an escape from your own world but a way to explore what you're going through and find some commonality with it. I'm glad this play was able to happen, and that all of its humor, creativity, 90s pop culture references (that we totally understand), and other idiosyncrasies will be shared with people who will be able to relate to this story. I've found support in our team like Tilly does with her party and I'm very lucky to have been surrounded by such funny, passionate, and caring individuals. I wouldn't be as comfortable identifying as nonbinary

if it weren't for them and others on this campus. Thank you all for coming, and enjoy a game like no other.

–Noel Holmgren
[Director of She Kills Monsters]

A NOTE FROM YOUR DIRECTOR:

Welcome to New Landia! Thank you all for coming to tonight's show. When I first inquired after directing a full-length show for my senior project, She Kills Monsters was basically the first one to pop into my head; Nguyen's work work is bright, witty, sharp, and heartfelt, and speaks to me immensely, as a person who has dealt with grief, as a young queer person, as an outcast and a geek and simply someone who loves Dungeons and Dragons.

She Kills Monsters is a story about finding connection and family, where you didn't expect it, and also where you didn't realize it has been all along. I am proud to say that those who have committed to bringing this show to life with me have been nothing short of a family, and the most wonderful people to find connection with that I ever could have imagined.

She Kills Monsters is about embracing the outsider, the weird and surreal, the gimmicky and preposterous. We've tried to build gimmick and heart both into our show, and every step along the way has been joyful and exuberant. I hope tonight, you open your hearts for Agnes and Tilly, their party and their friends and their lovers and their enemies alike. May your encounters be fruitful, may all your crits land, and may you collect enough experience to last you a lifetime.

–Mack Gomes
[Director of She Kills Monsters]

PRODUCTION CREDITS:

Directors - - - - - - - - - - - - - - - - - - Mack Gomes
Noel Holmgren
Stage Managers - - - - - - - - - - - - - - Jorin Clougherty

Kim Crossway
Fight Choreographer - - - - - - - - - - Tony Mita
Fight Captain - - - - - - - - - - - - - - - Lee Giove
Dance Choreographer - - - - - - - - - - Sydnee Rose Ferretti
Set Designer - - - - - - - - - - - - - - - - Hazel Grant
Lighting Designer - - - - - - - - - - - - Matt Descalzo
Light Board Op - - - - - - - - - - - - - - Aaron Levesque
Sound Board Op - - - - - - - - - - - - - Dana Freeman
Costume Designer - - - - - - - - - - - - Hope Lowery
Projection Design - - - - - - - - - - - - Lucifer Clougherty
Assistant Props - - - - - - - - - - - - - - Jenna Hernandez
Run Crew - - - - - - - - - - - - - - - - - Grace Cavanagh
Isabella Moncada

CAST CREDITS
In order of appearance

Narrator/Evil Tina/Farrah - - - - - - - - Kirry Kaufer
Tilly - Lily Wolpert
Agnes - Brisa Nunes
Chuck - Billy Arrowsmith
Miles - Cayd Barrera
Lilith/Lilly - - - - - - - - - - - - - - - - - Alice Palmer
Kaliope/Kelly - - - - - - - - - - - - - - - - Zia Williams
Orcus/Ronnie - - - - -- - - - - - - - - - - Matthew Lazzerino
Steve - Lee Giove
Vera/Evil Gabbi/Beholder - - - - - - - - Sydnee Rose Ferretti

COMPOSER CREDITS

“Prologue”	**Jagger Clark**
“Choose your Fighter”	**Emmett Engarde**
“Bugbears”	**Gabriel Berger**
“Kicketh Ass”	**The Espressos**
“Me and My Wee Butt”	**Jorin Clougherty**
“Doppelganger Fight”	**Gabriel Berger**
“Well That Succubus”	**Emmett Engarde**
“Upbeat Funk”	**Infraction***

“Aegra Kenir” **Andrew Alford**
“End of Journey, Start of Life” **Kim Crossway**

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Scene List

Prologue …..…….…. New Landia
Scene 1 …....…….…. Game Store
Scene 2 ……..…. Tilly’s Room
Scene 3 …….……..…. Orcus’ Lair
Scene 4 …….……..…. Vera’s Office
Scene 5 …..……...…… New Landia
Scene 6 ……..……...…… Farrah’s Forest
Scene 7 …….……..…. Agnes’ House
Scene 8 ……..…….…..…. New Landia
Scene 9 …….……..…. Vera’s Office
Scene 10 ……..…. New Landia
Scene 11 ……..……..…. Vera’s Office
Scene 12 …….……...…..…. New Landia
Scene 13 ……..……..…. Agnes’ Office
Scene 14 ….……..…….……New Landia
Scene 15 ….……..…. Vera’s Office
Scene 16 …….……...…..…. The Castle of Evil

Cast and Crew Biographies

Aaron Levesque (Light Board Op) is a THP student.

Alice Palmer (“Lilith”) is a senior. She is overjoyed to be performing in *She Kills Monsters*. She is a double major in theater performance/literature. She proudly comes from Morristown, New Jersey. She has performed in many ensemble roles in the past, and recently *My Body, My Health, My Choice* (“Kira”). In her spare time she enjoys participating in SUNY Purchase’s show choir, *Crescendo,* and endlessly reading books. She would like to thank the wonderful cast and crew that has worked with her on this production and her cats for being the best support system ever. It has been a joy to bring this story to life.

Andrew Alford (Composer) is a Junior Studio Composition major.

Billy Arrowsmith ("Chuck") is a handsome stranger with a mysterious past. Sometimes you see a glint of memory in his smoldering eyes and wonder what exactly it is he's running from. Whatever happened to him, right now he seems like a good man who's trying to start over and do things right. That's what matters. He's building a new life here. You know you'd protect him if you had to. Maybe one day he'll hold you with those big safe arms. Maybe one day he'll learn to trust you.

Brisa Nunes ("Agnes") is from Sao Paulo, Brazil, and is in her senior year as a Theatre and Performance major. She was part of many productions before, and recently, she acted in *No Longer Human* by Osamu Dazai and *What If If Only* by Caryl Churchill. Brisa is very proud of works and projects she has been in, and she couldn't be more grateful to be working in such an amazing project that is *She Kills Monsters*. Brisa is extremely proud of her colleague's hard work and dedication, she is thankful to be part of this production and happy to be trusted by the directors. She also says thank you for all the support her friends and family gave her, and hopes that everyone is as proud as she is.

Cayd Barrera ("Miles," Composer) is a third year BA theatre and performance student from Cape Cod, MA. Purchase acting credits include: *My Body, My Health, My Choice!* (Avery), as well as a number of Purchase student films. They want to thank their friends, family, and the wonderful stage management and production team.

Dana Freeman (Sound Board Op) is delighted to be part of *She Kills Monsters!* Dana (she/her) is a Theatre and Performance Major and is working towards minors in Playwriting and Literature. Dana wears many hats (in theatre and in general) including acting, directing, and stage management on shows at SUNY Purchase and during her high school years overseas. She enjoys chocolate mousse cake, sleep, and making lists (especially ones with parentheses). She would like to thank you (the reader) and hopes you enjoy the wonderful show!

Emmett Engarde (Composer) is very cool and fun and absolutely overjoyed to be a composer for *She Kills Monsters*. Known for his previous compositional work on songs such as Left Shark's Lament and Kill The Spider-Man, Emmett also wrote and composed music for Danganronpa: The Deadly Musical, a video game musical adaptation presented on YouTube to an audience of over seven viewers. (A lot of people.) In his spare time, Emmett can be found building Lego sets or standing dramatically at the top of a staircase.

He is also currently struggling to open a string cheese package, but that's neither here nor there.

Gabriel Berger (Composer) is a freshman Creative Writing major.

Grace Cavanagh (Run Crew) is a junior majoring in Theater and Performance.

Isabella Moncada (Run Crew) is a junior THP major / Literature minor

Jagger Clark (Composer) is thrilled to be part of *She Kills Monsters*! Jagger is from Irvington, NY and is a Studio Composition major in his senior year. He specializes in writing music for film and has created scores in works such as Emma Keating's *The Ooze* and Victor Barsotti's *Bruises*, along with others. When not composing for outside work, he often is working on his story, *The Fallen King* for which he creates music videos. Otherwise, he is an avid film and video game fan and greatly enjoys stories of all kinds! He is extremely grateful to be part of this production and would like to give a special thanks to his supporting mother and friends!

Jorin Clougherty (Stage Manager) is excited to be a part of *She Kills Monsters*! Jorin is a THP junior from Ithaca, NY, who enjoys weeping, drinking Earl Grey tea, and holding rocks. Past Purchase credits include *Frame(D)* ("Amethyst"), *Crystal Clear* (Stage Manager), and *Pie Day* ("Addy"). Jorin would like to thank the directors, Mack and Noel, his wonderful co-SM, Kim, and the whole cast and crew. Enjoy the show!

Kim Crossway (Stage Manager / Composer / Prop Master) is honored to be part of this production of *She Kills Monsters*. Kim is a junior in THP from Schenectady, NY who quite enjoys music and video games, and is the OGRE club Vice President. Kim has previously ASM'd with Consortium Actors at Siena College for a production of Hairspray. Purchase Credits include: *Life After Cali* ("Katelyn"), *Marisol* ("Homeless Ensemble"), *How I Learned To Drive* (Crew/MVP), and is a member of the Crescendo Show Choir. She wants to thank everyone who's been a part of this production, and hopes the audience enjoys our fantasy world!!

Kirry Kaufer ("Farrah" / "Tina" / "Narrator") is honored to be part of *She Kills Monsters*! Kirry is a creative writing major in their junior year of college from Queens, New York. She Kills Monsters will be her first Purchase theater credit! In her spare time, Kirry enjoys writing, drawing, playing video games, and cosplaying. She would like to

thank the crew of She Kills Monsters for being very welcoming and supportive. Enjoy the show!

Lee Giove ("Steve"/Fight Captain) is so honored to be a part of *She Kills Monsters*! Lee is a THP major from Staten Island who loves music, video games, DnD and eating insane amounts of sushi. Lee is excited to go on to star in Purchase's *The Attic* ("Girl"). Lee is very thankful to the cast and crew for this wonderful opportunity and hopes that everyone leaves the show wanting to fight some five-headed dragons!

Lily Wolpert (Tilly) (she/her) is a sophomore theatre major and screenwriting minor. Her past roles include *Our Dear Dead Drug Lord* ("Zoom"), *Taming of the Shrew* ("Baptista"), *Too Much Light Makes the Baby Go Blind* ("Player"), and *Brothers Grimm's Spectaculathon* ("Girl/Snow White"). Lily is the PR officer for Purchase's improv team and is a part of the school's sketch comedy club. Lily would like to thank Mack and Noel, the rest of the cast, her family, and her friends for supporting her throughout this show, and she'd like to give a special shout out to her sister for always being there, in-between the times we wanted to kill each other. I couldn't tell this story without you.

Mack Gomes (Director) is beyond overjoyed to be bringing the world of New Landia to life. Mack is a THP senior who is honored to have made *She Kills Monsters* her senior project. Past Purchase theatrical endeavors include *Crystal Clear* ("Mom/Pandora") and *Pie Day* (Director/ Playwright). Mack would like to thank Noel, Brisa, and Alice for being the best collaborators there are, her incredible stage managers Jorin and Kim, her parents and faculty for being their biggest support, and the entire rest of the *She Kills Monsters* cast and crew for making this show a striking reality. Hope you enjoy!

Matthew Lazzarino ("Orcus") is a Junior majoring in Theatre and Performance along with a minor in Playwriting. Coming from Yardley, Pennsylvania, Matt is more than happy to have *She Kills Monsters* be his first performance on campus. Along with this, he will continue performing in The Attic ("*Red Cap*") this spring semester. Matt loves singing, video games, and is an aficionado of Wawa. He would like to thank his amazing cast and crew that have followed along on this journey along with his wonderful directors and stage managers. It couldn't be done without them. It isn't common to get to be a nerd on stage, but also wield a weapon and eat cheese whiz? Hell yeah.

Noel Holmgren

(Director) is delighted to be able to bring *She Kills Monsters* to life! Noel is a fourth year theatre and performance major and double minor in arts management and playwriting from Valhalla, New York. Their previous Purchase credits include *The Most Beautiful Suicide* (Assistant Director), *Songwriting for the Musical Showcase 2022* (Lyricist/Performer) and *Hunter X Hollingsworth & Friends: Who Tells Your Story?* (Director). Noel would like to thank Mack, Jorin and Kim, Brisa and Alice, the rest of the cast and crew, faculty, friends, and family for this opportunity!

Sydnee Rose Ferretti ("Vera" / "Evil Gabbi" / "Beholder" / Choreographer) is so honored to be chosen to choreograph as well as play such amazing roles. Sydnee is a performer from Cornwall on Hudson, New York. There she established a love for the arts at a young age, performing in many plays and musicals in her community. Some of Sydnee's credits include *42nd street* ("Anytime Annie"), Krowd Kings *In and Out* music video ("Dancer") and *Beauty and The Beast Jr* (Choreographer). Sydnee's background is in acting, singing and dancing. Sydnee is currently in her Senior year at SUNY Purchase majoring in Theatre and Performance and minoring in Arts Management. She is a licensed cosmetologist and a certified makeup artist, graduating from the Makeup Designery in 2019. Sydnee has designed makeup and hairstyles for a series of beauty and fashion photoshoots, as well as worked on several short films. Sydnee would like to thank Mack and Noel and the rest of the wonderful cast for making this such a fun experience, as well as all her family and friends that have supported her throughout her life. Sydnee can't wait to see what the future holds!

Note:
This production contains death, homophobic language, discussions of grief, and mention of sexual assault.

Additionally, this production contains flashing lights. Audience discretion is advised.

Special Thanks

to the following people for
their support and contributions

— — — — — — — — — —

Andrea Thorme
Anne Arrowsmith
David Bassuk
Edmund Arrowsmith-Kron
Heather Kendall
Jack Tamburri
Jeanna Scotti
Johnny Calabrese
Madison Kaplan
Max Price
Nick Saraceni
Peter Sprague
Tom Janda
Tony Mita

Thank you for coming!

Enjoy the show!

Audition Info Document

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She Kills Monsters

Spring 2023

She Kills Monsters is a stand-alone, 90 minute production that will be produced in Spring of 2023 as a senior project. The show will go up early in the Spring 2023 semester with rehearsals throughout the Fall 2022 semester. We are excited to meet all of you and looking forward to your auditions!

Show Description:

She Kills Monsters is a high-stakes, high-energy dramatic comedy set both in Athens, Ohio and the fantasy world of New Landia in the 1990s that follows the story of Agnes Evans as she attempts to grow closer to her sister postmortem through her sister's abandoned dungeons and dragons module. Through adventures and exploration both larger-than-life and largely personal, Agnes learns the (often harsh, but more often than not beautiful) realities of fantasy escapism in the life of one of the hardest times for a queer teenager; high school.

Actor Information:

We are looking for a group of passionate and enthusiastic actors who are ready to bring the high-energy world of the play to life and are excited about movement and ensemble-building. Please be prepared to talk about what the play means to you, here and now, as a person and as an actor. Pick one side from the google folder to read, but be prepared to read other sides if you are asked to.

You are not required to be off-book, but it is encouraged if you think it will highlight your audition. Showing your commitment and dedication to this piece is incredibly valuable. Please be familiar with the entire show before auditioning.

Actors of color and LGBTQ+ actors are strongly encouraged to audition as our production team strives to create a diverse and equitous cast. We are auditioning for three female-presenting roles and four male-presenting roles. Trans and

non-gender-conforming actors are encouraged to read for the roles they think best fit them **and/or** their gender identity or presentation.

CHARACTER DESCRIPTIONS:

Note: The following characters are the ONLY characters we are currently auditioning for. However, you may feel free to read any side from the google folder that you think best fits you. The side you choose will not necessarily impact the roles you are considered for.

Tilly Evans / Tillius The Paladin:

Female identified. Any ethnicity. A fifteen year-old lesbian who died in a car crash prior to the start of the play. Passionate, "dorky", bravely an outsider. Lover of dungeons and dragons, uplifts the voices of those around here, eternally fifteen.

Chuck:

Male identified. Any ethnicity. High-schooler, approximately sixteen-seventeen years old. A master dungeon master. Massively confident in his massively nerdy self; Supremely unafraid and uninhibited.

Miles:

Male identified. Any ethnicity. Mid-20s. Agnes's *very* long time boyfriend. A little awkward and withdrawn, but cares deeply about his girlfriend.

Kalliope / Kelly:

Female identified. Any ethnicity. Kalliope is a wise, magical, level-headed dark elf who serves as the magic force–and the brains–behind the group. Kelly is a kind high-schooler who played dungeons and dragons with Tilly.

Narrator / Evil Tina / Farrah the Faerie

Female identified. Any ethnicity. Evil Tina is an evil-succubus-cheerleading high schooler who torments Tilly. Farrah the Faerie is a Dungeons and Dragons Fantasy Boss. This track also serves as the Narrator for the show.

Orcus / Ronnie

Male identified. Any ethnicity. Orcus, the demon lord of the underworld, is a little lazier and more laid-back than his title would imply. Ronnie is a kind but slightly-dorky highschooler who played Dungeons and Dragons with Tilly.

Steve / The Mage

Male identified. Any ethnicity. Steve doubles as a high-school student and an enigmatic mage, popping in to dazzle the real and fantasy worlds alike with his nerdy charm.

Schedule

(Assisted in creation by stage managers)

October 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
0 Location REHEARSAL 8 Other Events Other Information CONFLICT	26	27	28	29	30	1
2	3	4	5	6 Scene 4 = 7:00-7:45pm Scene 15 = 7:50-10:00pm	7	8
9 Scene 2 = 5:00-6:00pm	10	11	12 Tablework = 7:00-8:30pm Zia CONFLICT	13 Scene 3 = 7:00-8:30pm Scene 6 = 8:45-10:00pm	14	15
16 Scene 9 = 5:00-5:00pm Scene 10 = 5:15-6:00pm Scene 11 = 6:05-7:00pm Billy CONFLICT	17	18	19	20	21	22 Crescendo Show 7:30pm
23 Fefu CONFLICT	24 Fefu CONFLICT	25 Fefu CONFLICT	26 Fefu CONFLICT	27 Fefu CONFLICT	28 Rocky Horror 10pm? Fefu CONFLICT	29 Fefu @ 1:30 and 7:30 Fefu CONFLICT
30	31	Notes: LONG BREAKS IN REHEARSALS REHEARSAL DAYS TECH WEEK				

November 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
0 Location Scene X time-time Scene Y time-time Other Information CONFLICT	~~31~~ - ~~Fefu CONFLICT~~ ~~PIE DAY CONFLICT~~	4 ~~Fefu CONFLICT~~ ~~PIE DAY CONFLICT~~	~~2~~ ~~Fefu @ 7:30pm~~ ~~PIE DAY CONFLICT~~	~~3~~ ~~Fefu @ 7:30pm~~ ~~PIE DAY CONFLICT~~	4 ~~Pie Day 5:00pm~~ ~~Fefu @ 7:30pm~~	~~5~~ ~~Fefu @ 1:30pm and 7:30pm~~
6	7	8 Election Day -- No Classes	9	10 Mack CONFLICT	11 Mack CONFLICT	12 Mack CONFLICT
13 Mack CONFLICT	14	15	16	17	18	19 KIM CONFLICT
20 KIM CONFLICT	21	22	23 Thanksgiving Break <------	24 ----------	25 ----------	26 ----------
27 ---------->	28	29	30			
		Notes: LONG BREAKS IN REHEARSALS REHEARSAL DAYS TECH WEEK				

December 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
0 Location Scene X time-time Scene Y time-time Other Information CONFLICT	31 Kim CONFLICT	29 Kim CONFLICT	30 Kim CONFLICT	1 Kim CONFLICT	2 Life After Call @ 7:30pm	3 Crescendo Carols 7:30pm Life After Call @ 7:30pm
4 Life After Call @ 2:30pm	5	6	7	8	9	10 Crescendo Show 7:30pm
11	12	13	14	15	16	17 Winter Break <----------
18 Winter Break <----------	19 ----------	20 ----------	21 ----------	22 ----------	23 ----------	24 ----------> Winter Break
25 Winter Break <----------	26 ----------	27 ----------	28 ----------	29 ----------	30 ----------	31 ----------> Winter Break
		Notes: LONG BREAKS IN REHEARSALS REHEARSAL DAYS TECH WEEK				

January 2023

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 Winter Break <----------	2 ----------	3 ----------	4 ----------	5 ----------	6 ----------	7 ----------> Winter Break
8 Winter Break <----------	9 ----------	10 ----------	11 ----------	12 ----------	13 ----------	14 ----------> Winter Break
15 Winter Break <----------	16 ----------	17 ----------> Winter Break	18	19	20	21
22	23	24	25	26	27	28
29	30	31				
	0 Location Scene X time-time Scene Y time-time Other Information CONFLICT	Notes: LONG BREAKS IN REHEARSALS REHEARSAL DAYS TECH WEEK				

February 2023

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
0 Location Scene X time-time Scene Y time-time Other Information CONFLICT	30	31	1 Dress Rehearsal	2 Showtime!	3 Showtime!	4 Showtime!
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	26	24	25
26	27	28				
		Notes: LONG BREAKS IN REHEARSALS REHEARSAL DAYS TECH WEEK SHOW DATES				

Tech Week Schedule

(Assisted in creation by stage managers)

Monday 1/23 NO JORIN	Tuesday 1/24 NO KIRRY Maybe matt?	Wednesday 1/25 MATT	Thursday 1/26 MATT	Friday 1/27 DAVID BASSUK	Saturday 1/28	Sunday 1/29
7pm - Thea. Intros and exploration of space Prop intros **Noel & Kim**	6:30pm - 2032 Intimacy w/ Brisa and Cayd (s. 2) THEN Lily and Alice **Mack & Jorin**	7:15pm - Fight call **Lee & Jorin**		7:15pm - Fight call **Lee & Jorin**		7:15pm - Fight call SHOES & certain costume pieces **Lee & Jorin**
7:30pm - Fight call **Lee & Mack**	7:00pm - Jorin gives a shpiel THEN Fight call **Lee & Jorin**	7:45pm RUN Run through scene, give notes, run again w/ notes **Jorin & Kim** **LIGHTS OVER TOP**	Fight choreo	7:45pm Run through scene, give TECH notes, run again **Jorin & Kim**	OFF	7:45pm RUN Run through act 1, break, run through act 2 **Jorin & Kim**
8:00 START RUN Run through scene, give notes, run again w/ notes **Kim**	7:45pm RUN Run through scene, give notes, run again w/ notes **Jorin & Kim**	10:45pm END RUN		10:45pm END RUN		10:00 END RUN, go GIVE NOTES, tweaks
10:45 END RUN	10:45pm END RUN	NO "LINE" (minus Kirry)				

Monday 1/30 MATT HERE	Wednesday 2/1	Thursday 2/2	Friday 2/3	Saturday 2/4	Sunday 2/5
7:15pm - Fight call **Lee & Jorin**	6:45 - Fight call **Lee & Jorin**	5:30 – CAST ARRIVE	5:30 – CAST ARRIVE	5:30 – CAST ARRIVE	Strike at some point idk man
7:45pm RUN Run through show start to stop **Jorin & Kim**	7:30pm - START RUN	6:00pm – fight call/dance call	6:00pm – fight call/dance call	6:00pm – fight call/dance call	
10:15pm END RUN	END RUN WHEN IT'S FUCKING DONE	6:45 – CREW ARRIVE 6:50 lil chatty chat	6:45 – CREW ARRIVE	6:45 – CREW ARRIVE	
	Notes via email	7:00pm – house opens	7:00pm – house opens	7:00pm – house opens	
		7:30pm – doors cloors, hoors orrpen	7:30pm – doors cloors, hoors orrpen	7:30pm – doors cloors, hoors orrpen	
		7:35 SHOW STORTS (yippee)	7:35 SHOW STORTS (yippee)	7:35 SHOW STORTS (yippee)	

Production Breakdown

SCENE NAME	PAGES	SCENE #	WHERE	WHAT	WHO	EFFECTS / COOL STUFF	STAGE COMBAT?	# of pgs
Welcome to the World	7-9	Prologue	x	Stereo	Agnes, Tilly, Narrator	Shadow Puppets, Orchestral Music, "Ace of Base"	Yes	3
Meet Chuck	10-12	1	RPG Store	Store Counter, Dnd Module	Agnes, Chuck	X	No	3
Game time!	13-20	2	Tilly's Bedroom / New Landia	Boxes, Tilly's Items, Snacks, Map	Agnes, Miles, Chuck, Tilly, Kalliope, Lilith	"Awesome lights, sound, and smoke effects", "Matrix-y style music", 3 Monsters	Yes	8
Demon Overlord	21-23	3	"Darkly lit cave"	"Throne of skull and bones," "demonic television set",	Narrator, Tilly, Orcus, Agnes, Steve	*Friends* (on the TV)	No	3
Meet Vera	24-25	4	Vera's Office	Desk chair? Desk?	Vera, Agnes, Steve	X	No	2
Let the quest begin	21-34	5	New Landia	X	Agnes, Chuck, Tilly, Bugbears, Kaliope, Lilith, Orcus	Bugbears, Healing magic, magic video projection, "High energy badass montage" of monster fighting	YES.	14
Faerie Fight	35-37	6	The Woods of New Landia	X	Orcus, Farrah, Agnes, Lilith, Kaliope, Tilly, Steve	Song for Farrah to dance to, Magic Missile / Large Fireball, Bloody Faerie	Yes	3

						Explosion		
That Dude hates DND	38-39	7	Agnes's house	Agnes Furniture	Chuck, Miles, Agnes	X	No	2
Evil Demon Cheerleaders	40-45	8	New Landia	X	Agnes, Tilly, Lilith, Kaliope, Orcus, Evil Gabbi, Evil Tina	X	Yes	6
Lilith is real?	46-48	9	Vera's Office	Vera furniture	Vera, Agnes, Lilith	X	No	8
Do it in character	49-50	10	New Landia	X	Tilly, Agnes, Chuck	x	No	2
Just playing DND?	51-53	11	Vera's Office	Vera furniture	Miles, Vera, Steve	x	No	3
Agnes Vs. the Doppelganger	54-59	12	New Landia	x	Kaliope Agnes, Chuck, Steve, Tilly, Lilith, Orcus, Miles	Gelatinous shapeshifting cube	Yes.	6
Cheerleader confrontation	60-62	13	Agnes Office	Agnes Classroom furniture (?)	Tilly, Agnes, Evil Tina, Evil Gabbie	x	No	3
Talking to Ghosts	63-71	14	New Landia	X	Tilly, Chuck, Miles, Agnes, Evil Gabbie, Evil Tina, Lilith, Kaliope, Steve	Dance Battle	Yes	9
We play it because…	72-77	15	Vera's Office, Ronnie's House, School	Vera furniture, Ronnie furniture, crutches, picture of kalliope	Tilly, Agnes, Chuck, Orcus, Lilith, Kalliope, Vera	X	No	6

Final Fight!	**78-83**	**16**	**New Landia**	**X**	**Chuck, Orcus, Kalliope, Tilly, Agnes, Vera, Lilith, Miles, Narrator**	**Vera the beholder, Tiamet the dragon**	**Yes yes yes!**	**6**

Prop Chart

(Assisted in Creation by Stage Managers)

Prop	Scene(s) Used	Where/Who is it from?
Long Rehearsal Blocks (2)	**Prologue (pg 7-9), Cover doors, then Scene 16 (pgs 78-80) for hiding Dragon Heads.**	**CMFT STUDIO ROOM**
White Sheet	**Prologue (pg 7-9), Scene 8 (pgs 40-45, couch cover), Scene 15 (pgs 73-76, mantel cover).**	**Jorin**
Sword of the Eastern Blade 	**Prologue (pg 7-8), Scene 2 (pgs 15-cont.), Scene 3 (pgs 21-23), Scene 5 (pgs 25-cont.), Scene 6 (pgs 34-37), Scene 8 (pgs 40-45), Scene 12 (pgs 55-59), Scene 14 (pgs 65-71), Scene 16 (pgs 78-80).**	**OGRE Club**
Smaller Sword(s)  *Generally 1 used, 2 in prologue*	**Prololgue (pg 7), Scene 5 (28-cont.), Scene 8 (pgs 41-43), Scene 5 (pgs 26-cont.), Scene 6 (pgs 34-37), Scene 12 (55-60), Scene 14 (65-71).**	**OGRE Club**
Medium Sword(s)  *Generally 1 used*	**Prologue (pg 7, 1 used), Scene 3 (pgs 21-23), Scene 5 (pgs 26-cont.), Scene 6 (pgs 34-37), Scene 8 (see below), Scene 12 (pgs 54-60), Scene 14 (see below).**	**OGRE Club**
Battle Axe 	**Prologue (pg 7), Scene 2 (pgs 16-20), Scene 5 (pgs 28-cont.), Scene 6 (pgs 34-37), Scene 8**	**OGRE Club**

	(pgs 40-43), Scene 12 (pgs 55-60), Scene 14 (pgs 65-71)	
Stereo (Cardboard)	**Pre-set top of show, Prologue (pg 8).**	**Cayd**
Phone (Cardboard) If we use a real one, it can decorate the mantel	**Pre-set top of show, Prologue (pg 8).**	**Cayd**
Desk Stuff Stapled Papers, 1-2 Binders	**Scene 4 (pgs 24-25), Scene 9 (pgs 46-48), Scene 11 (pgs 51-53), Scene 13 (pgs 60-62), Scene 15 (pgs 72-73).**	**Kim**
Comic Book  	**Scene 1 (pgs 10-12), Scene 7 (pgs 38-39).**	**Billy**
Module Notebook with SKM doodles and writing inside. If Chuck is at the table, the Module is.	**Scene 1 (pg 10-12), Scene 2 (13-cont.), Scene 3 (pgs 21-23), Scene 5 (pgs 26-32), Scene 7 (pgs 38-cont.). Scene 8 (pgs 40-45), Scene 10 (pgs 49-50), Scene 12 (pgs 54-59), Scene 14 (pgs 63-71), Scene 15 (pgs 73-cont.), Scene 16 (pgs 82-end).**	**Lily**
DnD Items (dice/figures/book)  1-2 Books, 3 dice and the dice bowl, at least 6 figures, On tray.	**Scene 1 (pgs 10 11, BOOKS ONLY), Scene 2 (13-cont.), Scene 3 (pgs 21-23), Scene 5 (pgs 26-32), Scene 7 (pgs 38-cont.). Scene 8 (pgs 40-45), Scene 10 (pgs 49-50), Scene 12 (pgs 54-59), Scene 14 (pgs 63-71).**	**OGRE/Billy. Tray from PAC.**
Eye of the Beholder Eyeball pillow, on fun chair when in	**Scene 2(pgs 13-cont.), Scene 3 (pgs 21-23, Scene 7 (pgs 38-39), Scene 16 (pg 78).**	**Jorin**

Tilly's Bedroom		
Snacks/Twizzlers Pringles, Twizzlers, Cheeze wiz can	**Scene 2 (pgs 13-cont.), Scene 3 (pgs 21-23)**	**Jorin went store**
Packing Boxes (3) Masking Tape cover logos, room names written on it. One is "Box Of Souls"	**Scene 2 (pgs 13-cont., 3 used), Scene 3 (pgs 21-23, "box of souls" and footrest, 2 used), Scene 7 (pgs 38- 39, 2 used)**	**Kim**
Action Figure 	**Scene 2 (pgs 13-20).**	**Billy**
Staff 	**Scene 2 (pgs 17-20), Scene 5 (pgs 28-cont.), Scene 6 (pgs 34-37), Scene 8 (pgs 41-43), Scene 12 (pgs 54-60), Scene 14 (pgs 64-71).**	**OGRE Club**
Map	**Scene 2 (pgs 19-20).**	**Jorin map/ container, Kim belt**
Shield 	**Scene 3 (21-23), Scene 12 (pgs 54-60).**	**OGRE Club**
TV *Rehearsal Block with wires.*	**Scene 3 (21-23).**	**CMFT STUDIO ROOM**
Cheez-Wiz (2-3 cans)	**Scene 3 (21-23, 2 used), Scene 16 (pgs 82-83, 1 used).**	**Kim/Jorin go to store**
Staff of Suh	**Scene 3 (21-22), Scene 6 (pgs 35-37), Scene**	**OGRE**

Stick with juggling scarf on top	**12 (pgs 55-59).**	
Juggling Scarves Blood	**Scene 6 (pg 35), Scene 14 (pg 66 (Miles), 67 (Steve arms).**	**Kim**
Magic Missile Pom Pom with scarves attached	**Scene 6 (pg 37).**	**Kim**
Smashing Pumpkins CD	**Scene 7 (pgs 38-39).**	**Noeal (Christmas CD)**
Gloves Worn as costume.	**Scene 7 (pgs 39-cont.), Scene 8 (pgs 40-cont.), Scene 9 (pgs 46-cont.), Scene 10 (pgs 49-50), Scene 12 (pgs 54-cont.), Scene 13 (pgs 60-cont.), Scene 14 (pgs 63-71), Scene 15 (likely in pockets), Scene 16 (pgs 78-end).**	**Noel**
Keys	**Scene 9 (pg 48).**	**PAC**
Letter for Lilith Envelope with written letter.	**Inside module up until - Scene 10 (pgs 49-50), Scene 15 (72-77).**	**Lily**
Scrunchie Flask	**Scene 11 (pgs 51-53).**	**Sydnee**
Gelatinous Cube Fabric cube structure	**Scene 12 (pgs 55-59).**	**Jorin**
Skeleton 	**Scene 12 (pgs 55-59).**	**Billy**
Miles' Sword	**Scene 12 (pgs 58-59).**	**OGRE Club**

		
Yearbook Light paperback	**Scene 13 (pgs 60-62).**	**Jorin**
Steve's Arms Sewn sleeves	**Scene 14 (pgs 67-71).**	**Kim**
Lipstick	**Scene 14 (pgs 68-69).**	**Brisa**
Pompoms (3-5 pairs) 1 Yellow Pair 2 School Color Pairs	**Scene 14 (pgs 68-69).**	**2 pairs from Amazon** **1 Yellow pair from Kim** **1 pink pair from PAC**
Photo of Ronnie and Kelly Smaller white/gold picture frame	**Scene 15 (pgs 74-75).**	**Kim**
Wheelchair	**Scene 15 (34-35).**	**PAC**
Eye of the Beholder Eyeball pillow, on fun chair when in Tilly's Bedroom	**Scene 2, Scene 7, Scene 16 (pg 78).**	**Jorin**
Tiamat Puppets	**Scene 16 (pgs 80-81).**	**Billy & Friends**

Director's Script Scans:

Orcus is a demon overlord of the underworld. If there's a lost soul, he'll either have it or at least know where it is. Kaliope is our tracker. If he's near, she'll know his location.

*(**KALIOPE** pulls out a map and places it on the ground for all to see.)*

(They all crouch down to look at it.)

KALIOPE. The entrance to the cave of Orcus is at the next bend. But unfortunately neither Lilith nor I can accompany you for no magical creatures are allowed into his lair unless they risk being entrapped there forever.

*(**AGNES** is examining **LILITH**'s costume.)*

AGNES. Seriously, there has to be more to this outfit, right?

LILITH. You look like you would be delicious with a side of baby.

*(**LILITH** snarls at **AGNES** which prompts her to run to **TILLY**.)*

AGNES. Okay! So we're going into a cave, let's go!

CHUCK. Okay, so there's definitely a certain amount of improv involved, but I swear this is the gist of what Tilly created.

AGNES. This?

CHUCK. Yes. This.

AGNES. My sister wrote this?

CHUCK. Look, do you want to play the game or not?

AGNES. Sure, whatever.

*(**CHUCK** throws his hood back on.)*

CHUCK. And then –

TILLY. There's me. I'm the brains of this operation. Name: Tilly Evans aka Tillius the Paladin, healer of the wounded and the protector of lights. Class: Awesome.

*(**TILLY** steps up beside **KALIOPE,** and **LILITH.** They fall into a movie poster-esque pose together.)*

*(**CHUCK**'s Dungeon Master voice booms over them*

CHUCK. Welcome to the Quest for the Lost Soul of Athens. Your mission is find and free the Lost Soul before it is devoured by the dark forces of darkness forever.

(All the girls high-five each other.)

AGNES. Seriously, you guys are supposed to be a team of badasses?

(Suddenly, three monsters rush in growling and snarling.)

(In a fast and impressive series of moves, **TILLY, KALIOPE,** *and* **LILITH** *slay them.)*

Okay, nevermind.

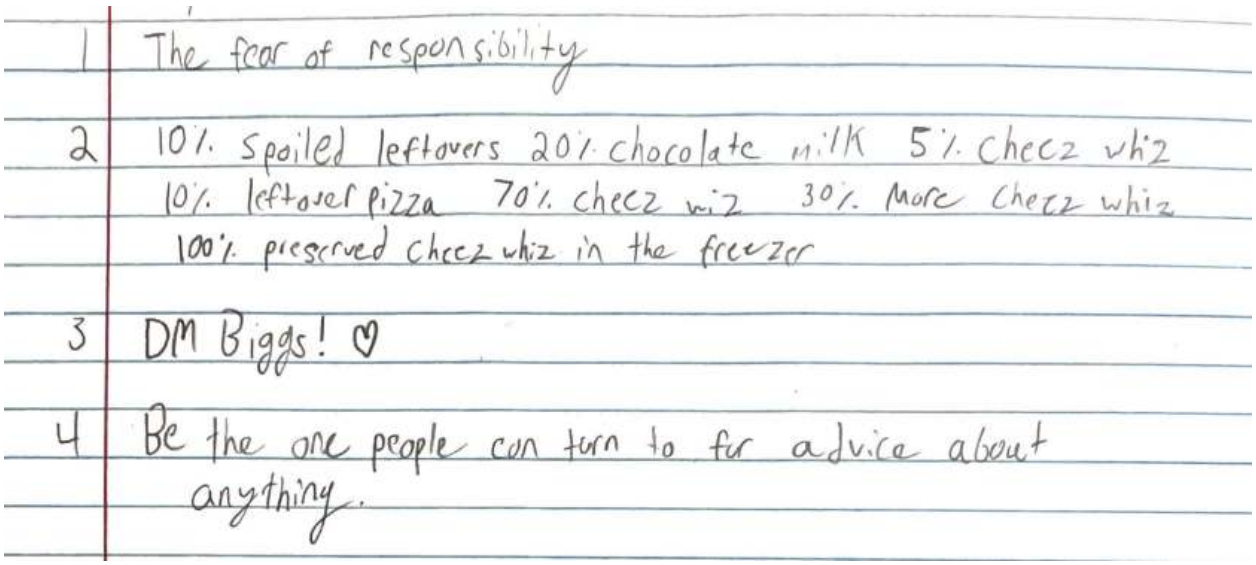
KALIOPE. Curious. What form of creature is this?

LILITH. Can I eat it?

TILLY. Lilith, you said you were quitting.

LILITH. I said I'd cut down. I've only had two this week.

Character Workshop Scans:

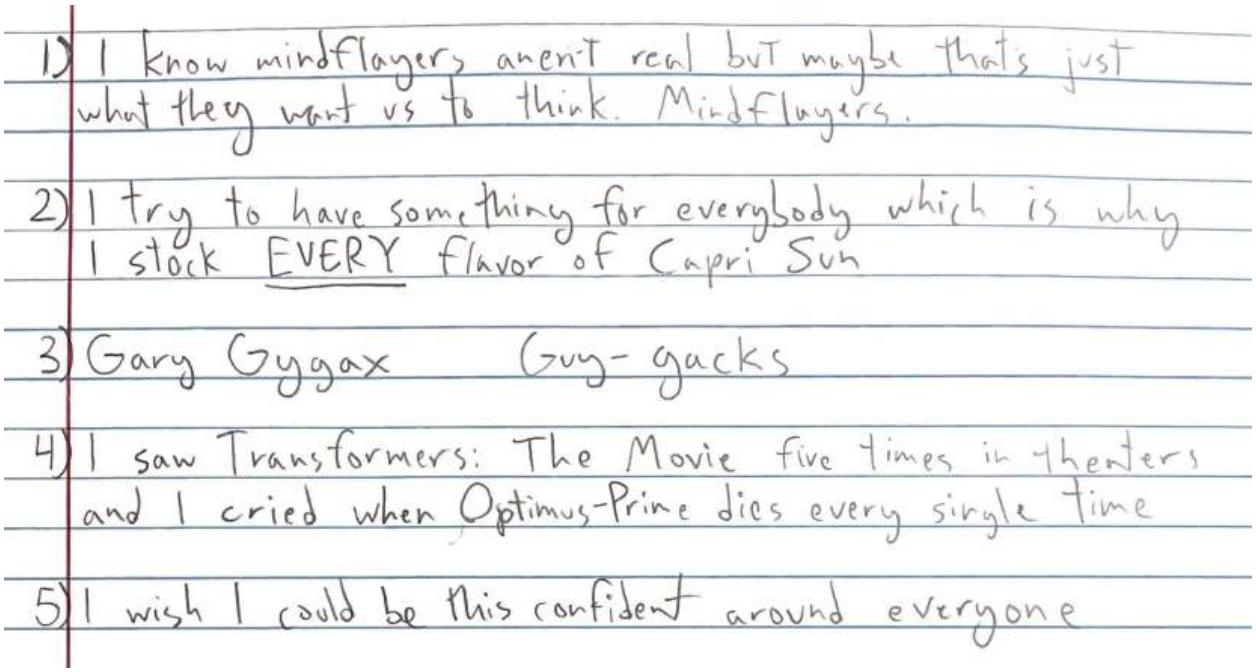


1 The fear of responsibility

2 10% spoiled leftovers 20% chocolate milk 5% checz whiz
10% leftover pizza 70% checz wiz 30% More Checz whiz
100% preserved checz whiz in the freezer

3 DM Biggs! ♡

4 Be the one people can turn to for advice about anything.



1) I know mindflayers aren't real but maybe that's just what they want us to think. Mindflayers.

2) I try to have something for everybody which is why I stock EVERY flavor of Capri Sun

3) Gary Gygax Guy-gacks

4) I saw Transformers: The Movie five times in theaters and I cried when Optimus-Prime dies every single time

5) I wish I could be this confident around everyone

1 My greatest phobia is probably staying in this town. I love horror. I've seen every horror movie out today, & I'd rather face Chucky & Pennywise before waking up as a 25 year old taking Travis Alder at Starbucks

2 ORCUS
TINA
Chuck
CALIOPE
Lilith
Steve

3 Buffy

4. Rocky Horror & Return of the Jedi (Steve Leia)

5. It's easy to say I wish I wasn't gay, but if it wasn't for everyone else, I wouldn't have a problem. I want big sexy strong arms. Carry some hot girls around

Lighting Notes Scans:

(AGNES collapses to the ground.)

*(***TILLY** *closes her eyes and hovers her hands over* **AGNES**.*)*

AGNES. What are you doing?

Tilly and Agnes are around DSL

TILLY. Just shut up.

(Lights and sound indicate something awesome is happening.)

CHUCK. Tillius uses a revive spell to restore all of Agnes's hit-points. You get back on your feet.

TILLY. We stand side-by-side and raise our weapons.

CHUCK. And this is what happens next –

(Hard-hitting music begins playing. An elaborate and badass fight ensues as the two girls work together to defeat their adversaries. **AGNES** *fights impressively.)*

Just a note that this fight is pretty short.

CHUCK. You've defeated the Bugbears! Agnes levels up! Gains plus one in being less of a dumbass!

Lights down on the Bugbears

AGNES. Wait, is that really a stat?

TILLY. Yep, totally is. You're less dumb! Yay! Now where's the rest of our team?

(Pause. [illegible] KALIOPE

AGNES. CHUCK! I'm not going to have sex with the [illegible]
girl!

CHUCK. What? I don't want to see you get sexy with the sexy Elf-girl. Why would I want to see that? Ew, gross,

Kalliope backs Agnes up, at which point she is more center, Chuck being more SL. I would love to see a slight lighting change from the "fantasy world" to Chuck's emergence in the "real world"

hot-girl on hot-girl action. Your sister must have wrote that out. I mean, that's so gay and I'm so…straight.

AGNES. Are you done?

*(**AGNES** turns back to **KALIOPE** who leans in for a kiss.)*

Whoa, what are you doing?

KALIOPE & CHUCK. *(Whispers.)* Nothing!

AGNES. CHUCK!

I would like lights to come up more upstage, with the party USL and the cube USR (both entered through USL)

CHUCK. Fine. Whatever.

You return back to your party who are all at the foot of the Mountain of Steepness. But before you can move

Production Photos:

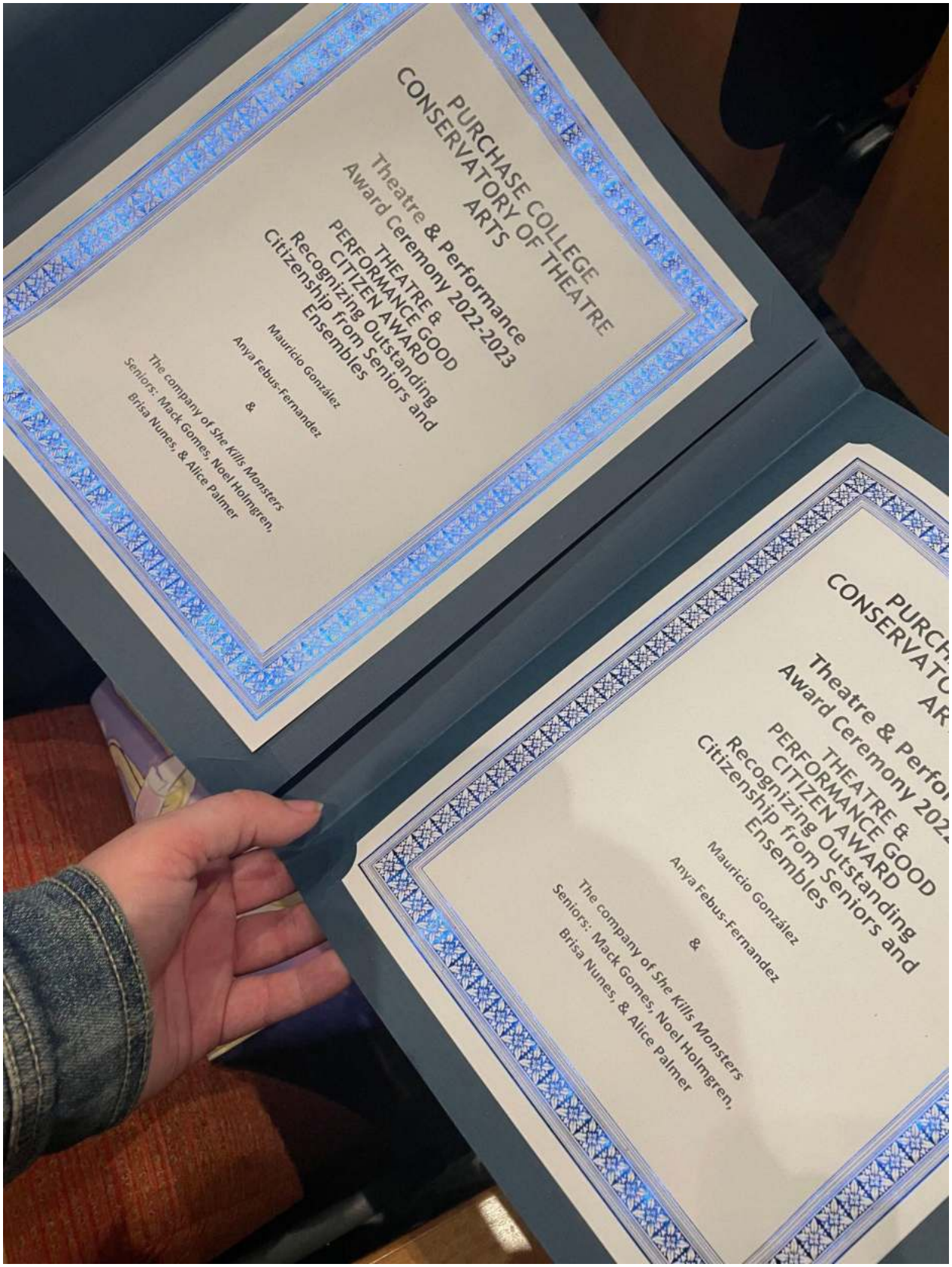

The
End


EXIT


EXIT

Certificate of Achievement:

Theatre and Performance Good Citizenship Award awarded to The Ensemble of *She Kills Monsters.*


PURCHASE COLLEGE
CONSERVATORY OF THEATRE
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Theatre & Performance
Award Ceremony 2022-2023
THEATRE &
PERFORMANCE GOOD
CITIZEN AWARD
Recognizing Outstanding
Citizenship from Seniors and
Ensembles
Mauricio González
Anya Febus-Fernandez
&
The company of She Kills Monsters
Seniors: Mack Gomes, Noel Holmgren,
Brisa Nunes, & Alice Palmer

Final Words:

Putting on this production was beyond an honor and joy. To have been able to be trusted with both Qui Nguyen's text and the most passionate, dedicated, and generally incredible cast and crew was one of the most enlightening experiences of my life and I will take the lessons I learned with me beyond SUNY Purchase and into the rest of my directing career. Thank you! That's why *She Kills Monsters.*