

Inheritance: A Work In Progress

Conceived by Eliza Kelley

Directed by Andy Paris

Written by Murphy Applin, Acadia Barrengos, Reagan Carstens,
Luke Klein, Deandre Savon and Mimi Viglietti

The Historic Brookstown Inn

October 28-31, 2020

Presented By

UNC School of the Arts

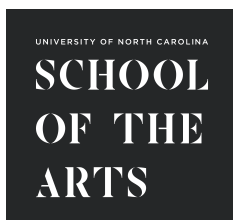
Brian Cole, Chancellor

School of Drama

Scott Zigler, Dean

School of Design & Production

Michael J. Kelley, Dean



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DIRECTOR'S NOTES

When I first heard of Eliza Kelley's idea in which an audience views a performance from outside an apartment building, I was immediately intrigued. Having lived in New York for many years and peered through many a window, and noticed--well, lots of things--I wondered what worlds could be created and if we were to look inside, who would we find, and what could we learn?

These first conversations were pre-pandemic, so the idea of isolation was not as palpable, though it was certainly discussed. When the world was swept by COVID-19, this theatrical form of characters inside their living spaces, reacting to world events increased in intensity, and the drive to investigate theatrically what stories might exist inside and outside our private spaces became more immediate. Just this past August, Deans Michael Kelley and Scott Zigler paved the way for the work to begin.

In gathering students assigned to this production, I asked them all, "What stories are the most important to you right now to share with your community? When feeling confined and isolated in your living spaces, the world outside distant but no less volatile, what goes through your mind, and what do you feel in your gut? What do you want to say?"

A multitude of designers and technicians and six performers from the UNCSA Schools of Design and Production and Drama took up the challenge and worked in collaborative cohorts, developing work, from scratch, only a small sample of which you will witness tonight. Which moments to include in this evening, was a product not so much of how we felt about them (good or bad), but rather by the metrics of how best to learn about the work we are making. So many plays could be made out of the material that has been generated. These metrics were based on asking, "What are the essential questions that intersect and pulse through all of the cohorts' work? Which of these questions do we feel most strongly about?" And then once identified, we followed that trail to discover how we could most dramatically and effectively ask these questions of our community, in a short presentation.

Whether there will be future iterations of "Inheritance: A Work in Progress" remains to be seen. I hope so. Seeing a project like this develop over time would be a wonderful addition to the growth of these artists.

As the apparent first professor of devised theatre at UNCSA, I am thrilled to have this project as my first realized in-progress showing of devised work at this institution. This group of incredibly talented, hard-working artists have invested two months of their lives to asking tough questions, while learning about the power of all the Elements of the Stage and sharpening their artistic voices. They are an inspiring group of artists, all, and I cannot wait to see what they do next.

But for now, as one of our characters, Sarah, so poignantly states: "We're here. We're here."

Inheritance: A Work In Progress

Conceived by Eliza Kelley

Directed by Andy Paris

Assistant Director and Dramaturg by Eliza Kelley

Written by Murphy Applin, Acadia Barrengos, Reagan Carstens, Luke Klein,
Deandre Savon and Mimi Viglietti

"Red Flags" and "New Moon" Composed by Ash Paris-Carter*

CAST LIST

(in alphabetic order)

MURPHY	Murphy Applin
SARAH	Acadia Barrengos
WOMAN	Reagan Carstens
MAC	Luke Klein
IRIS	Deandre Sevon
JONESY	Mimi Viglietti

"Inheritance: A Work In Progress" is a Studio 3 Production

*UNCSA High School composition student

PRODUCTION STAFF

Scenic Designer
Romello Huins

Lighting Designer
Jake Frizelle

Sound Designer
John Schirillo

Costume Designer
Melissa Thurn

Wig & Makeup Designer
Abby Eubanks

Vocal Coach
Robin Christian-McNair

Properties Director
Adia Matousek

Production Manager
Joel Magill

Production Stage Manager
Carson Roxanne Gantt

Assistant Production Manager John Poindexter
 Assistant Stage Manager Lindsey Cope, Quinn Mishra
 Assistant Sound Designer Kelsie Grigg
 Costume Designer Assistants Molly Klemm, Maureen Wynne
 Assistant Wig and Makeup Designer Cheyenne Hart
 Production Assistants Alex Magallanes, Omar Sosa
 Production Electrician George Meltzer
 Head Electrician Haley Burdette
 Assistant Head Electrician Jacob Gerber
 Programming Assistant Jacob Rodgers
 Electricians Izzy Fores, Taylor Gordon
 Sara Green, Abigail Hall
 Grey Nicholson, Harrison Reid
 Stephen Smart
 Costume Shop Manager Rebecca Eckes
 Draper Lily Mateus, Maggie Tennant
 First Hand Chloe Walters
 Stitchers Marquita Horton
 Abbey Maruyama, Megan Peck
 Wardrobe Supervisor Jenna Travis
 Wardrobe Assistant Molly Klemm
 Wardrobe Abbey Maruyama, Will Wharton
 Wig & Makeup Shop Manager Cassie Richardson
 Assistant Wig & Makeup Shop Manager Abby Eubanks
 Wig & Makeup Build Crew JoAnn Battat, Dustin Kirby
 Nic See, Madison Skinner
 Wig & Makeup Run Crew Abby Eubanks, Cheyenne Hart
 Dustin Kirby
 Assistant Properties Director Amy Laliberty
 Lead Artisan Tatum Eyre

PRODUCTION STAFF

(continued)

Properties Artisans Nat Carreiro, Brooke Downing
..... Praveer Gangwani, Audrey Harms
..... Sarah Hayes, Mak Jordan
..... Becca Morgan, Cas O'Neal
..... Mackenzie Potter, Emma Thomas
..... Gabe Weis
Props Run Crew Mahalet Andrachew
..... Megan DeVolder, Cayman Raff
Head Sound Engineer(A1) Nora Cuthbertson
Deck Sound Engineer (A2) Dylan Schoolfield
Deck Sound Engineer (A3) Talia Whitehead

BIOGRAPHY

Eliza Kelley (she/her/hers) is studying devised theatre at the Boston Conservatory at Berklee and is currently on a gap year ahead of her senior year. Kelley, a graduate of the UNCSA high school drama program in 2017, was inspired to make this show after doing research on zoochosis— psychosis caused by animals in confinement. The current COVID-19 pandemic revealed the need for connectivity in a world of “zoomchosis.” Kelley hopes that the audience finds some relatability in these raw heartfelt stories that the performers have developed with this in mind.

Andy Paris has made a career of developing new works for the stage and screen, including: “The Laramie Project” (for which he received an Emmy nomination), “The Laramie Project: 10 Years Later” and “Gross Indecency: The Three Trials of Oscar Wild” by Moisés Kaufman; “Uncommon Sense,” co-written with Anushka Paris-Carter; Lucie Tiberghien’s “The Quiet Room”; Ripe Time’s “Innocents,” directed by Rachel Dickstein; The Talking Band’s “The Necklace”; Matthew Maguire’s “Phaedre”; and Deb Margolin’s “Indelible Flesh.”

As a writer/director, Paris’s projects include: “Laramie: 10”; “The American Family” at The Edinburgh Fringe Festival; “The Fanmaker’s Inquisition,” co-adapted with Anushka Paris-Carter from the novel by Rikki Ducornet; “Goldstar Ohio” at The Cleveland Public Theatre; “Migration” at the Experimental Theatre Wing at NYU; Faith Pilger’s “The Stages of Burning”; “Going Public” at Amherst College; “Momentum” at the Western Australia Academy for the Performing Arts; and “The Corporate Carnival,” for The Women’s Project in which he also performed at the Winter Garden in the World Financial Center.

Paris has performed in countless other plays in New York, regionally, and in Europe. Regionally, he has been seen at Denver Center, The Huntington, Playmaker’s Rep, Cincinnati Playhouse, Rep. Theatre of St. Louis, Hartford Stage, Theatre Virginia, Berkeley Rep and La Jolla Playhouse. Favorite roles include Berowne in “Love’s Labours Lost”; Keppler in Richard Goodwin’s “Two Men of Florence,” directed by Edward Hall; and all of the male roles in “A Sleepy Country,” by Melanie Marnich, directed by Mark Rucker. Film and TV credits include “Laramie” (HBO) and “Law & Order” (NBC). He has also been the recipient of two Audie Awards and a Voice Arts Award for his audiobook narrations. Paris is currently the Assistant Professor of Devised Theatre at the University of North Carolina School of the Arts.

THE SCHOOL OF DRAMA

Ranked among the best drama schools in the world, the School of Drama is an immersive experience that prepares talented young artists for successful careers on stage, online, and in film and television. Conservatory training grounded in classical values adds technical skills practice to shape creatively inspired, versatile actors who are in-demand today. Students perform constantly in both small workshops and major productions across the theatrical repertory. An outstanding resident faculty gives personalized attention to their students' growth.

THE SCHOOL OF DESIGN & PRODUCTION

Unlike other schools that incorporate design and production within theatre studies programs, the School of Design and Production is a highly regarded, independent conservatory. The school is ranked #3 in the nation. Employing a resident faculty of experienced professionals, the school offers a comprehensive curriculum in every aspect of modern stagecraft, from scene design to stage management. Students gain practical experience working on a variety of productions inside theaters of all styles and sizes, and within 100,000 square feet of production space. Graduates have careers in theater, film, television, dance, opera, live and themed entertainment, and more.

DEAN'S COUNCILS FOR UNCSA

The Dean's Councils support each of UNCSA's five arts schools - Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Ed Lewis at 336-770-3330 or lewise@uncsa.edu.

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UNCSA MANIFESTO

We Believe

Artists enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **arts education** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **artistic training** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

Arts organizations improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

UNC School of the Arts nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

LAND ACKNOWLEDGMENT

It is important for many of us, as settle-descended persons, to consider how the land we occupy continues to interrupt the cultural, linguistic, historical and political connections that indigenous peoples have to this land. We must continue to recognize how we have, wittingly and unwittingly, remained as actors in the colonization of what we regard as our original context of teaching and learning. UNCSA is on the ancestral land of the Tuleto, Sappony, Catawba and Keyauwee tribes.

A land acknowledgment gives honor to and recognizes indigenous territories and indigenous people respective to the location(s) we currently work and live. A land acknowledgment serves as a reminder that the land you currently occupy has long been occupied by indigenous peoples who have a distinct linguistic, cultural and historical connection to the land.

UPCOMING PERFORMANCES

Robert Young in Concert

Saturday, November 7, 2020 | 7:30 p.m.

Livestream from Watson Chamber Music Hall

Faculty artists Robert Young saxophone, and Polina Khatsko piano, perform an eclectic program of 21st century compositions that celebrate the saxophone.

The recital will open with "Picnic on the Marne," a seven-movement work of colorful waltzes by the Pulitzer Prize-winning composer Ned Rorem. Also on the program are compositions by the iconic African-American composer William Grant Still, Stacy Garrop, UNCSA alumnus Tyson Davis (High School '19) and an exuberant work that pays homage to Paquito D'Rivera, the award-winning Cuban jazz clarinetist, saxophonist and composer. This program and performance is dedicated to Gianni Young.

Fletcher Opera Scenes: An Evening at the Opera

Monday, November 9, 2020 | 7:30 p.m.

Livestream from Agnes de Mille Theatre

Fletcher Fellows perform scenes from operas by Rossini, Donizetti, Verdi, Gounod, Massenet, Mozart and Strauss, directed by Steven LaCosse, artistic director of the A.J. Fletcher Opera Institute, with musical direction by James Allbritten and music preparation by Angela Vanstory Ward.

UNCSA Chamber Winds in Concert

Tuesday, November 10, 2020 | 7:30 p.m.

Livestream from Stevens Center for Performing Arts

Igor Stravinsky's virtuosity is brilliantly displayed in his Octet for Winds, the opening work of his neoclassical period, performed on this concert by the UNCSA Chamber Winds.

The concert continues with Henri Tomasi's wind quintet, which adds alto saxophone and exploits the diverse sounds, articulations and range of the ensemble to provide the imagery of birds in springtime who awaken and move into a frenzied dance in his energetic Printemps.

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