

Love and Depositions

A New Movement Theater Work

Conceived and stewarded by Acadia Barrengos,
Mollye Maxner and Marina Zurita

Created by the entire Cast, Design Team and Crew

April 29-May 9, 2021

Presented By

UNC School of the Arts

Brian Cole, Chancellor

School of Drama

Scott Zigler, Dean

School of Design & Production

Michael J. Kelley, Dean



unca.edu/performances

NOTES ON THE PROJECT

"Love and Depositions" began as questions about power, rage and joy, and about ancient stories and the impacts of such stories on our present behavior. We wondered about such themes as sacrifice, children, loss and survival. We wondered about the private and public stories that play out in bathrooms. And we asked: Where might the characters of "Trojan Women" live in our history, in our imaginations and in our world today?

In asking these questions, we took a translation of Seneca's "Trojan Women," mashed it up with bathrooms, raves and the Fibonacci spiral. We looked at portraits and architectures. We investigated ideas of intimacy, disruption and accumulation. We wondered what might happen if Agamemnon and Helen did a rock concert. We improvised and dialogued and wrote and rewrote. We composed and re-composed (and de-composed!) We designed, redesigned and redesigned again. We danced, moved tires, raked rocks and found broken streetlights deserted in yards.

Structurally, we discussed breaking some of the norms of Western theater traditions. One member of the ensemble brought in ancient Chinese poetry as another way to consider dramatic structure. This form resonated with what we had already been making for many weeks, and we used it as a guide to continue our considerations of structures. In our making process we questioned the primacy of conflict, rising action, and climax. We found ourselves valuing ancient Chinese poetic concepts of turn and accumulation.

"Love and Depositions" is a many-layered experience. Every person who comes to see the work will have a different vantage point, a different window into the world of this piece. If a person sees the piece twice, they will see the world from a different view, capturing a different shard of the poem that is "Love and Depositions."

We are still in the creative process: making adjustments as we learn how this piece works night after night. Your presence helps us continue our research into the ideas and forms that underpin this endeavor.

Welcome to our project.

Love and Depositions

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and Marina Zurita

Created by the entire Cast, Design Team and Crew

Text by Acadia Barrengos, Isabelle Bushue, Maddy Brown, Luke Klein,
Mollye Maxner, Tess Riley, Deandre Sevon, Maleek, Michael Washington
and Marina Zurita

Music Composed by Ian Vesperman

"Polyxena's Turn" composed and orchestrated by Ian Vespermann

Lyrics and vocals by Deandre Sevon and Maleek Slade

CAST LIST

Isabelle Bushue

Maddy Brown

Luke Klein

Isa Newport

Tess Riley

Deandre Sevon

Maleek Slade

Michael Washington

Members of the team would like to thank: Ocean Vuong, Julissa Lopez, Dean Wilcox, Betsy Towns, Scott Zigler, Andy Paris, Kelly Maxner, Frank Lombardi, Latoya Kilgour, Safiyah Harris, Jen Maxner, Ana Evans, Ben Gunderson, Jennings Leonard, Tyler Frey, M&M Aquisitions and the universe.

UNCSA gratefully acknowledges Patty and Malcolm Brown for their generous support.

PRODUCTION STAFF

Scenic Designer

Erin Morales

Scenic Designer

Melissa Owens

Lighting Designer

Wheeler Moon

Sound and Music
Compositions Team

Ian Vespermann

John Schrillo

Lance Perl

Ryan Anderson

Nick Teeter

Pod Artists

Abel Brone-Hammer

Pablo Gonzalez

Carew Henry

Jules Lightbeam Magnus

Erin Morales

Melissa Owens

Costume Designer

Sara Petty

Wig & Makeup Designer

Suyan Zeng

Vocal and Accent Coach

Robin Christian-McNair

Properties Director

Natalie Carney

Technical Director

Ana Perez Aguilera

Production Manager

Keenan Van Name

Production Stage Manager

Kate Baxter

Assistant Production Manager Lauren Kean, John Poindexter
 Stage Manager Devyn Tibbals, Corina Matos Aguilera
 Assistant Stage ManagerKayli Kimmerer
 Assistant Lighting Designer Frankie Stiehl-Guerra
 Assistant Costume Designer Hannah Andrews
 Assistant Wig and Makeup Designer Nova Cunningham
 Production Assistants Lizzie Furman, Olivia Kurima
 Production Electrician Mac McClary
 Head Electrician Harrison Marcus
 Electricians Sarah Green, Stephen Smart
 Special Production ArtistsAbel Brone-Hammer, Pablo Gonzalez
 Carew Henry, Jules Miller
 Costume Shop Manager Rebecca Eckes
 Assistant Costume Shop ManagerJocelyn DuBose
 Draper Tutu Anderson, Lillian Murphy
Willow Kearns Stanley
 First Hand Zoe Gilreath, Diana Haberstick
 Emily Harris, Damarius Kennedy, Molly Klemm
 Lizzie Lovett, Melissa Thurn

Stitchers Anna Burgess, Adriaen Hobgood
..... Marquita Horton, Abbey Maruyama
..... Maki Niiikura, Kira Miller, Ella Moffly
..... Madi pattillo, Megan Peck, Brayden Pilson
..... KC Paulson, Jenn Sommers, Mara Trefzger
..... Will Wharton
Master Stitcher Karen Milla
Craft Head Willow Kearns Stanley
Craft Assistant Jennifer Smith
Wardrobe Supervisor Hannah Andrews
Wardrobe Adriaen Hobgood, Megan Peck
Properties AssistantAnna Baldwin, Amy Laliberty
..... Adia Matousek, Cas O'Neal
Properties Crew Mackenzie Potter, Gabe Weis
Props Run Crew Jack Zubieta Elliot, Seth McLaughlin
.....Sam Mulick, Logan Salas
Head Sound Engineer Lance Perl
Installation Sound Composition and Design Ryan Anderson
..... Nick Teeter
Performance Sound Composition and Design John Schirillo
..... Ian Vesperman
Sound Technician Molly McGill, Kai Machuca
Sound Assistant Camile Everett, Mathew Kupferer

DIRECTORS' COMMENTS

For us, "Love and Depositions" is a celebration of the collaborative process. It is a testament to what can happen when we ask questions together, get into studios together and play with ideas and dialogue about form—and commit to the challenges and wonders of making things from scratch together.

It makes no sense in this project to write a Director's Bio. This piece was made by over 63 people. It has a three-person directing team, two set designers, four additional artist designers, two composers, two sound designers, and a fifth sound engineer to navigate and find creative solutions to the technical challenges. There are six stage managers—a larger than normal team for work here at UNCSA. When we list everyone, we get close to 70 people who created what you will see tonight. Every bit of text, every bit of choreography, every bit of music, light, sound and visual design was created by the team.

Starting over a year ago, the three of us did many months of imagining. Then in the early weeks of 2021, that imagining turned into making with this tremendous ensemble. And what emerged is something beyond what we could have imagined. Just as it should be.

Mollye, Marina and Acadia

"Love and Depositions" Directing Team

LOVE AND DEPOSITIONS

Installation Experience

April 29 and 30

May 1, 6, 7 and 8

10:30 p.m. - 11:05 p.m.

Sound Design and Composition by Ryan Anderson and Nick Teeter

Visual Design by Abel Brone-Hammer, Pablo Gonzalez, Carew Henry,
Jules Lightbeam Magnus, Erin Morales, Melissa Owens

Join us for the "Love and Depositions" Installation Experience after the show.

Part of the "Love and Depositions" creative endeavor has been to explore how the set design of the project can interface with sound design to build a visual and sonic installation experience. How do the questions, content threads and characters of a performance influence the space when the performers are not present? How are details experienced differently when you can walk around, peek into spaces, sit and listen from different vantage points? How are stories told in the remains, in the artifacts, in the accumulation? An archeology of a human life....

For the design of "Love and Depositions," we wanted to engage multiple visual art makers to each design a "pod," working closely with the actor/director teams who were developing the characters that would inhabit that pod.

We were interested in the interface of ideas and in how a space might be both physical and psychological. We were also exploring a question of how a sonic experience might be like an ocean with fragments of life floating in the waves. Much like the remains of a shipwreck...When the Greeks left Troy burning, they returned to the sea only to have their ships smashed by the wrathful gods. Conflict breaks things apart. Perhaps through story we get to put the pieces back together—or at least hold them for a moment up to the light.

A note from the Installation Sound Designers:

"Every question is a conflict. This piece was created to provoke thought about the strife that we encounter in our everyday lives. Conflict between and within nations, religion, and nature. Conflict present in anxiety and self-worth. All of us create conflict, all of us run into conflict, but it is our responsibility to choose how we respond to it."

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.

DEAN'S COUNCILS FOR THE SCHOOL OF DRAMA

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The Robert and Mercedes Eichholz Foundation	Mr. and Mrs. Robert Slade
Mr. and Mrs. Barry A. Eisenberg	Mr. and Mrs. William R. Watson

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

Spring Dance

April 30-May 8

Livestream from The Stevens Center

A split program of classical ballet and contemporary dance features excerpts from the famous classical ballet “Don Quixote” along with a work patterned after “Locus,” by pure movement choreographer Trisha Brown (staged by Abigail Yager of the Dance faculty), and a new work by former Pilobolus dancer Gaspard Louis.

UNCSA Concerto Competition

Sunday, May 2, 2021 | 1 p.m.

Livestream from Watson Chamber Music Hall

Students from the School of Music compete in the final round of the annual Concerto Competition. The winner earns the opportunity to perform as a featured soloist with the UNCSA Symphony Orchestra or Wind Ensemble. This year UNCSA is proud to welcome renowned musicians Marin Alsop, Demarre McGill and Violaine Melançon as judges.

Harmoniemusik: UNCSA Chamber Winds in Concert

Thursday, May 6, 2021 | 7:30 p.m.

Livestream from Watson Chamber Music Hall

This concert of the UNCSA Chamber Winds will feature “Harmoniemusik”—a style performed by harmonie ensembles in social settings across Europe during the late 18th and early 19th centuries. The concert will include serenades by Mozart, the partitas of Krommer and Hummel, and transcriptions of opera overtures and larger scaled works, conducted by Mark A. Norman.

UNCSA

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