

"Passage"

Written by Christopher Chen

Directed by Nana Dakin

Patrons Theatre

March 24-26, 2022 | 7:30 p.m.

Presented By

UNC School of the Arts

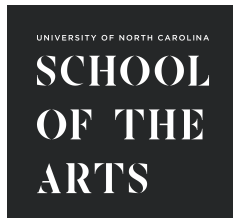
Brian Cole, Chancellor

School of Drama

Scott Zigler, Dean

School of Design & Production

Michael J. Kelley, Dean



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DIRECTOR'S NOTE

Outside the Brooklyn Museum in NYC, there is an eight-foot-tall, bright yellow sculpture by Deborah Kass that reads “OY” when you look at it from one direction and “YO” when you look at it from the other side. It’s fun to walk around it and feel the different ways you experience its meaning based on where you stand.

What I love about Christopher Chen’s “Passage” is the way he invites us to “walk around” the question he is asking—a deceptively simple question—“Can a person from Country X and Country Y be friends?” As the play unfolds, and we walk around and around this question, we are invited into a much murkier cavern and labyrinth of ideas and experiences. We are asked to examine how power and privilege shape our perspectives and sow inequality. Each character and situation invites us to see the visible and invisible privileges we hold and asks us to consider their cost.

We cannot change what we cannot see. We have to be awake to what shapes us, in order to engage in shaping it back—to change, to come together, to heal.

"PASSAGE"

Written by Christopher Chen

Directed by Nana Dakin

CAST

B (Country X) Arman Hakimattar

G/Gecko (Country X) Isabelle Bushue
J (Country Y)

H/Mosquito (Country X) Anna Lei Negrin

M (Country X) Trevyn Wong
D (Country Y)

S (Country X) Shreya Muju
R (Country Y)

F (Country Y) Josh Haglund

Q (Country Y) Belle Le

PRODUCTION STAFF

Scenic Designer

Audrey Harms

Lighting Designer

Kelsey Forero

Sound Designer

Lance Perl

Costume Designer

Erin Justice

Production Manager

John M. Poindexter, IV

Calling Stage Manager

Devyn Tibbals

Rehearsal/Deck Stage Manager

Olivia Kurima

Intimacy Coach

Jordan Montemayor

Vocal Coach

Geordie MacMinn

Assistant Director Vivian Farahani
Director of Production Keenan Van Name
Assistant Production Manager John F. O'Neil
Assistant Lighting Designer Garrett Deutsch
Scenic Design Assistant Tierney Brennan
Costume Design Assistant Kira Miller
Production Electrician Stephen Smart
Production Electrician Advisor Tyler McKinnon
Programmer Stephen Smart
Lighting Console Operator Stephen Smart
Head Deck Electrician Andrew Beauregard
Head Set Electrician Eric Nelson
Electrics Crew Sam Albritton, Andrew Beauregard, Angel Bell
..... Julian Cordova, Lee Martinez Cruz, Isabel Egbert
..... Cam Flurry, Abby Gragg, Jacob Grebber
..... Darian Horvath, Ophelia Jackson, Yael Jeshion-Nelson
..... Jake Jordan, Bo King, Trevor Kirchenheiter, Jack Koch
..... Alyssa Landry, Mckenna Leach, George Meltzer
..... Daniel Mccollum, Josh Wisham, Joey Todd
Costume Shop Manager Marie Lupia
Drapers Hannah Andrews, Molly Klemm
..... Tsung-Ju Clark Yang

First Hands Em Chesney, Ella Moffly, Megan Peck
 Maggie Tennant, Will Wharton
 Stitchers Catherine Alvord, Jenna Anderson, Iris Barger
 Tahtiana Bellins, Anna Casino, Five Dodge
 Isabel Egbert, Maggie Hammond, Mackenzie Hughes
 Elliott Hunter, Olivia Keserich, Isy Kessler
 Adeline Merson, Kira Miller, Mya Nunez
 Isabella Rebollo, Alastair Shoulders, Lyssa Troemel
 Costume Crafts Head Lily Mateus
 Costume Crafts Assistant Sara Petty
 Wardrobe Jessica Maida
 Properties Director Mak Jordan
 Properties Assistants Renee Chasey, E. Tommy Thomas
 Properties Artisans Maya Batshoun, Tierney Brennan
 Nathan Bowden, Megan DeVolder
 Grace DiMaio, Gwen Landrum
 Properties Run Crew Jamilah Muhammad
 Production Sound Engineer Kai Machuca
 Assistant Sound Engineer Abi Senthil
 Sound Board Operator Jake Jordan

Special Thanks
 Molly Doan

BIOGRAPHY

Christopher Chen (playwright) is an Obie award-winning playwright whose full-length works have been produced and developed across the United States and abroad, at companies such as the American Conservatory Theater, Arcola Theatre, Artists Repertory, Asian American Theater Company, Bay Area Playwrights Festival, Beijing Fringe Festival, Berkeley Rep/Ground Floor, Central Works, Crowded Fire, Cutting Ball Theater, Edinburgh Fringe Festival, Finborough Theatre, Firefly/Think Tank, The Guthrie/Full Circle, hotINK Festival, Impact Theatre, InterAct Theatre, Just Theatre, Lark Play Development Center, Long Wharf Theatre, Magic Theatre, Manhattan Theatre Club, Playwrights Foundation, Playwrights Horizons, Rep at St. Louis, San Francisco Playhouse, Seattle Rep, Shotgun Players, Sideshow, Silk Road Rising, Singapore Repertory Theatre, Soho Rep, Sundance Theatre Lab, Theatre Mu, U.C. Berkeley/Zellerbach Playhouse, The Vineyard, The Wilma and Woolly Mammoth Theatre Company.

Honors include: 2021 USA Fellow; 2020 Steinberg Playwright Award; 2017 Obie Award for Playwriting (for "Caught"); 2017 Lanford Wilson Award; the 2015-2016 Sundance Institute/Time Warner Foundation Fellowship for theater; Paula Vogel Playwriting Award, through which he was the 2013-2014 playwright-in-residence at The Vineyard Theatre; Barrymore Award (for "Caught"); PHINDIE Critics Award (for "Caught"); Drama League Nomination (for "Caught"); Glickman Award (for "The Hundred Flowers Project"); Rella Lossy Playwriting Award (for "The Hundred Flowers Project"); shortlist for the James Tait Black Award (for "The Hundred Flowers Project"); nomination for the Steinberg Award (for "The Hundred Flowers Project"); 2nd Place in the Belarus Free Theater International Competition of Modern Dramaturgy (for "Into the Numbers").

Current commissions include American Conservatory Theatre, Audible, Cutting Ball Theater, Playwrights Horizons, Portland Center Stage and The Wilma. Publications include American Theatre Magazine, Dramatists Play Service, Theatre Bay Area and Theater Magazine (Yale).

Chen's plays examine the hidden patterns beneath complex systems: socio-political systems, psychological systems, systems of power. He combines naturalism with the absurd within maximalist kaleidoscopic structures. A Bay Area native, Chris is a graduate of UC Berkeley and holds an MFA in Playwriting from San Francisco State.

Nana Dakin (director) (she/her) is a queer Thai-American director of new work, classics and devised performance based in NYC. Her work pursues social equity by examining the way culture is constructed and unsettling dormant biases. Dakin has taught directing, devising and creative movement workshops in Thailand, the U.K and the U.S. She is a core member of B-Floor Theatre, Thailand's most highly awarded theatre company and the board president of the Thai Theatre Foundation.

Upcoming: "Again" (Theater Mu New Eyes Festival), "Lost Coast" (The Playwrights Realm INK'D Festival), "Mammelephant" (Superhero Clubhouse/122CC).

Recent: "Sorry/Not Sorry" (Ars Nova ANT Fest), "Sunwatcher" (Rattlestick Playwrights Theater Global Forms Festival, Ancram Opera House Play Lab, Civilians FINDINGS Series), "Love Letter to a Seed" (Clubbed Thumb Winterworks), "White Pearl" (Royal Court Theatre), an all-women and non-binary production of Shakespeare's "Richard III" (Lenfest Center for the Arts) and "Damage Joy" (Bangkok International Performing Arts Meeting).

Assistant Director: "Mary Jane" (NYTW), "The Bacchae" (Getty Villa, BAM Next Wave 2018), "Wild Goose Dreams" (The Public Theater), "Camelot" (Lincoln Center Theater).

Grants & Fellowships: NYSCA Individual Artist Grant, Clubbed Thumb Directing Fellow, Civilians R&D Group, and 2050 NYTW Directing Fellow.

Nana has developed new work at Ensemble Studio Theatre, New York Theatre Workshop, The Song Collective, The Tank and Columbia University's International Play Reading Festival. MFA Theatre Directing: Columbia University.

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.

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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 Lissy Garrison at 336-770-3329 or whittingtonr@unca.edu.

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UNCSA MANIFESTO

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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

UNCSA Symphony Orchestra with Michael Buttermann:

Prokofiev's "Romeo and Juliet"

Saturday, March 26, 2022 | 7:30 p.m.

Stevens Center

Guest Conductor and Artist-in-Residence Michael Buttermann (opens in new tab) conducts the season finale concert of the UNCSA Symphony Orchestra performing the orchestral suite from Prokofiev's most loved ballet "Romeo and Juliet" on a program that also features works from the latter half of the 20th century, both performed with accompanying video.

The Reynolda Quartet: In The Footsteps of a Giant

Sunday, March 27, 2022 | 3 p.m.

Reynolda House Museum of American Art

Founded in 2019 to illustrate a progressive partnership between two of Winston-Salem's premier cultural organizations, Reynolda Quartet features renowned faculty-artists Ida Bieler and Janet Orenstein, violins; Ulrich Eichenauer, viola; and Brooks Whitehouse, cello.

"Mother Tongue" - A devised theater production

March 31-April 2, 2022 | 7:30 p.m.

April 3, 2022 | 2 p.m.

April 7-9, 2022 | 7:30 p.m.

Freedman Theatre

"To know a person is to hear them speak and to look at their trash. And thus, 'Mother Tongue' is born." The first UNCSA devised theater production conceived and directed by a student, "Mother Tongue" was inspired by Bertolt Brecht's "Mother Courage and Her Children" and interviews with Brazilian waste pickers.

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