

A Midsummer Night's Dream

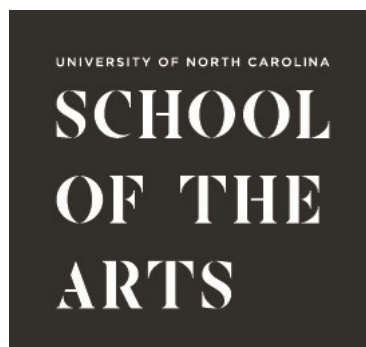
By William Shakespeare
Directed by Cameron Knight
Hanesbrands Theatre
October 3 - 6, 2019

Presented By

UNC School of the Arts
Brian Cole, Interim Chancellor

School of Drama
Scott Zigler, Dean

School of Design & Production
Michael J. Kelley, Dean



uncsa.edu/performances

PERFORMANCE NOTES

The UNCSCA School of Drama kicks off its 2019-20 season with “A Midsummer Night’s Dream,” the most popular and well-known comedy by William Shakespeare—the greatest writer in the English language and unquestionably the world’s most renowned dramatist. Associate Professor of Acting and Directing, Cameron Knight, directs.

The interconnected love stories of this play, written around 1595/96, will transport you to the intersection of three worlds and their inhabitants: the seat of power in the “conservative” ducal court of Athens and four rebellious young lovers; the free-spirited, enchanted domain of the fairies with King Oberon and Queen Titania; and the humble environs of working-class tradesmen (“rude mechanicals,” in Shakespeare’s language) rehearsing a play as the entertainment for Duke Theseus’s wedding to his betrothed, Hippolyta, Queen of the Amazons. The plot’s fluid back-and-forth among these realms is stage-managed, for better or worse, by the mischievous sprite Puck.

Director Cameron Knight sees these love stories relevant for our day, too, exploring themes of sexuality and gender identity and showing experiences we can identify with: unrequited love, betrayals, marital quarrels, mistaken identities, the crazy pursuit of the object of one’s affection, heartache, and tears—with liberal doses of a magical potion to stir the pot. One of the most quotable quotes from the play captures all this succinctly: “The course of true love never did run smooth.”

In another equally well-known quote from Dream Puck declares, “Lord, what fools these mortals be,” as he observes the young Athenians’ silliness. Knight observes, “We watch people struggling with how they’re perceived, what control they have or don’t have over their lives, and how they strive to achieve their dreams.” This, too, rings true today, as we are obsessed with our smart phones, social media, the unending news cycles, fretting over inconsequential things, and trying to be perfect when we should simply not take ourselves so seriously—and chill!

And finally, a brief mention is in order of the themes of sleep and dreams (the word is in the title, after all!). There is a lot of sleeping going on in the play. Knight believes that healing happens when we sleep and dream—a time when we are most vulnerable and unable to control our lives—and we emerge from sleep transformed. Witnessing that transformation in the characters is a healing experience for the audience.

And a final word from Cameron Knight: “Don’t bring any pre-conceived notions about Shakespeare to the play. Just know that it will be an exciting time.”

A Midsummer Night's Dream

By William Shakespeare

Directed by Cameron Knight

Assistant Directed by Acadia Barrengos

ACT I

INTERMISSION

ACT II

CAST LIST

The Court & The Lovers

Puck / Philostrate.....	Liz Steinmetz
Oberon / Theseus.....	Jasper Keen
Titania / Hippolyta.....	Katelyn Kelley
Egeus.....	Patrick Monaghan
Lysander.....	Justine Marler
Demetrius.....	Lance Smith
Hermia.....	Gabriela Srape
Helena.....	Kate Pittard

The Mechanicals

Bottom.....	David Johnson III
Peter Quince.....	Daniel Hiro
Flute.....	David Ospina
Starveling.....	Michael Washington*
Snout.....	Jon Demegillo
Snug.....	Nic Brown*

The Fairy World

Peaseblossom / Ensemble.....	Isabelle Busseau*
Cobweb / Ensemble.....	Briana Middleton*
Moth / Ensemble.....	Acadia Barrengos*
Mustardseed / Ensemble.....	Murphy Applin Jr.*
Oberon Fairy / Ensemble.....	Ishmael Gonzalez*
Oberon Fairy / Ensemble.....	Jacob Moskovitz*
Oberon Fairy / Ensemble.....	Darby McDonough*
Oberon Fairy / Ensemble.....	Lauren Blair Smith+

"A Midsummer Night's Dream" is a Studio 4 Production

*Indicates a member of Studio 2

+Indicates a member of the School of Dance

PRODUCTION STAFF

Scenic Design
Melissa Smith

Lighting Design
Clara Ashe-Moore

Sound Design
Nikolas Parnell

Costume Design
Melissa Thurn

Wig and Makeup Design
Gnoli Raynor

Choreographer
Krisha Marcano

Fight Choreographer
Kelly Martin Mann

Voice and Text Coach
Sara Becker

Intimacy Choreographer
Kim Shively

Production Manager
Kathryn Sykes

Production Stage
Manager
Kyle Dannahey

Technical Director
Jack Giampolo

Fight Captain.....Patrick Monaghan
Dance Captain.....Ishmael Gonzalez
Assistant Production Manager.....Keenan Van Name
Assistant Stage Managers.....Madeleine Louviere, Houston Odum
Production Assistant.....Victoria Coulter
Assistant Lighting Designer.....Hunter McCune
Assistant Scene Designer.....Cari Noel
Costume Design Assistant / Wardrobe Supervisor.....Lily Mateus
Assistant Wig and Makeup Designer.....JoAnn Battat
Assistant Sound Designer.....Elizabeth Copenhaver
Lead Carpenter.....Brandon Wallace
Carpentry Crew.....Cameron Hayes, Hannah Andrews,
Katherine Denning, Leo Murphy, Greyson Nicholson
Paint Charge.....Rachel Williams
Lead Painter.....Anah Galinski
Painters.....Susan Crabtree, Clara Rimes, Cas O'Neal,
Shannon Hacker, Sierra Anderson, Amanda Wils, Olivia Hill
Production Electrician.....Jacob Rodgers
Master Electrician.....Jack Koch
Follow Spot Operator.....Frankie Stiehl-Guerra
Deck Electrician.....Jacob Grebber
Electricians.....Gabby Nuñez, Madison Skinner,
Felix Thompson, Amanda Wils, Taylor Gordan, Lauren Lee,
Harrison Marcus, Tyler McKinnon, Petko Novosad,
Kristina Peronni Lutterorth, Renee Chasey, Mak Jordan,
Emma Thomas
Costume Shop Manager.....Matthew Campbell
Drapers.....Olivia Dilworth, Jocelyn DuBose,
Rebecca T. Eckes, Karen Milla, Taylor Newell, Maya Marie Patrick,
Miranda Poskin, Hunter Stansell, Jenna Travis
First Hands.....Marie Lupia, Jennifer Smith
Stitchers.....Hannah Andrews, Emily Davis,
Whitney Fabre, Hannah Ferkol, Bee Gable, Zoe Gilreath,
Jemima Firestone Greville, Diana Haberstick, Emily Harris,

PRODUCTION STAFF

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Stitchers (continued).....Erin Justice, Damarius Kennedy,
Molly Klemm, Johnna Presby, Cassie Sisson, Maggie Tennant,
Chloe Walters, Clark Yang, Nat Carreiro, Tess Crabtree,
Praveer Gangwani, Audrey Harms, Emma Smith, Jade Soto,
Eli Thomas, David Wheeler, Cam Banks, Bella Flosi,
Quinn Mishra, Joseph Mohler, Brennan Reilly

Wardrobe.....Kendall Brumley,
Jemima Firestone Greville, Kyle Munden

Wig and Makeup Shop Manager.....Nick Lynch-Voris
Assistant Wig and Makeup Shop Manager.....Alex Howard

Wig and Makeup Build Crew.....Kendal Brumley, Nova Cunningham,
Faith Gilbert, Amelia Brown, Cheyenne Hart, Courtney Kakac,
Molly Stevens, Izzy Cosen, Abby Eubanks, Abbey Jones,
Heather Hardin, Cam Maiorana, Natosha Martin, Dylan Silver,
Anna Carleton, Whitney Cline, Nic See, Spencer Dibiase,
Brittan Furr, Natalie Garcia, Harley Haberman, Brittany Hains,
Kelsey Millett, Joan Paluska, Jill Sawyer, Gina Makarova,
Davis Campbell, Hallie Moore, Ying-Syuan Zeng,
Cassandra Richardson, Ashely Wise, Saoirse Keegan

Wig and Makeup Run Crew.....Gina Makarova, Ashley Wise,
Saoirse Keegan, Nic See, Abbey Jones, Davis Campbell,
Jill Sawyer, Natosha Martin

Properties Director.....Jacy Taylor
Assistant Properties Director.....Anna Baldwin
Lead Properties Artisan.....Anna Bowdish
Properties Artisans.....Lauren Lee, Renee Chasey,
Makenna Jordan, Emma Thomas, Becca Morgan, Katie Gallegos,
Hunter Booth, Madie Hannon, Brooke Downing, Matteson Haglund,
Jennings Leonard, Valerie Bashford, Riley Lange,
Kendall Myers, Allison Sorkin

Properties Run Crew.....Jason Fernandez,
CJ Garbin, Caity Redfern

Production Sound Engineer (A1).....Kate Orr
Deck Sound Engineer (A2).....Sandra Garcia

ABOUT THE PLAYWRIGHT

William Shakespeare was born in Stratford-upon-Avon in 1564. He lived and worked as an actor, playwright, and poet through the Elizabethan and Jacobean periods (commonly known as the English Renaissance or Early Modern Period). His known works include 38 plays, 154 sonnets, 2 narrative poems and a variety of poems. These mentioned are only half his total work. A group of actors only managed to preserve half of the work in light of his death. While in London ... he became a founding partner of the theatre company The Lord Chamberlain's Men, which later became the King's Men.

With such little information has been discovered about Shakespeare's life besides a few signatures and some familial records, many have wondered how a common man could possess such intricate knowledge of the inner workings of English court? Some propose that Edward de Vere, 17th Earl of Oxford, was the true author behind the collection of works (these people are referred to as The Oxfords). Evidence against this argument includes the fact that de Vere died in 1604 before some of Shakespeare's greatest plays were written, including "Macbeth," "King Lear," and "The Tempest." Stratfordians, or those who believe that William Shakespeare wrote the works of Shakespeare, also say that those who believe in de Vere as the true author are denying one of the Bard's greatest skills, his imagination. The works that were created, regardless of who penned them, created an extensive legacy. How fitting that the person who brought story and poetry to the English language in a way never seen before, nor arguably matched, has such a mysterious existence.

BIOGRAPHY

Cameron Knight, Associate Professor of Acting and Directing
Prior to UNCSA, Cameron was an assistant professor of acting and head of BFA acting at the Theatre School at DePaul University. Prior to that, he was an assistant professor in the School of Drama at Carnegie Mellon University where he also lectured on African American Theatre.

Last season in the School of Drama, Cameron directed the fall series of one- Acts themed "American Voices," which included "Suddenly Last Summer" and "A Movie Star has to Star in Black and White." Titles at previous institutions include: "Romeo and Juliet," "Hamlet," "Seven Guitars" and "Once on this Island."

Professional directing credits include: "Shakespeare in Love," "Fences," "Othello," "Twelfth Night," "Pericles," "Underneath the Lintel" and dozens of staged readings.

Previously, Cameron was an instructor of Performance and African-American Theatre at the University of Delaware where he was also a company member of the Resident Ensemble Players, the professional

BIOGRAPHY

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resident acting company.

Cameron has coached and taught actors of all ages for over ten years in: Acting, Shakespeare, Text Analysis, Improvisation, Stage Movement and Stage Combat.

Regional Theatre Credits include: Oregon Shakespeare Festival, Texas Shakespeare Festival, Alabama Shakespeare Festival, Lake Tahoe Shakespeare Festival, Richmond Shakespeare Festival, Notre Dame Shakespeare, Michigan Shakespeare Festival, MeadowBrook Theatre, Plowshares Theatre company, Stages Repertory Theatre, Milwaukee Repertory Theatre, Boarshead Theatre, The Kennedy Center, Water Works Theatre, Quantum Theatre, Off the Wall Theatre, City Theatre, Bricolage and No Name Players.

Notable roles include: Benedick in "Much ado about Nothing," Othello in "Othello," Dogberry in "Much ado about Nothing," Booth in "Topdog/under dog," Mercutio in "Romeo and Juliet," John Worthing in "The Importance of Being Earnest," Crooks in "Of Mice and Men," Captain Jack Absolute in "The Rivals," Oberon in "A Midsummer Night's Dream," Leslie in "The Hostage," Hud in "Hair," Cleante in "The Imaginary Invalid," Roma in "The Resistible Rise of Arturo Ui," Bill Walker in "Major Barbara," Vershinin in "Three Sisters," Caiaphas in "Jesus Christ Superstar," Sam in "Blues for an Alabama Sky," Cory in "Fences," Canewell in "Seven Guitars."

Film: "Widows," "Sister Carrie," "The World Without You."

Television: "The Orville," "Chicago Med"

Voice-overs and Commercials: McDonalds, Comcast, Honey Nut Cheerios, Dodge Ram, PBS, The Pennsylvania Lottery and Subway
cameronmknight.com

Sara Becker is delighted to be working alongside Cameron Knight. Becker is the Head of Voice and Text at American Players Theatre in Wisconsin, where she has spent ten seasons. Favorite credits include: "Measure for Measure," "Macbeth," "A View from the Bridge," "Travesties," "Exit the King," and "Endgame." Other coaching credits include six seasons with the Oregon Shakespeare Festival ("Hamlet," "As You Like It," "Henry V" and others), The Alley Theatre ("Twelfth Night," "Pygmalion" and others), The Milwaukee Repertory Theatre ("Pride and Prejudice," "I Am My Own Wife"), Illinois Shakespeare Festival ("Richard II" and others), The Guthrie Theatre/The Acting Company, Clarence Brown Theatre, Playmaker's Repertory Company, Madison Repertory Theatre, Classical Theatre Company in Houston, Door Shakespeare and the Colorado Shakespeare Festival. She is a graduate of the University of Wisconsin- Madison MFA Acting program, and a member of the Voice and Speech Trainer's Association (VASTA).

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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Special thanks to Mimi Viglietti.

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.

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 others 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.

UPCOMING PERFORMANCES

Luna Gale

by Rebecca Gilman

October 24–26 at 7:30 p.m., October 27 at 2 p.m.

Patrons Theatre

Directed by Scott Zigler

School of Drama Dean Scott Zigler directs this gritty, contemporary tale tackling child protection, drug addiction and family head-on. Veteran social worker Caroline is tasked with determining the fate of baby Luna Gale, the infant daughter of teenaged parents Karlie and Peter, meth addicts accused of child neglect. But when she places the child in the care of Karlie's end-of-days evangelical mother, Cindy, Caroline finds herself in the midst of a family conflict with far-reaching implications.

Recommended for Mature Audiences

A.J. Fletcher Opera Scenes

Emerging Artist Series

November 3, at 3 p.m.

Agnes de Mille Theatre

Enjoy an afternoon at the opera. Fletcher Fellows perform opera scenes from the repertory.

Free, no ticket required

Spring Awakening

by Duncan Sheik and Steven Sater

Adapted from the play by Frank Wedekind

November 14 - 16, 21 - 23 at 7:30 p.m., November 17 at 2 p.m.

Freedman Theatre

Directed by Gary Griffin

Adapted from the German play by Frank Wedekind and directed by Gary Griffin, "Spring Awakening" is a powerful coming-of-age story played out in an electrifying fusion of adolescence and rock and roll. Young teenagers Wendla, Melchior and Moritz rely on one another to navigate the rocky path of their sexuality and mortality.

Winner of eight Tony Awards, "Spring Awakening" is a landmark musical, with book and lyrics by Steven Sater and score by Duncan Sheik, that has left an emotional impact on audiences around the world.

Recommended for Mature Audiences

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