

The Cider House Rules

Part 1 & 2

By Peter Parnell

Adapted from the novel by John Irving

Directed by Quin Gordon

Catawba Theatre

Part 1, Nov. 21, 23, 24, 2019

Part 2, Nov. 22, 23, 24, 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



PERFORMANCE NOTES

It doesn't get any grander than this: John Irving's sprawling, best-selling 1985 novel, "The Cider House Rules," adapted and transformed by Peter Parnell into this epic, award-winning, two-part, five-hour stage play with 17 actors performing more than 60 roles, plus a pianist and a violinist! UNCSA School of Drama Director of Recruitment and Assistant Professor Quin Gordon directs this multiple-decades-encompassing, pre- and post-World War II tale set in rural New England. In this metamorphosis from page to stage, not only is there too much story to be contained in just one play, but the brilliant structure delivers a kind of one-two punch.

"The Cider House Rules" had its world premiere in 1996 at the Seattle Rep and was later performed in New York by Atlantic Theater and at the Mark Taper Forum in Los Angeles. It is noteworthy that the original productions were directed by esteemed UNCSA alum Tom Hulce (You'll remember him for his Academy Award-nominated portrayal of Mozart in the film, "Amadeus."). In 1998, "The Cider House Rules" won the American Theatre Critics Association New Play Award, and a year later Irving's novel was made into a two-hour film, starring Michael Caine and Tobey Maguire.

The labyrinthine—and thoroughly engaging—plot revolves around two men: Dr. Wilbur Larch, the ether-addicted physician at St. Cloud's Orphanage and Hospital who delivers unwanted babies and secretly performs illegal abortions, and Homer Wells, a perpetual orphan whose attempted adoptions never "stick." He becomes Larch's surrogate son, assistant, apprentice and, eventually, a doctor and head of the orphanage—after detours of falling in love and working in an apple orchard where he encounters migrants at the cider house of the title.

The play is written in a form called "story theater," invented by Paul Sills (who happens to have been Director Gordon's teacher), and its aesthetic was born out of improv theater. With the exception of the actors playing Homer and Dr. Larch, all performers play multiple parts and narrate the story while acting it out. Casting is gender fluid; the music and the minimal costume and set changes and the creation of nonexisting objects through just movement (Gordon calls it "space work") are all in plain sight. "We don't hide the stagecraft," says Gordon, continuing, "The idea of story theater is 'to make something from nothing' and leave a lot to the imagination of the audience... letting the viewer fill in any blanks. The exciting result: By being as much a part of the play as the performers, you can't remain passive and, in effect, are 'complicit' in the creation of the play."

The unfolding of this still-timely saga is at once whimsical and funny, sad and shocking, but guaranteed to entertain and be thought-provoking. "I would hope" Gordon said, "that people take away the idea that, no matter how we choose to live our lives, or by what rules or ethical or moral code, it does not give us the power or right to impose our rules on someone else."

Recommended for mature audiences.

The Cider House Rules Part One: Here In St. Cloud's

By Peter Parnell
Adapted from the novel by John Irving
Directed by Quin Gordon

**ACT I
INTERMISSION
ACT II
INTERMISSION
ACT III**

The Cider House Rules Part Two: In Other Parts of the World

By Peter Parnell
Adapted from the novel by John Irving
Directed by Quin Gordon

**ACT I
INTERMISSION
ACT II**

"The Cider House Rules Part 1 & 2" is a Studio 3 Production.
"The Cider House Rules, Part One: Here In St. Cloud's" and "The Cider House Rules,
Part Two: In Other Parts of the World" are presented by special arrangement with
Dramatists Play Service, Inc., New York.

CAST LIST

Angel, Ray, Adoptive Parents, Ensemble.....Amar Bains
Dr. Larch.....Graham Baker
Mrs. Eames, Curly Day, Nurse Caroline, Ensemble.....Noa Beckham-Chasnoff
Candy, Homer's Mom, Abortion Woman, Ensemble.....Jane Cooper
Lorna, Fuzzy Stone, Rufus, Ensemble.....Olivia Daponde
Violinist.....Caroline Farley
Young Larch, Wally, Ensemble.....Jeremy Gill
Homer Wells.....Daniel Keenan
Herb Fowler, Orphan, Ensemble.....Luke Klein
Mrs. Grogan, Ensemble.....Julissa Lopez
Melony, Snowy Meadows, Ensemble.....Paige Okey
Nurse Angela, Ensemble.....Yasmin Pascall
Muddy, Cashbox Man, Megan O'Rourke, Ensemble.....Maleek Slade
Nurse Edna, Debra, Ensemble.....Brooke Sterling
Mr. Rose, Jennings, Debra's Mom, Ensemble.....Cam'Ron Stewart
Pianist.....Rachel Walker
Billy Winkle, Mrs. Eames' Daughter, Olive, Ensemble.....Ella Werner

PRODUCTION STAFF

Assistant Directors
Lindsey Knowlton,
Marina Zurita

Sound Design
Hallie Boyd

Dialect and Text Coach
Ann Louise Wolf

Production Stage
Manager
Emily Kritzman

Scenic Design
Juli Reed

Costume Design
Eileen Chaffer

Intimacy Coach
Robin Christian-Mcnaire

Technical Director
Adam AuCoin

Choreography
Brooke Sterling

Lighting Design
Ethan Saiewitz

Wig & Makeup Design
Cassandra Richardson

Production Manager
Kathryn Sykes

Fight Choreography
Yasmin Pascall

Intimacy Captain.....Olivia Daponde
Assistant Production Manager.....Emily Hungerford
Stage Manager.....Kate Baxter
Assistant Stage Managers.....Cartwright Ayres,
Corina Matos Aguilera
Assistant Lighting Designer.....Max Wurtz
Assistant Scene Designer.....Kira Stenzel
Model Assistants.....Erin Ashbaugh,
Lizbeth Ramirez
Costume Design Assistants / Wardrobe Heads.....Diana Haberstick,
Margaret Tennant

PRODUCTION STAFF

(continued)

Assistant Wig & Makeup Designer.....Davis Campbell
Assistant Sound Designer.....Ryan Cooper
Composer.....Hudson Waldrop
Lead Carpenter.....Ana Aguilera
Assistant Lead Carpenter.....Amanda Pusateri
Carpentry Crew.....Emmy Babyak, Renee Chasey,
Johanna Fleischer, Evan Hausthor, Jordan Jakubielski,
Kayli Kimerer, Emma “Tommy” Thomas
Paint Charge.....Shannon Hacker
Lead Painter.....Romello Huins
Painters.....Tess Crabtree,
Cas O’Neal, Anah Galinski, Kathryn Sykes,
Victoria Coulter, Izzie Miller, Jasmine Hernandez,
Dustin Kirby, Amanda Wils
Production Electrician.....Parker Battle
Master Electrician.....Eric Nelson
Assistant Master Electrician.....Darian Horvath
Programming Consultant.....Jake Frizzelle
Electricians.....Adam Davis,
Camryn Banks, CJ Garbin, Cris George, Eric Hill,
Jack White, Jason Fernandez, Jason Sanchez, Joey Todd,
Juliet Perel, Kristina Perroni Lutteroth, Lauren Lee,
Leo Murphy, Mackenzie Potter, Molly Klemm,
Tyler McKinnon, Willow Longbrake, Zoe Gilreath
Costume Shop Manager.....Matthew Campbell
Drapers.....Olivia Dilworth, Jocelyn DuBose,
Rebecca T. Eckes, Karen Milla, Taylor Newell,
Maya Patrick, Miranda Poskin, Hunter Stansell,
Jenna Travis
First Hands.....Jenna Anderson, Emily Davis,
Hannah Ferkol, Erin Justice, Marie Lupia,
Lily Mateus, Maggie Neal, Andrew Senn,
Jennifer Smith, Melissa Thurn
Stitchers.....Hannah Andrews, Whitney Fabre,
Zoe Gilreath, Jemima Firestone Greville,
Emily Harris, Damarius Kennedy, Molly Klemm,
Cassie Sisson, Chloe Walters, Natalie Carreiro,
Tess Crabtree, Praveer Gangwani, Audrey Harms,
Emma Smith, Jade Soto, Eli Thomas, David Wheeler,
Felix Thompson, Scary Marcus, DaMya Gurley,
Ruby Westhoff, Nicolas Poler, Bailey James,
Ben Millspaugh, Chloe Ivey, Brandon Harris
Craft Head.....Trey Gray
Craft Assistant.....Will Kearns Stanly
Wardrobe (Part 1).....Frankie Stiehl-Guerra,
Sandra Garcia, Chloe Walters

PRODUCTION STAFF

(continued)

Wardrobe (Part 2).....Nova Cunningham,
Tyler McKinnon, Cassie Sisson

Wig & Makeup Shop Manager.....Nicholas Lynch Voris

Assistant Wig & Makeup Shop Manager.....Alex Howard

Wig & Makeup Build Crew.....Natalie Garcia,
JoAnn Battat, Dylan Silver, Nathaniel Jones,
Courtney Kakac, Gina Makarova, Cayla Mahome,
Kendal Brumley, Madison Skinner, Cam Maiorana,
Natosha Martin, Abbey Jones, Nic See, Joan Paluska,
Ben Psimer, Jill Sawyer, Ying-Syuan Zeng, Ashley Wise

Wig & Makeup Run Crew.....Natalie Garcia,
JoAnn Battat, Dylan Silver, Nathaniel Jones,
Courtney Kakac, Gina Makarova, Cayla Mahome,
Whitney Cline

Properties Director.....Jessica Kammerud

Assistant Properties Director.....Jennings Leonard

Lead Artisan.....Jacy Taylor

Properties Artisans.....Alex Drake,
Amy Laliberty, Pablo Gonzalez, Brandon Harris,
Cas O'Neal, Katherine Denning, Victoria Coulter,
Valerie Bashford, Riley Lange, Joshua Lawson,
Kendall Myers, Allison Sorkin, Tatum Eyre,
Matteson Haglund, Adia Matousek, Hunter Booth,
Madie Hannon, Alex Jarus, Anna Baldwin,
Katie Gallegos, Brooke Downing

Properties Run Crew.....Victoria Coulter,
Taylor Buckley, Cassandra Tervalon, Gianna Hoffman

Head Sound (A1).....John Schirillo

Deck Sound (A2).....Kyle Munden

ABOUT THE PLAYWRIGHTS

Peter Parnell, born in 1953, is a prominent American playwright, television writer, and children's books author based in New York City. His plays have been produced on Broadway and Off-Broadway theatres, the Mark Taper Forum in Los Angeles and the Seattle Repertory Company, among others. Parnell is also the vice president of the Dramatists Guild of America, and his grants and awards include NEA, Guggenheim, the Fund for New American Plays, Kennedy Center and American Theatre Critics' Association. "The Cider House Rules" is one of his most prestigious plays, nominated for Best Play from the Drama League. Outside of the theatre he is most known for producing the TV shows "The West Wing" and "The Guardian," and for writing the children's book "And Tango Makes Three."

John Irving is a National Book Award-winning novelist and an Academy Award-winning screenwriter. His works are known for their rich and colorful characters, the examination of contemporary political and social issues as well as grappling with complex ideas about the human condition. "The World According To Garp" ignited his international fame with its tragic, yet comic story chronicling the life of novelist T.S. Garp. Irving adapted his novel "The Cider House Rules" for the screen and subsequently received the 1999 Academy Award for Best Screenplay. In addition to winning awards, his novels have sold in excess of 12 million books in 35 languages.

BIOGRAPHY

Quin Gordon's NYC directing credits include: "The Picture of Dorian Gray" (Sonnet Repertory Theatre), "The Dinner Party" (Lincoln Center Institute), "Babette's Feast" (World Premiere-Threads Theatre Co.), "Hot Cripple" (Seeing Place Theater), "Things We Want" (TheatreLab), "Red Light Winter" (DPVCT), "Modern Love" (Theatre Row) and "The Power of the Crystals" (NYC Fringe Fest). Regionally he directed "Shostakovich's Hamlet" (Aspen Music Festival). Gordon is a graduate of The New Actor's Workshop where he trained under Mike Nichols, Paul Sills and George Morrison. He received his MFA in directing from UNC Greensboro and his BFA in directing from UNC School of the Arts where he is now in his sixth year serving on the faculty teaching acting and directing. He also serves as the Director of Recruitment for the School of Drama, helping to attract the next generation of artists to our school. At UNC-SA, he recently directed Lanford Wilson's "Balm in Gilead." Will Eno's "Middletown." Stephen Adley Guirgis' "The Last Days of Judas Iscariot." Vaclav Havel's "The Memorandum" and CP Taylor's "Good" with an orchestra of 20 onstage.

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.

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 ACKNOWLEDGEMENTS

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UPCOMING PERFORMANCES

The Nutcracker

December 13, 18-21 at 7:30 p.m.
December 14 at noon and 5:30 p.m.
December 15, 21-22 at 2 p.m.
Stevens Center

Experience the lush score, vivid sets, costumes and extraordinary performances that have made "The Nutcracker" a cherished holiday tradition. Directed by Assistant Dean of Ballet Jared Redick with original staging and direction by Ethan Stiefel, "The Nutcracker" returns to the Stevens Center each December.

Hailed as "nothing short of perfection" by Classical Voice of North Carolina, the production is "a feast for the eyes and ears from start to finish," lauds the Winston-Salem Journal. Celebrated guest conductor Karin Hendrickson will lead this year's "Nutcracker" orchestra.

Photona

December 20 at 7:30 p.m.
Freedman Theatre

This interactive showcase highlights the talent and imagination of UNCSCA's senior lighting students. With help from a team of underclassmen, each senior creates a dazzling multimedia light projection using the latest lighting equipment, provided by industry sponsors.

Audience members have the opportunity to ask the designers questions and offer critiques between presentations. At the end of the night, the audience votes for its favorite piece.
Free, no ticket required

UNCSCA

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