

"Three Sisters"

Written by Anton Chekhov

Translated by Sarah Ruhl

Directed by Scott Zigler

Associate Director, Acadia Barrengos

Patrons Theatre

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

Presented By

UNC School of the Arts

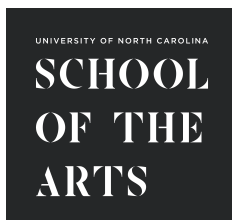
Brian Cole, Chancellor

School of Drama

Scott Zigler, Dean

School of Design & Production

Michael J. Kelley, Dean



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"Three Sisters"

by Anton Chekhov

A New Version by Sarah Ruhl based on a literal translation by Elise Thoron with Natalya Paramonova and Kristin Johnsen-Neshati.

Originally commissioned and Produced by Cincannati Playhouse in the Park

Edward Stern, Producing Artistic Director

Buzz Ward, Executive Director

DIRECTOR'S NOTE

"We don't have torture, capital punishment, invasions..." Lieutenant Tuzenbach, Act I

"...it reminded me of some kind of enemy invasion from long ago, when the army would sack a town, looting and burning as they went. But what a difference between what is and what was!" Colonel Vershinin, Act III, speaking of the fire.

"Used to be men were utterly consumed with war, our whole existence was filled with marches, invasions, conquests-now all of that's over, leaving in its wake a big empty space, waiting to be filled in." Colonel Vershinin, Act IV, just before his battalion sets off for Poland.

We chose to present "Three Sisters" a year ago, well before the current incarnation of Russia began amassing troops on the Ukrainian border. It was impossible to know at that time how sadly ironic these lines would be today, spoken by Russian military officers in a play over a hundred years old. One of the saddest aspects of working on the play today is how the better future imagined by these characters in order to keep themselves going through a difficult present has failed to materialize. Chekhov was a doctor before he was a playwright, and a humanist. While I have no right to speak for him, I believe he would find the current actions of the Russian government as reprehensible as we do. I like to think he would be one of the tens of thousands of Russians who have fled the country since February, not wanting to live any longer in Vladimir Putin's Russia.



"THREE SISTERS"

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CAST

Andrei	Andrew Liliana
Natasha	Alex Costello
Olga	Madison Kiernan
Masha	Tess Riley
Irina	Chelsea Calfo
Kulygin	Nico Poler
Vershinin	Matias De La Flor
Tuzenbach	Will Price
Solyony	Nic Brown
Chebtykin	Jacob Moskovitz
Fedotik	Ben Milspaugh
Ferapont	CJ Garbin
Anfisa	Rachel Walker

The Prozorov home

There will be a brief pause between Acts 1 and 2 and between Acts 3 and 4. There will be a 15-minute intermission between Acts 2 and 3.

"Three Sisters" is a Studio 3 & 4 production.

PRODUCTION STAFF

Scenic Designer

Lucas Becker

Lighting Designer

Malcolm Foster

Sound Designer

Nora Cuthbertson

Costume Designer

Sara Petty

Production Manager

John M. Poindexter, IV

Calling Stage Manager

Devyn Tibbals

Rehearsal/Deck Stage Manager

Quinn Mishra

Intimacy Coach

Acadia Barrengos

Vocal Coach

Geordie MacMinn

Director of Production Keenan Van Name
Assistant Production Manager John F. O'Neil
Assistant Lighting Designer Justin Seithel
Production Electrician Advisor Tyler McKinnon
Production Electrician Stephen Smart
Programmer Joey Todd
Lighting Console Operator Stephen Smart
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, Willow Macivor, Harrison Marcus
..... George Meltzer, Daniel Mccollum, Eric Nelson
..... Jordan Rodriguez, Joey Todd, Josh Wisham
Costume Shop Manager Marie Lupia
Assistant to the Costume Shop Manager Maki Niikura
Drapers Hannah Andrews, Molly Klemm
..... Lillian Murphy
First Hands Ella Moffly, Megan Peck, Will Wharton

Stitchers Iris Barger, Evalynne Blackwood, Jenna Carroll
 Anna Casino, Five Dodge, Isabel Egbert
 Maggie Hammond, Mackenzie Hughes
 Elliott Hunter, Isy Kessler, Miles Maline
 Adeline Merson, Mya Nunez
 Isabella Rebollo, Alastair Shoulders
 Costume Crafts Head Lily Mateus
 Costume Crafts Assistant Johnna Presby
 Costume Crafts Artisans Delia Chavez, Bianca Decarli
 Wardrobe Supervisor Tahtiana Bellins
 Wardrobe Ross Stephens, Desmond Wood
 Properties Director Renee Chasey
 Properties Assistants Mak Jordan, E. Tommy Thomas
 Properties Artisans Henry Beard, Gwen Landrum
 Properties Run Crew Sydney Knowland
 Production Sound Engineer Kai Machuca
 Assistant Sound Engineer Abi Senthil
 Sound Board Operator Mace Marley

Special Thanks

Molly Doan

BIOGRAPHY

Anton Chekhov (playwright) was one of the most illustrious and celebrated short-story writers in the history of literature. Trained as a physician, he pursued his career of a medical practitioner without giving up on his passion for writing which he discovered when he was young. Interestingly, writing happened incidentally to Chekhov who started off by writing humorous letters to his family in Moscow, while he was in Taganrog to uplift their morale as the family faced trying times.

Following this, he started writing materials which soon were featured in newspaper periodicals and literary journals. Initially writing for monetary gains, his artistic ambitions later forced him to concentrate on quality work as he came up with the evolution of what is today known as modern short story. His most impressive works as a short story writer and playwright include, 'The Cherry orchard', 'The Seagull', 'Uncle Vanya', 'Three Sisters' and 'Lady with the Dog'.

Sarah Ruhl's (playwright) plays include "In the Next Room, or the vibrator play," "The Clean House," "Passion Play," "Dead Man's Cell Phone," "Melancholy Play," "For Peter Pan on her 70th Birthday," "The Oldest Boy," "Stage Kiss," "Dear Elizabeth," "Eurydice," "How to Transcend a Happy Marriage," "Orlando," "Late: a cowboy song" and a translation of "Three Sisters." She has been a two-time Pulitzer prize finalist and a Tony award nominee. Her plays have been produced on and off Broadway, around the country, and internationally, where they have been translated into over fifteen languages.

Originally from Chicago, Ruhl received her M.F.A. from Brown University, where she studied with Paula Vogel. She has received the Steinberg Award, the Samuel French Award, the Susan Smith Blackburn Award, the Whiting Award, the Lily Award, a PEN Award for mid-career playwrights and the MacArthur Award. Her new book "100 Essays I Don't Have Time to Write" was a New York Times notable book of the year, and she most recently published "Letters from Max" with Max Ritvo. She teaches at the Yale School of Drama, and she lives in Brooklyn with her family. Learn more at www.SarahRuhlplaywright.com.

Scott Zigler (director). Broadway: "The Old Neighborhood" (Booth); Off Broadway: "Ghost Stories: The Shawl and Prairie du Chien," "The Cherry Orchard," "Strawberry Fields," "Sure Thing" (Atlantic Theater Company); "Dust" (Westside Arts); Regional: Productions at Steppenwolf Theater Company, the American Repertory Theater, the McCarter Theater, the Alley Theater, Center Theater Group (Mark Taper Forum and Kirk Douglas Theater), Repertory Theater of St. Louis. Founding Company Member, Atlantic Theater Company.

Acadia Barrengos (associate director) is a fourth-year director in the directing program at UNCSA. She most recently directed "In the Blood" by Suzan-Lori Parks for the Keys to the Kingdom season and "Indecent" by Paula Vogel as her senior thesis. She was involved in both devised productions last year, on the writing/performance team for "Inheritance: A work in progress" and on the direction team of "Love and Depositions."

Barrengos previously co-created, co-choreographed and directed a movement theatre piece at The Women in Theatre Festival with Project Y and directed "Stupid F*cking Bird" with Gatehouse Theatre Company.

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.

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

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

"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.

UNCSA Wind Ensemble in Concert: Of Our New Day Begun

Thursday, April 7, 2022 | 7:30 p.m.

Stevens Center

UNCSA presents the premieres of newly commissioned arrangements of marches and cotillions for concert band by Francis "Frank" Johnson, one of the most respected and sought-after bandleaders in New England in the early 19th century.

UNCSA Symphony Orchestra: Orchestral Premieres

Sunday, April 10, 2022 | 7:30 p.m.

Crawford Hall

The UNCSA Symphony Orchestra will premiere inspiring works from the next generation: UNCSA composition students.

Watson Brass

Tuesday, April 19, 2022 | 7:30 p.m.

Watson Hall

A concert with Watson Brass, made up of faculty from the School of Music, will feature works for brass quintet, including Reena Esmail's "KhirKhiyaan."

UNCSA

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