

UNION CAST

MOTHER COURAGE

Mar. 30-Apr. 1 & Apr. 6-8 at 7:30 p.m.
Apr. 2 at 2 p.m.

FREEDMAN THEATRE

Bertolt Brecht
PLAYWRIGHT

Tony Kushner
ADAPTER

Carl Forsman
DIRECTOR

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Scott Zigler
SCHOOL OF DRAMA, DEAN

Michael J. Kelley
SCHOOL OF DESIGN & PRODUCTION, DEAN

DIRECTOR'S NOTE

There are, very broadly speaking, two types of political theater. One is the school of agitation-propaganda, in which a writer loudly proclaims the presence of an irrefutable truth and dramatizes a situation attendant to that truth (see: Clifford Odets' loud, angry defense of the working man, powerfully depicted in "Waiting for Lefty").

Bertolt Brecht is certainly a political writer, but he operates differently than the agit-prop school. Brecht isn't too sure of any absolute truths, and his plays are political because they subvert and challenge our expectations about the world and how it works, rather than offering a prescription for improvement. The only thing he surely believes in is the possibility (and maybe the necessity) of change. He was distrustful, certainly, of capitalism, the church, and most things that represent the consolidation of power, although I am not totally sure he views any of the solutions at hand as easy and obvious. He saw the rise of facism in his native Germany and fled to America, only to return to the newly communist East Germany, and I think in all three places he found institutions and values to criticize.

"Mother Courage and Her Children" is famously described as an anti-war play, but that's a curious appellation for a play where a central act of heroism is the rising to armed insurrection of a town of sleeping villagers. Brecht isn't naively calling for the absolute end of armed conflict, but he is understandably perturbed by useless slaughter and incoherent bloodshed. He asks that we consider how anything we think is bad might be necessary, while also asking if the things we value might not, in fact, be dangerous. Brecht's central method, and the thing that makes him one of the outstanding political writers of the last century, is his insistence that we must think, that only the deepest consideration of our own morality and complicity can result in real change. And that would be the change that starts not with comforting and comfortable certainty, but with discomfoting but also, potentially, empowering and ennobling doubt.

MOTHER COURAGE

Playwright: **Bertolt Brecht**

Adapter: **Tony Kushner**

Director: **Carl Forsman**

Assistant Director: **Mina Oelrich**

Voice & Text Coach: **Robin Christian-McNair**

Composer: **Gregory Walter**

Fight Choreographer: **Kelly Martin Mann**

Co-Fight Choreographer & Fight Captain: **Jack Eld**

CAST

Mother Courage	Alyssa James
Kattrin.....	Shreya Muju
Eilif	Jason Sanchez
Swiss Cheese	Santiago Sepulveda
The Sergeant (Sc. 1)/ Farmer (Sc. 5)/ 1st Soldier (Sc. 11)	Jack Eld
The Cook.....	Ben Millspaugh
The General	Arman Hakimattar
The Chaplain.....	Jack Zubieta Elliott
Quartermaster (Sc. 3)/Regimental Secretary (Sc. 6)/ Farmer's Son (Sc. 11)	Logan Salas
Young Soldier (Sc. 4)/Soldier (Sc. 8)	Caleb McNabb
Yvette Poitier	Jasmine Hurt
The Colonel (Sc. 3)/.....	Diego Vazquez Gomez Bertelli
Young Man with Eye Patch (Sc. 8)/3rd Soldier (Sc. 11)	
Sergeant (Sc. 3)/Lieutenant (Sc. 11).....	Sebastian Kong
Army Recruiter (Sc. 1)/The Clerk (Sc. 4)	Josh Kwon
Old Soldier (Sc. 4)/Farmer (Sc. 11).....	Sam Lee Baladejo
Farmer's Wife (Sc. 5)/Old Woman (Sc. 8)	Kiara Mazariegos
Voice Singing (Sc. 10)/Farmer's Wife (Sc. 11)	Isabel Stewart
One with the Eye Patch (Sc. 3)/1st Soldier (Sc. 5)	Ariel Sandino
2nd Soldier (Sc. 5)/2nd Soldier (Sc. 11)/ Singing Soldier (Sc. 6)	Dvir Finish
First Year Props Crew	Devin Gibbs
Soldier (Sc. 3)/First Year Props Crew.....	I'zaah Gray-Jones
First Year Props Crew	David Padilla
First Year Props Crew	Anton Gillis-Adelman
Understudy for Kiara Mazariegos	Emma Fagin

Production Stage Manager: **Michael R. Diaz**

Stage Manager: **Stephanie Brown**

Assistant Stage Manager: **Jessica Maida**

Production Assistant: **Arden Jakubovic**

PRODUCTION STAFF

Nikolas R. Serrano
SCENE DESIGNER

Zoe Gilreath
COSTUME DESIGNER

Stephen Smart
LIGHTING DESIGNER

Bella Flosi
SOUND DESIGNER

M Nottke
WIG AND MAKEUP
DESIGNER

John F. O'Neil
PRODUCTION
MANAGER

Technical Director..... Christopher Hackett
 Scenic Paint Charge..... Lauren Eckard
 Properties Director Alex Drake
 Costume Shop Manager..... Lillian Murphy
 Wardrobe Supervisors Iris Barger, Whitney B Fabre
 Production Electrician..... Liz Shekhterman-Baklar
 Head Sound Engineer..... Jesse Wilen
 Wig and Makeup Shop Manager..... Teagan Hamel
 Director of Production Natasha Ramos
 Scene Design Studio Assistants Maya Batshoun, Lucas Becker
 Tierney Brennan, Gwendolen Landrum
 Gabriela Nuñez, Bridgette Tran
 Scene Design Assistant..... Bianca DeCarli, Ben Hirschfield
 Costume Design Assistants Iris Barger & Whitney B Fabre
 Associate Lighting Designer..... Elijah Thomas
 Assistant Sound Designer..... Kai Machuca
 Assistant Sound Engineer..... Lee Martinez Cruz
 Assistant Wig and Makeup Designer..... Mara Trefzger
 Assistant Technical Director..... Chase Dietrich
 Lead Carpenter Kris Spersrud
 Draftsperson..... Alyssa Landry
 Lead Scenic Artist Gamma Lister
 Assistant Properties Director Renee Chasey
 Lead Properties Artisans Grace DiMaio, Felix Thompson
 Assistant Costume Shop Manager..... Damarius Kennedy
 Assistant Wig and Makeup Shop Manager..... Brayden Pilson
 Assistant Production Manager Eden S Kinsey
 Carpenters/Build Crew Brian Alexander Alcantara, Angel Bell
 Josephine D'Arcy, Brianne Swanson, Amber Wright
 Deck Chief..... Kris Spersud
 Flyperson..... Brian Alexander Alcantara
 Scenic Artists..... Brian Alexander Alcantara, Josephine D'Arcy
 Sarah-Ruth Glasl, Max Grenadier, Tessa Hager
 Ben Hirshfield, Clara Rimes, Amber Wright
 Properties Artisans Dani Austin, Cam Hayes, Becky Hicks
 Mak Jordan, Griffin O'Connor, Tyler J. Offner
 Kay Raff, Ross Stephens
 Properties Run Crew..... Alex Drake

PRODUCTION STAFF

Drapers Alex Brown, Catlin Dean, Hannah Ferkol, Molly Klemm
 Ella Moffly, Megan Peck, BreAnne Servoss
 First Hands Hannah Andrews, Logan Benson, Emily Harris
 Mackenzie Hughes, Elliott Hunter, Kira Miller
 Mya Nunez, Cassandra Sisson, Alastair Shoulders
 Stitchers..... Mars Bulluck, Elizabeth Coley, Beth Dietze
 Joiya Fishburn, Sasha Goodner, Marquita Horton
 Liam Klingberg, Cal Martine, Aman Mundle
 Maki Niikura, AnnaLee Sibley, Alex Warren
 Costume Crafts Head..... Maureen Wynne
 Costume Crafts Assistants..... Tahtiana Bellins, Will Wharton
 Wardrobe Crew Dani Austin, Sasha Goodner
 George Janikula, Cameron Toler
 Head Electrician Isabel Egbert
 Programmer Harrison Reid
 Console Operator Isabel Egbert
 Electricians Natalia Baez-Ortiz, Cameron Banks
 Andrew Beauregard, Garrett Deutsch, Isaiah Gray
 Jacob Grebber, Max Grenadier, George Janikula
 Trevor Kirschenheiter, Kyle Munden, Bill Nowlin
 Emma Perch, Krispy Perroni, Aidan Piontak
 Lexi Roth, Justin Seithel, Cameron Toler
 Noah Welby, Rose Whitman
 Lighting Archivist Bill Nowlin
 Deck Sound Engineer (A2) Jesslyn Hurtado
 Wig and Makeup Build Crew Logan Esco, Vernon Fabricio
 Madi Pattillo, Joshua Wisham
 Wig and Makeup Run Crew Nova Cunningham, Logan Esco, Em Fabricio
 Anna Newlin, Madi Pattillo, Joshua Wisham

SPECIAL THANKS

Molly Doan

UNCSA School of Drama acknowledges our unique partnership with the Atrium Health Wake Forest Baptist Voice and Swallowing Center in promoting vocal health among our student body.

BIOGRAPHIES

BERTOLT BRECHT (PLAYWRIGHT)

Bertolt Brecht was one of the most influential playwrights of the 20th century. His works include “The Threepenny Opera” (1928) with composer Kurt Weill, “Mother Courage and Her Children” (1941), “The Good Person of Szechwan” (1943), and “The Resistible Rise of Arturo Ui” (1958). Brecht was born in Augsburg, Bavaria, in 1898, and the two world wars directly affected his life and works. He wrote poetry when he was a student but studied medicine at the Ludwig Maximilian University of Munich. After military service during World War I, he abandoned his medical studies to pursue writing and the theater.

A member of the Independent Social Democratic Party, Brecht wrote theater criticism for a Socialist newspaper from 1919 to 1921. His plays were banned in Germany in the 1930s, and in 1933, he went into exile, first in Denmark and then Finland. He moved to Santa Monica, California, in 1941, hoping to write for Hollywood, but he drew the attention of the House Un-American Activities Committee. Although he managed to deflect accusations of being a Communist, he moved to Switzerland after the hearings. He relocated to East Berlin in 1949 and ran the Berliner Ensemble, a theater company. As a director, he advocated the “alienation effect” in acting—an approach intended to keep the audience emotionally uninvolved in the plights of the characters.

CARL FORSMAN (DIRECTOR)

Carl Forsman is the founder and was Artistic Director of New York’s Keen Company from 2000-2012, which under his leadership won both the Obie Award and Drama Desk Award for Outstanding Company. He was nominated for a Drama Desk Award for Best Director for his work on Keen Company’s revival of “The Voice of the Turtle.” At Keen he also led the American premiere of Conor McPherson’s “The Good Thief” earned an OBIE Award for star Brian d’Arcy James and Drama Desk and Outer Critics Circle nominations for Best Solo Performance.

Other directions for Keen Company include Tina Howe’s “Painting Churches,” Michael Frayn’s “Benefactors” and “Alphabet Order,” Gerald Sibleyras’ “Heroes,” John Belluso’s “Pyretown,” Thornton Wilder’s “The Happy Journey” (Drama Desk Nomination, Best Revival), Michael Murphy’s “The Contentious Objector,” David Auburn’s adaptation of “The Journals of Mihail Sebastian,” P.G. Wodehouse’s “Good Morning, Bill,” the world premiere of Keith Reddin’s “Can’t Let Go,” Tina Howe’s “Museum” and S.N. Behrman’s “The Second Man.”

Forsman spent three summers as the Artistic Director of the Dorset Theatre Festival in Vermont, where his directions included Agatha Christie’s “The Hollow” and George S. Kaufman’s “Dulcy.” Regional work includes Urbanite Theatre, Merrimack Repertory Theatre, The Asolo and Long Wharf. Other New York work includes “Love Child” at New World Stages and Primary Stages, Tina Howe’s new translations of Ionesco’s “The Bald Soprano & the Lesson” for the Atlantic Theater Company, “Everythings Turning Into Beautiful” by Seth Rosenfeld and SIN by Michael Murphy for The New Group (Drama Desk nominee, Best New Play, Obie

BIOGRAPHIES

Award Winner, Outstanding Production). He received bachelor's degree from Middlebury College and an MFA from the University of Minnesota.



UNCSA MANIFESTO

We Believe

ARTISTS enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **ART 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.

ART 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 AND 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.



THE ASSOCIATES

The Associates, UNCSA's volunteer organization, invites you to join them. For more information about the organization and volunteer opportunities, visit www.uncsa.edu/associates or email them at UNCSAassociatesportal@uncsa.edu.

DEAN'S CIRCLES

The Dean's Circles support each of the five arts schools at UNCSA — Dance, Design & Production, Drama, Filmmaking and Music. Dean's Circle members support the school of their choosing with an annual gift of \$5,000 or more in support of discretionary funds, scholarships, or other fundraising priorities. Members enjoy special events and opportunities to interact with the school's dean, faculty and students. If you are interested in joining one or more UNCSA Dean's Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at wrights@uncsa.edu or **336-770-1427**.

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 Ms. Jean C. Davis
 Mr. and Mrs. Barry A. Eisenberg
 Mrs. Rosemary Harris Ehle (honorary)
 Mr. and Mrs. Charles H. Hauser
 Mrs. Katherine B. Hoyt
 Mr. Thomas S. Kenan III
 Mr. Joseph P. Logan
 Mr. Charles E. Love and Mrs. Mary Herbert Love
 Mr. and Mrs. William R. Watson

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 Mr. and Mrs. F. Hudnall Christopher, Jr.
 Ms. Jean C. Davis
 Mr. and Mrs. Barry A. Eisenberg
 Mrs. Sharon D. Johe
 Mr. Thomas S. Kenan III
 Mr. Charles E. Love and Mrs. Mary Herbert Love
 Mr. Kevin A. Meek '89
 Mr. Michael S. Meskill, '96 and Mrs. Laurel H. Meskill, '96
 Ms. Tamara Michael
 Ms. Gina Phillips
 Mr. and Mrs. Robert Slade
 Mr. and Mrs. William R. Watson

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Mr. and Mrs. Robert Slade
Mr. and Mrs. William R. Watson

REYNOLDA HOUSE MUSEUM OF AMERICAN ART

Reynolda Quartet

Apr. 2 at 3 p.m.

REYNOLDA HOUSE MUSEUM OF AMERICAN ART

The Reynolda Quartet returns to Reynolda House Museum of American Art for a concert of works for string quartet. The Reynolda Quartet, consisting of UNCSA Music faculty-artists, was founded in 2019 as a partnership between two of Winston-Salem's premier cultural organizations, Reynolda House Museum of American Art and UNCSA.

A.J. Fletcher Opera Institute: The Rivals

Apr. 19, 21 at 7:30 p.m.

Apr. 23 at 2 p.m.

AGNES DE MILLE THEATRE

"In spirit, 'The Rivals' harks to Rossini and Donizetti; in sound, it weds Puccini's generous lyricism to the dancing meters of Bernstein's 'Candide,'" wrote The New York Times of this opera, praising it for its "buoyant melodies, supple harmonies and perky rhythms." Kirke Mechem's "The Rivals" is a bright and witty comedy full of love, mistaken identities, duels, and misunderstandings in the household of Mrs. Malaprop. In Mechem's libretto, based on an 18th-century comedy by Sheridan, the action moves from the English town of Bath to Newport, Rhode Island, at the beginning of the 20th century.

Spring Dance

Apr. 20-22 at 7:30 p.m.

Apr. 23 at 2 p.m.

STEVENS CENTER

Spring Dance will highlight the strengths of both ballet and contemporary students with works that explore diverse ends of the respective disciplines.