

UNCSA

BARBECUE

Feb. 22-24, 29, Mar. 1, 2 at 7:30 p.m.
Feb. 25 at 2 p.m.

PATRONS THEATRE

Robert O'Hara
PLAYWRIGHT

Cliff Odle
DIRECTOR

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Scott Zigler
SCHOOL OF DRAMA, DEAN

Michael J. Kelley
SCHOOL OF DESIGN & PRODUCTION, DEAN

BARBECUE

“Barbecue”

by Robert O’Hara

“Barbecue” had its world premiere at the Public Theater, Oskar Eustis, Artistic Director, Patrick Wellington (Executive Director) in New York, October 8, 2015. The play was directed by Kent Gash.

“Barbecue” was commissioned by Steppenwolf Theatre Company, Chicago (Martha Lavey, Artistic Director; David Hawkansom, Executive Director).

“Barbecue” is presented through special arrangement with and all authorized performance materials are supplied by TRW Plays 1180 Avenue of the Americas, Suite 640, New York, NY 10036. www.trwplays.com.

DIRECTOR'S NOTE

As a still-new, second-year faculty member, I am thrilled that my first directing endeavor for UNCSA is “Barbeque” by Robert O’Hara. This wickedly wonderful comedy is a biting satirical take on some fairly serious issues, particularly how the specter of drug addiction is perceived differently by different people. No one is immune to the disease of addiction, even if some folks are more susceptible than others.

It’s easy to dismiss addiction as a local, personal story. If you haven’t directly wrestled with it, then certainly you know someone who has. One out of every eight Americans struggles with drug and alcohol disorders, so we are several degrees closer to a drug addict than we will ever be to Kevin Bacon. But the situation is not just local; it has a ripple effect that connects to us in macroeconomic ways. The violence and unrest caused by gangs in places like Guatemala and Honduras are fueled by money that comes from the drug trade — money that, for the most part, comes from this country’s habits. That violence is causing families to flee north, sparking the political football known as the so-called “border crisis.” (And by “border crisis,” we almost always mean the one with the suspicious-looking, soccer-playing brown people to the south and not the nice, hockey-playing folks from the Great White North, despite the fact that there is a growing number of undocumented people coming from that direction.) The Iran-Contra scandal, which exposed the CIA’s involvement in cocaine trafficking, could only be made possible by taking advantage of this country’s problems with addiction, with a side effect of destroying neighborhoods and filling our prisons to capacity.

The issue is both local and global.

This play does not claim any moral high ground on the issue. Moral high grounds are for priests, philosophers, and warrior monks wielding bright laser swords. Instead, this play exists in a place where most of us will find familiar. When addiction takes hold, there are never any easy answers, despite our innate desire to come up with one.

We laugh, not to ridicule, but to cover the painful feelings of helplessness and despair. We laugh as a collective because our only other alternative is to cry as individuals. But whether we laugh or cry, we must recognize that the issue of addiction is not just for the addict. It is a burden that we all must share as a society if we are to find anything resembling a solution.

If you or anyone you know is wrestling with this problem, please know you and they are not alone. Do not hesitate to reach out for help. That is usually the hardest step...it is also the most powerful.

—Cliff Odle, director

BARBECUE

Playwright: **Robert O'Hara**

Director: **Cliff Odle**

Assistant Director: **Breylyn Brown**

Music: **"Barbeque" performed by Kennedy and Them Badass Kids**

Lyrics: **Cliff Odle with arrangement by Kennedy, Jackson and Seth Ajani**

Voice and Text Coach: **Courtney Ferguson**

Fight & Stunt Choreographer: **Kelly Mann**

SETTING

An urban park in North Carolina, both real and embellished

CAST

Barbara Aphrodite Armstrong
James T..... Evan Barnard
Lillie Anne Mikenzi Barrow
Marie..... Yael Eve
Barbara. Kennedy Jackson
James T..... Jude Kilumbu
Adlean..... Daniella Macre
Lillie Anne Tanner McIntyre
Marie..... Jamilah Muhammad
Adlean Ryleigh Walker

Production Stage Manager: **Alex Magallanes**

Stage Manager: **AJ Helms**

Assistant Stage Manager: **Aissata Alou**

PRODUCTION STAFF

Tierney Brennan
SCENIC DESIGNER

Gaby Hertel
COSTUME DESIGNER

Thania Melendez
LIGHTING DESIGNER

Abirami Senthil
SOUND DESIGNER

Madi Pattillo
WIG AND MAKEUP
DESIGNER

Eden S. Kinsey
PRODUCTION
MANAGER

Technical Director..... Jake Wales
 Charge Scenic Artist..... Sophie Frances Block
 Properties Director..... Mahalet Andargachew
 Costume Shop Manager..... Alex Brown
 Wardrobe Supervisor..... Arianna Baird
 Production Electrician..... Iz Egbert
 Head Sound Engineer..... Lee Leon Martinez Cruz
 Wig and Makeup Shop Manager..... Jasper Somers
 Director of Production..... John F. O'Neil
 Assistant Scenic Designer..... Maya Batshoun
 Costume Design Assistant..... Arianna Baird
 Associate Lighting Designer..... Stephen Smart
 Assistant Lighting Designer..... Sarai Powers
 Assistant Sound Designer..... Connor Stevens
 Assistant Wig and Makeup Designer..... Hope Medwin
 Assistant Technical Director..... Brian Alcantara
 Braiding Specialist..... Lataura Harris
 Lead Carpenter..... Kai Aguirre
 Lead Scenic Artist..... Beth Dietze
 Assistant Properties Director..... Dani Austin
 Lead Properties Artisan..... Nahria Cassell
 Assistant Wig and Makeup Shop Manager..... Victoria Ashmore
 Assistant Production Manager..... Alexys Porter
 Carpenters..... Delia Chavez, Sarah Crawford, Marissa Derrick
 Max Humphrey, Ad Merson, Kallie Miller
 Leo Neuheimer, Katherine Pearsall-Finch, Maxine Rothstein
 Logan Stam, Emma Stellmach, Tez Weddle
 Scenic Artists..... Delia Chavez, Sarah Crawford, Marissa Derrick
 Sarah Ruth Glasl, Max Humphrey, Gamma Lister
 Ad Merson, Leo Neuheimer, Natalia Baez Ortiz
 Ollie Payne, Katherine Pearsall-Finch, Paige Spizzo
 Logan Stam, Emma Stellmach, Jordan Taylor, Olivia Venable
 Properties Artisans..... Emma Anderson, Henry Beard, Eli Dillis
 Ava Downs, Annika Drury, Lydia Eldredge
 Maxie Galloway, Liam Klingberg, August Le-Hoang
 Willow Macivor, Delenn Pascarelli, Kay Raff

PRODUCTION STAFF

..... Ross Stephens, Maddie Wade, Rose Whitman
Drapers Iris Barger, Mackenzie Hughes, Mya Nunez
First Hands Adriaen Hobgood, Kira Miller, Avery Smith
Stitchers..... Madison Anysz, Trudy Campbell, Lorelei Conte
..... Elianna Gretok, Deandra Bromfield, Serenity Briles
..... Carly Seto, Alice Yu, Patrick Zeigler
..... Cebastian Gomez, EM Wood
Costume Crafts Head..... Quincy D'Alessi
Costume Crafts Artisan..... Marquita Horton
Wardrobe Crew..... Arthur Adcock-Vidouria, Tatiana Solano
Head Electrician..... Jake Jordan
Programmer Jake Jordan
Lighting Board Operator Aidan Piontak
Electricians Bex Blitz, Nicole Da Silva, Gabby Delgado
..... Annika Drury, Gavin Flory, Zachary Holditch
..... Brenda Mendez-Maria, Kiley Mullins
..... Ella Nagenast Harrison Reid Sam Sabo
..... Makaylah Scobee, Rocco Turano
..... Bishop Strasburg, Sara Grace Walker
Assistant Sound Engineer..... Jesslynn Hurtado
Wig and Makeup Build Crew..... Sienna Bacon, Bex Blitz, Abby Gragg
..... Bo King, Anna Newlin, M Nottke, Brayden Pilson
..... Maxine Rothstein, Tez Weddle
Wig and Makeup Run Crew Sienna Bacon, Abby Gragg, Anna Newlin
..... Maxine Rothstein, Tez Weddle

SPECIAL THANKS

Chad Barnard and Fallen Trees Recording Studio

Molly Doan

Stephanie Cartwright, Clinical Director

Crystal Blair, Mental Health Counselor & Drug and Alcohol Specialist

Seth Ajani

BIOGRAPHIES

ROBERT O'HARA (PLAYWRIGHT)

Robert O'Hara has received the NAACP Best Director Award, the Helen Hayes Award for Outstanding New Play, 2 OBIE Awards and the Oppenheimer Award. He directed the World Premieres of Nikkole Salter and Dania Guiria's "In the Continuum," Tarell McCraney's "The Brother/Sister Plays (Part 2)," Colman Domingo's "Wild with Happy" as well as his own plays, "BootyCandy" and "Insurrection: Holding History." His new plays "Zombie: The American" and "Barbecue" recently world premiered at Woolly Mammoth Theater and New York Shakespeare Festival, respectively.

O'Hara has been an Artist in Residence at the American Conservatory Theater, New York Shakespeare Festival, Theater/Emory, and the Mellon Playwright in Residence at Woolly Mammoth as well as a Visiting Professor at DePaul University School of the Arts and Adjunct at NYU/Tisch School of the Arts. As a playwright, his work is produced all over the country and O'Hara has been commissioned by Playwrights Horizons, Steppenwolf, the Public Theatre, LaJolla Playhouse, McCarter Theater, Mark Taper Forum and Woolly Mammoth Theater.

He is currently under commission from Lincoln Center and OSF. He has written screenplays for Martin Scorsese, Spike Lee, Jon Avnet, HBO, ABC, Universal Pictures, Sony Pictures, New Line/Fine Line Cinema and Artisan Entertainment. O'Hara has been awarded a Rockefeller Fellowship, a TCG Extended Collaboration Grant, NEA/TCG Fellowship, and was a Van Lier Fellow at New Dramatists. He received the LAMBDA Literary Award for best LGBT Drama, the Mark Taper Forum's first Sherwood Award and the TANNE Award for Exceptional Body of Work

O'Hara is currently directing a new musical, "UNI/SON" inspired from the poetry of August Wilson at OSF, a new musical, "Bella" by Kirsten Childs at Playwrights Horizons and the Chicago premiere of "BootyCandy" He received his Directing M.F.A. from Columbia University.

BIOGRAPHIES

CLIFF ODLE (DIRECTOR)

Cliff Odle is a professor, playwright, actor and director excited to make his UNCSA debut with this production of Robert O'Hara's "Barbeque." A native of New Jersey, he has been involved with theater around the country in places like Boston, New York and San Diego. He has taught acting, playwriting, screenwriting and dramatic literature courses at the University of Massachusetts, Boston; Emerson College; Wheelock College; Boston University; and Bates College.

He is currently in his second year as an assistant professor in drama at the University of North Carolina School of the Arts (UNCSA). He has worked with esteemed theater artists such as August Wilson, Kirsten Greenidge, Lydia Diamond, Tony Todd, Charles Brown, among others.

Some of his directing work includes: "Top Dog/Under Dog" (Suzan-Lori Parks), "The Cook" (Eduardo Machado), "Yellowface" (David Henry Hwang), "Luck of The Irish" (Kirsten Greenidge), "The Chairs" (Eugène Ionesco) and "The Colored Museum" (George C. Wolfe).

His acting highlights include: Narrator in "Passing Strange" (Boston area debut production), Henry Brown in "Race," Troy Maxon in "Fences," and Old Mister/Minister in "The Color Purple," Lord Burley in "King Elizabeth," Uncle Jim/Mr. Prothero in "A Child's Christmas in Wales," Master Brackett in "The Scarlet Letter," and Duke Feria in "Don Carlos." His written work includes: "Lost Tempo," "Our Girl in Trenton," "Running the Bulls," "The Petition" and "Slammin' The Bones."

He is also the proud father of two teenage troublemakers, DC and Clifford.

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. Barry A. Eisenberg and Mrs. Lynn Eisenberg
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Mrs. Emily Fox Martine and Mr. Michael J. Martine
Mr. Kevin A. Meek '89
Ms. Tamara Michael
MS. Gina Phillips
Mr. William R. Watson and Mrs. Judith B. Watson

*Honorary



UNCSA MISSION

The University of North Carolina School of the Arts provides gifted emerging artists with the experience, knowledge, and skills needed to excel in their disciplines and in their lives, and it serves and enriches the cultural and economic prosperity of the people of North Carolina and the nation. UNCSA is the state's unique professional school for the performing, visual, and moving image arts, training students at the high school, undergraduate, and master's levels for professional careers in the arts. (Approved by the UNC Board of Governors 2/2014)



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.

FORNS

Winter Dance

Feb. 29, Mar. 1-2 at 7:30 p.m.

Mar. 3 at 2 p.m.

FREEDMAN THEATRE

In celebration of Black History Month, the School of Dance presents premiere works by prominent choreographers of color, including UNCSA alum Juel Lane, Rena Butler and West African Dance instructor Wesley Williams. Williams, owner of the SUAH African Dance Theatre, will be choreographing an African dance, the first time this style has been performed at UNCSA. This event is sponsored, in part, by the Thomas S. Kenan Institute for the Arts.

The Rover by Aphra Behn

Mar. 28-30, Apr. 4-6 at 7:30 p.m.

Mar. 31 at 2 p.m.

CATAWBA THEATRE

Considered one of the greatest comedies of the English Restoration, Aphra Behn's "The Rover" turns the typical dynamics of Restoration comedy on their head. In the vibrant 1650's Carnival of Spain-ruled Naples, an enthralling tale emerges as we follow wealthy sisters Hellena and Florinda as they explore the boundaries of their cautious lives and transcend the gender roles of their day. Brimming with romance, mistaken identities and vivid characters, Aphra Behn's "The Rover," masterfully weaves together a story of laughter and surprise, where twists of fate are plentiful.

One of the first female playwrights known to make a living at writing in the Western theater, Aphra Behn served as a role model for future generations. In the words of Virginia Woolf, "All women together, ought to let flowers fall upon the grave of Aphra Behn... for it was she who earned them the right to speak their minds."

Directed by Carl Forsman