

"Mother Tongue"

Directed by Marina Zurita

Dramaturgy by Andrew G. Britt

Freedman Theatre

March 31-April 2, 2022 | 7:30 p.m.

April 3, 2022 | 2 p.m.

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



unca.edu/performances

DIRECTOR'S NOTE

“Mother Tongue” is a work in progress based on Brecht’s “Mother Courage and Her Children” and 35 interviews with Brazilian waste pickers—commonly understood in the U.S. as informal garbage collectors who pick, sort and sell recyclable materials as a way of living. The making of this piece has been a collaborative endeavor amongst many, and now, after 10 weeks of an intense rehearsal process, we are glad to open the doors of our process to the UNCSA community.

My journey with this piece started two years ago during my time at Studio For Creative Practice—UNCSA’s first interdisciplinary course. Since then, this piece has developed into research around questions of motherhood, accumulation of waste and our relationship to the unwitnessed lives of the people who collect our trash. Since the mid 20th century, the discard of our non-degradable waste has involved great travels through space and time, reaching our oceans, foreign countries and future underlands. Nowadays, according to The Guardian, 70% of plastic waste consumed in America ends up in foreign countries, and every year several U.S. waste containers are sent illegally to the shores of Latin American countries such as Brazil.

Our waste has become a part of stories ingrained in distances and “Mother Tongue” proposes that, in times when our own ways of living threaten the well being of our planet, we shift our focus to the unwitnessed voices of waste pickers—powerful voices—capable of extending our compassion across the distances between our trash cans and foreign hands; between pain and memory; and between us and people we won’t live to see. —Marina Zurita

DRAMATURG’S NOTE

Every day throughout Brazil, hundreds of thousands of pickers, or catadores in Portuguese, comb through the solid materials either discarded by the country’s more than 210 million residents or exported to Brazil from other nations. Pickers collect paper, plastic, glass, aluminum and other metals, frequently amid hazardous environmental conditions. They transport these materials to processing facilities, sort and organize them and resell them to companies who utilize them to produce new goods.

Without the informal labor of this fleet of green-collar workers, millions of tons of recyclable materials would end up in landfills. Though not formally employed by Brazilian public institutions like municipal governments, pickers perform an essential public service. Some estimates hold that pickers contribute to the processing of 90% of Brazil’s recycled materials. Other countries throughout the world, especially those in the Global South, similarly depend on pickers for recycling streams and waste management. Even New York City has its own cadre of between 8,000-10,000 pickers, known locally as canners, who scour city streets for reusable material.

While pickers perform essential labor worldwide, their work has long been unrecognized by government officials and stigmatized by society at large. This

dynamic has begun to shift in recent years, however. Over the last three decades, coalitions of pickers in countries like Brazil and Colombia have led effective movements for greater rights and recognition. Brazilian federal law now grants pickers some protections and benefits as laborers, and Brazilian cities are now officially incentivized to coordinate with pickers in their waste management programs. The inclusion of pickers in state-coordinated recycling streams in Brazil has influenced public policy in other countries. The grassroots movement that brought about these changes has deep roots in the city of São Paulo at a local picker-led recycling cooperative where materials are sorted and sold. Some of the stories in "Mother Tongue" were inspired by the workers at this cooperative.

Even as the labor of pickers has become more recognized, the lives of pickers themselves remains shrouded in stigma and prejudice. With "Mother Tongue," we invite audiences to cross these barriers of misunderstanding and connect with the inner and outer lives of these essential workers. —Andrew G. Britt

"MOTHER TONGUE"

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Dramaturgy by Andrew G. Britt

CAST

Vani/Vanessa Caroline Farley
Rogerio Tyler Felix
Tia Ishmael Gonzalez
José Carlos Logan Gould
Alessandra Alyssa James
Melina Daniella Macre*
Pedro Jason Sanchez

MUSICIANS

Vocals

Isabelle Bushue

Jackson Pelz

Saxophone

Chris Forbes

Violin

Marta Dorović

Luca Kevorkian

Flute

Elizabeth Saller

Guitar

Jackson Pelz

"Mother Tongue" is a Studio 3 & 4 production. *Actor is a member of Studio 2.

UNCSA gratefully acknowledges

Patty and Malcolm Brown for their generous support.

PRODUCTION STAFF

Scenic Designer

Joelle Gonzalez

Lighting Designer

Taylor Gordon

Sound Designer

Elizabeth Copenhaver

Costume Designer

Logan Benson

Wig & Makeup Designer

Kenzie Biundo

Technical Director

Scott Beckwith

Properties Director

Amy Laliberty

Production Stage Manager

Ashley Pennington

Director of Production

Joel Magill

Production Manager

Natasha Ramos

Assistant Production Manager Emma Miller
Deck Stage Manager Kat Denning
Assistant Stage Manager Catelynn Adams
Assistant Lighting Designer Sage Green
Assistant Scenic Designer Houston Odum
Assistant Scenic Designer Sierra Anderson
Assistant Scenic Designer Nathan Bowden
Assistant Sound Designer Talia Whitehead
Costume Design Assistant/Wardrobe Supervisor Em Chesney
Assistant Wig & Makeup Designer Dustin Kirby
Assistant Properties Director Cas O'Neal
Assistant Properties Director Liv Bast
Head Sound Engineer Bella Flosi
Deck Sound Engineer Molly McGill
Costume Shop Manager Marie Lupia
Assistant to the Costume Shop Manager Maki Niikura
Drapers Alex Brown, Quincy D'Alessio
..... Lillian Murphy, Tsung-Ju Clark Yang
First Hand Jemima Firestone Greville, Zoe Gilreath
..... Marquita Horton, Megan Peck
Stitchers Cat Alvord, Jenna Anderson, Iris Barger
..... Five Dodge, Isabel Egbert, Maggie Hammond
..... Elliott Hunter, Isy Kessler, Olivia Keserich

..... Miles Maline, Adeline Merson, Mya Nunez
..... Diana Ridge, Alastair Shoulders, Lyssa Troemel
Crafts Head Lily Mateus
Craft Assistant Johnna Presby
Crafts Artisans Delia Chavez, Bianca Decarli
Wardrobe Cat Alewine, Rocco Turano
Charge Painter Anah Galinski
Lead Painter Olivia Venable
Painters Abrianna Harmon, Jasmine Hernandez
..... Kenzie Lawson, Paige Spizzo
Wig & Makeup Shop Manager Hallie Moore
Wig & Makeup Run Crew Izzy Cosen, Nova Cunningham
..... Emilia Fabricio, Jenn Somers
Wig & Makeup Build Crew Izzy Cosen, Nova Cunningham, Rose Eubanks
..... Emilia Fabricio, Heather Hardin, Courtney Kakac
..... Natosha Martin, Abbey Maruyama, M Nottke
..... Madison Pattillo, KC Paulson, Brayden Pilson, Dylan Silver
Lead Carpenter Chai Freedman
Carpenters Elliott Hunter, Noelle Longenberger
Production Electrician Braeden Kowalkowski
Master Electrician Justin Seithel
Set Electrics Eric Nelson, Petko Novosad
Electricians Angel Bell, Julian Cordova, Darian Horvath
..... Ophelia Jackson, Jack Jordan, Bo King
..... Jack Koch, Willow Macivor, Harrison Marcus
..... Greyson Nicholson, Jordan Rodriguez
Lead Properties Artisan Brady Flock, Cam Hayes
Properties Run Crew Bridgette Tran
Artisans Mahalet Andargachew, Maya Batshoun
..... Henry Beard, Nathan Bowden, Jenna Carroll
..... Renee Chasey, Megan DeVolder, Grace DiMaio
..... Becky Hicks, KitKat Gallegos
..... Mak Jordan, Mackenzie Potter
Drama Run Crew Julia Ott
Projection Designer Abel Brone-Hammer
Cinematographers Clara Hirata, Guilherme Pedra
Video Engineer Courtney Jones

Special Thanks

Ross Stephens, Molly Doan, Eli Lowe, Robin O'Neal, Brent Lafever,
Norris Baldwin, Zak Stevenson, Betsy Towns, Abby Yager, Gigi Bolinha,
Ignácio Zurita, Mollye Maxner, Robin Christian-McNair, Andy Paris, Scott Zigler,
Luca Kevorkian, Clara Hirata, Acadia Barrengos, Anne Caroline Barbosa,
Fábio Ferreira de Souza, Priscila Gaudinho, ShirleneGomes da Silva,
Vanessa de Souza, Rogério Luiz Pereira Batista, José Carlos da Silva,
Miriam Alves de Almeida, Emineia Silva Santos, Maria Dias da Costa,
José Reginaldo da Silva Filho, Marlene Aparecida, Davi Amorim, Dona Rosinha,
Claudinéia Santos Pereira, Edson da Silva, Cristiano, Lilian, Moisés, Wilson,
Padre, Eloisa, Gabriel, Tuca de Oliveira, David Biundo and André.

BIOGRAPHY

Marina Zurita (director) is a theatre director born in Brazil, poised to graduate from UNCSA's school of Drama (directing). At UNCSA, Marina has directed the Mainstage "Love & Depositions;" and the Keys to the Kingdom shows "Heroes of the Fourth Turning" (by Will Arbery) and "Yerma" (by Simon Stone). Zurita hopes to create work that invites us to rediscover ourselves in the people we have ceased to see or pay attention to. This mission is present in her thesis project, "Mother Tongue"—a work in progress developed in collaboration with an abundant creative team. Zurita is very excited to open the doors to the process of creating "Mother Tongue" to the UNCSA community and she is very grateful for her friends, family and mentors for all the support they've given her along the way.

Andrew G. Britt (dramaturg) is a historian of contemporary Latin America and a digital scholarship developer with a national focus on Brazil. He is an assistant professor in the Division of Liberal Arts at UNCSA. His research examines race and space in the city of São Paulo, a frenetic, magnetic metropolis of more than 20 million. He completed his doctorate at Emory University in 2018 and is currently revising the dissertation into a book entitled "The Paradoxes of Ethnoracial Space in São Paulo, 1930s-1980s." "Mother Tongue" was his first foray into the beautiful world of dramaturgy.

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.

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@uncsa.edu.

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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

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.”

Spring Opera: “Volpone”

April 20 & 22, 2022 | 7:30 p.m.

April 24, 2022 | 2 p.m.

Agnes de Mille Theatre

“Volpone” (“The Fox”), 2004, is a bright, biting comedy inspired by the classic Ben Jonson play of the same name.

The wealthy Volpone feigns mortal illness in order to con a group of his so-called “friends” into believing that each of them will inherit his fortune. The lengths to which they go in the name of greed make for an evening of high humor.

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