

# "Coriolanus"

Written by William Shakespeare

Adapted by Sean San José

Directed by Raelle Myrick-Hodges

Patrons Theatre

February 17 - 19, 2022 | 7:30 p.m.

February 20, 2022 | 2 p.m.

Presented By

**UNC School of the Arts**

Brian Cole, Chancellor

**School of Drama**

Scott Zigler, Dean

**School of Design & Production**

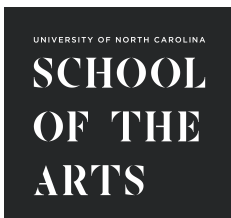
Michael J. Kelley, Dean

**UNCSA Division of Liberal Arts**

Martine Kei Green-Rogers, Interim Dean

**Play on Shakespeare**

Lue Morgan Douthit, CEO/Creative Director



## DIRECTOR'S NOTE

The growth of the narcissist in American society or any society has become someone to celebrate. First, teased and vilified, those that seem to 'not care what others think' are deemed inspiring. Perhaps, in many cases, worthy of leadership. But, arrogance and lack of empathy in the greatest of us is the downfall of our current societal landscape.

In this word-for-word translation, we have chosen to illustrate that even those described as fringe or 'other,' can suffer from the same bad behavior when empathy, respect and loyalty are no longer considered a virtue.

Under the mask, our society has become so narcissistic that the real tragedy of "Coriolanus" is that we will claim that we never saw the downfall coming. But, in reality we did.

Special thanks to Darby McDonough.

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

# "CORIOLANUS"

Written by William Shakespeare

Adapted by Sean San José

Directed by Raelle Myrick-Hodges

Dramaturg: Martine Kei Green-Rogers

Co-Dramaturg: Amrita Ramanan

Voice Coach: Ann-Louise Wolf

Fight Coordinator: Kelly Mann

Fight Choreography: Yasmin Pascall

## CAST

Cominius, Officer 1, Page, ..... Maddy Brown  
Nicanor, Serving Man 1

Volumnia, Citizen 1, 2nd Lord ..... Reagan Carraway

Aufidius, Coriolanus, ..... Olivia Daponde  
Citizen 6, Messenger 2

Coriolanus, All, Senator 2, ..... Lukey Klein  
Citizen 4,5,7, Messenger

Virgilia, Officer 2, Senator 1, ..... Julie Lopez  
Citizen, Citizen 2

Lartius, Citizen 2, 1st Lord, Page, ..... Yasmin Pascall\*  
Watchman 2, Young Martius, Citizen 3

Valeria, Brutus, Soldier 2, Watchman ..... Kobe McKelvey

Martius, Coriolanus, Serving Man 2 ..... Devlin Stark

Sicinius, Gentlewoman, ..... Mimi Viglietti  
Soldier 1, Serving Man 3

Citizen 3, Menenius, Adrian, Herald ..... Michael Washington

"Coriolanus" is a Studio 3 & 4 production.

\*BFA Drama Class of '21

# PRODUCTION STAFF

## Scenic Designer

Johanna Fleischer

## Lighting Designer

Lauren Lee

## Costume Designers

Autumn Galka  
Johnna Presby

## Wig and Makeup Designer

Ryn Maiorana

## Technical Director

Zak Stevenson

## Sound Designer & Composer

Lance Perl

## Properties Director

Allison K. Sorkin

## Production Stage Manager

Cartwright Ayres

## Production Manager

Jessica Holcombe

Assistant Production Manager ..... Domantas Karalius

Assistant Stage Manager ..... Victoria Coulter

Assistant Stage Manager ..... Sydney Knowland

Assistant Scenic Designers ..... Nathan Bowden, Jennifer Kroon-Nelson

Assistant Lighting Designer ..... Izzy Flores

Costume Design Assistant/ ..... Jemima Firestone Greville  
Wardrobe Supervisor

Wig & Makeup Assistant Designer ..... Madi Pattillo

Assistant Properties Director ..... Nat Carreiro

Draftsperson ..... Graham Savage

Lead Carpenter ..... Meredith Laws

Carpenters ..... Em Fabricio, James Goodson, Willow MacIvor  
Jessica Maida, Alyssa Shumaker, Rocco Turano

Charge Scenic Artist ..... Paige Spizzo

Lead Scenic Artist ..... Jasmine Hernandez

Assistant Scenic Artists ..... Scott Carney, Lauren Eckard  
Anah Galinski Sarah Ruth Glasl, Tessa Hager  
Abrianna Harmon, Mackenzie Lawson  
Renae Losee, Katie Pulling, Clara Rimes  
Jordan Taylor, Olivia Venable, Desmond Wood

Production Electrician ..... Eric Nelson

Master Electrician ..... Garrett Deutsch

EOS Programmer ..... Haley Burdette

Electricians ..... Eric Hill, Darian Horvath, Jack Koch  
Braeden Kowalkowski, Hunter McCune, Camryn Banks  
Kelsey Forero, Jacob Grebber, Tyler McKinnon  
Trevor Kirschenheiter, Justin Seithel, Chris Mendell

Aliana Askren, Mel Davis, Bianca Decarli  
Riece Endicott, Lee Martinez Crus, Adam Davis

Costume Shop Manager ..... Marie Lupia

Drapers ..... Hannah Andrews, Alex Brown, Quincy D'Alessio  
Molly Klemm, Lillian Murphy, Tsung-Ju Clark Yang

Stitchers ..... Sarah McElcheran, , Annika Low, Anna Casino  
Five Dodge, Isabel Egbert, Mackenzie Hughes  
Isy Kessler, Adeline Merson, Isabella Rebollo  
Maggie Hammond, Elliott Hunter, Adriaen Hobgood  
Mya Nunez, Alastair Shoulders, Jenna Anderson  
Tahtiana Bellins, Kira Miller, Maureen  
Wynne, Iris Barger, Olivia Keserich

Costume Craft Head ..... Lily Mateus

Costume Crafts Assistants ..... Sara Petty, Cassandra Sisson

Costume Crafts Artisans ..... Delia Chavez, Whitney Fabre

Wardrobe ..... Brian Alcantara, Scott Carney, Whitney Fabre

Special Thanks ..... Molly Doan

Wig & Makeup Build Crew ..... Dylan Silver, Heather Hardin  
Brayden Pilson, M Nottke, Mara Trefzger  
Abbey Maruyama, Rose Eubanks  
Kenzie Biundo, Mace Marley, Jenna Carroll

Wig & Makeup Run Crew ..... Dylan Silver, Heather Hardin  
Brayden Pilson, M Nottke  
Mara Trefzger, Mace Marley

Additional Composer ..... Mimi Viglietti

Lead Properties Artisan ..... Tyler J. Offner

Properties Artisans ..... Mahalet Andargachew, Maya Batchoun  
Henry Beard, Lucas Becker, Grace DeMaio  
Megan DeVolder, KitKat Gallegos, Cam Hayes  
Gwendolen Landrum, Riley Lange, Joshua Lawson  
Miles F. Maline, Mackenzie Potter, Alex Rousseau  
E. "Tommy" Thomas, Gabe Weis

Drama Run Crew ..... Khepra Hetep, Julian Rees  
Daniel Rosales, Kassandra Rubio

Head Sound Engineer ..... Kai Machuca

Assistant Sound Designer ..... Robin Minowicz

Deck Sound Engineer ..... Hope Medwin

Deck Sound Engineer ..... Jordan Rodriguez

# BIOGRAPHY

**William Shakespeare** (playwright) was born in Stratford-upon-Avon in 1564. He lived and worked as an actor, playwright, and poet through the Elizabethan and Jacobean periods (commonly known as the English Renaissance or Early Modern Period). His known works include 38 plays, 154 sonnets, 2 narrative poems and a variety of poems. These mentioned are only half his total work. A group of actors only managed to preserve half of the work in light of his death. Shakespeare became a founding partner of the theatre company The Lord Chamberlain's Men, which later became the King's Men.

"Coriolanus," the last of the Shakespeare's so-called political tragedies, was written about 1608 and published in the First Folio of 1623. The five-act play is based on the life of Gnaeus Marcius Coriolanus, a legendary Roman hero of the late 6th and early 5th centuries BCE.

**Sean San José** (playwright) is a performer, director, writer, producer and co-founder and program director for Campo Santo, a new performances group creating, developing and premiering new works by and for people of color since 1996. Campo Santo has been core to the community in the Bay Area for more than 25 years now. In May 2021, San José was appointed artistic director for the nationally renowned Magic Theatre, the first person of color to lead the "house that Sam Shepard" built.

San José will begin a new era filled with residencies, collaborations and cross-disciplinary work merging mediums while still commissioning and producing the newest, boldest works from the likes of Luis Alfaro, Colman Domingo, Star Finch and Roger Guenveur Smith for his first curated season in 2022-2023.

From 1999-2014, San José was the program director of the Performance Program at Intersection for the Arts, where he produced and oversaw more than 100 premiere productions of theatre, dance and interdisciplinary performances, working under Deborah Cullinan and alongside Kevin B. Chen and Rebeka Rodriguez as part of a team that developed new work models that crossed boundaries, disciplines and communities. San José was the creator of Alma Delfina Group-Teatro Contra el SIDA (1994-2002) and "Pieces of the Quilt," a collection of more than 50 short plays including original works by Edward Albee, Migdalia Cruz, Maria Irene Fornes, Danny Hoch, David Hwang, Rhodessa Jones, Tony Kushner, Craig Lucas, Herbert Siguenza, Lanford Wilson, and many more, confronting AIDS.

San José's original writing has been commissioned and produced by American Conservatory Theatre ("Monstress!" 2015), Mixed Blood Theatre ("La Ciudad" in "DJ Latinidad," 2016), University of California at Berkeley-Theatre Dance Performance Studies ("Who Shot La Miguelito," 2019; "creating the world you live in," 2013), The Living Word/Ictus ("the hot light: a rashomon," 2021), American Conservatory Theatre MFA ("Battle for Babylon," 2013), de Young Museum ("Block by Block," 2013), Yerba Buena Center for the Arts ("Domino," 2005; "i feel love," 2000),

Yerba Buena Gardens ("Hamlet: Blood in the Brain," 2003), Magic Theatre ("Pieces of the Quilt," 1996) and numerous times for Intersection (1999-2013), and with Campo Santo (1996-present).

He continues to lead Campo Santo in the commissioning, development and producing of new works for stage including the first play by Star Finch, "H.O.M.E.," and the dance ritual piece "Ethos de Masquerade" from Rashad Pridgen, as well as producing the new pieces "Casa de Spirits" by Roger Guenveur Smith and "Candlestick" by Ben Fisher and directing Richard Montoya's "Translating Selena." San José has developed and directed new plays for Campo Santo by Jimmy Santiago Baca, Junot Diaz, Dave Eggers, Chinaka Hodge, Denis Johnson, Richard Montoya, Luis Saguar, Ntozake Shange, Vendela Vida, Erin Wilson and others.

**Raelle Myrick-Hodges** (director) is the daughter of Barbara and Ray Hodges. She was born in Murfreesboro, NC and currently lives in Brooklyn, NY. Since she could speak, she has been directing theater, with her first show being in her mother's den to an O'Jays album. Myrick-Hodges has a varied background: theater director for over 20 years, curator of performance for the Contemporary Arts Center New Orleans, an educator at Brown, Actor's Studio and Atlantic Theater.

As a generative artist, she will be presenting her work in progress at New York's Public Theater "Under the Radar Festival" in July 2022. She has directed at companies such as Magic Theatre (San Francisco, CA), Playmakers Rep (NC), National Black Theater (NY), Theater Minon (Beirut), The Public Theater, National Black Theater, New York Theater Workshop among many others. Myrick-Hodges is the founder of award-winning Azuka Theater in Philadelphia.

This is only Myrick-Hodges' third Shakespeare as BIPOC women are seldom given the opportunity to work in classic work. She thanks Jameeka Holloway-Burrell of Blk Girls Luv the Bard for introducing her to incredible word-for-word translations and to Sean San José (Magic Theatre) for believing in her vision as a director. Most importantly, Myrick-Hodges thanks her stage management team, company of acting artists and designers for exploring the second longest play by Shakespeare together.

**Martine Kei Green-Rogers** (dramaturg) is the Interim Dean of the Division of Liberal Arts at UNCSA. Her dramaturgical credits include "He Brought Her Heart Back in a Box" and "The Ohio State Murders" at Round House Theatre; "Wind in the Door" and "Long Way Down" at the Kennedy Center; "The Catastrophist" at Marin; "Sweat" at the Goodman; "King Hedley II," "Radio Golf," "Five Guys Named Moe," "Blues for An Alabama Sky," "Gem of the Ocean," "Waiting for Godot," "Iphigenia at Aulis," "Seven Guitars," "The Mountaintop" and "Home" at Court Theatre; "It's Christmas, Carol!," "Hairspray," "The Book of Will," "Shakespeare in Love," "UniSon," "Hannah and the Dread Gazebo," "Comedy of Errors,"

"To Kill A Mockingbird," "The African Company Presents Richard III" and "A Midsummer Night's Dream"; and "Fences" at the Oregon Shakespeare Festival. Broadway credits include "Jagged Little Pill."

**Amrita Ramana** (co-dramaturg) is a dramaturg, creative producer, cultural consultant, and artistic leader who holds the values of anti-racism, anti-colonialism, equity, access, and inclusion at the core of her practice. She is currently the Senior Cultural Strategist and Dramaturg for Play On Shakespeare. Through Play On, she has served as the dramaturg for "Coriolanus" by Sean San José (USD, Next Chapter Podcasts) and for "Hamlet" by Universes. She is also the Core Apprentice Dramaturg at the Playwrights' Center in Minneapolis, MN, providing mentorship and support to playwrights who have recently graduated from college.

Ramana's dramaturgy credits include "The Sitayana" (East West Players, EnActe Arts and Hypokrit Productions); "BULL: A love story" (Paramount Theatre); "Cambodian Rock Band," "Snow in Midsummer," "Oklahoma!," "As You Like It," "Macbeth," "Henry V" and "Henry IV" Parts 1 & 2 (Oregon Shakespeare Festival); "Mary T. & Lizzy K.," "Trouble in Mind," "Ruined" and Duke Ellington's "Sophisticated Ladies" (Arena Stage). She has produced and curated several new play development incubators, including Oregon Shakespeare Festival's Black Swan Lab for New Play Development and Arena Stage's New Play Reading Series. Ramana is a National Advisor for the New England Foundation for the Art's National Theater Project

**Ann-Louise Wolf** (vocal coach) is a graduate of the UNCSA stage management program, where she received the John A. Sneden Endowed Award for Excellence. Upon graduation, she worked as part of stage management teams for opera companies across the U.S., including Cincinnati Opera, Opera New Jersey, Des Moines Metro Opera and San Diego Opera. She also has a long-standing relationship with Piedmont Opera, with whom she has worked regularly for over a decade.

Wolf was awarded her MFA with distinction in voice studies from the Royal Central School of Speech and Drama and began teaching as part of the voice and speech faculty at UNCSA's School of Drama. Her research work was on a bespoke course created on voice for the stage manager and its impact on presence. She has since worked as a voice and dialect coach both for the school and for other companies, such as Triad Stage, NC Symphony and Piedmont Opera.

In addition to her artistic work, Wolf has a focus on community engagement and service. She is the School of Drama Public Service Coordinator. Her primary focus in service is her original pre-phonics curriculum, called The Wolf Method, now in its fifth year, which serves high-need pre-kindergarten children in the community to strengthen foundational pre-literacy and social emotional skills. She formally presented her work on The Wolf Method at the virtual international VASTA conference in the summer of 2021.



## **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 DIVISION OF LIBERAL ARTS**

With a full-time faculty of fourteen, The Division of Liberal Arts offers courses in composition, foreign languages, history, humanities, literature, mathematics, media studies, philosophy, psychology, science, and writing in styles ranging from traditional lectures and seminars to project and studio based courses.

## **PLAY ON SHAKESPEARE**

Play On Shakespeare is a non-profit company promoting and creating contemporary modern translations of Shakespeare's plays. Since its inception in 2015, Play On has commissioned dozens of contemporary playwrights and translators to translate 39 Shakespeare plays into modern English, with a majority of the commissions being helmed by BIPOC and women playwrights. Play On partners with artists and organizations across the globe to deliver and advocate for these translations through different channels, including theatrical productions, podcasts, publications, and film. For more information, visit [playonshakespeare.org](http://playonshakespeare.org).

Play On Shakespeare is made possible through generous support of the Hitz Foundation.

## 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](mailto:whittingtonr@uncsa.edu).

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Mr. and Mrs. Barry A. Eisenberg	Mr. and Mrs. William R. Watson
Mrs. Sharon D. Johe	
Mr. Thomas S. Kenan III	

# 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

## yMusic

Saturday, February 19, 2022 | 7:30 p.m.

Watson Hall

UNCSA presents yMusic, “six contemporary classical polymaths who playfully overstep the boundaries of musical genres” (The New Yorker), in a concert featuring a range of contemporary and genre-bending works.

## nu Ensemble

Sunday, February 20, 2022 | 7:30 p.m.

Watson Hall

Centered on 21st-century repertoire, nu Ensemble also engages with composers from the recent past who have had a profound effect on contemporary music. Through intensive rehearsals, background readings and studies, the members of nu come to grips with the work of our time, garnering the tools and experience to have a positive impact on the music of the future.

## A UNCSA Cello Homecoming with Samuel Magill

Tuesday, February 22, 2022 | 7:30 p.m.

Watson Hall

Distinguished cellist Samuel Magill (High School '71), hailed as “flat out magnificent” by American Record Guide, returns to UNCSA, joining faculty-artist Allison Gagnon, piano, for a special recital of masterworks by Franco Alfano, Eugene Bozza and John Ireland, as well as an “all UNCSA” cello collaboration with David Popper’s Requiem for three cellos.

## Evening with the Great Rs of the 20th Century and Art

Saturday, February 26, 2022 · 7:30 p.m.

Watson Hall

Faculty-artist Dmitri Vorobiev, piano, will present a solo recital featuring Ravel’s “Le Tombeau de Couperin” and Rachmaninoff’s Etudes-tableaux Op. 39. Music will be accompanied by a slideshow of paintings from the 19th and 20th centuries.

Program to include

Maurice Ravel “Le Tombeau de Couperin”

Sergei Rachmaninoff Etudes-tableaux Op. 39

# UNCSA

[uncsa.edu/performances](https://uncsa.edu/performances)