

UNCSA

DANGEROUS CORNER

Mar. 23-25, 30, 31 & Apr. 1 at 7:30 p.m.

Mar. 26 at 2 p.m.

CATAWBA THEATRE

J. B. Priestly

PLAYWRIGHT

Caroline Cearley

DIRECTOR

PRESENTED BY

UNCSA

Brian Cole

CHANCELLOR

Scott Zigler

SCHOOL OF DRAMA, DEAN

Michael J. Kelley

SCHOOL OF DESIGN & PRODUCTION, DEAN

DIRECTOR'S NOTE

"Does this little dream of the playhouse somehow chime and match with the long dream of man's life? Does it hint at profound truths for which we have never been able to find the right words? Is there in all this business of setting the stage and donning wigs and costumes and raising the curtain on tragedy and comedy some queer suggestion of symbolic ritual? And are there not moments in all our lives, moments of both ecstasy and terror, when suddenly we feel that our time goes by in a vast playhouse of rising runs and waning moons?"

-J.B. Priestley

"Thrillers are like life, more like life than you are."

-Graham Greene

I started at UNCSA knowing only that I wanted to direct and that I wanted to direct thrillers and mysteries. These shows call the audience to be participants in the story rather than just viewers. Audiences get to be a part of excitingly precarious situations and engrossing investigations, though they are not in any real danger. They get to go on this perilous journey and have the experience of coming out the other side. When engaging with the best mysteries, one must lean in to catch every detail, and, when we do, we lean into a world more like our own than can be seen on the surface.

My interest in thrillers led me to adapt Charlotte Perkins Gilman's "The Yellow Wallpaper" into a short play that I directed during my second year at UNCSA. My third year, I directed "The Rats" by none other than the Queen of Crime herself, Agatha Christie. The rest of that year, I spent devouring every classic and contemporary horror/thriller/mystery play I could find. Eventually, Carl Forsman introduced me to J.B. Priestley. I read the very first play that he wrote on his own, "Dangerous Corner," and immediately fell in love with his pacing, atmosphere and depth of character. Of all of the plays I was reading that were written during the same time period, "Dangerous Corner" clearly stuck out as being ahead of its time. I didn't put the play down once while reading it, and shortly afterward, it was set to be my thesis.

It's difficult to talk about the story without revealing too much, but something that particularly drew me to the show is the way it deals with blame, perception and truth. When something terrible happens, humans are always looking for someone to blame. It makes the situation make sense because it gives us the answer for why something awful happened. These days, with questionable news sources and hand-picked headlines, we are

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expected to have an opinion on who is to blame for every event. Where do we even begin our pursuit of the facts? The pursuit for blame gets messy, too, just by nature of humans being involved at all, because we can only see things from our own perspective. How can one say what the truth is when everyone has a unique experience?

I am thrilled to get to share this show with you. I hope it ignites a deeper appreciation for a genre that, like the friend group in "Dangerous Corner," is much more than it seems.

DANGEROUS CORNER

Playwright: **J. B. Priestly**

Director: **Caroline Cearley**

Faculty Advisor: **Carl Forsman**

Dialect Coach: **Ann-Louise Wolf**

CAST

Freda Caplan Sofie Berg

Betty Whitehouse..... Ferin Bergen

Charles Stanton..... Logan Gould

Robert Caplan..... Owen Harrison

Gordon Whitehouse..... Hunter McCoy

Miss Mockridge..... Grace Steckler

Olwen Peel.....Brooke Stephenson

THERE WILL BE TWO 10-MINUTE INTERMISSIONS

Production Stage Manager: **Quinn Mishra**

Deck Stage Manager: **Isabella Tapia**

Assistant Stage Manager: **Sam Albritton**

PRODUCTION STAFF

Johanna Fleischer
SCENE DESIGNER

Sarah McElcheran
COSTUME DESIGNER

Kelsey Forero
LIGHTING DESIGNER

Sandy Garcia
SOUND DESIGNER

Dustin Kirby
WIG AND MAKEUP
DESIGNER

Lauren C. Wieland
PRODUCTION
MANAGER

Technical Director..... Cris George
Scenic Paint Charge..... Kenzie Lawson
Properties Director..... Alexandra Rousseau
Costume Shop Manager..... Lillian Murphy
Wardrobe Supervisor..... Jemima Firestone Greville
Production Electrician..... Ashley Spear
Wig and Makeup Shop Manager..... Teagan Hamel
Director of Production..... Cassidy Bowles
Assistant Scene Designers..... Jenna Lauren Carroll, Christina Lu, Shuyang Zhou
Costume Design Assistant..... Jemima Firestone Greville
Assistant Lighting Designer..... Rocco Turano
Assistant Sound Designer..... Abirami Senthil
Assistant Sound Engineer..... Jasmine Williams
Assistant Wig and Makeup Designer..... Abby Gragg
Assistant Technical Director..... Kris Spersud
Lead Carpenter..... Kaillou Aguirre
Draftsperson..... Kris Spersud
Lead Scenic Artists..... Delia Chavez, Ad Merson
Assistant Properties Director..... E. "Tommy" Thomas
Lead Properties Artisans..... Brady Flock, Ross Stephens
Assistant Costume Shop Manager..... Damarius Kennedy
Assistant Wig and Makeup Shop Manager..... Brayden Pilson
Assistant Production Manager..... Eden S Kinsey
Carpenters/Build Crew..... Brian Alcantar, Julia Aponte, Angel Bell
..... Scott Carney, Mel Davis, Chase Dietrich
..... Ava Downs, Lydia Eldredge, Gabriel Kipp
..... Alyssa Landry, Avery Smith, Desmond Wood
Welder..... Mel Davis
Scenic Artists..... Five Dodge, Sarah Ruth Glasl, Tessa Hager
..... Mak Jordan, Gamma Lister, Renae Losee
..... Katie Pulling, Clara Rimes
Properties Artisans..... Nat Carrerio, Megan DeVolder, Cam Hayes
..... Becky Hicks, Griffin O'Connor
..... Tyler Offner, Mackenzie Potter
Properties Run Crew..... Jake Bryant, Romina Duran
..... Katie Gaven, Desirae Powell

PRODUCTION STAFF

Drapers Alex Brown, Molly Klemm, Ella Moffly
 Megan Peck, BreAnne Servoss
 First Hands Hannah Andrews, Logan Benson, Evan Michael Chesney
 Emily Harris, Elliott Hunter, Kira Miller
 Mya Nunez, Cassandra Sisson
 Stitchers..... Mars Bulluck, Elizabeth Coley, Beth Dietze
 Joiya Fishburn, Sasha Goodner, Marquita Horton
 Liam Klingberg, Cal Martine, Aman Mundle, Maki Niikura
AnnaLee Sibley, Alastair Shoulders, Alex Warren
 Costume Crafts Head..... Maureen Wynne
 Costume Crafts Assistants..... Tahtiana Bellins, Will Wharton
 Wardrobe Crew.....Andrew Johnson, Trey Mazza
 Head Electrician..... Kyle Munden
 Programmer Grey Nicholson
 Console Operator.....Aidan Piontak
 Electricians..... Aissata Alou, Mary K Brown, Julian Cordova
 Eli Dills, Isaiah Gray, George Janikula
 Uliana Klimchuk, Rebecca Lembcke, Trey Mazza
 Tyler McKinnon, Chris Mendell, Anna Newlin
 Emma Perch, Sarai Powers, Lexi Roth
 Joey Todd, Cameron Toler, Noah Welby
 Head Sound Engineer (A1) Alkh Schoolfield
 Deck Sound Engineer (A2)..... Connor Stevens
 Wig and Makeup Build Crew..... Derrick Batten Jr., Bo King, Hope Medwin
 Wig and Makeup Run Crew Derrick Batten Jr., Bo King, Kendall Brumley

SPECIAL THANKS

Special thanks to Molly Doan and Jack Eld

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

J. B. PRIESTLY (PLAYWRIGHT)

John Boynton Priestley is considered one of England's greatest writers—he was a member of the last generation of freethinking British “sages” who contemplated both science and philosophy in their literary output. His books have never been out of print and is seen as one of the deepest thinkers and most influential essayists and playwrights of the 20th century. In his long life, he became world famous as an essayist, playwright, novelist, social critic and historian, but he also made contributions in the form of an opera libretto (“The Olympians”), a teleplay, a volume of poetry, many amateur paintings, several short stories. He published 39 plays and 26 novels as well as volumes of essays and criticism, and continued to write into old age. During his long and productive career Priestley published over 120 books, usually light and optimistic in their tone. His prolific output continued over 60 years. From the age of 70 to 84 Priestley published 21 books.

Priestley seems to have regarded the atmosphere of the theatre as very similar in nature to that of dreams; he was to use this similarity to great effect in most of his plays. The most famous of his plays took advantage of the dream-like atmosphere to present his theories about time. The most famous of these was “Johnson Over Jordan”, a play that used Ouspensky's idea about temporal recurrence with variations. In “A Dangerous Corner”—a play that he referred to as “a box of tricks”—Priestley uses the idea of a “split” in time allowing us to consider the alternatives to every present state that depend on random choices.

CAROLINE CEARLEY (DIRECTOR)

Caroline Cearley (she/her) is a theatre director from Cary, North Carolina. Whether by leaning in for the next joke in a comedy or building anticipation for the big reveal in a thriller, she aims to bring the audience to the edge of their seats. She is drawn to plays that ask questions about free will, responsibility and time, thus J.B. Priestley's “Dangerous Corner” is the perfect thesis production to culminate her time at UNCSCA. Some of her previous UNCSCA directing credits include “Matt and Ben” by Mindy Kaling and Brenda Withers, Agatha Christie's “The Rats,” her original story theatre adaptation of “If Damon Comes” by Charles L. Grant and her adaptation of “The Yellow Wallpaper” by Charlotte Perkins Gilman.

She would like to thank her friends and family for always supporting her and specifically her mom for sparking her love of storytelling through theatre.

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**.

DEAN'S CIRCLE FOR THE SCHOOL OF DRAMA

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 Mrs. Julia J. Daniels
 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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 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



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.

UNCSA

Mother Courage and Her Children

Mar. 30, 31, Apr. 1 & Apr. 7-9 at 7:30 p.m.

Apr. 2 at 2 p.m.

FREEDMAN THEATRE

Considered by many to be one of the greatest plays of the 20th century, "Mother Courage and Her Children" is a boisterous comedy filled with original songs set against the backdrop of the Thirty Years War.

The action follows the fate of the indomitable Mother Courage as she follows one luckless army after another across a war-torn world in her canteen wagon. Written in a little over a month in response to the Invasion of Poland by the German armies of Adolf Hitler in 1939, "Mother Courage" is one of nine plays Brecht wrote in resistance to the rise of Fascism and Nazism. "Mother Courage and Her Children" still resonates today as the world continues to grapple with these forces and the moral implications of war. Directed by Drama faculty member Carl Forsman.

UNCSA Symphony Orchestra with Robert Franz

Mar. 25 at 7:30 p.m.

STEVENS CENTER

Resident Guest Conductor and UNCSA Alumnus Robert Franz '90, '92 returns for a second concert with the UNCSA Symphony Orchestra featuring Florence Price's Concert Overture No. 2, Mendelssohn's Symphony No. 4, and the world premiere of UNCSA alumnus Robert Chumbley's Permutations for piano and orchestra with faculty member Dmitri Shteinberg performing.