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 discomforting 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)/ ............................................. Jack Eld
1st Soldier (Sc. 11)
The Cook ........................................................................... Ben Millspaugh
The General .................................................................. Arman Hakimattar
The Chaplain........................................................................ Jack Zubieta Elliott
Quartermaster (Sc. 3)/Regimental Secretary (Sc. 6)/ ................. Logan Salas
Farmer’s Son (Sc. 11)
Young Soldier (Sc. 4)/Soldier (Sc. 8) ................................... Caleb McKnabb
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)/ ...................................... Dvir Finish
Singing Soldier (Sc. 6)
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 Landry
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 Spersrud
Flyperson .............................................................................................. Brian Alexander Alcantara
Scenic Artists ......................................................................................... Brian Alexander Alcantara, Josephine D’Arcy, Sarah-Ruth Glasl, Max Grenadier, Tessa Hager, Ben Hirschfield, 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
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 .................................... 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.
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.


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.

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**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.

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**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.

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**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](http://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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Mr. Joseph P. Logan
Mr. Charles E. Love and Mrs. Mary Herbert Love
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Mr. Michael S. Meskill, ’96 and Mrs. Laurel H. Meskill, ’96
Ms. Tamara Michael
Ms. Gina Phillips
Mr. and Mrs. Robert Slade
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Ms. Gina Phillips
Mr. and Mrs. Robert Slade
Mr. and Mrs. William R. Watson
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.