

UNCSA

THE ROVER

Mar. 28-30, Apr. 4-6 at 7:30 p.m.
Mar. 31 at 2 p.m.

CATAWBA THEATRE

Aphra Behn
PLAYWRIGHT

Carl Forsman
DIRECTOR

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Scott Zigler
SCHOOL OF DRAMA, DEAN

Michael J. Kelley
SCHOOL OF DESIGN & PRODUCTION, DEAN

THE ROVER

APHRA BEHN (PLAYWRIGHT)

Aphra Behn (1640-89), the first professional female playwright, led a tumultuous and colorful life, both in and out of the theater. She left England soon after the restoration of Charles II for the South American colony of Surinam. Returning to England, she seems to have entered into a marriage with someone named Behn, but by the mid-1660s she was a widow serving the crown as a spy in Antwerp.

After this, back in England, she was thrown into debtors' prison and appealed to the government for her back wages. After 1670, however, she emerged as a famous and influential poet and playwright, part of the elite milieu surrounding the court.

Her best known plays are "The Rover," "The City Heiress" and "The Feigned Courtesans," which was dedicated to her friend (and the King's mistress) the actress Nell Gwynn. Behn was re-discovered, in a sense, by Virginia Woolf's famous 1918 essay "A Room of One's Own": "... all women together ought to let flowers fall upon the tomb of Aphra Behn, for it was she who earned them the right to speak their minds."

THE ROVER

Playwright: **Aphra Behn**

Director: **Carl Forsman**

Assistant Directors: **Lily Afghani, Vivian Farahani**

Accent Coach: **Eva Breneman**

Fight Choreographer: **Kelly Martin Mann**

Intimacy Coordinator: **Kim Shively**

Choreographer: **Maggie Anderson**

CAST

Florinda..... Nina-Grace Quintanilla (she/her)
Hellena..... Ferin Bergen (she/her)
Valeria..... Dara Kovacevic (she/her)
Angellica Bianca..... Abigail Garcia (she/her) Moretta Grace Steckler (she/her)
Callis..... Sarah Palmer (she/her)
Lucetta..... Elise McFarland (she/her)
DonAntonio..... Seth Williams (he/him)
Don Pedro..... Miles Blue (he/him)
Belvile..... Seth Ajani (he/him)
Willmore..... Jack Zubieta Elliott (they/them)
Frederick..... Justin Joung (he/him)
Blunt..... Aidan Roche (he/him)
Sancho..... Julian Rees (he/him)
Bisky, Sebastian..... Sam Vukic (he/him)
Diego..... Evan Barnard (he/him)
Stephano..... Alex Ekker (he/him)
Phillipo..... Matias Kruse (he/him)

SETTING

Naples during Carnival, in the years before the Restoration of Charles II.
Mid-1600s

Production Stage Manager: **Sydney Knowland**

Assistant Stage Managers: **Trey Mazza, William Baeszler**

Production Assistant: **Jordan Flint**

PRODUCTION STAFF

Christina Lu
SCENIC DESIGNER

William Wharton
COSTUME DESIGNER

Julian Cordova
LIGHTING DESIGNER

Talia Whitehead
SOUND DESIGNER

Teagan Hamel
WIG AND MAKEUP
DESIGNER

Lani Skelley Yeatts
PRODUCTION
MANAGER

Technical Director..... Chai Freedman
Charge Scenic Artist.....Kenzie Lawson
Properties Director.....Henry David Beard
Costume Shop Manager..... Alex Brown
Wardrobe Supervisors..... Teddy McMahon, Maki Niikura
Production Electrician..... Liz Shekhterman-Baklar
Head Sound Engineer..... Eric Clawson
Wig and Makeup Shop Manager..... Jasper Somers
Director of Production..... John F. O'Neil
Assistant Scenic Designers..... Cassandra Tuan, Shuyang Zhou
Costume Design Assistants..... Teddy McMahon, Maki Niikura
Pre-Production Costume Design Assistant..... Avery McLintock
Associate Lighting Designer..... Garrett Deutsch
Assistant Lighting Designer..... Abigail Bouck
Assistant Wig and Makeup Designer..... Khepra Amen Hetep
Assistant Technical Director..... Ophelia Jackson
Lead Carpenter..... Mel Davis
Draftsperson..... Scott Carney
Lead Scenic Artist.....Max S. Grenadier
Assistant Properties Director.....Madison Carpenter
Lead Properties Artisan..... Willow MacIvor, Alex Warren
Assistant Wig and Makeup Shop Manager..... Victoria Ashmore
Assistant Production Manager..... Anna Garman
Staff Carpenters..... Scott Carney, Patrick Hearn, Lance Halliday
Carpenters..... Isabella Barr, Ace Feher, Ryan Hedrick
..... Suzette Campos Herrera, Henry Jennings
..... Alexander Marshall, Julia Nelson
Scenic Artists..... Isabella Barr, Sophie Frances Block, Delia Chavez
..... Beth Dietze, Julia Nelson, Natalia Baez Ortiz
..... Ollie Payne, Paige Spizzo, Logan C. Stam
..... Jordan Taylor, Olivia Venable
Properties Artisans..... Emma Gold Anderson, Liv Bast, Renee Chasey
..... Gannie DeVolder, Grace DiMaio, Lydia Eldredge
..... August Fern Le-Hoang, Kay Raff, Ross Stephens
..... Madeline Wade, Meg Winkler, Rose Whitman

PRODUCTION STAFF

Drapers Eliana Askren, Iris Barger, Catlin Dean
..... Mackenzie Hughes, Elliott Hunter, Mya Núñez
..... Megan Peck, Audrey Pugh
First Hands Arianna Baird, Logan L. Benson, Inga Domenick
..... Hannah Ferkol, Sasha Goodner, Adriaen Hobgood
..... Kira Miller, Ella Moffly, Lauren Frances Patrick
Stitchers Madison Anysz, Serenity Briles, Deandra Bromfield
..... Trudy Campbell, Lorelei Conte, Gavin Brayden Flory
..... Cebastian Syrus Gomez, Elianna Gretok, Natalie Juran
..... Zoe Rose, Carly Seto, Sara Grace Walker
..... EM Wood, Qianyu Yu, Patrick Zeigler
Costume Crafts Head Quincy D’Alessio
Costume Crafts Artisan Marquita Horton
Wardrobe Crew Lorelei Conte, Marissa Elaine Derrick, Annika Drury
Head Electrician Aidan T. Piontak
Programmer Garrett Deutsch
Console Operator Aidan T. Piontak
Electricians Gabby Delgado, Annika Drury, Gavin Brayden Flory
..... Zachary Holditch, Brenda Mendez-Maria
..... Ella Skye Nagengast, Evie A. Nootenboom
..... Dominick Zayne Riches, Sara Grace Walker, Noah Welby
Deck Sound Engineers (A2) Logan Whitten
Electric Shop Foreman Bill Nowlin
Assistant Sound Engineer Cal Martine
Wig and Makeup Build Crew Rebecca Blitz, Sophia Deussing
..... Scout Jones , Abbey Maruyama, M Nottke
..... Georgie Schall, AnnaLee Sibley
Wig and Makeup Run Crew Sophia Deussing, Scout Jones
..... Abbey Maruyama , M Nottke, Georgie Schall

SPECIAL THANKS

Molly Doan
Jesse Berger
Scott Zigler
Acadia Barrengos
Laura Braza

BIOGRAPHY

CARL FORSMAN (DIRECTOR)

Carl Forsman is a professor of acting and directing at the University of North Carolina School of the Arts (UNCSA). He is the founding artistic director of New York's Keen Company and winner of Drama Desk and Obie Awards for excellence. 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," which transferred to an extended run off- Broadway. His direction of 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.

Other Keen Company highlights include Tina Howe's "Museum & Painting Churches," Michael Frayn's "Benefactors" and "Alphabetical Orde," Thornton Wilder's "The Happy Journey" (Drama Desk nomination, Outstanding Revival), and the New York premieres of Gerald Sibleyras' "Heroes," John Belluso's "Pyretown," Michael Murphy's "The Conscientious Objector," C.W. Munger's "Beasley's Christmas Party" and David Auburn's adaptation of "The Journals of Mihail Sebastian."

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, and "Everythings Turning Into Beautiful" by Seth Rosenfeld and "SIN" by Michael Murphy for The New Group (Drama Desk nominee, Best New Play and Best Actor; Obie Award Winner, Outstanding Production).

He 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 Merrimack Repertory Theatre, The Asolo, O'Neill Theatre Center and Long Wharf Theatre.

THE ROVER

A Note on Language:

The play that you are about to see was written in 17th-century England, and it is important to acknowledge that some of the language is thus a reflection of its time and place. Specifically, the use of the word “gypsy” echoes ideals of social persecution and stereotypes that were rampant in England during this period. Romani people were only allowed to remain in England if they fully assimilated and forsook their nomadic lifestyle, which was associated with petty crime.

Romani women were subject to hypersexualization and fetishization, existing as a stereotype for European men who associated their yearning for freedom with the “conceptual gypsy.” The conceptual gypsy emerged in the western consciousness in the 1500s and has remained a basis for discrimination and stigmatization. It has taken centuries for stories to center authentic Romani voices. We recognize “The Rover” plays on stereotypes, and acknowledge the discomfort of these depictions. But we chose as a company to keep this language in our production, as it is catering to a notion of “gypsy-ness” that Behn herself acknowledges is manufactured and false. In using this language we do not in any way tolerate negative prejudice towards the Romani community.

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

Dr. Malcolm M. Brown and Mrs. Patricia A. Brown
Mr. F. Hudnall Christopher, Jr. and Mrs. Claire P. Christopher
Mrs. Julia J. Daniels
Ms. Jean C. Davis
Mr. Barry A. Eisenberg and Mrs. Lynn Eisenberg
Mrs. Rosemary Harris Ehle*
Mr. Charles H. Hauser and Mrs. Susan R. Hauser
Mrs. Katherine B. Hoyt
Mr. Thomas S. Kenan III
Mr. Joseph P. Logan
Mr. William R. Watson and Mrs. Judith B. Watson

DEAN'S CIRCLE FOR THE SCHOOL OF DESIGN AND PRODUCTION

Anonymous
Dr. Barbara Bennett
Dr. Malcolm M. Brown and Mrs. Patricia A. Brown
Mr. F. Hudnall Christopher, Jr. and Mrs. Claire P. Christopher
Mr. David Clawson and Mrs. Catherine Clawson
Ms. Jean C. Davis
Mr. Barry A. Eisenberg and Mrs. Lynn Eisenberg
Mrs. Sharon D. Johe
Mr. Thomas S. Kenan III
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.

FRONTS

Twelfth Night, or What You Will by William Shakespeare

Apr. 4-6, Apr. 11-13 at 7:30 p.m.

Apr. 7 at 2 p.m.

FREEDMAN THEATRE

The twins Viola and Sebastian are separated in a shipwreck—an apt metaphor for the storm of emotions that is to come. The events set in motion a whirlwind plot that, at its center, is a love triangle but delves much more deeply into the many expressions of love and its joys and sorrows.

And although at the conclusion of the play all the couples sort themselves out with the “right” partners, along the way, we may be left to ponder: who are we—really? Director Jason Bohon says, “William Shakespeare’s “Twelfth Night” is one of his most popular comedies because its themes are universal — unrequited love, identity and death. It is a story that moves from of a period of isolation, loss and grief into a period of love, kindness and acceptance.”

Directed by Jason Bohon

A.J. Fletcher Opera Institute: Lo frate ‘nnamorato

Apr. 24 & 26 at 7:30 p.m.

Apr. 28 at 2 p.m.

AGNES DE MILLE THEATRE

Embark on a hilarious journey through the twisted web of arranged marriages, forbidden love and mistaken identities in “Lo frate ‘nnamorato.” Follow the uproarious tale of three families, where the girls resist their arranged matches and instead fall for the same young man. With licentious fops, cunning maidservants and feigned jealousies, this opera guarantees laughter. Its popularity was such that Stravinsky incorporated its tunes into his ballet Pulcinella. Don’t miss this comedic masterpiece!