

BY ROBERTO AGUIRRE-SACASA



# Rough Magic

# UNCG School of Theatre

presents

## ***Rough Magic***

Written by **Roberto Aguirre-Sacasa**

Directed by **Aaron Sparks**

Intimacy Director  
**Mya Brown**

Scene Designer  
**Jennie Carrera**

Lighting Designer  
**Percy Sluder**

Costume Designer  
**Ella Zenzen**

Sound Designer  
**Erik Thorson**

Fight  
Choreographer  
**Patrick Osteen**

Stage Manager  
**Emily Soltes**

The UNCG School of Theatre is an accredited member of the  
National Association of Schools of Theatre (NAST).

ROUGH MAGIC was produced at the Yale School of Drama.

ROUGH MAGIC received its world premiere at the Hangar  
Theatre in Ithaca, New York, in July 2005.

“ROUGH MAGIC is presented by special arrangement with  
Broadway Licensing, LLC, servicing the Dramatists Play Service  
collection. ([www.dramatists.com](http://www.dramatists.com))”

**Any video and/or audio recording of this production is  
strictly prohibited.**

## CAST

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Linda Summers.....	<b>Brianna Hucke</b>
Prospero.....	<b>Gavin Nourse</b>
Miranda.....	<b>Maiah Vargas</b>
Melanie Porter.....	<b>Cinnamon Stoner</b>
Chet Baxter.....	<b>Malcolm Riley</b>
Ariel.....	<b>Kalib D. Cormican</b>
Sasia.....	<b>Brie Moon</b>
Tracy/Dr. Rosemary Ridgeon.....	<b>Kenna Wells</b>
Caliban.....	<b>Aidan Kinsey</b>
Shylock.....	<b>Jayveon Southerland</b>
Caius Marcius.....	<b>Keagan Cook</b>
Tisiphone.....	<b>Jocelyn Stribling</b>
Megaera.....	<b>Xavier Devault</b>
Alecto.....	<b>Willow Bland</b>

## LEARN MORE

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To view bios and headshots please visit:

[\*\*HEADSHOTS & BIOS LINK\*\*](#)

**Headshots & Bios QR Code:**



**Run time:**

Approximately 1.75 hrs with a 15 min.  
intermission

**Age Rating:** PG-13

**Warning:** *Rough Magic* includes violent imagery, fire effects, adult language, and mature themes. The production contains gunshots.

**Setting:** New York City and an island  
somewhere in the Mediterranean

**Time:** The Present

# PRODUCTION SUPPORT

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Dramaturgs.....	<b>Carman Banser, Jakiya Barnes, Aidan White, Dante Olivia Kroll, Jaden Rodgers</b>
Assistant Director.....	<b>Sophie Ellenberger</b>
Choreographer.....	<b>Will Bland</b>
Fight Captain.....	<b>Brie Moon</b>
Magic Consultant.....	<b>Nelson Lugo</b>
Assistant Stage Managers.....	<b>Zoë Glover</b>
Technical Director.....	<b>Tom McCoy</b>
Assistant Technical Director.....	<b>Kat Jones</b>
Carpenters.....	<b>Bennie Point du Jour, THR 140L &amp; THR 491 Students</b>
Prop Director.....	<b>Shiloh Wrigley</b>
Paint & Prop Artisans.....	<b>Kai Hamby, Zara Crump, Annabelle Richard, THR 140L &amp; THR 491 Students</b>
Production Electrician.....	<b>Laney Wymer</b>
Electricians.....	<b>Aidan Kinsey, THR 146L &amp; THR 370 Students</b>
Assistant Costume Designer.....	<b>Peyton Hiller</b>
Wardrobe Supervisors.....	<b>Carman Banser</b>
Costume Artisans.....	<b>Oliver Alward, THR 492 Students</b>
Hair & Makeup Artisans.....	<b>Max Capraro &amp; THR 492 Students</b>
A1.....	<b>Sam Danford</b>
Stage Crew.....	<b>THR 146L Students</b>
Wardrobe Crew.....	<b>THR 147L Students</b>

# FACULTY/STAFF PRODUCTION SUPPORT

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Director of Production.....	Chip Haas~
Theatre Manager.....	Joshua S. Ritter
Dramaturgy Advisor.....	Anna Dulba-Barnett
Voice & Text Consultant.....	Natalie Blackman
Technical Direction Supervisor.....	Tom McCoy
Scenery & Prop Studio Supervisor.....	Tannis Boyajian
Lighting Supervisor.....	Joyce Liao
Sound Supervisor.....	David Greenberg
Wig & Makeup Supervisor.....	Jehann Gilman~
Costume Design Supervisor.....	Clare Parker
Costume Technology Supervisor.....	Tara Webb
Costume Director.....	Amy Holroyd
Graduate Assistants in Design.....	Aaron Parelli, Poppy Garner, Frenchie Slade
CVPA Box Office Manager.....	Abigail Harris
Graphic Design.....	Judith Briand

~International Alliance of Theatrical Stage Employees

# STUDENT THEATRE MANAGEMENT SUPPORT

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Audience Services Managers.....	Esanga Eteni
Marketing & Public Relations Mgmt.....	Courtney Stevens
Community Engagement Mgmt.....	Lizzy Brannan
Community Engagement Associate.....	Seania Burnett
Social Media Manager.....	Rebbekkah Eller
Box Office Managers.....	Joey Urgino, Keagan Cook, Alexa Fields, Maya Diaz, Calla Boerger, Riley Sharp, Christian Bartney
Box Office Staff.....	Niyah Bennett, Jack Kanaris, Whit Jury
Theatre Management Practicum.....	THR 493 Students

# DIRECTOR'S NOTES

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"The magic is in the *words*. That's why books of magic are so valuable."

Playwright Roberto Aguirre-Sacasa is a Yale-trained playwright who is likely better known for writing Marvel and Archie Comics and creating TV shows like *Riverdale*. Both sides of his life as a writer are evident throughout *Rough Magic*. In many ways, it plays out like a comic book, jumping fast from one event to the next. Characters have magical superpowers. There are monsters and magicians. It is littered with as many Easter Eggs as any comic book movie.

Those Easter Eggs do not reference other comic book properties, however. They reference Shakespeare and Greek Tragedies. *Rough Magic* pays specific tribute to *The Tempest*, but listen closely, and you may catch references to more than a half dozen other Shakespeare plays. The central character is a dramaturg with the ability to pull characters from dramatic texts into the real world. The play is a love letter, of sorts, both to *The Tempest*, the play about theatre's most famous magician, and to the magic of theatre itself.

As a huge fan of superheroes and all things theatre, those elements are appealing to me. But *Rough Magic* resonates with me acutely for another reason. We live in a world where it feels like negative forces are all around us. Much of the time, it seems like those forces are winning. Melanie, Chet, Caliban, and Tisiphone find themselves in a situation where the odds are hopelessly stacked against them, and they fight anyway. After an incident in her past, Melanie spent years running away from her power and tamping it down. With the help of her chosen family, she rediscovers that power and uses it. Taking that step comes with a cost, but by doing so she makes the world around her better. It is a hero's journey that I take inspiration from.

It has been a joy collaborating with an amazing group of artists to bring the wild ride that is *Rough Magic* to life. I can't wait for you to experience it for yourselves.

-Aaron Sparks

# COLLEGE OF VISUAL AND PERFORMING ARTS

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Dean.....bruce d. mcclung

## SCHOOL OF THEATRE FACULTY AND STAFF

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Director of the School of Theatre.....Jennifer Vellenga

Janet Allard  
Dominick Amendum  
Robi Arce-Martínez  
Rebecca Bailey  
Caitlyn Baldwin  
Natalie Blackman  
Tannis Boyajian  
Rachel Briley  
Mya Brown  
Ashlee Dance  
Julie Devore  
Anna Dulba-Barnett  
Rob Eastman-Mullins  
Andrew Eisenman  
Christina Elkins  
Matthew Emerson  
Dana Fear  
David Furr  
Jehann Gilman  
David Greenberg  
Chip Haas

Brandon Hicks  
April Hill  
Jessica Holcombe  
Amy Holroyd  
Hugh Hysell  
Joyce Liao  
Bryan McAdams  
Thomas McCoy  
Patrick Osteen  
Clare Parker  
Joshua Purvis  
Joshua Ritter  
Meris Robinson  
Amy Shope  
Aaron Sparks  
Michael Tourek  
Abigail Van Patter  
Tug Watson  
Tara Webb  
Jim Wren

## **Theatre Angels, Seat Campaign, & Scholarship Donors**

Should you wish to become a Theatre Angel, please email  
Theatre Manager, Josh Ritter, at [jsritter@uncg.edu](mailto:jsritter@uncg.edu).

Ms. Nicole Lynn Aquilina, Ms. Caitlyn Marie Baldwin,  
Dr. Kate R. Barrett, Mr. William S. Barrier,  
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# General School of Theatre Policies

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- NO RECORDING OF ANY KIND DURING THE PERFORMANCE.  
Recording distracts the performers and is strictly against industry practices for live performances. No photography, video, or audio recordings are permitted during the show. Anyone observed recording may have their access to the production revoked by house management.
- We accept cash, checks, Visa, and Mastercard as forms of payment.
- The College of Visual and Performing Arts does not allow ticket refunds.
- Late seating is at the discretion of House Management. Late patrons will be seated in the closest available seat for their safety.
- Patrons who arrive more than 20 min. late must wait until intermission to be seated. If the production does not have an intermission, they will not be admitted.
- Food and drink are not permitted in School of Theatre venues.
- Only service animals are permitted in School of Theatre venues. All other animals are not allowed to enter during performances.
- All guests must have a ticket for entry.
- Babies are only permitted at North Carolina Theatre for Young People productions.
- It is the sole responsibility of the parent or guardian to research and judge if the content of a performance is appropriate for their child's age and level of maturity.
- Please take a moment to locate the nearest emergency exit to your seating area. In the unlikely event of an emergency, please remain calm and follow the instructions from the ushers (dressed in white and black with a name tag) and the house manager (dressed in all black with a name tag).

# **JOIN US FOR OUR UPCOMING PRODUCTIONS!**

## ***Discovering Blackness***

**By Sunflower B Rose**

**Dates: Nov. 21-23**

## ***BFA First-Year Showcase***

**Dates: Dec. 5-6**

## ***The Lincoln Sisters of***

## ***Deckawoo Drive***

**Dates: Feb. 7-28**

## **UNCG Theatre Box Office Info:**

**Phone: 336-334-4392**

**Hours: 1 p.m. to 5 p.m.,  
Monday through Friday**

## **Online Tickets:**

**[www.uncgtheatre.com](http://www.uncgtheatre.com)**

## ANTI-RACIST/BIAS STATEMENT

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The School of Theatre acknowledges the mistakes we have made dealing with systemic racism, bias, and prejudice, much like the rest of America. We wholeheartedly believe in the following words of Ibram X. Kendi: "The opposite of racist isn't 'not racist.' It is anti-racist." To the School of Theatre, this means that we will educate our faculty, staff, and students about anti-racist practices. This looks like creating systemic change through workshops, continuing education, and professional development centered around anti-racist practices, theatrical intimacy, and bettering ourselves in service of our diverse and intersectional student body. This feels like educating and empowering our students, faculty, and staff to recognize and speak out against racism and damaging, outdated theatre practices. We are committed to this daily practice of unlearning, growth, and change.