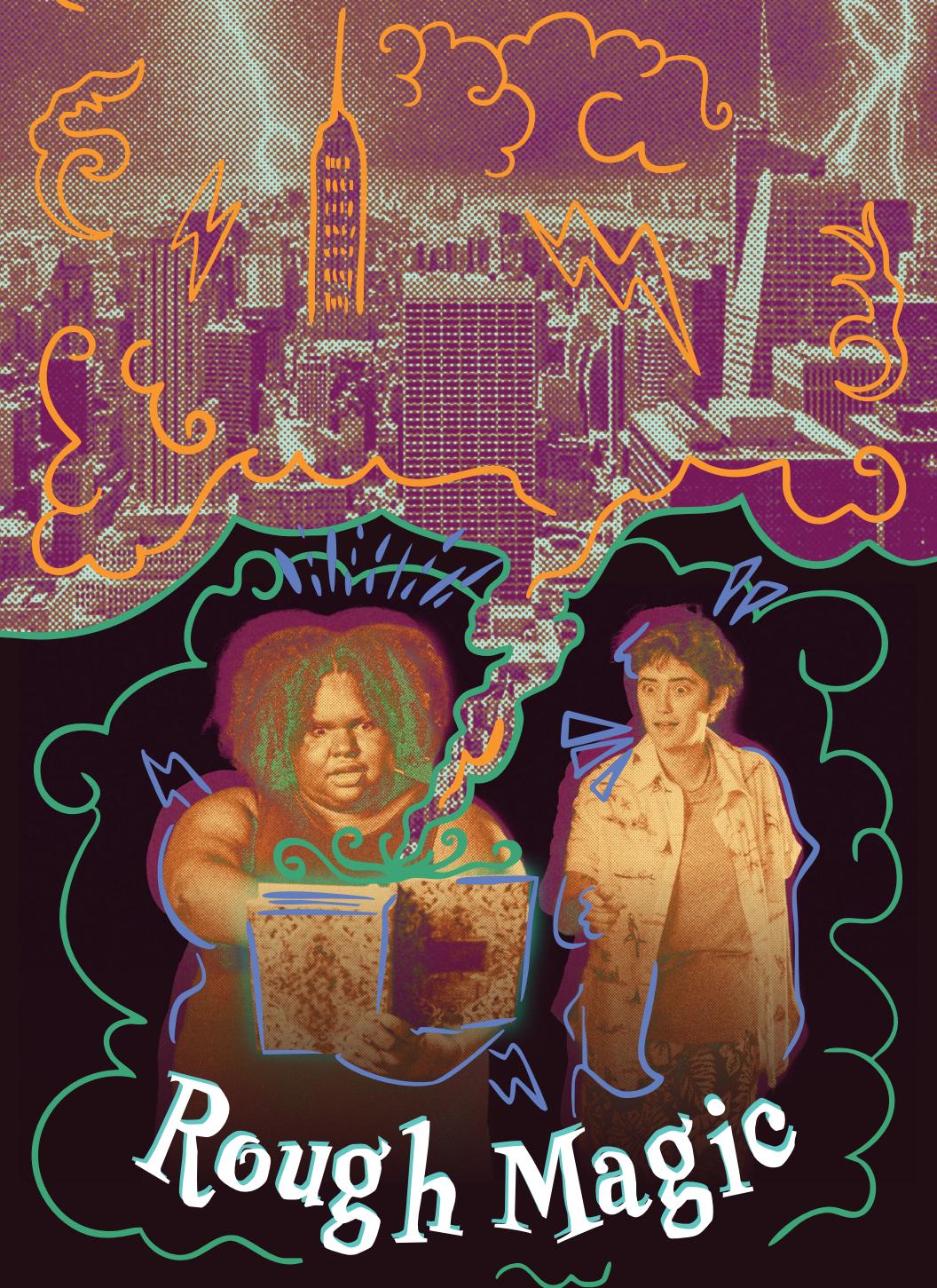


BY ROBERTO AGUIRRE-SACASA



UNCG School of Theatre

presents

Rough Magic

Written by **Roberto Aguirre-Sacasa**

Directed by **Aaron Sparks**

Intimacy Director Scene Designer Lighting Designer
Mya Brown Jennie Carrera 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)”

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

CAST

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

LEARN MORE

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

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

FACULTY/STAFF PRODUCTION SUPPORT

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

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

"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

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Dean.....**bruce d. mcclung**

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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
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General School of Theatre Policies

- 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).

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Phone: 336-334-4392

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

Online Tickets:

www.uncgtheatre.com

ANTI-RACIST/BIAS STATEMENT

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.