Taste of Honey
by Shelagh Delaney
directed by Ed Wagenseller
From the Department Chair

Dear Audience Members,

We are thrilled to welcome you back to the Theatre. Last year we were restricted to only 50 seats in our mainstage. This year we have returned to a normal capacity. We are following UNCW’s COVID-19 protocols and so we are asking that all of our patrons wear masks while inside the building. Our crew, staff and students will be doing the same. Our cast has been fully vaccinated so while they are on stage they will not be required to wear a mask.

We have a great season of plays ahead this year and I think you will agree we have something for everyone. We begin with the play you are seeing today, *A Taste of Honey* by Shelagh Delaney, directed by Ed Wagenseller. This play takes us back to England, early 1950’s, for a slice of life depicting an unusual mother/daughter relationship.

Our second production is *The Christians* by Lucas Hnath, directed by Christopher Marino. This award-winning play is set in a modern megachurch. It asks a lot of questions without giving any concrete answers. I have a feeling you will be discussing this with your fellow audience members, long after the play has ended.

Starting off the spring semester we have *The Tempest* by William Shakespeare, directed by Robin Post. One of Shakespeare’s last plays, it is always an audience favorite. Ms. Post brings her unique flair to the piece. This play is not to be missed.

We close the season with *The Moors* by Jen Silverman, directed by Paul Castagno. We return to England where two sisters and a dog live out their lives. This dark comedy is sure to please.

I would like to take this opportunity to thank our students, faculty and staff who have worked tirelessly to bring you all of these productions under difficult conditions. And I would like to thank YOU the audience who have shared these experiences with us. If you enjoy the play, tell a friend. Word of mouth is our best advertising.

Thank you,

Thomas Salzman

Chair
Dramaturg’s Note

Theatre folk have an intriguing word to describe putting on a previously performed script: they call it a “revival.” The word focuses on the key question of producing such a play: will it live again in the present? Will it create reactions in a contemporary audience? In short, will the play do anything now?

A Taste of Honey by Shelagh Delaney is certainly part of theatre history. Its first production was something of a landmark in British theatre and indeed an important moment in the wider society as a whole. In 1958, Shelagh Delaney wrote a letter to Joan Littlewood at London’s avant-garde Theatre Workshop. Delaney said that even though she had just seen her first play two weeks ago, she had quickly written an “epic.” The success of the play in production (at the Theatre Workshop in 1958 and the West End in 1959) brought enduring fame to its author. Along with John Osborne’s Look Back in Anger, A Taste of Honey began an era in which lower- and working-class were (finally) taken seriously on the British stage. A 1962 film version of the play, starring the then-unknown Rita Tushingham as Jo, cemented Delaney’s reputation and was a key work in the British New Wave cinema.

Of course, behind that quick history lies a bit of myth-making and some misperceptions. First, the author was actually named Sheila Delaney, but she announced herself to Littlewood as Shelagh, the name she was subsequently known by. Second, she wasn’t as ignorant of theatre as she maintained, having seen plays at the Manchester Opera, including Samuel Beckett’s Waiting for Godot. If there is something of a central bleakness and sense of impasse in the relationships of the play, that was inspired by the desolate post-existential landscapes of Beckett as much as by the facts of British postwar urban poverty. Indeed, the play isn’t fully captured by the statement that it is about working-class issues and life. The play voices skepticism at the emergent British nanny (or welfare) state as it also dramatizes the plight of youth seeking alternative styles of self-definition. Jo presages the rise of countercultural youth groups that disrupted Establishment Britain’s view of itself. Delaney’s emphasis on female voices – alternately raucous, celebratory, bitter, cynical, and despairing – involves ongoing issues of second-wave feminism. Indeed, Jo’s reaction to her predicament seems a lot like a lifestyle trend taking place right now. The act of “lying flat,” having originated in China (https://www.nytimes.com/2021/07/03/world/asia/china-slackers-tangping.html) as a rebellion against the status quo, consists of withdrawing from economic and all other kinds of striving in favor of lying on your bed all day.

As drama, A Taste of Honey will live on as a script, sitting on library shelves, occasionally being taught in high school or college. As a piece of theatre, this production of A Taste of Honey is like an electric circuit that necessarily involves you-- as a person and as part of audience. Without the audience, no theatre. We are proud (and relieved) to have you as an audience member here and are eager for the chance to make Delaney’s play live again.

Dr. Charles Grimes
UNCW Theatre Dramaturg
Cast

Jo ................................................................. Nanouri Winchester ’22
Helen ............................................................ Meghan McDonald ’23
Peter ........................................................... Cole Warren ’25
Jimmie ......................................................... Kareem White ’24
Geoffrey ..................................................... Zach Harris ’23

The play is set in Salford, Lancashire, England 1958
Performed by Special Arrangement with Susan Schulman Literary Agency, 454 West 44th St. New York, N.Y. 10036

Bios

Nanouri Winchester ’22 (Jo) is an exchange student from Rose Bruford College in London, studying here at UNCW for one semester. She is a theatre major and aims to pursue a career in acting once she graduates in June 2022. She is very grateful to be given the opportunity to play Jo and has loved the process working with this wonderful cast and crew.

Meghan McDonald ’23 (Helen) is thrilled to perform in her second show with UNCW. A junior with majors in both Theatre and Communication Studies, she hopes to pursue a career in the performing arts after graduating. Prior to A Taste of Honey, Meghan appeared in UNCW’s 2021 production of Talley’s Folly. She is grateful to Ed Wagenseller for giving her the opportunity to grow as a performer and a person.

Cole Warren ’25 (Peter) is making is his theatre debut for UNCW with this performance. He is a Theatre major with a concentration in performance. Prior to college he appeared in such shows as The Man Who Came to Dinner, Beauty and the Beast and A Christmas Carol. He enjoys attending college church events and busting a move whenever possible. He would like to thank Ed and the rest of the cast and crew for all their support and encouragement.
Kareem White ’24 (Jimmy) is making his theatre debut for UNCW with this performance. He is a Film major with acting being his true passion and pursuing this as a career. Before college he appeared in such plays as Getting Out and Babes and Brides. He is thankful to all his friends and peers for this opportunity, and to Ed Wagenseller for his choreography.

Zach Harris ’23 (Geoffrey) is making his theatre debut for UNCW with this performance. He is a Theatre major with a minor in Biology. He just recently began acting and hopes to pursue it as a career. He has no previous roles as this is his first stage performance. He is grateful to Professor Robin Post for introducing him to the world of acting and getting him started on his journey.

Anthony Floyd ’21 (Stage Manager) is a Theatre major. Anthony is honored to be stage managing on the mainstage once again after stage managing 4:48 Psychosis, spring 2021 and The Madness of Sherlock Homes, fall 2020 and assistant stage managing Comedy of Errors, spring 2020. Anthony would like to thank the entire cast and crew of this production for all they have done and all they will do.

Davis Wood ’22 (Assistant Director/Assistant Stage Manager) is studying Theatre Performance/Design and Technology. He has been a part of six Mainstage Productions at UNCW. His experience includes Talley’s Folly, 4:48 Psychosis, Am I Next? Voices From Wilmington, NC, Comedy of Errors, Darkness: The Enemy Inside, and Diana of Dobson’s. He was also in the Student Lab Production of The Cake in the spring of his freshman year. First, he would like to thank God for His wisdom and guidance. He would also like to thank director Ed Wagenseller for giving him the opportunity to be a part of the production as well the cast and crew for being such a joy to work with.

Jude Corbett ’23 (Assistant Stage Manager) is a Design and Technology Theatre major in their second year at UNCW. They plan to graduate in spring 2023. Jude started building mainstage sets in spring 2021 for 4:48 Psychosis and Talley’s Folly. Jude has continued to work closely with Matt Hapeman to bring the set for A Taste of Honey to life.

For UNCW Department of Theatre faculty bios visit our faculty/staff webpage.
uncw.edu/theatre/faculty

The content of this publication was created by the Department of Theatre. Questions? Contact Susan Wilder. 910.962.2061
Production Team

Director ................................................................. Ed Wagensenller
Technical Director ...................................................... Max Lydy
Scenic Design ......................................................... Randall A. Enlow
Lighting Designer ........................................................ Thomas Salzman
Costume Design ....................................................... Mark D Sorensen
Sound Design ............................................................ Max Lydy
Make-up Design ......................................................... Sierra Mehrley ’23
Assistant Director ....................................................... Davis Wood ’22
Dramaturgy ................................................................. Charles Grimes
Stage Manager ............................................................ Anthony Floyd ’21
Scenic Construction Supervisor .............................. Ross Helton ’12
Lighting, Sound and Projections Supervisor ............. John McCall ’16
Costume Studio Supervisor ....................................... Michelle Bengivengo
Paint and Properties Supervisor .............................. Matt Hapeman ’17
Master Carpenter ......................................................... Christopher Kelley ’21
Assistant Stage Manager ........................................... Jude Corbett ’23 and Davis Wood ’22
Light Board Operator/Programmer ......................... Alex Sargent ’23
Sound Board Operator ............................................... Julia Gambon ’24
Video Stream Technician .......................................... Cade Carroll ’21
Running Crew .......... Nyia Barrow ’25, Courtney Beeson ’23, Madi Bush ’23, Paris Oliver ’24 and Mitchell Nobles ’22
Marketing Associate ................................................ Meghan Morley ’23
House Manager .......................................................... Qaadir Hicks ’18
Poster Design ..............................................................
UNCW OUR, Shannon Bourne and students in ART 360 – summer 2021
Technical Crew

Costume Studio Staff: Kent Fitzpatrick ’24, Sierra Mehrley ’23, Paris Oliver ’24 and Hunter Rock ’21

Costume Construction: Alexa Lazarow ’23, Meghan McDonald ’23, Dustin Nguyen ’21 and Creah O’Hara ’23

Scenic Studio Staff: Ethan Bevenour ’24, E.C. Bailey Cobb-Curtis ’25, Jude Corbett ’23, Liam Dolaher ’23, Wes Dunn ’24, Christopher Kelley ’21 and Davis Wood ’22


Electrics Crew: Kent Fitzpatrick ’24, Anthony Floyd ’21, Is Gibson ’23, Ariel Palmer ’23, Hunter Rock ’22, Alex Sargent ’23, and Davis Wood ’22


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Thomas Salzman ..................................................Chair & Professor, Lighting Design
Marshall Botvinick .......................Lecturer, Accelerated Online Program & Dramaturgy
Paul Castagno.................................................................Professor, Playwriting
Randall A. Enlow ..........................Associate Professor, Scenic & Lighting Design
Myke Holmes .................................................Lecturer, Acting, Improvisation
Max Lydy ............ Associate Professor, Production Manager & Technical Director
Christopher Marino .........................Associate Professor, Voice & Movement
Robin Post ..........................................................Associate Professor, Acting
Mark D Sorensen................................................Professor, Costume Design
Ed Wagenseller ........................................Associate Professor, Acting & Directing
Elizabeth Wellman..........................Assistant Professor, Theatre History & Theory
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Jessica Gaffney ........................................................................... Stage Make-up
Charles Grimes ............................................................ Dramatic Heritage, Theatre History
Clare Kiley ................................................................. online Introduction to Theatre
Jack Landry ................................................................. online Introduction to Theatre
Peter Savage ................................................................. online Introduction to Theatre
Kindra Steenerson ................................................................. online Introduction to Theatre

Department Staff
Michelle Bengivengo ....................................................... Costume Studio Supervisor
Matt Hapeman ’17 .................................................. Paint & Properties Supervisor
Ross Helton ’12 ....................................................... Scenic Construction Supervisor
John McCall ’16 ...................................................... Lighting, Sound & Projections Supervisor
Susan Wilder ............................................................. University Program Associate
COMING NEXT

**The Christians**  
by Lucas Hnath  
directed by Christopher Marino  
November 11-14 & 18-24, 2021  
in the Mainstage Theatre

Twenty years ago, Pastor Paul’s church was nothing more than a modest storefront. Now he presides over a congregation of thousands, with classrooms for Sunday School, a coffee shop in the lobby, and a baptismal font as big as a swimming pool. Today should be a day of celebration. But Paul is about to preach a sermon that will shake the foundations of his church’s belief. Backed by a gospel choir, *The Christians* is both epic and unexpectedly intimate, an unflinching look at faith in America — and its power to unite or divide.

**UNCW Second Season Production:**

**Being Rose**  
by Richard James  
directed by John McCall ’16  
October 21-24, 2021 in the SRO Theatre

Rose looks back on her life from old age but as we see her memories replayed before us, differences emerge between her stories and reality. As her confusion increases, a doctor’s diagnosis explains all.

The Second Season is a collection of works directed by faculty or staff members in the UNCW Department of Theatre throughout the academic year. These productions feature small casts, limited rehearsal time and have minimal technical needs.

How can you help?

Please contribute to our department’s scholarship funds or trust fund. Any level of financial support or type of in-kind donation of products or services is most welcome. For additional information, visit our website @ www.uncw.edu/thr or phone 910.962.2061.

Our sincere gratitude to those who have so generously enriched our department over the years.  
Your financial and moral support is vital and appreciated.
Thank you

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