

Sweat

Written by Lynn Nottage

Directed by Quin Gordon

Assistant Directed by Caroline Cearley

Filmed at Hanesbrands Theatre

April 2-4, 2021

Presented By

UNC School of the Arts

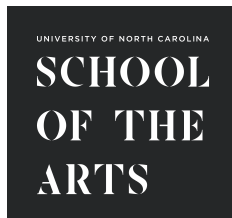
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School of Drama

Scott Zigler, Dean

School of Design & Production

Michael J. Kelley, Dean



unca.edu/performances

DIRECTOR'S NOTES

"What does it mean to be an American?" This was the question that I posed to our group of actors, designers and technicians at our first rehearsal of "Sweat." This elicited a two-hour discussion on everything from the sins of our country's past and current ramifications of those sins, to our capitalist structure, to the general volume of an American's voice. Set in working-class Reading, PA, Lynn Nottage's Pulitzer Prize-winning play details the breakdown of community amongst a group of mill workers as their jobs get outsourced. Nottage spent several years researching the town and interviewing residents of Reading in order to craft her play. Written in 2015, Nottage was clearly attuned to the growing sentiment within the Rust Belt of our country that their voice no longer mattered to our political leaders. Their collective voice would deal a decisive blow in our 2016 national election.

Alternating between the years 2000 and 2008, the play excavates with unflinching precision what happens when a proud community of people are treated as expendable numbers by corporate structures far removed from their community. Friendships and families are destroyed, opioid addiction grows and racial tensions rise as the characters of Nottage's play slowly have their pride stripped from them. Pride—that word kept coming up in rehearsal. The people who inhabit this play find their identity in a hard day's work, followed by a well-earned beer. What makes Nottage's play so effective is that there are really no heroes or villains—anyone is complicit in the destruction of community when they fail to look out for their fellow humans. Listen carefully, it's in the last two lines of the play.

As you watch our production, please note some of the choices that you see on screen, driven out of the need to keep our students safe in the time of COVID. While mostly set in a bar, where the characters guzzle a lot of drinks, we used no consumables in the production. If you look closely at all the glasses, they are color-coded with the specific actor's name so as to not share props. Notice how our protagonist, Oscar, the young barback, is constantly sanitizing the surfaces of the set, a physical action built out of safety. In the lead-up to filming, our wonderful stage management faculty member, Molly McCarter, drafted an entire series of protocols in conjunction with outside consultants designed to keep our student body safe and mirror industry standards. The cast podded together and limited outside contact from tech rehearsals forward in order to perform the play without masks. As part of the design, you can see our actors mask themselves as soon as they leave the stage out of an abundance of caution.

Over the fall semester, in the middle of the great pandemic and a contentious election cycle, we continued to make art. While there were many mixed feelings about the return to campus, there is no denying the profound achievement of continuing our craft when so many peer institutions had to close up shop for the semester. Whatever you may feel about the final product is irrelevant, for never have I seen a group of young artists work under the most extreme circumstances to tell a story that is anything but irrelevant to our contemporary world.

-Quin Gordon

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CAST LIST

Evan Lawrence Davis
Jason Will Price*
Chris Chandler Bryant*
Stan Jacob Moskovitz*
Oscar Ishmael Gonzalez*
Tracey Noa Beckham-Chasnoff
Cynthia Briana Middleton*
Jessie Tess Riley*
Brucie Tyler Felix*

"Sweat" is a Studio 3 & 4 Production

*Indicates a member of Studio 3

UNCSA gratefully acknowledges Patty and Malcolm Brown
for their generous support.

PRODUCTION STAFF

Scenic Designer

Jessica Scott

Lighting Designer

Maggie Turoff

Sound Designer

Kate Orr

Costume Designer

Olivia Alicandri

Wig & Makeup
Designer

Davis Campbell

Dialect Designer

Robin Christian-McNair

Properties Director

Anna Baldwin

Scenic Charge Artist

Anah Galinski

Technical Director

Kevin Douglass Jr.

Production Manager

Sarah Penland

Production Stage
Manager

Jarod Betts

Assistant Production Manager Lauren Kean
Stage Manager Amanda Wingo
Assistant Stage Manager Evan Hausthor
Assistant Scenic Designer Lizbeth Ramirez
Assistant Lighting Designer Camyrn Banks
Assistant Sound Designer Camille Everett
Assistant Costume Designer Zoe Gilreath
Assistant Wig and Makeup Designer Faith Gilbert
Assistant Properties Director Katie Pulling
Production Assistants Lizzie Furman
Scene Shop Lead Branigan Duguay
Staff Carpenter Patrick Hearn, Felix Thompson
Carpenters Chase Dietrich, Chai Freedman
..... James Rice, Graham Savage
..... Charlie Starnes, Jack Whales
Run Crew Maya Batshoun, Lucas Becker
..... Nathan Bowden, Tierney A. Brennan
..... Gwen Landrum, Peyton Lawrence
..... Nikolas Serrano, Olivia Venable
Production Electrician Braeden Kowalkowski
Head Electrician Tyler McKinnon
Costume Shop Manager Rebecca Eckes
Draper Jenna Anderson, Jocelyn Dubose
..... Lily Mateus, Maggie Tennant

First Hand Emily Harris, Chloe Walters
 Stitchers Olivia Hobgood, Marquita Horton
 Abby Maruyama, Maki Niikura
 KC Paulson, Megan Peck, Mara Trefzger
 Craft Head Will Kearns Stanley
 Crafts Assistant Maya Patrick
 Crafts Artisans Brayden Pilson, Em Chesney
 Wardrobe Supervisor Zoe Gilreath
 Wardrobe Anna Burgess, Marquita Horton
 Wig & Makeup Shop Manager Cassie Richardson
 Assistant Wig & Makeup Shop Manager Abby Eubanks
 Wig & Makeup Build Crew Davis Campbell, Whitney Cline
 Faith Gilbert, Courtney Kakac
 Dustin Kirby, Hallie Moore
 Madi Pattillo, Elisa Perez Stroud
 Dylan Silver, Jade Soto
 Wig & Makeup Run Crew Davis Campbell, Whitney Cline
 Faith Gilbert, Elisa Perez Stroud
 Jennifer Somers
 Lead Properties Artisan Jacy Taylor
 Properties Artisans Mahalet Andargachew, Anna Bowdish
 Natalie Carney, Megan Devolder
 Brooke Downing, Tatum Eyre
 Praveer Gangwani, Becca Morgan
 Daniel Pooley, Gabriel Weis
 Props Run Crew Katie Pulling
 Lead Scenic Emma Smith
 Painters Carson Davis, Johanna Fleischer
 Abrianna Harmon, Sarah Hayes
 Jasmine Hernandez , Spencer Kilpatrick
 Renae Losee, Grace Anne Miles
 Gabby Nuñez
 Head Sound Engineer (A1) Elizabeth Copenhaver
 Deck Sound Engineer (A2) Jesse Wilen
 Production Sound Engineer (PSE) Ryan Cooper

BIOGRAPHY

Quin Gordon (director) is an assistant professor in the School of Drama at University of North Carolina School of the Arts (UNCSA) where he teaches acting and directing. He also serves as the director of recruitment for the drama school helping to identify the next class of gifted students. For many years, Gordon was a freelance director based in New York City and worked in some of the finest theaters and lowliest hovels. He is a graduate of The New Actor's Workshop where he trained under Mike Nichols, Paul Sills and George Morrison. He received his Master of Fine Art in directing from University of North Carolina at Greensboro and his bachelor's degree in directing from UNCSA. At UNCSA, Gordon recently directed Peter Parnell's two-part adaptation of the John Irving novel "The Cider House Rules," Lanford Wilson's "Balm in Gilead," Will Eno's "Middletown," Stephen Adley Guirgis' "The Last Days of Judas Iscariot," Vaclav Havel's "The Memorandum" and CP Taylor's "Good" with an orchestra of 20 onstage.

Lynn Nottage's (playwright) Pulitzer Prize-winning play "Ruined" has received an Obie, the Lucille Lortel Award, New York Drama Critics' Circle Award, Drama Desk Award and Outer Critics Circle Award for Best Play (Manhattan Theatre Club, Goodman Theatre). Other plays include: "Intimate Apparel" (New York Drama Critics' Circle Award for Best Play; Roundabout Theatre, Baltimore Center Stage, South Coast Repertory); "Fabulation, or the Re-Education of Undine" (Obie Award; Playwrights Horizons, London's Tricycle Theatre); "Crumbs from the Table of Joy"; "Las Menina's"; "Mud, River, Stone"; "Por'Knockers"; and "Poof!" Nottage is the recipient of numerous awards, including the 2007 MacArthur Foundation "Genius Grant," the National Black Theatre Festival's August Wilson Playwriting Award, the 2004 PEN/Laura Pels Award for Drama, and the 2005 Guggenheim Grant for Playwriting, as well as fellowships from the Lucille Lortel Foundation, Manhattan Theatre Club, New Dramatists and New York Foundation for the Arts. She is a member of The Dramatists Guild, an alumna of New Dramatists, and a graduate of Brown University and the Yale School of Drama, where she is a visiting lecturer. For more information visit lynnnottage.net

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 & 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.

DEAN'S COUNCILS FOR UNCSA

The Dean's Councils support each of UNCSA's five arts schools - Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Ed Lewis at 336-770-3330 or lewise@uncsa.edu.

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UNCSA MANIFESTO

We Believe

Artists enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **arts 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.

Arts 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.

LAND ACKNOWLEDGMENT

It is important for many of us, as settle-descended persons, to consider how the land we occupy continues to interrupt the cultural, linguistic, historical and political connections that indigenous peoples have to this land. We must continue to recognize how we have, wittingly and unwittingly, remained as actors in the colonization of what we regard as our original context of teaching and learning. UNCSA is on the ancestral land of the Tuleto, Sappony, Catawba and Keyauwee tribes.

A land acknowledgment gives honor to and recognizes indigenous territories and indigenous people respective to the location(s) we currently work and live. A land acknowledgment serves as a reminder that the land you currently occupy has long been occupied by indigenous peoples who have a distinct linguistic, cultural and historical connection to the land.

UPCOMING PERFORMANCES

Liederabend: Kevin McMillan and Gabe Dobner in Recital

Tuesday, April 6, 2021 | 7:30 p.m.

Livestream from Watson Chamber Music Hall

Grammy Award-winning baritone Kevin McMillan and pianist Gabe Dobner perform a recital of lieder. Described as an “outstanding Schubertian whose voice of glowing freshness and beauty is at the service of an intelligent, lively and distinctive personality,” McMillan is a renowned performer and vocal pedagogue.

Borromeo String Quartet in Concert

Saturday, April 10, 2021 | 7:30 p.m.

Livestream from Watson Chamber Music Hall

UNCSA welcomes the renowned Borromeo String Quartet in a concert featuring Beethoven String Quartet No. 2 in G major, Op. 18; Bartók String Quartet No. 4; and Beethoven String Quartet No. 15 in A minor, Op. 132. The quartet will perform from original composer manuscripts on digital devices.

The Borromeo String Quartet is Nicholas Kitchen and Kristopher Tong, violin; Mai Motobuchi, viola; and Yeesun Kim, cello.

NextNow Scholarship Fundraiser

Thursday, April 22, 2021 | 8 p.m.

Livestream Virtual Showcase

Featuring an exciting virtual showcase of some of the best work by UNCSA students this year, NextNow 2021 includes the world premiere of “Waiting in the Wings,” a newly commissioned contemporary dance work for film by award-winning choreographer Larry Keigwin.

Celebrated for creating acclaimed virtual works in the COVID-19 world of online dancemaking, Keigwin sets his electrifying and refreshing vision to new music by New York-based composer and sound designer Curtis Macdonald. The new work will be captured on film in multiple locations throughout Winston-Salem this spring, showcasing the athleticism and artistry of the School of Dance Contemporary Class of 2021.

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