

# Stick Fly

By Lydia Diamond

Directed by Avery Glymph

Patrons Theatre

February 13-16, & 20-22, 2020

*Presented By*

**UNC School of the Arts**

Brian Cole, Interim Chancellor

**School of Drama**

Scott Zigler, Dean

**School of Design & Production**

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## DIRECTOR'S NOTES

Welcome to the LeVay family summer gathering on Martha's Vineyard, set in the luxurious mansion they have owned for generations. There is a long history of Black elites making the Vineyard their destination for vacation and residence, and the status and surroundings of our characters immediately introduce us to a condition of African American life that we do not often see portrayed on stage. For years our brilliant Black writers have given us incredible stories of tragedy, and have moved us with witty humor, utilizing each and every nuance to reflect themselves in their works. With "Stick Fly," we cherish the opportunity to address these same universal dramatic themes in different socio-economic spaces; not that this status among Black elites is abnormal or unusual, but underserved in attention. After all, this family, along with the individuals who love them, have their senses of humor, their triumphs, and the insecurities of humanity as much as anyone else.

Well before its Broadway run, I had the pleasure of performing in "Stick Fly" as an actor at the Contemporary American Theatre Festival in 2008. We had the fortune of working with the playwright, Lydia Diamond, present for our process. Ours was not the premiere production, but an early one, and it is always a valuable treat to collaborate with the writer in rehearsal and contribute to the evolution of the play. Neither I, nor anyone else, could have known then what would become of our country in the post-Obama years. When I was first asked to direct the play at UNCSA, almost reflexively I thought back to this period of time. The play was originally set in 2005, right in the middle of the Bush years; I have set our play in 2008, during the summer before the fall of Lehman Brothers and the election of Obama: a time when the conversations about race and class would be dynamically different from those that were had at any previous time. With "Hope and Change" in the air, and Obama's historic election on the horizon, the discussion shifts from one that would spin our soul cycles in a status quo exercise that runs the risk of falling flat in our playing space (and becoming a "woe is me" story of the Black experience), to one in which the fruits of discourse have actual tangibles in which people will see perceptions shift and progress made. Before much of the current national division, there was a brief period when this euphoric potential floated in the zeitgeist. That sweet spot is where we exist in the world of this play, notwithstanding the crises, insecurities, and uncomfortable truths revealed in the lives of these people in which we can see ourselves reflected. Therefore, because of the timing of 2008, and the possibility of what was to come in this country, the outcome is maybe less open-ended and stuck in the doldrums. Perhaps there is more promise for positive resolution, however brief, down the road. Yet, there are no guarantees.

Ultimately, "Stick Fly" is a play about love and family that explores themes of race and privilege through the lens of class and status. We learn the idea that just because you are privileged doesn't necessarily mean you are fortunate. And you may come from or have a fortune, but you may not always be privileged.

# Stick Fly

By Lydia Diamond

Directed by Avery Glymph

Assistant Directed by Acadia Barrengos

## ACT I INTERMISSION ACT II

### CAST LIST

(in order of appearance)

Taylor.....Briana Middleton\*\*  
Kent (Spoon).....Lance Smith  
Cheryl.....Michael Washington\*\*  
Flip.....Lawrence Davis\*  
Joe Levay (Dad).....David Johnson  
Kimber.....Gaby Slape

**Place: Martha's Vineyard, Summer of 2008**

“Stick Fly” is a Studio 4 Production

\*\*Denotes a member of Studio 2

\*Denotes a member of Studio 3

STICK FLY was developed in part at Chicago Dramatists, originally produced by Congo Square Theatre and subsequently produced by McCarter Theatre Center. A further developmental production directed by Kenny Leon was produced jointly by Arena Stage and the Huntington Theatre Company.

# PRODUCTION STAFF

Scenic Design <b>Bailey Heppler</b>	Lighting Design <b>Clara Ashe-Moore</b>	Sound Design <b>TJ O'leary</b>
Costume Design <b>Maggie Neal</b>	Wig & Makeup Design <b>JoAnn Battat</b>	Choreographer <b>Kelly Maxner</b>
Voice and Text Coach <b>Kate Udall</b>	Intimacy Choreographer <b>Laura Rikard</b>	Production Manager <b>Jessica Rex</b>
Production Stage Manager <b>Jody Bogner</b>	Technical Director <b>Jack Giampolo</b>	
Assistant Production Manager.....	Sarah Penland	
Assistant Stage Managers.....	Devyn Tibbals, Amanda Wingo	
Assistant Lighting Designer.....	Braeden Kowalkowski	
Assistant Sound Designer.....	Andre Michels	
Assistant Scene Designer.....	Jessica Scott	
Costume Design Assistant / Wardrobe Head.....	Erin Justice	
Assistant Wig & Makeup Designer.....	Natosha Martin	
Lead Carpenter.....	Cameron Hayes	
Staff Carpenter.....	Meredith Laws	
Carpentry Crew.....	Michael Diaz, Bella Flosi, Kyle Munden	
Paint Charge.....	GraceAnne Miles	
Lead Painter.....	Claire Persons	
Painters.....	Shannon Hacker, Rachel Williams, Pablo Gonzalez, Tess Crabtree, Lauren Eckard, Emma Smith, Cara Blue, Johanna Fleischer	
Production Electrician.....	Jake Frizzelle	
Master Electrician.....	Hunter McCune	
Electricians.....	Kat Denning, Audrey Harms, Jade Soto, Chloe Walters, Lauren Lee, Frankie Stiehl-Guerra, Ale Campos, Cam Banks, Taylor Gordon, Petko Novosad, Haley Burdette, Kristina Perroni Lutteroth, Emily Harris, Sara Green	
Lighting Crew.....	Caroline Farley, Logan Gould, Owen Harrison, Kobe McKelvey, Diego Vazquez Gomez	
Costume Shop Manager.....	Pam Knourek	
Assistant Costume Shop Manager.....	Trey Gray	
Drapers.....	Marie Lupia, Jennifer Smith	
First Hands.....	Jenna Anderson, Drew Senn	
Stitchers.....	Olivia Alicandri, Adam Davis, McKenna Farlow, Patrick Hearn, Dustin Kirby, Leo Murphy, Cassie Sisson	
Craft Head.....	Will Kearns-Stanley	
Craft Assistant.....	Matthew Campbell	
Wardrobe.....	Sarah Hayes, Frankie Stiehl-Guerra	
Wig & Makeup Shop Manager.....	Alex Howard	
Assistant Wig & Makeup Shop Manager.....	Cassandra Richardson	

# PRODUCTION STAFF

(continued)

Wig & Makeup Build Crew.....Ben Psimer, Nathaniel Jones, Nic See,  
Harley Haberman, Natalie Garcia, Dylan Silver, Heather Hardin,  
Cheyenne Hart, Molly Stevens, Courtney Kakac, Amelia Brown,  
Spencer DiBiase, Kelsey Millett, Natosha Martin, Joan Paluska,  
Cassandra Richardson, Ashely Wise, Anna Carleton,  
Cayla Mahome, Ying-Syuan Zeng

Wig & Makeup Run Crew.....Amelia Brown, Dylan Silver, Harley Haberman

Properties Director.....Jacy Taylor

Assistant Properties Directors.....Jennings Leonard, Kendall Myers

Lead Artisan.....Tatum Eyre

Properties Artisans.....Amber Marie Trotter, Becca Morgan, Anna Baldwin,  
Brooke Downing, Anna Bowdish, Riley Lange,  
Joshua Lawson, Natalie Carreiro, Praveer Gangwani,  
Quinn Mishra, Sierra Anderson, Allison Sorkin

Properties Run Crew.....Shreya Muju,  
Arman Hakimattar, Jennings Leonard, Praveer Gangwani

Head Sound (A1).....Dian Yu

Deck Sound (A2).....Kelsie Grigg

## ABOUT THE PLAYWRIGHT

**Lydia R. Diamond's** award winning plays include: "Smart People," "Stick Fly," "Voyeurs de Venus," "The Bluest Eye," "The Gift Horse," "Harriet Jacobs," "The Inside" and "Stage Black." Theatres include: Arena Stage, Cort Theatre (Broadway), Chicago Dramatists, Company One, Congo Square, Goodman, Hartford Stage, Huntington, Jubilee, Kansas City Rep, Long Wharf, Lorraine Hansberry, McCarter, Mo'olelo, Ma'at Production Association of Afrikan Centered Theatre (MPAACT), New Vic, Playmakers Rep, Plowshares, Second Stage, Steppenwolf and TrueColors. Commissions include: Arena Stage, Steppenwolf (4), McCarter, Huntington, Center Stage, Victory Gardens and The Roundabout. A recipient of many awards, Diamond was an '05/'06 W.E.B. Du Bois Institute Non-Resident Fellow, a 2007 TCG/NEA Playwright in Residence at Steppenwolf, an '06/'07 Huntington Playwright Fellow, a 2012 Sundance Institute Playwright Lab Creative Advisor, a '12/'13 Radcliffe Institute Fellow, and she is currently a board member at Chicago Dramatists. Diamond is a Northwestern University graduate ('91), has an honorary doctorate of arts from Pine Manor College, and she is the 2013-14 Playwright in Residence at Arena Stage.

## BIOGRAPHY

**Avery Glymph** (Director): Having most recently directed the showcase production for the Black Theater Workshop at Duke University where he was a theater instructor, Glymph is proud to return to direct "Stick Fly" at UNC School of the Arts. As a student at UNCSA, his favorite performances included Athas in "The Three Musketeers," Thersites in "Troilus and Cressida" directed by Gerald Freedman, and "Cloud 9" directed by Bob Francesconi. Upon graduation, he was immediately cast in the New York Shakespeare Festival's "Troilus and Cressida" in Central Park, and later, NYSF's Broadway production of "Tempest" with Patrick Stewart as Prospero. Off Broadway, he appeared with Vanessa Redgrave in "Antony and Cleopatra" at the Public Theater, Anthony Mackie in "McCreele" (US) at the Roundabout Theatre Co., and Cynthia Nixon in "Hope is the Thing with Feathers" at The Drama Dept. Glymph has also been cast in several leading roles, including world premieres and classics, with Regional Theatre Tony Award-winning companies. His television and film credits include "Law and Order," "Oz," "The X-Files," "Madam Secretary," "She's Gotta Have It" and "He Got Game." Other directing credits include "Pumpkin Lotion" at the Miranda Theatre and Caroline's Comedy Club in New York City, and the short film "Oreo Rookie" for which he was also the screenwriter. He received his B.F.A from UNCSA and his M.F.A. from the Shakespeare Theatre Company's Academy for Classical Acting at the George Washington University. Glymph dedicates this production to his loving parents, Mae and Jim, and to UNCSA for which he holds great pride and gratitude.

## **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 others 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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### SPECIAL ACKNOWLEDGEMENTS

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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 ACKNOWLEDGEMENT

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

### Winter Dance

February 27-29 at 7:30 p.m., March 1 at 2 p.m.  
Stevens Center

With a program spanning the traditional to cutting edge, this year's riveting Winter Dance is an abundance of riches. Enjoy the elegance of the classic "The Sleeping Beauty, Act III" from the well-loved Petipa/Tchaikovsky ballet including variations for Bluebird, Puss in Boots and the Lilac Fairy.

Be the first to see a new contemporary ballet by award-winning Chicago-based guest artist Stephanie Martinez, a new contemporary work staged by Dutch choreographer and Counter Technique founder Anouk Van Dijk, and experience the enthralling modern dance classic "Battlefield" by Robert Battle, current director of Alvin Ailey American Dance Theater.

### Top Girls

by Caryl Churchill  
February 27-29 at 7:30 p.m., March 1 at 2 p.m.  
Hanesbrands Theatre  
Directed by Abigail Holland (4th Year Directing Thesis)

Situated at the height of Margaret Thatcher's England in the 1980's, "Top Girls" focuses on Marlene, the head of a London employment agency, and examines the sacrifices that she has had to make to achieve her successful career.

Directed by fourth-year directing student Abigail Holland, "Top Girls" opens with an over-the-top dinner party scene attended by five women from history, literature and legend who share their experiences of life, work, love and children. The play continues with a look at the day-to-day battles that Marlene faces at work in a male-dominated industry. "Top Girls" asks questions that continue to resonate today as much as they did when the play was conceived.

# UNCSA

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