

# THE PLAY

## Synopsis

Huey Lewis once spoke movingly about the "Power of Love." *Brigadoon* is all about love, the trouble it causes, and the power it has to cross boundaries and, of course, work miracles.

Long before the events of the play, two hundred years to be precise, Pastor Forsythe of Brigadoon feared that it would be tainted by witches (well, they weren't real witches, but they were evil women). In order to protect the village he loved, Forsythe prayed to god for a miracle. This miracle was delivered that the village of Brigadoon would disappear into the Highland mists, only to reappear every 100 years. The people in the village would go about their daily lives, but it would be 100 years later every morning they woke up! The only problem is, if someone leaves the village, it will disappear forever!



The story begins with Americans Tommy Albright and Jeff Douglas lost in the Highlands while on a hunting vacation. They hear music coming from a nearby village (Brigadoon) and decide to stop and ask for directions. Taking in the fair, and the villagers dressed in traditional Scottish tartan, they are confused as to why the village does not appear on their map, and why everyone is dressed so funny. At the same time, Andrew Maclaren and his daughters arrive to purchase wedding supplies for the marriage of Jean to Charlie Dalrymple. Harry Beaton is madly in love with Jean, and depressed at the thought of her marrying someone else. Tommy, who is engaged to marry a girl back in New York, hits it off with Fiona and they begin to fall in love with one another. When Jeff and Tommy find out about the secret of Brigadoon from the schoolmaster, Mr. Lundie, they are told that they can stay if they love someone here enough to give up everything else. At the wedding of Jean MacLaren and Charlie Dalrymple, during a traditional sword dance, Harry attempts to kiss Jean. When he is rebuffed, he swears he will leave the town and cause it to disappear forever.



In the second act, the men of the town (along with Jeff and Tommy) are trying to find Harry and stop him from leaving town. Suddenly, a scream is heard and Harry's body is found with a crushed skull. The men of the village decide that he fell on a rock and resolve not to tell the rest of the town until the following morning. After Harry's body is carried away, Fiona arrives and confesses her love for Tommy and he admits the same and insists that he wants to stay in Brigadoon with her.

Back in the village, two pipers play a piobaireachd funeral dirge and Maggie Anderson, who loved Harry, performs a funeral dance for her unrequited love. Tommy also finds Jeff and tells him of his intention to stay in

Brigadoon. However, Jeff convinces him it is a dream and admits to accidentally killing Harry. Jeff, shaken by the admission, tells Fiona that though he loves her, he still has doubts.

Four months later, Tommy and Jeff meet in a New York bar. Tommy, who cannot stop thinking about Fiona, is set to marry Jane, his fiancée, next month. However, as Jane, Jeff, and Tommy talk about the impending nuptials, Tommy cannot shake the thought of Fiona. Breaking off his engagement, Tommy takes Jeff back to the place they found Brigadoon. However, the place is empty, just as they thought it would be. Just as they are about to leave, however, Mr. Lundie appears and exclaims that Tommy woke him up, and that he must really love Fiona. Thus, Tommy disappears with the schoolmaster into the Highland mist, to be reunited with the woman he loves.

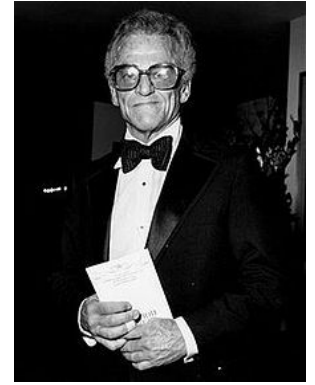
## Production History

The original Broadway production, directed by Robert Lewis and Choreographed by Agnes de Mille, opened March 13, 1947. de Mille took the Tony award for best choreography that year (she was brought onto the project following her successes with *Oklahoma* and *Carousel*). It has been revived on Broadway in 1950, 1957, 1963, 1980, 1986, and 1991. Each revival has been nominated for multiple awards, and the 1980 revival won the Theatre World Award. In 1954 it was adapted into a film starring Gene Kelly. It was adapted into a television version in 1966 starring Robert Goulet and Peter Falk.

## THE AUTHORS

### Alan Jay Lerner

Born in the summer of 1918 in New York City, Lerner attended the Choate School where he was a classmate of John F. Kennedy (the two worked on the yearbook together), and Harvard, where he was classmates with American composer, Leonard Bernstein. Much like his contemporaries, Cole Porter and Richard Rodgers, Lerner's theatrical contributions began while he was still in school. He was a regular contributor to Harvard's "Hasty Pudding" musicals. He would also lose sight in his left eye due to an incident during a boxing match, which kept him out of World War II.



Though *Brigadoon* was not Lerner and Loewe's first collaboration, it was their first major success. It followed their work on *Life of the Party*, *Whats Up?*, and *The Day Before Spring* and was followed in turn by the less successful *Paint Your Wagon*. It would not be until 1956 that the duo would experience another major success with *My Fair Lady*. This adaptation of George Bernard Shaw's *Pygmalion* succeeded where many other teams had failed (Schwartz & Dietz as well as Rodgers & Hammerstein). Their partnership would end, for the most part, during the producing of *Camelot* in 1960. They would collaborate again in 1973 to augment the score of the stage adaptation *Gigi* and on the failed 1974 adaptation of *The Little Prince*.

Lerner would work on numerous other projects alone, including writing lyrics for Andrew Lloyd Webber's *Phantom of the Opera* (he wrote "Masquerade," but then left the project due to complications from an undiagnosed brain tumor). He also turned down an opportunity to write the English language lyrics for *Les Misérables*.

Lerner's personal life was also the stuff of tabloid legend. He battled amphetamine addiction for nearly twenty years after being a patient of the notorious Dr. Max Jacobson (aka Dr. Feelgood) who administered injections laced with the drugs in the 1960's. He was also married no fewer than eight times. His financial life was also notoriously messy, losing well over half a million dollars in failed investments, one hundred thirty-thousand dollars in various divorce settlements, and one million dollars in back taxes. When he died of lung cancer in 1986, he was unable to pay his final medical expenses.

Yet he left behind a body of work that won Kennedy Center Honors, 3 Academy Awards, 2 Golden Globes, 2 Tony Awards, 2 New York Drama Critics Awards, and a Johnny Mercer Award.

### Frederick Loewe

Born in 1901 to Viennese parents living in Berlin, Frederick Loewe got an early start in the musical arts. He learned piano at an early age to help his father, a noted Jewish operetta star, to rehearse and was composing music by the age of seven. At thirteen, he was the youngest piano soloist to ever play with the Berlin philharmonic.



He followed his father to New York in 1924 with the intention of writing for Broadway. When this proved difficult, he took odd jobs which included gold mining, prize fighting, and cattle punching. When he began hanging out at the Lambs club, he met Alan Lerner in 1942 and they began collaborating immediately. Projects included *The Life of the Party* for a Detroit stock company as well as other projects of limited success.

Loewe's first major success was *Brigadoon*, and he also met with success with *My Fair Lady*, *Camelot*, and *Gigi* (both cinematic and stage adaptations). He would retire to Palm Spring, California, only coming out of retirement occasionally.

He was inducted into the Songwriter's Hall of Fame in 1972, and had a star on the Palm Spring walk of fame dedicated to him in 1995. He died in 1988.

## THE COMPANY

**Adam Budlong** (Stage Manager) For Burning Coal: Einstein's Dreams (1999), Uncle Tom's Cabin, Watership Down, The Weir, Company, The Mound Builders, Tartuffe, Juno and the Paycock, Waiting for Godot, Accidental Death of an Anarchist, 1776, Einstein's Dreams (2007), Inherit the Wind, The Love Song of J. Robert Oppenheimer, To Kill a Mockingbird, St. Nicholas (2010), Man of La Mancha.

**Karen Morgan Williams** (Costumer) is pleased to be returning for the 2012/2013 Burning Coal Theatre season and to Brigadoon. She is an award-winning Costumer and Costume Designer, currently in her ninth year with the Wakefield Theatre Company and most recently, the Next Generation Theatre. She has worked with Hot Summer Nights at the Kennedy, Broadway Arts Conservatory with George Merritt and Paige Hamp, and Broadway Series South/WCPSS with Terrance Mann, Charlotte d'Amboise, and Paul A. Orsett in addition to theatre groups and school theatre programs in the Raleigh/Durham area. Favorite credits include Burning Coal's Henry V and Jude the Obscure (parts 1 and 2) in addition to Barry Manilow's Copacabana, Wizard of OZ, My Fair Lady, Damn Yankees, R&H Cinderella, Seussical the Musical, The Women, See How They Run, Lord of the Flies, Tarzan of the Apes, and bare: the musical.

**George Jack** (Andrew MacLaren). For Burning Coal: Hysteria, Prisoner's Dilemma, Inherit the Wind, Hamlet, 1776 (Benjamin Franklin), Einstein's Dreams, Accidental Death of an Anarchist, Man Who Tried to Save the World, Travesties (Lenin at Spoleto Festival), Tartuffe; several historical productions in Oakwood Cemetery (Oakwood: Unplugged, Good Neighbors, Oakwood: Generations, Lessons Learned, Elegies, An Oakwood Tapestry, and Oakwood: A Tour Through History), at Raleigh's First Baptist Churches (Two Buildings/One Heart), at Raleigh City Museum/Fayetteville Street (Streets and Alleys), at Cary's Page-Walker House (A Walk Through the Pages of History), and in City Cemetery (Remembrance); additional shows for KidsWrite (Feast) and Burning Coal Lab (Forensic). For REP: Last Days of Judas Iscariot, Defying Gravity. For TIP: Arsenic and Old Lace. For Delta Boys: Cherry Orchard. For Second Avenue South: Awake and Sing. For African-American Cultural Complex: Amistad Saga. For JCC Theater Project: The Return. Favorite musicals beyond Raleigh include roles in: Fiddler on the Roof (played Tevye twice), Sweeney Todd, Cabaret, Best Little Whorehouse in Texas, and Company. George is Associate Professor of Theatre at Saint Augustine's University in Raleigh, where he also directs.

**Fred Corlett** (Archie Beaton) For Burning Coal: The Love Song of J. Robert Oppenheimer, Inherit the Wind, Much Ado About Nothing, To Kill a Mockingbird, Man of La Mancha, and tours of Hamlet, and Twelfth Night. At Burning Coal, with other production companies: The Cherry Orchard, and Flee The Place. With Bare Theatre: The Merchant of Venice, and A Winter's Tale. Directed in the Visiting Artist and Artist in the Schools programs between 1978 and 1983. Stage managed 10 Equity Showcase productions in New York City 1983 - 1986. Received the BFA and MFA degrees in Dramatic Art from UNC, Chapel Hill. Member of the Acting Company at Burning Coal Theatre since the 2008/2009 season. For 22 years an employee of the state of North Carolina in Disability Determination.

**Eve Butler** (Maggie Anderson). For Burning Coal: STC Jr. (PSM), KidsWrite (PSM). For the New American Shakespeare Tavern: Two Noble Kinsmen (First Queen), Romeo & Juliet (ASM), Macbeth (Witch #3 US), Timon of Athens (Servant/Dancer). Eve has a BFA from the Tisch School of the Arts at NYU.

**Julie Oliver** (Music Director/Mrs. Lundie) For Burning Coal Theatre: Jude the Obscure, Enron, The Shape of the Table, Much Ado About Nothing, Hair, The Prisoner's Dilemma, The Love Song of J. Robert Oppenheimer. For Bare Theater: Durang/Durang. For Deep Dish Theater: Superior Donuts. For Carrboro Arts Center: Eurydice, 10 by 10, 2009 and 10. For Manbites Dog Theater: Act A Lady, Sonnets For An Old Century. For North Carolina Theatre: Fiddler On The Roof, Good Ol' Girls. Julie teaches middle school band and chorus in Raleigh, and is a member of Burning Coal Theatre's 2012-13 Artistic Company.

**Lori Mahl** (AD): For Burning Coal- Much Ado About Nothing, Oakwood: Unplugged, 1960 (AD), Pentecost (AD). Other local: 10X10 (2010), Creeds (Playground), numerous staged readings. An ECU graduate and acting teacher, acting credits include principle roles on Broadway and national tours (Gypsy starring Tyne Daly, Hello, Dolly! starring Carol Channing, Peter Pan starring Cathy Rigby), off and off-off b'way- The New Group, ELT, Lincoln Center Director's Lab, regional theatres including Goodspeed, ART, Ordway, NC Theatre, AMTF, over 100 television commercials and voiceovers, two films, and the voice of Bunny in Courage the Cowardly Dog (Cartoon Network).

**Caroline Stamm** (Assistant Stage Manager) This is Caroline's first production with the Burning Coal Theater Company. As a rising senior at Fuquay Varina, she has participated in many productions: Fiddler on the Roof, School House Rock Live Jr., Beauty and the Beast, Aladdin Jr., and Footloose. This past year, she directed a one-act production called '65 Mustang. Caroline hopes to begin her career in Stage Management and Directing as she heads off to college in the next year.

**Jeff Cheek** (Angus MacGuffie/Frank) For Burning Coal: To Kill a Mockingbird (Heck Tate, Judge Taylor, Walter Cunningham, (Tour) Atticus Finch), Good Neighbors (William Hawkins, Josiah Bailey), Man of La Mancha (Dr. Carrasco, Knight of the Mirrors). For Temple Theatre: A Christmas Carol, 2010, 2011 (Mr. Fezziwig), Guys and Dolls (Angie the Ox). For Raleigh Little Theatre: The Light in the Piazza (Roy Johnson), The Last Night of Ballyhoo (Adolph Frietag). A long time Raleigh resident and native North Carolinian, Jeff is very excited to be back at Burning Coal with this wonderful cast and crew. Many thanks to Jerry and Emily for this fabulous opportunity.

**James Anderson** (Jeff Douglas) James most recently appeared in Burning Coal's Man of La Mancha as the Padre. Also for Burning Coal: Enron, Shape of the Table, Much Ado About Nothing, The Laramie Project:10 Years Later, Prisoner's Dilemma, and The Lovesong of J. Robert Oppenheimer. He plays Billy in the locally produced indie short, Spoked, which just had its Raleigh premiere. New York theatre includes Richard III, After that Platform, An Exile on Jupiter, Region of Shadows, If Columbus Does Not Figure, and The L Play. Also in New York, he taught theatre at PS 51 in the Bronx and appeared with Gotham City Improv. A graduate of the UNC School of the Arts, he has performed extensively throughout the southeast, San Diego, and Moscow. Favorite credits include Curse of the Starving Class, King Lear, You Can't Take It With You, As Is, and The Crucible. James is a company member of Burning Coal. Love your way!

**Erin Tito** (Meg) is a NYC transplant, where she was an actress for over 10 years concentrating on appearing in original plays and musicals. One of her favorite roles was Cindy in World of Wifecraft, a role written for her by her husband, a hopeless gamer. Other originating roles included The Sky is Falling (Samantha) and Anticipating Heat (Lone). Erin was not afraid to put a new spin on classics like rapping Shakespeare in The Hamlet Project at La Mama as Fortinbras and the Player Queen and vamping it up as Luna in Seduced by Sam Shepard. Most recently she played Mae in Cat on a Hot Tin Roof at Theater in the Park. Erin gives love and hugs to Greg and Edna Jane.

**Andrew Bosworth** (Tommy) holds BAs in theatre and sociology. Favorite roles: Danny Saunders in the Chosen (In Tandem Theatre), Detective Sgt. Trotter in the Mousetrap (Old Creamery Theatre), and five roles in Hamlet/Taming of the Shrew (North Carolina Shakespeare Festival; Shakespeare To-Go). He has a passion for improv comedy and plans to one day study at the Second City. When not acting, he is an avid video gamer, and dabbles in scale models, tap dance, and the violin, as well as a bit of lighting design. He has been vegan for four years. Visit: <http://andrewbosworth.weebly.com>

**Ben Morris** (Harry) graduated from Elon University in May with a BFA in Acting and minor in Dance. He is very grateful to Burning Coal for the opportunity to work on Brigadoon. Elon University: Pride and Prejudice (Mr. Bingley), Macbeth (Macduff), Dancing at Lughnasa (Gerry Evans), Crimes of the Heart (Doc Porter). Professional: Happy Days the Musical (Chachi), Trumpet in the Land (Sandy Blanchard), The White Savage (Colonel Gibson) – Trumpet in the Land, New Philadelphia, OH; Junie B. Jones and a Little Monkey Business (Meanie Jim) – Roanoke Children's Theatre, Roanoke, VA; Ferdinand, The Bull (Ensemble) – Mill Mountain Theatre, Roanoke, VA

**Rebecca Bossen** (Jane/Kate) is a Raleigh-based performer, playwright, and voice coach. She has worked in venues across the country, such as: Chicago Dramatists, Creede Repertory Theatre, Stage Left, Inkwell Theatre, the DC Source Festival, and the Kennedy Center Page-to-Stage Festival. Her theatre training includes a BA from Duke University, an MA from Northwestern University, and a certificate from the Central School of Speech and Drama. After many years of globe-trotting, she is delighted to make her theatrical return to the Triangle with this production of Brigadoon.

**Robin Harris** (Choreographer) is director of the NC State Dance Program and a choreographer of over thirty works. She is a recipient of two NC Arts Council Choreographers Fellowships, the Raleigh Medal of Arts, an Indy Award, and the 2010 NCAHPERD University Dance Educator Award. Robin has served as a guest artist at Washington & Lee University, James Madison University, University of Maryland, Hollins University, and Meredith College. Robin's choreography for theatre includes Rent for NC State University Theatre (2012) and her work for Burning Coal: Hair (2009), Enron (2011), and Brigadoon (2012). Robin holds a BA in French and an MA in dance from The Ohio State University and is a certified Labanotation teacher.

**Mikaela Saccoccio** (Jean MacLaren) is elated to work with Burning Coal. Credits include: Oklahoma!, Cabaret, The Two Gentlemen of Verona, Circle Mirror Transformation, Rosencrantz and Guildenstern Are Dead. Mikaela just graduated from the College of William and Mary with a major in Women's Studies and minor in modern dance. She hopes to continue to become involved in the arts.

**Natalie Reder** (Fiona MacLaren) Natalie is so excited to be returning to theater after a three year absence and is grateful to Burning Coal for giving her that opportunity! She has a BFA in Musical Theater from the College Conservatory of Music and her favorite credits include Julie Jordan in Carousel, Marguerite in The Scarlet Pimpernel, Maria in West Side Story and Ruth in Wonderful Town. When she's not singin' she's enjoying her other passion, running! She currently works as a running coach/training program coordinator at Fleet Feet Sports in Carrboro and adores spreading the joy of fitness to unsuspecting victims. They seem to like her for it as she was also honored by being named a WCHL Hometown Hero in 2012. Love and gratitude to her incredible support system who have prodded her to get to this point.

**Steph Scribner** (Dialects Coach, Asst. Stage Manager) Steph is pleased to be working with Burning Coal for the first year of her post-grad life. She is from St. Croix, US Virgin Islands, but came up to the states for college. She recently graduated from Elon University where she received her two degrees in BFA Acting and BA Theatrical Design & Production. Some of her Elon Credits include: Getting Out (Arlene), Whale Music (Fran), Snapshot Memories (Director), Hedda Gabler (Stage Manager), Ajax (Ensemble), Bangarang (Alyssa), Area Actors Perform Monologues (Stage Manager). Other Credits include: Burning Coal's Jude The Obscure (Asst. Stage Manager), Triad Stage's New Music (Asst. Stage Manager).

**Zia Affronti Morter** (Assistant to the Choreographer) studied both theater and dance at Bard College. She was awarded the Special Carter Towbin Prize in Theater for exceptional work in technical theater. At Bard she directed How I Learned to Drive by Paula Vogel as well as choreographed two original works to complete her senior projects. She has choreographed several musicals for various student theater groups and non-profit organizations. She has worked for many years as a dance and theater teacher in various high schools, studios, and camps. She most recently worked as a production and technical intern for Bard SUMMERSCAPE.

**Emily Ranii** (Director) For Burning Coal (Company Member): The Love Song of J. Robert Oppenheimer, Much Ado. Emily is an MFA Directing Student at Boston University, where she will direct her thesis production of Anne Boleyn this fall. She served as the Artistic Director of ArtsCenter Stage at The ArtsCenter in Carrboro (Eurydice, 10x10, among others) and has directed for Playmakers Repertory Company PRC2 (9 Parts of Desire), Cornell University (Guest Director, The Body Project), and Temple Theatre (Proof). She holds a B.A. from Cornell.

**Molly Eness** (Scene Painter) Molly Eness is a Scenic Artist and Set Designer with an MFA from the University of Oregon. After a hiatus from theater (for the purpose of raising a couple of boys), she came back to work for Burning Coal. In 2010 she was the scenic artist on To Kill a Mockingbird and has painted most of the main stage shows since. She has designed and painted locally for Raleigh Charter High School, the North Carolina Opera, Temple Theater in Sanford and Applause in Cary. Before moving to North Carolina she worked in theaters in Seattle, Minneapolis, Prague, New York (upstate and The City) and Florida.

**Aubrey Clyburn** (Assistant Stage Manager) is ecstatic about being a part of this production of Brigadoon. She has appeared previously in multiple plays and musicals, the two most recent being Cinderella and To See the Stars. She is in 9th grade at Enloe High School this year. This is her first experience in technical theatre.

**E. D. Intemann** (Lighting Designer) As a member of the Burning Coal Company he lit Blue, St. Nicholas, The Love Song of J. Robert Oppenheimer, Crowns, and Way to Heaven, and designed scenery and lighting for Much Ado About Nothing. He is also the Resident Lighting Designer for the International Culture Lab in New York City with credits off-Broadway at 59E59. Internationally he designed for the Confrontations Festival in Lublin, Poland and GarajIstanbul in Istanbul, Turkey. He has designed at Danspace at St. Marks and La MaMa in New York City, the Kitchen Theatre in Ithaca, NY, the Eastman School in Rochester, NY, the Charlotte Repertory Theatre in NC, and the Maryland Institute College of Art in Baltimore. Currently he teaches at Cornell University where he has designed over 60 shows. Previously he was Associate Professor of Lighting in the University of South Carolina's MFA program, and is a member of United Scenic Artists Local 829 in both scenery and lighting design.

**Elizabeth Newton** (Props Designer) is thrilled to be joining the creative team for the 2012/2013 Burning Coal Theatre season. She holds a BA in Theatre from Meredith College and an MFA in Scenic Design from the University of Southern Mississippi. When not designing, Elizabeth can be found at numerous part-time jobs including teaching at Campbell University as an adjunct professor in the theatre department. She has worked as a designer and painter in North Carolina, Virginia, Mississippi, Oklahoma, and upstate New York. Favorite design credits include: The Last Night of Ballyhoo, Dames at Sea, Annie, The All Night Strut, Urinetown, Pride and Prejudice, The Importance of Being Earnest, Macbeth, and Waiting for the Parade. Properties credits include: Ragtime, Crimes of the Heart, and Hitchcock Blonde. Many thanks to Jerome Davis and the rest of BCT for this great opportunity.

**Jeff Aguiar** (Charlie Dalrymple) For Burning Coal: Man of La Mancha, Enron, Much Ado About Nothing. For bare theatre: Much Ado About Nothing. For ArtsCenter Stage: Eurydice, Charlie and the Chocolate Factory, Picasso at the Lapin Agile. For the Distillery: Playground. For Touring Theatre of North Carolina: The Soloist, Piece Work, Birds of a Feather. For Open Space Café Theatre: Man of La Mancha, Nonsense A-men!, Red, White, & Tuna. Jeff is an arts administrator, freelance theatre artist, and a member of Burning Coal's Artistic Company.

**Mia Carson** (Assistant Stage Manager) Mia has recently worked with Burning Coal as an ASM in the original play Jude the Obscure. She performed in the 2012 Kidwrite Festival and attended the 2012 Summer Conservatory. Mia has also worked with Raleigh Little Theatre as an ASM for the stage adaptation of Merry Christmas Strega Nona and with North Raleigh Arts and Creative Theatre as the Lighting and Set Designer for their production of I Love You, You're Perfect, Now Change.



## DISAPPEARING CITIES

Though Lerner and Loewe did not claim to have based their story of *Brigadoon* on anything that had come before, myths and legends are full of stories about cities, neighborhoods, and buildings that appear and disappear over time. The town or village in question often has special properties or is somehow attached to a lost civilization. The theme of an outsider falling in love with a native, as happens in *Brigadoon*, is actually one of the more common variations of the story. The other is that they must leave during a predetermined time or be trapped forever.

"Germelhausen," a short story by Friedrich Gerstaecker, tells the story of a German traveller who stumbles across the cursed village of Germelhausen. The village, which long ago sunk into the Earth, is allowed to appear for one day every century. The story begins with a young artist named Arnold who encounters the village and meets a beautiful young woman named Gertrude. While there, he falls deeply in love with the young woman. However, he is forced to escape before the city sinks back into the ground and entombs him. Though he survives, he is cut off forever from his one true love. *Germelhausen* expresses themes found in German literature from Romantic authors like Meuller, Heine, and Uhland and popularized the concept so that it is often considered to be the inspiration for the story of *Brigadoon*.

Kitzeh is the vanishing city explored in the Nikolai Rimsky-Korsakov opera *The Legend of the Invisible City of Kitzeh and the Maiden Fevroniya*, which is considered to be one of the greatest Russian operas. The story deals with the residents of the city of Kitzeh, which is threatened by Tartars. It vanishes by the prayers of the maiden to protect it from attack and forms a kind of heaven which the virtuous can find their way to.

Pleasant Valley, the town in the movie *Two Thousand Maniacs!*, tells the story of a vanishing Southern town that appears on the anniversary of a Civil War battle where Union troops destroyed it. It appears in order to draw in travellers to restage the battle in a fight to the death. Though the subject of a B-grade horror film as opposed to older traditional folklore, it is an excellent example of the town being attached to some form of curse or traumatic event.

The vanishing village is also a common theme in stories about the Fair world, where it often functions as a gate to the realms of the fair folk.

**ACTIVITY:** The short story "Germelhausen" can be found at <http://tinyurl.com/785k2v5>. After watching *Brigadoon*, read the short story and compare the two stories. What do they have in common? How do they differ from one another?



# SCOTTISH CULTURE

## The Highlands

Located in the north of Scotland, the Highlands became a distinct unit when the Scots language began to replace Scottish Gaelic in the Lowlands nearer the English border in the 15<sup>th</sup> century. The two portions of Scotland spoke different languages in their everyday business (Gaelic in the Highlands, Scots in the Lowlands). However, following the Jacobite uprisings from 1688-1745, the British government passed a number of acts intended to assimilate Scotland into a wider British culture. In August of 1746, they outlawed the playing of bagpipes, wearing of tartan, the Gaelic language, and strongly limited the Episcopal church's activities. Due to much of this, the Highlands remained largely poor, rural, and sparsely populated.



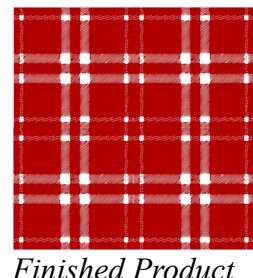
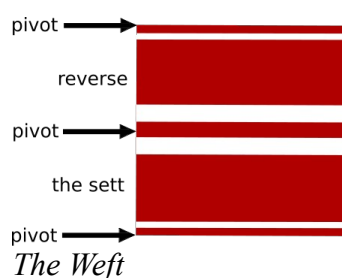
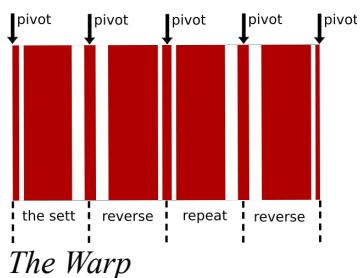
Though it seems strange to think it, but a village like Brigadoon could actually disappear without too many people noticing that it happened! Even today the Highlands of Scotland are among the most isolated and least densely populated regions in all of Europe.

**ACTIVITY:** Find Auchintol & Braemore on a map of Scotland. Using what you know from the play, use that information to locate where you think Brigadoon might be.

**ACTIVITY:** Write a letter to pastor Forsythe about the miracle he is going to ask for. Argue either for or against the miracle using what you know about Scottish culture and history. Looking up the Dress Act of 1746 and/or Jacobite rebellions might be useful.

## Tartan

The distinctive "plaid" pattern that most people equate with Scotland (and the kilt) is called tartan. It is the result of weaving a pattern of threads together as both the warp (up/down) and weft (left/right). The pattern of threads, which can be counted, is called the sett.



Traditional tartan patterns were largely established by personal preference and the dyes that were available in a given region. It wasn't until later in the 19<sup>th</sup> century that official clan tartans would become an officially recognized thing. Since then, a number of groups (including schools, territories, and states like North Carolina) have adopted special tartans and given special meanings to the colors.

Tartan is recorded by the threads of each colour in the sett. For example: K4 R24 K24 Y4 means 4 black threads, 24 red threads, 24 black threads 4 yellow threads. It would then repeat as many times as needed for the piece of fabric's size.

**ACTIVITY:** Design your own tartan pattern. Choose your colours as well as the sett of the threads. Explain why you created the design you did and what the colours mean to you. An online designer can be found at <http://www.tartangenerator.com/tar-gen>.

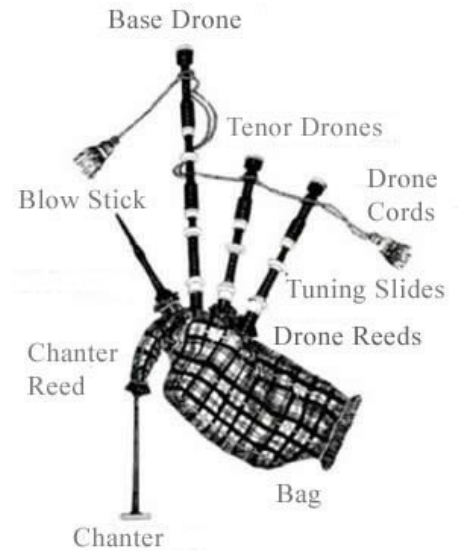


## The Bagpipes

Though there are bagpipes in many cultures throughout the world (Scotland, Ireland, Croatia, Portugal, Russia, and Mongolia to name a few!) the pipes that most people think of when they think bagpipes at the Great Highland Bagpipes, which are native to Scotland and date from roughly the 1400's. It is often simply abbreviated the GHB.

Though originally outlawed by the Acts of 1746, the government in London soon realized that Highlanders made excellent troops, and so these regiments were allowed a piper to play them into battle for the crown. Because of the widespread use of the GHB by British troops worldwide, it has become the most widespread form of bagpipe in the world, even being adopted by nations such as Thailand.

The structure of the instrument is simple. The bag is inflated by the blow pipe and kept inflated by occasional blowing. Pressure on the bag forces air out of the instrument via the drones (the long pipes) and chanter (which plays the melody). So long as there is air in the bag, the sound never stops. This is part of the distinctive nature of the bagpipe that it shares with very few other instruments (like the Hurdy Gurdy), the continuous sound.



The chanter is tuned to what is called the Mixolydian mode, with the notes, in ascending order, of G A B Csharp D E Fsharp G A. The drones are tuned to the lower notes of the chanter and stay on the one note.

**ACTIVITY:** Simple bagpipes can be made from materials around the home. Instructions for a set of PVC bagpipes can be found at <http://dennishavlena.com/bagpipe.htm>. A simpler one can be found at <http://www.bagziplock.com/ziplock-bagpipes.com>.

## Piobaireachd

Sometimes also spelled pibroch, this is a musical genre not unlike classical music but associated specifically with the Scottish highlands. There are four major functional categories of this styling, including Cumha (Laments), Failte (Salutes), Port Tionail (Gatherings), and Rowing Pibroch. It is noted for a high level of musical accomplishment coupled with complex variations on a central theme.

The theme is introduced in a slow movement called the urlar (ground). It is composed of two measure phrases (A & B) that are played in the following order: AAB ABB AB. The piper will then introduce variations in the second movement or siubhal (traversing) where the theme note will be paired with single note cuts. The skill of the piper is demonstrated in the variations on the timing of the various theme notes. The piper will then move on to the dithis (pairing) where the theme notes are alternated higher and lower. There then follow three additional movements: leumluath, taorluath, and crunluath. These generally involved continued doubling of the theme as well as continually increasing tempo.

Pibroch Of Donald Dhu

Musical notation for the Pibroch Of Donald Dhu. The notation is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music consists of a series of rhythmic patterns and notes, typical of pibroch. The notation is presented in a clear, legible format, with notes and rests clearly visible on each staff.

[www.abcnotation.com/tunes](http://www.abcnotation.com/tunes)

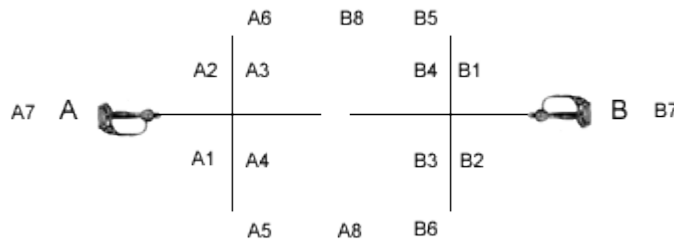
Originally, this style of music was born on the harp, which was particularly popular among the Irish (who share this music style but emphasize the harp over the pipes). It then passed to the fiddle as the Italian violin spread throughout Europe. Finally, it was adopted by the pipers of the Scottish Highlands. Pipe music, due to its difficulty in combining with orchestral music, embraced Piobaireachd as a method for musical development and high cultural expression.

## Sword Dance

Highland dancing, which is distinct from the country and social dancing of the Lowland Scots, is a primarily solo form that is highly technical as well as competitive dance form that requires several years to perfect. It is often compared to and confused with Irish step dance, but the Irish forms are progressive while Highland dance, much like Brigadoon itself, remains traditional and unchanged. The level of training and dedication at the highest levels of Highland dance rival that of the modern ballet dancer.

The earliest forms of Highland dance are mentioned in a book dating from 1440, and it was particularly noted for the Highland sword dance. Indeed, in 1537, a group of Scottish mercenaries slated to perform a sword dance in front of John III of Sweden were contracted to assassinate the king, as they would have the opportunity to bear their swords in the presence of the king without creating suspicion. Luckily for the king, the signal to strike was never given. But the dance was considered a "natural part of festivities."

There are a variety of sword dances, some which include blades in hand, but a more common form of sword dance, like the Arran sword dance, meant to resemble the dance of victory over a vanquished foe, is performed with the sword and targ crossed upon the ground.



- 1-2 Set pas-de-basque, advancing to A4.
- 3-4 Join RH and dance 4 spring points.
  - 1 LF over swords to A3.
  - 2 RF over swords to A3.
  - 3 LF over swords to A3.
  - 4 RF over swords to A3.
- 5-6 Set pas-de-basque, moving to R to B3. Change hands (i.e. join LH)
- 7-8 Repeat bars 3-4.
- 9-10 Set pas-de-basque, retiring to B6.
- 11-12 High cuts. Hands in 3rd position.
- 13-14 Dance petronella to B, facing swords. Hands in 1st position.
- 15-16 High cuts, hands in 1st position.

### ACTIVITY:

The dance steps at left are just a small portion of the Arran sword dance. Find either the song Rachael Rae or Clach na Cudain and try those steps. It's not quite as easy as it looks!

## Gaelic

One of the primary divisions of Scotland, that differentiated the Highlands from the Lowlands, was that of language. The Highlands remained speaking Scottish Gaelic while the Lowlands shifted towards Scots and Scots English for their everyday use. There are still portions of the Highlands, as well as the Hebrides Islands to the West of Scotland, where Gaelic is used as opposed to English. Indeed, the traditional name of the Highlands is A' Ghaidhealtachd (the place of the Gaels). However, by 1746, Gaelic speakers were a substantial minority in Scotland.

The language itself is part of the Goidelic division of the Celtic languages, which are distantly related to English (which is a Germanic language) through the Indo-European language family. There are two such divisions, Goidelic and Brythonic. Scottish Gaelic shares similar roots to Irish and Manx and is more distantly connected to Welsh, Cornish, and Breton. There are substantial populations speaking Scottish Gaelic (or some variation thereof) in the Hebrides; Highlands; and Glencarry County, Ontario, Canada.

### NUMBERS

One	aon
Two	da
Three	tri
Four	ceithir
Five	coig
Six	sia
Seven	seachd
Eight	ochd
Nine	naoi
Ten	deich

## ADDITIONAL ACTIVITIES

- 1.) Get a copy of either the 1954 film version of *Brigadoon* starring Gene Kelley or the 1966 Television version starring Robert Goulet. Compare the structure, content, and overall feel of the taped production compared to the live version at Burning Coal.
- 2.) Choose three important moments from the show that happen offstage (Harry's death, Jean preparing for her wedding, etc) and stage tableaux (frozen pictures) to communicate the nature of the scenes and the emotions that are taking place offstage.
- 3.) Write a short scene that is a sequel to *Brigadoon*. What happens to Jeff when he goes back to New York without Tommy? What is Tommy's life like in the little Scottish village after it disappears into the mists.
- 4.) *Brigadoon* appears every one hundred years for one day. The play you saw happened in 1946. What would the visitors be like in 2046? 2146? 3146? Write a short scene, keeping in mind that every 100 years for us is only 1 day in *Brigadoon*.
- 5.) Think of a time you had to make a really big decision. Write out the process you used to make that decision.

## DISCUSSION QUESTIONS

### Pre Show

- 1.) Brainstorm a list of ideas and expectations about the play *Brigadoon*. What do you expect to see? What are you hoping for? Have you ever seen a play before?
- 2.) In *Brigadoon*, Tommy is getting married because he feels it is expected of him. Have there been times that you have done things that you did not want to do because it was expected of you?

### Post Show

- 1.) What surprised you most about the production of *Brigadoon*? How did this show compare to your expectations?
- 2.) Do you feel that Tommy made the right decision at the end of the play? What about his fiancée back in New York? Is he being fair to her?
- 3.) Consider the character of Harry. Is he right to try and leave the town of *Brigadoon*, as he never asked for the "miracle?" What do you think he would do if he did get away?



# NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. This production of *Brigadoon* is designed to give your students exposure to the competencies and specific standards listed below.

This production and related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- **COMPETENCY GOAL 1:** The learner will write based on personal experience and heritage, imagination, literature, and history.
  - Grades 3-5
    - 1.02: Recognize the beginning, middle, and end of a story
    - 1.03: Infer lessons from multicultural stories, fairytales, tall tales, legends, and myths.
    - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
  - Grades 6-8
    - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
    - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
    - 1.05: Identify themes and plots from multicultural literature.
  - Grades 9-12
    - 1.03: Compare and contrast play structure in relation to other forms of literature.
- **COMPETENCY GOAL 7:** The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
  - Grades 3-5
    - 7.01: Build skills to critique self and others in a respectful and constructive manner.
    - 7.03: Convey personal reactions to various texts.
    - 7.05: Communicate emotions and thoughts evoked by performance.
    - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
  - Grades 6-8
    - 7.01: Recognize and practice audience etiquette.
    - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
    - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
  - Grades 9-12
    - 7.02: Develop and relate a world view of theatre in society.
- **COMPETENCY GOAL 8:** The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
  - Grades 3-5
    - 8.04: Experience live or recorded performance
    - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

*Brigadoon* is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

## ADDITIONAL RESOURCES

Below is the list of resources utilized in the creation of this study guide, as well as supplemental materials that we feel you may find useful in further educational endeavours.

Bloom, Ken & Frank Vlastnik (2004). *Broadway Musicals: The 101 Greatest Shows of all Time*. New York: Black Dog & Leventhal Publishers.

Cheape, Hugh (1999). *The Book of the Bagpipe*. Belfast: Appletree Press.

Humhreys, Rob & Donald Reed (2004). *The Rough Guide to the Scottish Highlands and Islands*. New York: Rough Guides.

Lees, Gene (2005). *The Musical Worlds of Lerner and Loewe*. Lincoln: University of Nebraska Press.

Lerner, Alan Jay (1985). *The Street Where I Live*. New York: Da Capo Press.

Ross, Roderick (1992). *Binneas is Boreraig, The Complete Collection*. Glasgow: The College of Piping.

Stempel, Leary (2010). *Showtime: A History of Broadway Musical Theatre*. New York: W.W. Norton & Company.

Internet Movie Database ([www.imdb.com](http://www.imdb.com))

Internet Broadway Database ([www.ibdb.com](http://www.ibdb.com))

The Scottish Register of Tartans ([www.tartanregister.gov.uk](http://www.tartanregister.gov.uk))

Scottish Official Board of Highland Dancing ([www.sobhd.net](http://www.sobhd.net))

