THE WIZ

WRITTEN
BY
SMALLS & BROWN

DIRECTED
BY
RANDOLPH CURTIS RAND

MUSIC DIRECTION
BY
JULIE FLORIN

ADDITIONAL MUSIC & LYRICS
BY
WITHER VANDROSS

DECEMBER 3-20, 2015
224 POLK STREET, RALEIGH, NC 27604

BURNING COAL THEATRE COMPANY
919.634.4001 BURNINGCOAL.ORG
Welcome to Burning Coal Theatre Company’s production of The Wiz. In 1900 L. Frank Baum published “The Wonderful Wizard of Oz” which would swiftly become a centerpiece of American culture, inspiring scores of adaptations and re-imaginings. A gem among them is The Wiz. In the spirit of Baum’s original tale, The Wiz is about magic and spectacle. It is about dreams and the human imagination. It is about youth and innocence, and it is about growing up and finding yourself. But The Wiz is also about telling old stories in new ways. It is about giving new life, through music and soul, to each brand new day.

Bryce McClendon
Burning Coal Theatre Company, Raleigh NC
As the summer of 2008 drew to a close, and Barack Obama clinched the Democratic nomination for President, numerous questions swirled in the heavy summer air about the future of black politics. Did Obama's candidacy signal a sea change in American politics? Here was a black man who handily had the nomination for President of the United States. What did it mean? What if he won? What did THAT mean?

Matt Bai, writing for the New York Times, posited that Obama's candidacy, and possible election, signaled the ascendancy of a new type of black politician. One that was more interested in representing "universal interests" as opposed to "the black community." This was, in some way, the end of black politics as it had been practiced since Reconstruction and the Civil Rights Movement. This was, in some way, the entry of America into a post-racial period of our history.

The fall brought not only cooler weather, but also a substantial victory of Obama. With a higher percentage of support than anybody since Lyndon Johnson in 1964 and a larger percentage of voter turnout than any election in United States history, candidate Obama became President Obama, and thoughts of a post-racial American achieved a new paramount of attention and serious consideration. The American dream, it seemed, was at hand, and America's long hard fight with racism, engrained into the very fabric of our Constitution, was, at long last, drawing to a definitive close.

Except that it wasn't. America's systemic racial issues, in the form of lopsided mass incarceration, sentencing disparities, income disparities, as well as substantial differences in basic quality of life and community resources were still with us. Then in February of 2012, seventeen-year-old Trayvon Martin, an African American youth from Miami Gardens, FL, was shot and killed by George Zimmerman, a neighborhood watch volunteer. Zimmerman's acquittal in the death of Martin would spur a new groundswell of activism, notably the rise of the hashtag #Blacklivesmatter.

Following the 2014 deaths of Michael Brown in Ferguson, MO, Eric Garner in New York City, as well as Tamir Rice, Sandra Bland, Freddie Gray, and far too many others, Black Lives Matter was galvanized into a widespread activist movement particularly focused on the issue of violence against black people. In Ferguson, Missouri, in particular, widespread organizing, rioting, and general unrest led to a series of serious conversations in regards to race in America. General unrest was also experienced in Baltimore and other US cities in the wake of black deaths at the hands of the police.

Thus, the dream of the postracial society was dashed, if it ever existed at all. In the wake of the Brown and Garner killings, studies indicated that black and white communities held substantially different views of the events and their outcomes. 23% of white respondents felt that not indicting Officer Darren Wilson for the killing of Michael Brown was the wrong decision, while 80% of blacks responded in kind. Further, 60% of white respondents felt that race was not a factor in the grand jury's decision while 64% of black respondents answered that race was a major factor in the decision. Polarization shows the wide disparity of experience between black and white Americans, coming almost to wonder if they come from the same country. Indeed, Ta-Nehisi Coates would write in The Atlantic that the flaws of American racism, "expose a kind of fear, not of having a 'conversation about race' but of asking the right questions about racism."

Continued on page 4....
Art imitates life. This is a truism. We are formed almost irrevocably by the stories we tell. Why else would Plato banish all poets from his perfect city? To continue to talk about "postracial" creates a story that we as a society no longer need to deal with these things. They are done. As Anna Holmes wrote in the New York Times, "Sometimes it seems as if the desire for a 'postracial' America is an attempt by white people to liberate themselves from the burden of having to deal with that [racist] legacy." Writing for the Cardozo Law Review, Ian F. Haney-Lopez pointed out that "postracial" was the new "color blind," a measure which had gone from fighting segregation to actively blocking ameliorative measures based on race.

Life imitates art. Beneath the "colorblind" or "postracial" cloud of self-congratulation, there lurked a rotten disparity. In art, and in life, black bodies and narratives were difficult to find represented. In response to a nontraditional casting of a white actor as Martin Luther King in "The Mountaintop," playwright Katori Hall responded "our bodies has been used as a battlefield where the Civil War has mutated and continues to claim the lives of those who should have been freed of the sharp knife of racism centuries ago." In essence, the erasure and devaluation of black bodies and voices has been and still is a problem in the United States.

Which brings us to "The Wiz!" This retelling of L. Frank Baum's "The Wonderful Wizard of Oz," takes the beloved story and places it in an all-black adaptation. Though there had been other all-black productions, the majority of them were of white scripts (Hello Dolly!), and there had been black musicals (Raisin), but no others had been, as Jack Viertel put it, "entirely post Jim Crow." The entire creative team was black and the piece itself was an effervescent celebration of black culture.

It is not an accident that it was "The Wizard of Oz," that provided fuel for this Broadway first. L. Frank Baum, in writing his Oz stories, had sought to create something akin to Grimm's fairy tales, but in a uniquely American setting. Couple this with the almost universal adoration of the 1939, Judy Garland film, and the Wizard of OZ forms one of the first completely American fantasy tales. In making "The Wiz," black America was staking a claim to a primal American fairy tale and claiming this piece of Americana as their own and upon their own terms.

Photo from Original Broadway Tour of The Wiz!
SYNOPSIS

Prologue

We encounter Dorothy and her family, including her dog, Toto, on their Kansas farm. Tired of farm life, Dorothy longs to get away. Aunt Em and Uncle Henry urge her to stay, telling her that she has everything she could want at home (THE FEELING WE ONCE HAD).

Act I

When a tornado hits, it lifts the farmhouse, complete with Dorothy, up into the air (TORNADO). The farmhouse then lands with a bump and she is met by the Munchkins and Addaperle, the Good Witch of the North, who tells her that her house has fallen on the Wicked Witch of the East and killed her. With the Wicked Witch of the East gone, the Munchkins are now free. Dorothy wants only to return to her family back in Kansas. Addaperle advises her to go see the Wizard of Oz (HE'S THE WIZARD). Dorothy is then given the Witch of the East's silver shoes and is told not to take them off until she reaches home, for they hold powerful magic.

The duo then follows the yellow brick road into a great forest, where they discover the Tin Woodsman, rusted solid. After oiling his joints (SLIDE SOME OIL TO ME), he tells them how the Wicked Witch of the East put a spell on him to keep him from marrying a servant girl. Each time he tried, his axe would cut off a part of his body. Each time this happened, a local tinsmith would replace the missing body part with one made of tin, until he was made entirely out of tin. However, the smith forgot to include a heart, which the Woodsman has longed for ever since. He is invited to join Dorothy and the Scarecrow on their journey to Oz (EASE ON DOWN THE ROAD #2).

The trio is now led through a dark jungle, where they are attacked by a Lion (I'M A MEAN OLE LION). However, they are unharmed because he is a coward. When he learns where they are headed, he asks to come along and ask for some courage (EASE ON DOWN THE ROAD #3). They face a new danger when attacked by Kalidahs, half tiger/half bear creatures (KALIDAH BATTLE). After a fight and harrowing escape, they stop to rest. The Lion is embarrassed by his cowardice, but Dorothy comforts him (BE A LION).

Continuing their journey to the Emerald City, they wander into a field of poppies that blow opium dust on them. Scarecrow strikes up a conversation with her (I WAS BORN THE DAY BEFORE YESTERDAY). He tells her that he really wants some brains so that he can be like other people. Dorothy invites him to come to Oz with her (EASE ON DOWN THE ROAD #1). The trio is now led through a dark jungle, where they are attacked by a Lion (I'M A MEAN OLE LION). However, they are unharmed because he is a coward. When he learns where they are headed, he asks to come along and ask for some courage (EASE ON DOWN THE ROAD #3). They face a new danger when attacked by Kalidahs, half tiger/half bear creatures (KALIDAH BATTLE). After a fight and harrowing escape, they stop to rest. The Lion is embarrassed by his cowardice, but Dorothy comforts him (BE A LION).

Evil Evillene rules over the yellow land of the west, enslaving the Winkies who live there (WINKIE CHANT/DON'T NOBODY BRING ME NO BAD NEWS). Seeing Dorothy and friends approach, she sends her winged monkeys to kill them (FUNKY MONKEYS). Disabling the Scarecrow and Tin Woodsman, they dare not harm Dorothy because of the silver shoes. They carry Dorothy and the Lion up to Evillene's castle. The witch forces Dorothy and the Lion to do menial chores while she searches for a way to get the silver shoes. Continued on page 6....
When confronted with his duplicity, the Wizard points out that the Scarecrow, Tin Woodsman, and Lion already have the things they seek, as shown by their behavior (BELIEVE IN YOURSELF). They are unconvinced, and so he creates physical symbols of their desires, and they are satisfied. He then offers to fly Dorothy home to Kansas. He then addresses the residents of Emerald City and puts the Scarecrow in charge (Y’ALL GOT IT!). However, before Dorothy can board the balloon, it comes free from its moorings and rises into the air.

Addaperle then appears, suggesting that Dorothy ask Glinda, the Good Witch of the South, for help. She transports them to Glinda's palace (A RESTED BODY IS A RESTED MIND). Glinda is beautiful and gracious, and she tells Dorothy that she has always had the power to go home, in the form of the silver shoes. However, she needed to learn this for herself (IF YOU BELIEVE). She bids goodbye to her companions and thinks about what she has learned, gained, and lost (HOME). After tapping her heels three times, her Aunt Em appears and Dorothy knows she is home in Kansas (FINALE).

PRODUCTION HISTORY

Opening in January of 1975 at the Majestic theatre after out of town tryouts in Baltimore and Detroit. Drawing mixed reviews from critics, producer Ken Harper considered closing the show after opening night. However, they instead tried a publicity campaign featuring the cast singing Ease on Down the Road. The song itself proved so popular that it peaked on the Billboard singles chart at number nineteen.

The artists also agreed to royalty cuts in order to allow the production to recoup its initial costs. After two months, shows were selling out regularly. It would go on to win seven Tony awards in 1975, including Best Musical and Best Original Score among others. It would run for a total of 1,672 performances spanning four years.

By 1978, the Wiz had become a popular film featuring Diana Ross as Dorothy, Michael Jackson as the Scarecrow, and Richard Pryor as the Wizard. Despite initial box office failure, the film version would become a beloved classic, considered by some as having "cult classic" status.

Since then, The Wiz has been revived and produced around the world, with a German language production planned in Austria in the coming year. It has also had productions in London and two Broadway tours.

2015 marks the 40th anniversary of this landmark musical. In honor of which, NBC is preparing to air a live teleproduction on December 3rd. The cast features Queen Latifah, Mary J. Blige, Uzo Aduba, and David Alan Grier. Stephnie Mills (who originated the role of Dorothy) will play Aunt Em. It is co-produced by Universal Television and Cirque de Soleil (the latter of which will provide the tornado, Emerald city, and Flying monkeys).
THE AUTHORS

Charlie Smalls

A musical prodigy from a young age, Smalls attended the performing arts high school program at the Julliard School from 1954 to 1961. Also a prodigious songwriter, he is credited with writing "From Me to You" for Hugh Masekela's Next Album, and "Never Felt Like This Before" for the John Cassavetes film Faces.

Following his graduation from Julliard, Smalls toured as a member of the New York Jazz Repertory Company, which led him into work on The Wiz. Working on both the stage and film adaptations of the Wiz, he also wrote the score for the film Drum. Smalls would win the 1975 Tony Award and Drama Desk Award for Best Score for his work on The Wiz.

Smalls would die at 43 years of age while touring in Belgium with his fiance, professional jazz dance instructor Sue Samuels. The cause of death was complications due to surgery for a burst appendix. At the time of his death, he was also collaborating on a new musical, Miracles, based on The Man Who Could Work Miracles by H.G. Wells. He had already recorded some songs with Geoffrey Holder and the Harlem Boys Choir.

William F. Brown

Primarily known for writing the book to The Wiz, for which he was nominated for the 1975 Tony Award for Best Book of a Musical, Brown is also a novelist. Other prominent plays include The Girl in the Freudian Slip, How to Steal an Election, A Single Thing in Common, and A Broadway Musical.

Brown is also a novelist, television writer, and cartoonist. In this last, he wrote and drew the syndicated comic strip, Boomer. He is married to writer Tina Tippit.

L. Frank Baum

Baum is best known for writing children's books, particularly The Wonderful Wizard of Oz. In total, he wrote thirteen Oz sequels, nine other fantasy novels and much else. His total output was 55 novels, 83 short stories, 200 poems, and an unknown number of playscripts.

He began a lifelong infatuation with the theatre when a local theatrical company fooled him into replenishing their costume stock by promising to cast him in leading roles. When these did not materialize, he left the theatre to work as a clerk. During this time, he would publish his first piece in the literary journal The White Elephant.

Returning to the stage, he performed under the names Louis Baum and George Brooks. In 1880, his father built him a theatre in Richburg, NY. Baum gathered a company and set about writing plays for his new venture. His The Maid of Arran is a form of prototypical musical, as it is a melodrama where the incidental music relates to the narrative. The Richburg theatre would burn down in 1882.

Turning to writing more regularly, Baum began producing children's books with the intent of providing an American alternative to the tales of the Brothers Grimm or Hans Christian Andersen. He also sought to avoid stereotypical characters and limit the role of violence and harsh moral lessons. Some literary theorists see his Oz books as the beginning of the sanitization of children's stories, which finds its fullest expression in the work of the Disney corporation.
THE COMPANY

Michael Gorman (Assistant TD/Master Electrician)
For Burning Coal: Asylum, Sunday in the Park with George, Romeo and Juliet, Iron Curtain Triology, The Diary of Anne Frank, Three Man Tempest, As You Like It, Shinning City, Jesus Fund, Good, Ruined. Michael has also work as an over-hire stage hand for the city of Raleigh and other theatre companies in the Triangle area. He is glad to work with such a well put together cast and crew with Randy at the helm.

Marc Bovino (Scenic Designer)
Marc Bovino is an actor and graphic designer who designs sets in collaboration with Randy Rand under the moniker SNOW. Marc is co-artistic director of the Drama Desk-nominated New York City-based ensemble, The Mad Ones, who are company in residence at Ars Nova.
marcbovino.com

Adam Budlong (Assistant Stage Manager)
Adam has been involved with Burning Coal Theatre since 1999. He frequently finds himself stage managing, but also enjoys any of the other elements of the theater, as long as he's backstage! For Burning Coal: Romeo & Juliet, State of Dance, The Heretic, Man of La Mancha, St. Nicholas, To Kill A Mockingbird, The Love Song of J. Robert Oppenheimer, Inherit the Wind, 1776, Einstein's Dreams ('06/07), A New War, Accidental Death of An Anarchist, Waiting for Godot, Juno and the Paycock, Tartuffe, The Mound Builders, Company, The Weir, Uncle Tom’s Cabin, Einstein’s Dreams ('98/99).

Rosa Fairfield (Assistant Stage Manager)
Rosa is primarily a actress, having gained a BA (Hons) Acting degree from Arts University Bournemouth. She has also directed, produced and acted in her own theatre performance, which looked at adapting silent films for the stage. After completing the course, she has gone on to act in five professional projects and she is also currently directing, producing and acting in a small section of a television series called A Billion to One. Alongside acting Rosa, draws cartoons and writes and is currently working on writing and illustrating a children’s book. Rosa is currently living in America for four months and interning with Burning Coal Theatre Company, which is a dream come true, as she has always loved America.

Randolph Curtis Rand (Director)
Randolph Curtis Rand Is an OBIE AWARD winning New York based Theatre artist whose work encompasses Directing, Teaching, Performance, Design and Dramaturgy. For Burning Coal, he has worked in many of these capacities; Performer (Loves Labors Lost, Pentecost, The Seafarer, Man Of La Mancha, (3 Man) Tempest, The Shape Of The Table), Director/Designer (The Life Of Henry IV, Uncle Tom’s Cabin, To Kill A Mockingbird, St. Nicholas, (3 Man) Tempest) and Translator/Adaptor (The Life Of Henry IV, Uncle Tom’s Cabin, Doll’s House, (3 Man) Tempest). In New York he worked with Joseph Chaikin, Elevator Repair Service, Richard Foreman, Meredith Monk, The Public Theater, and The Wooster Group among others. Regionally, Actors Theatre of Louisville, Cleveland Public Theatre, On The Boards, Orlando Shakespeare Theatre, Pig Iron Theatre, and The Rude Mechs among others, as well as extensively in Europe. He has taught and directed at institutions such as The Governor's School of NC, Naropa University, NYU/Experimental Theatre Wing, and Graduate Acting Programme, UNC Pembroke, The University of Kentucky, and The University of Tennessee.
THE COMPANY Cont...

Aaron Wright (Wiz)
Aaron is excited to once again be apart of the Burning Coal family after performing in the theatre's world premiere production of 1960 in 2009! Favorite credits include; Off-Broadway: Civil War, The Fantasticks. Regional/National Tours: Finian's Rainbow, Les Miserables, Rent, Romeo and Juliet, The Three Musketeers, and Junie B. Jones. Training: UNC School of the arts and Stella Adler Studio of Acting. Aaron would like to thank his mom for her many years of love and support.

Emelia “Me-Me” Cowans-Taylor (Evillene)
Me-Me is a Burning Coal company member and sits on the board of directors. She's a Media Spokeswoman for the N.C. Museum of Natural Sciences, a professional make-up artist, and television host for the N.C. Education Lottery. In recent years, she also charmed the weekend airwaves of The Light 103.9 FM. Acting credits include, Romeo and Juliet, The Heretic, Vagina Monologues, Crowns, 1960, To Kill a Mockingbird, For Colored Girls..., and The Quilts of Gee's Bend for Burning Coal; Mirandy and Brother Wind, RLT DIVAS, and Caroline, or Change, for Raleigh Little Theatre; The Color Purple, for Justice Theater Project, and Anatomy of a Woman Abused: A One-Woman Show by Jaisun McMillian. Me-Me is a native Hoosier and graduate of Indiana University, Bloomington. Cowans-Taylor is also a newlywed, recently having married the love of her life in an ocean-side Miami ceremony in July of this year.

Elizabeth Newton (Properties Designer)
Elizabeth is a proud member of the Burning Coal Theatre Company of Artists. She holds a BA in Theatre from Meredith College and an MFA is Scenic Design from the University of Southern Mississippi. While currently based in Raleigh, Elizabeth has worked as a designer and scenic artist in North Carolina, Virginia, Oklahoma, Mississippi, and New York. Props Design for Burning Coal: Asylum, Sunday in the Park with George, Romeo and Juliet, The Iron Curtain Trilogy, The Jesus Fund, (Three Man) Tempest, The Heretic, Brigadoon, As You Like It, and Good. Scenic Design for Burning Coal: Second Stage Series 2015, The Diary of Anne Frank, and KidsWrite. She is also a guest designer for Bare Theatre, Raleigh Little Theatre, Meredith College, and Tidewater Stage in Virginia Beach.

Jamaal Anthony (Scarecrow)
Jamaal is excited to be apart of the cast of The Wiz in his Triangle debut at Burning Coal Theatre Company. He holds a BM in Musical Theatre from University of North Carolina at Pembroke. Jamaal as been featured in Little Shop of Horrors, The Crucible, Sylvia, and Godspell. He is most grateful to the director, cast, crew for making this an incredible experience. He would like to thank his family, friends, and church family for continued love and support.

Brittany Nicole Timmons (Glinda)
Brittany is a native of Washington, DC. She received her BFA in Professional Theatre-Acting from North Carolina A&T State University. This is her debut performance at the Burning Coal Theatre. Her past performances at NC A&T include Smokey Joe's Café, The Amen Corner, Black Nativity, Dearly Departed and Breath, Boom. Ms. Timmons professional credits include Showtime in Harlem and Black Nativity at the Barn Dinner Theatre (Greensboro) and Hairspray at Temple Theatre (Sanford). She is excited about performing with the Norwegian Cruise Line in their upcoming 2016 season although her ultimate goal is to move to New York to further her career as an artist. But however God orders her footsteps, she believes His will over her life.
Kima Baffour (Costume Designer)
Kima’s works have ranged from fantasy to contemporary styling. She began her career in London on the site specific opera The Secret Consul and since then has had exhibitions of her designs showcased in Stitches In Time (Liberty Hall Museum), and Encompass (Raw : Natural Born Artist). Her most recent credits include: Summertime (Between Two Boroughs Prod), Girl Code (MTV), and AfroPop (PBS). She very happy to be working with such a talented cast and crew.

Tyanna West (Addaperle)
Tyanna is very is excited to be portraying Addaperle in The Wiz! Holding a BA in Music (voice) from NC Central University, Tyanna was most recently seen as Joanne in Rent at North Raleigh Arts & Creative theatre. She also sits on the Board of Directors at NRACT as the chair of diversity. Theatre credits include: Dreamgirls, The Color Purple, Sophisticated Ladies, Hairspray (Techmoja Dance & Theatre Co.); Rocky Horror Show, Once On This Island, Divas (Raleigh Little Theatre); Carrie: The Musical (NRACT). After The Wiz, Tyanna is excited to begin her first National Tour in the new musical The Clothesline Muse, starring Nnenna Freelon! Tyanna would like to thank God, the cast & crew of 00, as well as her three children and wonderful husband, David! Connect with Tyanna on all platforms @TyannaAlisa.

Carly Jones (Dorothy)
Carly Prentis Jones is a proud Raleigh native who has performed throughout the Triangle. Her Burning Coal credits include The Jesus Fund, Elliot: A Soldiers Fugue, and For Colored Girls. Recently she has also been seen in Mr. Burns: A Post Electric Play and The Fairytale Lives of Russian Girls at Manbites Dog Theatre; Carousel with Theatre Raleigh; as well as The Color Purple, Ragtime and The Secret Garden at The Justice Theatre Project. In January, she will be appearing as Miss Lynch in Grease with North Carolina Theatre. Carly received her theatrical and musical training at Miami University of Ohio where she received degrees in Vocal Performance and Arts Administration. Check out more about her work at www.carlyprentisjones.com.

Sierra Porter (Assistant Stage Manager)
Sierra Porter is a 15 year old student at Middle Creek High School. After relocating from Pennsylvania, she is ready to further explore her interest in the arts. She has been in many productions and was previously seen in Middle Creek High School’s production of Selling Out. While performing is something she enjoys, she also loves working backstage. She has been apart of the light crew, sound crew, costume crew, make-up crew, and stage managed Metamorphoses last spring. She is extremely grateful to work with such talented and artistic people and is excited for what the future holds for her in terms of the arts.

Michelle R. Wood (Production Stage Manager)
Michelle R. Wood is a graduate of East Carolina University with majors in Theatre Arts and English. Regional credits include Cats and Les Miserables (NC Theatre); Parade and Crimes of the Heart (Theatre Raleigh); and Black Pearl Sings! and Cats (Temple Theatre). Most recently she served as Assistant Director and Stage Manager for a Washington, DC production of Twelfth Night. She has also taught youth theatre and served on crew for productions in eastern North Carolina, including Wilmington. Further experience may be found at her website (www.woodmr.net). Michelle wishes to thank her family and Andrea Croskery for their continued support. Philippians 2:15
THE COMPANY Cont...

Juan Isler (Lion)
Juan Isler is a graduate of Winston Salem State University with a degree in Music Business and a minor in Mass Communications. He is currently a facilities coordinator at NC State University and assistant choir director at The Fountain Of Raleigh Fellowship in Raleigh, NC. Juan is familiar onstage as well as backstage. He has been a stage manager, a television news director, in front of the camera on cable access, and on the stages of the Raleigh Little Theatre and The Justice Theater Project. Juan thanks Randy for his inclusion in this wonderful project.

Eric S. Kildow (Dramaturg/Study Guides)
For Burning Coal: Man of La Mancha, Brigadoon, As You Like It, Shining City, Good, Ruined, The Heretic, (Three Man) Tempest, The Jesus Fund, The Diary of Anne Frank, Fayetteville Street, Outrunning Bullets (Reading), ASYLUM. Eric is an Assistant Professor of Theatre at Kent State University in Ohio and works as a freelance dramaturg and director. As an artistic associate of the London-based Loitering With Intent Theatre Company, he presented the devised work Turn Right/Turn Left: A Manual for the End of the World at the Fleet Street Theatre in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, the Lincoln Center Theatre Director's Lab and the Burning Coal Company of Artists. http://www.eskildow.com

Julie Florin (Music Director)
Julie Florin is a musician and educator who holds her Master of Music in Church Music from East Carolina University, Certificate of Church Music and Certificate in Somatic Voicework™ from Shenandoah University, Bachelor of Science in Music Education from Penn State University and Bachelor's in Theatre Arts from North Carolina Central University. She holds a Service Playing Certificate from the American Guild of Organists. She has done musical direction for the following theatre companies: Raleigh Little Theatre; University Theatre at NCSU; EBZB Productions; Burning Coal Theatre Company; Deep Dish Theatre; and Theatre Raleigh. Julie works as a freelance musician and musical director in the Triangle area, and currently is teaching Theatre at Broughton High School. She is grateful for the opportunity to work with an "old" friend and colleague, Randy, and thanks her husband Greg for his continual support.

Molly Winstead (Assistant Director)
Molly is a recent graduate of Appalachian State University, where she earned degrees in Theatre Arts and History. She recently worked at the outdoor drama The Horn in the West in Boone, NC as a stage manager and performer. She is very excited to be working with Burning Coal on The Wiz!
WHAT MAKES A HOME?

1.) Divide the class into small groups and give them a large piece of paper along with collage materials.

2.) Have the students make a collage of pictures representing items that can be found in their homes.
   a.) This can include tangibles (food, stapler, computer) or intangible (love, fun).

3.) After the students have created their collages, have them present their collage to the class as a whole.

4.) Next, on the other side of the paper, have each group draw a line down the middle and title one side "House," and the other "Home."

5.) Have the students brainstorm characteristics for each category, particularly what differentiates one from another.

6.) Have the groups then share their lists with the entire class. The teacher should compile a list taking various answers from the different groups.

7.) Have the students now consider the question, "How would you feel if you did not have a home?"

8.) Continue discussion and help the students brainstorm ways they can help members of their community to build a home.

9.) As a class, choose one of these ideas that they could actually carry out. Help the students research, develop, and execute their "building a home" idea.
PROFILES IN COURAGE

1.) Distribute the "Web of Courage" handout (p. 14) to the students. Ask them to think on their own about the subject of courage and fill in as much as possible.

2.) Divide the class into groups of two. The students should compare their responses and help one another in completing their individual webs.

3.) Conduct a class discussion. Some useful questions might be:
   a.) In what ways do people demonstrate courage in stories?
   b.) How do people you know demonstrate courage?
   c.) How are these demonstrations different from one another?
   d.) Can you name a way you have demonstrated courage in the past?
   e.) How does your example compare with the ones you provided earlier?

4.) Ask each student to choose a person they believe exemplifies courage. They can know them personally or merely be familiar with them. It could be someone from history, or a character from a book or movie.
   a.) The students can choose someone they already listed on their web of courage.

5.) Students should then create a display about this individual. It can include drawing, collage, or any other medium. It should, however, contain at least:
   a.) A picture of the individual
   b.) Summary of their accomplishments
   c.) Explanation as to how they exemplify courage.

6.) Once completed, have each student share their display with the class, explaining why they chose this person. Hang the displays in a sort of gallery, allow the students to examine them in more detail.
THE WEB OF COURAGE

Name

Complete as many of the boxes as you can.

A story or book about courage:  Fictional characters who display courage:  Real people who display courage:

Synonyms for courage:  Define courage:  Antonyms for courage:

A time that I had courage was...  A time when I wish I had more courage was...

© 2004/USC SHAW FOUNDATION INSTITUTE FOR VISUAL HISTORY AND EDUCATION
BIBLIOGRAPHY


● Ziaukas, Tim (Fall 1998). "100 Years of Oz: Baum's 'Wizard of Oz' as Gilded Age Public Relations". Public Relations Quarterly.

● Memories of a Munchkin: An Illustrated Walk Down the Yellow Brick Road by Meinhardt Raabe and Daniel Kinske (Back Stage Books, 2005),

● African American Costume and Clothing Exhibit at the Smithsonian Institutions Museum of African American History (which contains many original costume pieces from The Wiz original Broadway production).
The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. These productions are designed to give your students exposure to the competencies and specific standards listed below.

This production and the 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, fairy tales, 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.

The Wiz 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.