

BURNING COAL THEATRE COMPANY PRESENTS

DARKSIDE

BY TOM STOPPARD AND PINK FLOYD
DIRECTED BY PÁLÍNA JÓNSDÓTTIR

OCTOBER 12 – 29, 2017

224 POLK STREET, RALEIGH, NC 27604

THURSDAYS - SATURDAYS AT 7:30 PM, SUNDAYS AT 2 PM

TICKETS

\$25 (ADULTS), \$20 (SENIORS 65+), \$15 STUDENTS, TEACHERS,
ACTIVE MILITARY AND ALL THURSDAY NIGHT PERFORMANCES

CAST

VINCENT BLAND
FRED CORLETT
MARC GELLER*
CODY HILL
JUAN ISLER
BRIAN LINDEN*
MAC MCCORD
DAVITTA SINGLETARY

*DENOTES MEMBERSHIP IN ACTORS EQUITY ASSOCIATION

TECHNICAL + DESIGN TEAM

MATTHEW ADELSON - LIGHTING DESIGNER
CRISTINA BEJAN - SOUND DESIGNER
ADAM BUDLONG - ASSISTANT STAGE MANAGER
AINEX CARMONA - MASTER ELECTRICIAN
ANDREW HOLLOWAY - LIGHTING ASSISTANT
BARRY JAKED - TECHNICAL DIRECTOR
MARGAUX MAEGHT - SET DESIGNER
ELIZABETH NEWTON - PROPERTIES DESIGNER
ALEX PROCKNOW - PRODUCTION STAGE MANAGER
JOSHUA SMITH - POSTER ARTWORK
MEREDITH RIGGAN - PAINTER
ELLIOT STOREY - VIDEO DESIGNER

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What does it mean to be "good?" Is there an objective reality outside the boundaries of our own heads? Are humans truly rational beings, or just pretending? Tom Stoppard, in honor of the 40th anniversary of Pink Floyd's groundbreaking album "Dark Side of the Moon," asked all of these questions in the form of a radio play.

Now, in this East Coast premier, Burning Coal is proud to welcome you on this journey through the unconscious, set to the music of Pink Floyd.

Burning Coal Theatre Company, Raleigh NC

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EXPLORING REALITY INSIDE YOUR SKULL: THOUGHT EXPERIMENTS

Much of Darkside is concerned with the question of "What is Good?". In order to explore this and other philosophical concepts, the characters encounter situations called "thought experiments." A thought experiment is when you use your imagination to investigate the nature of things. You can find them in philosophy, but also in economics, history, and physics.

You should be careful not to confuse a thought experiment with simply thinking about an experiment conducted outside of the imagination. In any given

thought experiment, the thinker posits a set of alternatives, and follows those alternatives to their logical conclusion. Usually, thought experiments also include visualization of the situation (or other sensory stimuli).

One of the challenges of thought experiments is the question of their application to reality. Is it possible to learn about reality's fundamental nature simply by thinking about it? If we are not investigating the realm of experience, where does the new knowledge come from? Stoppard, our playwright, seems to suggest that, on some level, the subjects of thought

experiments do really exist (if only inside our heads). Recent investigations in neuroscience and psychology also demonstrate a close connection between thought and our physical reality. Perhaps Pink Floyd, and the other psychedelics, were really on to something.

PSYCHEDELIA

Pink Floyd was a significant group in the psychedelic subculture of the 1960's and 70's. Psychedelia was noted for its use of certain drugs (particularly LSD, mescaline, and psilocybin) to attempt to achieve an altered or higher state of consciousness. Psychedelic art and music typically tries to recreate the experience of these altered states. The term itself comes from the Greek "psyche" (soul) and "deloun" (to reveal). It was felt that altered consciousness could reveal a higher truth, or the "soul" of the matter.

The psychedelic experience was often characterized by the perception of aspects of the self which were previously unknown or hidden. Other elements included a creative exuberance on the part of a mind released from ostensibly ordinary fetters. These could take the form of changed perception, hallucination, synesthesia, or other forms of trance, hypnotic, or mystical states. These processes

lead some people to a significance change in their self-identity, sometimes called "psychic death."



Psychic death is often used, in the psychedelic context, as a synonym for ego loss. In death/rebirth mythology, this is a fundamental step for the hero to undergo in order to be reborn to their full potential. Psychologist Timothy Leary explained it as a way to transcend the "self" and the "game." In some religious traditions, particularly Eastern ones, ego death is a fundamental step to overcome suffering.

Psychedelic art uses highly distorted and potentially surreal visuals, bright colours, and often cartoons to evoke the artist's experience. It is not unusual

for the artwork to be designed to be viewed while in an altered state of consciousness as well. Psychedelic music extensively uses distorted guitar, sitar, electronic effects, nonmusical sound effects, and reverberation to create or evoke the altered state in the listener.



THE PRISONER'S DILEMMA

Another thought experiment explored in Darkside is the prisoner's dilemma. This is a thought experiment which demonstrates why two rational actors may, or may not, cooperate, even if a certain course of action would be in their best interests. It was first formulated by scientists working for the RAND corporation. Albert Tucker would formalize the game and give it the prison sentence penalties. The problem is structured as follows:

Two criminal accomplices are arrested and imprisoned. Each one is held in solitary confinement and is unable to communicate with the other. The police do not have sufficient evidence to convict the pair on the principle charge. However, they do have enough to

convict the pair on a lesser charge with a sentence of one year. To try and convict one or the other on the larger charge, prosecutors offer each a deal. They can betray the other, or they can remain silent. If each betrays the other, both will serve 2 years. If only one betrays, he goes free while the other serves 3 years. If both remain silent, both serve one year.

Considered in isolation (the two criminals will never meet again nor suffer damage to their reputations), betraying one's partner carries a greater potential reward than cooperating. Purely rational individuals would betray one another. The logical end of this reasoning is that each would betray the other, and get a lesser reward.

The reality is that human beings display

a bias toward cooperative behavior. This can lead to situations such as competitive altruism, with each attempting to sacrifice themselves for the benefit of the other. Further, empathy for other individuals makes humans far more likely to cooperate with one another as opposed to betray. Exploration as to why this is the case among rational individuals is a major question in ethical and moral philosophy.

The term "prisoner's dilemma" is sometimes casually applied to situations that do not strictly meet the criteria for the game, such as an example where two entities could gain important benefits from cooperating but find it difficult or expensive to do so.

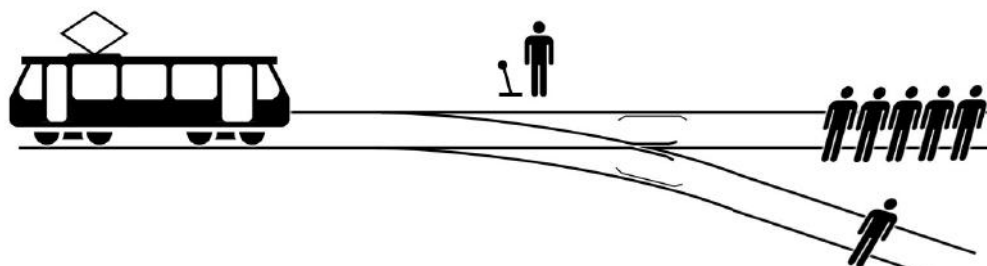
THE TROLLEY PROBLEM

Darkside begins with an example of what is called "The Trolley Problem." This thought experiment has the following general form:

There is a runaway trolley barreling down the railway tracks. Ahead, on the tracks, there are five people unable to move. The trolley, headed straight for them, will kill them if it is not diverted. You stand some distance away, next to the switching lever. If you pull this lever, the trolley will be diverted down another line on the track. However, there is one person on the side track. You have two options. Firstly, you could do nothing. The Trolley will strike the five people on the tracks, killing them. Or you can pull the lever, diverting the trolley, which will kill the one person. What is the most ethical decision?

This problem, in its current form, was introduced to philosophy by Philippa Foot in 1967. However, it has also been examined in depth, with variations, by Judith Thomson, Frances Kamm, and Peter Unger. In a pre-1967 version of the problem, the person on the side track was the switcher's own child. Trolley problems, in their various forms, have been used on moral questionnaires for college students since the turn of the century.

Today, the trolley problem is used in research on moral psychology, exploring how the human mind goes about making moral decisions. It has also found extensive use in modern technological developments. The design of autonomous vehicles, like self-driving cars, uses the trolley problem to build models of vehicle behavior in emergency situations (such as an impending collision).



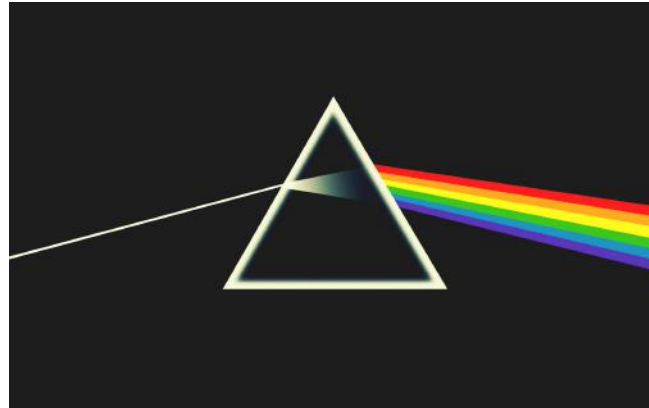
SYNOPSIS & PRODUCTION HISTORY

Darkside takes its inspiration from the Pink Floyd album, Dark Side of the Moon, which it also uses as underscoring. It tells the story of a young woman, Emily, and her quest to understand “what is good.” In encountering numerous characters from thought experiments introduced by her ethics teacher, Mr. Baggott, she explores the boundaries of ethics and philosophy. Is all of this in her head? Is it real? Are those two things mutually exclusive? Stoppard explores all of this with his usual deft hand, accompanied by the groundbreaking music of Pink Floyd.

Darkside began life as a radio play. The idea was first broached in 1973, but Stoppard did not have an idea on how to approach it until much later. In 2013, in honor of the 40th anniversary of Pink Floyd’s groundbreaking album “Dark Side of the Moon,” Stoppard completed the script for the BBC. It has been produced by the Shakespeare

Project of Chicago.

This production at Burning Coal Theatre is the East Coast premier of the play.



THE AUTHOR(S)

Tom Stoppard was born Tomáš Straussler in Czechoslovakia in 1937. Fleeing imminent Nazi occupation as a child refugee, he spent three years in a British boarding school in Darjeeling in the Indian Himalayas. In 1946, he joined his family and settled permanently in Britain. After attending school in Nottingham and Yorkshire, Stoppard became a journalist and drama critic. He wrote his first play in 1960.

Stoppard has received one Oscar and four Tony Awards. He was knighted by the Queen in 1997. His play include Arcadia, The Coast of Utopia, The Real Thing, Travesties, and Rosencrantz and Guildenstern are dead. On the Daily Telegraph’s 2008 list of “100 Most Powerful People in British Culture,” Stoppard ranked 11th. He is among the most internationally performed dramatists of his generation.



Tom Stoppard

Pink Floyd was a progressive and psychedelic rock band founded in London in 1965. They were known for their use of philosophical lyrics, auditory experimentation, and elaborate live shows. They are one of the most commercially successful and critically influential groups in popular music history.

The founding members were Nick Mason on drums, Syd Barrett on guitar/lead vocals, Roger Waters on Bass/vocals, and Richard Wright on keyboard/vocals. Through the late 60’s, they were popular with the underground music scene in London and released two singles and a successful debut album. Barrett left in 1968 due to mental health problems and was replaced by David Gilmour. Waters would take over conceptual leadership of the band. Their 1973 Dark Side of the Moon and 1979 The Wall would become two of the best-selling albums of all time.



Only Known Photo of All 5 Members of Pink Floyd



The Company


Matthew Adelson (Lighting Designer) Previously for Burning Coal: The Greeks, Written On The Heart, Dark Vanilla Jungle (London/Cockpit), 2016 Second Stage, Spoonface Steinberg, The Iron Curtain Trilogy (Raleigh and London/Cockpit), The Diary of Anne Frank, Ruined, Shining City, The Shape of the Table, The Seafarer, The Prisoner's Dilemma, Inherit The Wind, Pentecost, Einstein's Dreams (1998 and 2006 productions), Miss Julie, James Joyce's The Dead, The Man Who Tried To Save The World, Travesties, The Doll's House, and Romeo and Juliet. Recently: The Violin (59E59 New York), Some Old Black Man (Berkshire Playwrights Lab), Red Velvet and Othello (Theater at Monmouth, ME) and The Music Man (Berkshire Theatre Group). Matthew is the Production Manager for the Five College Dance Department (Amherst, Hampshire, Mount Holyoke, Smith and the University of Massachusetts Amherst) and is a graduate of the Yale Drama School.

Cristina Bejan (Sound Designer) is delighted to work sound and social media on her first show with Burning Coal. She is a theatre artist and educator who recently moved to Raleigh from Washington DC where she was the Executive Director of Bucharest Inside the Beltway (BiB). As a playwright Bejan had sold-out BiB-produced shows in the Capital Fringe Festival (DISTRICTLAND), the DC Black Theatre Festival (Finally Quiet In My Head), Source Theatre with the Mead Theatre Lab Program (Lady Godiva) and the Kennedy Center Page to Stage Festival (Colombo Calling - a Play from Sri Lanka). She studied Theatre and Philosophy at Northwestern University and received a Masters and PhD from University of Oxford with the support of Rhodes and Fulbright scholarships. She would like to thank Jerry for the incredible opportunity, Areon Mobasher, Anthony Tran, Marc Celestini and Danny Erdberg for the sound design help and her parents for absolutely everything.

Vincent Bland Jr. (The Wise One) is excited to make his Burning Coal debut. He most recently appeared as Prince Henry in In Good Taste: Shakespeare at Brewery Bhavana with the Aggregate Theatre and as Honeyman in Porgy and Bess with The Justice Theatre Project. He is a student at Wake Tech Community College and plans to continue his training at a university. He thanks his family, friends, and all who support the arts!

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! Most recent stage management credits include Avenue Q (SM, Raleigh Little Theatre), Skylight (Assistant SM, Burning Coal), The Wiz (Assistant SM, Burning Coal), Romeo & Juliet (SM, Burning Coal).

Ainex Carmona (Master Electrician) is a freelance Lighting Technician and Lighting Designer. She graduated from Florida International University with her BFA in Theatre Tech and Design and since then has been working the lighting aspects of dance recitals and events in Miami and Raleigh. Most recent designs include Romeo and Juliet (Lighting Design), Kidswrite 2017 (Lighting Design), Dead Man's Cellphone (Lighting Design), RUMORS (Scenic Design), and An Ideal Husband (Lighting Design). She would like to thank the amazing Burning Coal family for letting her be a part of their magic making opportunities and would also like to thank her family and boyfriend Jesse for their ever constant love and support.




Fred Corlett (Banker) received his BFA and MFA in Dramatic Art from UNC Chapel Hill. He served his Equity apprenticeship at The Vagabond Theatre in Flat Rock, N.C. where he played Paris in Romeo and Juliet, and the Tin Man in The Wizard of Oz. For 4 seasons he stage managed the outdoor theatre production of Unto These Hills on the N.C. Cherokee Reservation, where he also directed The Elephant Man, and Rosencrantz and Guildenstern Are Dead. He spent 3 years in the N.C. Visiting Artist Program directing Inherit the Wind, The Odd Couple, Dracula, You're a Good Man Charlie Brown, Thurber Carnival, The Haunting of Hill House, and The Mousetrap. He appeared in 2 Equity Showcase productions in New York City entitled Fresh Fatigues, and The World's Greatest Saxophone Player. He has been a member of the Artistic Company at Burning Coal since the 2008/2009 season, and has appeared in 12 productions there, including: Inherit the Wind (Mayor), The Man of La Mancha (Innkeeper), Brigadoon (Archie Beaton), Good (Adolph Eichmann), To Kill a Mockingbird (Bob Ewell), and most recently Written on the Heart (John Overall). He has appeared in 18 productions at the Raleigh Little Theatre, including: Finian's Rainbow (Og), The Diary of Anne Frank (Otto Frank), Tartuffe, Born Again (Tartuffe), and Much Ado About Nothing (Verges). His 12 productions at Theatre in the Park include: Romeo and Juliet (Mercutio), Macbeth (Thane of Ross), Henry V (Exeter), and The Miracle Worker (Dr. Anagnos) with Evan Rachel Wood. He has appeared in 4 Shakespeare productions with Bare Theatre, including The Merchant of Venice (Shylock). He also appeared as the grandfather in Drawbridge Media's award winning short film Harbinger. He would like to thank Jerry for taking him to see The Rolling Stones, and now on this journey through Pink Floyd. He is profoundly appreciative of Diane's lifelong support.

Marc Geller* (Dr. Antrobus/Witch Finder) is making his first appearance here at Burning Coal Theatre. He was just seen at Cape May Stage as Ira in The Tale of the Allergist's Wife and can be seen next as The Ghost of Marley (for the fifth year) in A Christmas Carol at the Hanover Theatre in MA. Marc has appeared regionally in the world premiere of The Pilgrim Papers at the Berkshire Theatre Festival, The Mystery of Irma Vep at Seven Angels Theatre, West Side Story at The Summer Theatre of New Canaan, Engaging Shaw at New Jersey Rep, Death and the Maiden at New Stage Performing Arts Center, and Trio Sonata and Gesualdo for The Women's Theatre Company. In New York, he has been seen in the Off Broadway productions of Cloud 9, Nora, The Dybbuk, Box Office Poison, Bomber Jackets, Adjoining Trances, Critical Mass, and Prince Hal and the first NYC revivals of Bent, Exit the King, and Unidentified Human Remains. In January Marc will be returning to Burning Coal to play Ned Weeks in The Normal Heart.

Cody Hill (The Boy) is excited to make his debut with Burning Coal. After he finished his BA in English and Minor in Theatre Arts from Liberty University, Cody moved to Raleigh with his family. He has most recently appeared in the Meredith College production of Once Upon a Mattress as Prince Dauntless. Other notable credits include Oklahoma, Spring Awakening, A Man For All Seasons, and Grease. He would like to thank Burning Coal for the opportunity as well as his family and friends for their love and support.

Andrew Holloway (Lighting Assistant) is excited to begin with Burning coal. Andrew is a Theatre student at Broughton High School where he is the resident technician and sound, lighting, and set designer. His most recent productions have been Les Miserables (North Raleigh School of Music), Of Mice and Men, and Steel Magnolias (Broughton High School).




Juan Isler (Fat Man) Mirandy & Brother Wind, The Color Purple: The Musical, A Lesson Before Dying, The Wiz, Ragtime, Memphis, Antigone, Porgy and Bess. Juan is a graduate of Winston Salem State University with a degree in Music Business and a minor in Mass Communications. He is currently a Reservations Manager 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 technical director, in front of the camera on cable access, and on the stages of the Raleigh Little Theater, Burning Coal Theater and The Justice Theater Project.

Barry Jaked (Technical Director) Barry is in his fifth season with Burning Coal. He has been the Technical Director or Master Electrician on all main stage shows during that time. He has also worked on other local theatre company shows, most recently, Legally Blonde (Cary Players), As You Like It and Two Noble Kinsman: Fire & Shadows (Bare Theatre), On the Verge; or, The Geography of Yearning (NRACT), Maltese Bodkin (hiSTORYstage). He is also in his tenth year as the Technical Director at the Halle Cultural Arts Center (Town of Apex).

Pálína Jónsdóttir (Director) is a theatre and opera director. She is a 2017 graduate of the Theatre Directing Program at Columbia University. She is thrilled to be directing Darkside for Burning Coal Theatre Company as her debut production. Her direction of audiovisual and physical theatre work draws from her expansive background in theatre, dance, opera and performance art. Her thesis production, Babette's Feast (2017) ran at The Connelly Theater in New York and she directed a staged reading of Playing the Queen for The Scandinavian American Theater Company New York. For Columbia Stages she directed A Dream Play by August Strindberg, The Three Sisters by Anton Chekhov and The Seven Deadly Sins by Bertolt Brecht. Other productions of Pálína include Völva at the National Theatre in Iceland, earning the Icelandic Gríma, Performing Arts Award and her production The Secret Face performed at the Here Arts Center in NYC, Iceland, and Europe. Pálína was commissioned by The Hudson Valley Center for Contemporary Art to create The SeaMare - Tableau Vivant for Origins and she collaborated and performed in Still Life with Commentator for Brooklyn Academy of Music (BAM) in NYC. Pálína has performed numerous roles in her career both on stage and in films. Her stage roles include Miss Julie in Miss Julie by A. Strindberg, Solveig in Peer Gynt by Ibsen, and Snæfriður in The Icelandic Clock by Laxness. Her film credits include The Devil's Island, The Dance, In His Life – The John Lennon Story and Wildlife.

Eric S. Kildow (Dramaturg/Study Guides) is an Assistant Professor of Theatre at Kent State University in Ohio and works as a freelance dramaturg & director. As an artistic associate of the London-based Loitering With Intent Theatre, he presented the devised work TurnRight/TurnLeft: 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. 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, ASYLUM, The Wiz, Blue Sky, Spoonface Steinberg, Oakwood 2016, Skylight, Written on the Heart, Heisenberg, and The Royale. <http://www.eskildow.com>



Brian Linden* (Mr. Baggott/Ethics Man) is happy to be a member of Burning Coal Theatre Company where he has appeared in David Edgar's Iron Curtain Trilogy in Raleigh and in London, as Dali in Hysteria, and as Oppie in The Love Song of J. Robert Oppenheimer. He lives in New York City where he has performed at BAM Next Wave Festival, The Kitchen, the Solomon R. Guggenheim Museum, the Axis Company, Fringe NYC, Planet Connections Theatre Festivity, the Juilliard School, and on Conan at the Apollo Theater. Regionally, he has performed at Shakespeare festivals in Nebraska, Pennsylvania, San Francisco, and Idaho. Previous Stoppardian adventures include Arcadia at The Western Stage and The Real Thing at MIT where he also earned a Bachelor of Science in Electrical Engineering. He sends

Margaux Maeght (Scenic Designer) is a set designer and visual artist from Dunkerque (France) based in New York. She had the chance to assist artists who influence her work including Matthew Barney and Monica Cook. Most recent credits: Heartless Bastard, Macbeth, Babette's Feats, Dream Play, Balm in Gilead, Blake Anemone. Past education at NYU Tisch (Set Design MFA), University of Peloponnese/Greece & La Sorbonne/Paris. margauxmaeght.com

Mac McCord (Politician) is an actor, puppeteer, playwright and violinist living with his actor and producer wife, Judy, in Franklin County, NC. He is thrilled to be working with Burning Coal Theatre to present Darkside, a play by Tom Stoppard and Pink Floyd.


Elizabeth Newton (Props Designer) is excited to begin her sixth season as the unofficial Resident Props Designer and frequent Scenic Designer of Burning Coal. She is also a proud member of the Burning Coal Theatre Company of Artists. Elizabeth holds a BA in Theatre from Meredith College and an MFA in 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. Scenic Design for Burning Coal: Skylight, Spoonface Steinberg, Blue Sky, Second Stage Series 2015, The Diary of Anne Frank, and KidsWrite. Favorite Props Design for Burning Coal: Skylight, Sunday in the Park with George, Romeo and Juliet, Iron Curtain Trilogy, The Heretic, Good, and Brigadoon. Elizabeth also enjoys designing for Bare Theatre, NRACT, Raleigh Little Theatre, Tidewater Stage, and Regent University.

Skylar Noble (Assistant Stage Manager) is very excited to be working on the production of Darkside with Burning Coal Theatre. Skylar is a student at Needham Broughton Highschool and has been in theatre and arts for most of her school career. Skylar has been in school productions such as The Wizard of Oz, Into the Woods, and James and the Giant Peach.

Cassidy Nolde (Costume Assistant)

Alex Procknow (Production Stage Manager) For Burning Coal Theatre: Blue Sky (ASM), Spoonface Steinberg (ASM), Oakwood 2016 (ASM), Written on the Heart (ASM), Heisenberg (ASM), Antigone (PSM), The Royale (PSM), Oakwood 2017 (PSM).

Dante Rana (Assistant Technical Director)



Meredith Riggan (Scenic Artist) is a North Carolina based artist and is excited to be returning to Burning Coal Theatre Company for the production of Darkside. She has previously painted for Burning Coal in the productions of The Royale, Heisenberg, Written on the Heart, Skylight, Spoonface Steinberg, The Wiz, and Good. After receiving her Bachelor's Degree in Scenic Art from the University of North Carolina School of the Arts, Meredith has worked as the Scenic Charge Artist at several theatres around North Carolina including Half Pint Theatre, Sweet Tea Shakespeare, Triad Stage, City Arts-Greensboro Children's Theatre, The Winston Salem Theatre Alliance, ECU Loessin Playhouse, along with several freelance jobs such as repairing sculptures for the Greensboro Children's Library and painting custom pet portraits through her business Riggan Originals.

Cole Train (Assistant "Painter") has been "assisting" his Scenic Artist mom in several theatres since he was 7 weeks old. He has no formal training in Scenic Art, but will retrieve paint brushes occasionally, is great at supervising projects, and looking cute. Cole Train tries to leave a paw print on every set, so see if you can spot a paw print! Cole Train is a very good boy.

Davitta Singletary (Emily)

Elliot Storey (Video Designer) is a visual artist whose work focuses on the moving image (film/video) while developing sculpture, drawing, photographic and musical processes. His videos / films explore the fine line between cinema and video art. His interest in the relationship between man and the city emerges as an obsession. This fascination is explored through a dreamlike and musical mise en scene. The actors and dancers wander through a contemporary architecture. He currently is also playing with a sculpture process which appears in his films. The sculptures evolve and interact with the narrative and performers in the films and are then exhibited. Drawings and photographs also explore his ideas on man and the city. Finally his use of music becomes the binding material exploring the emotional character of Elliot's work. He is currently developing his most ambitious project to date currently titled THE TRANSITION PROJECT which involves 3 feature length films (RECONCILIATION being the 1st and currently in production CONFESSIONS will be the 2nd), multiple short films (including THE LOVERS to be considered a prelude) and smaller videos as well as drawings and sculptures.

Carry Vaughan (House Manager) Carry is a graduate from Appalachian State with a BS in Theatre Education and a BA in Creative Writing. Her most recent credits have been Dark Vanilla Jungle (Burning Coal, Stage Manager, London Camden Fringe Festival), Outside Mullingar (Deep Dish Theatre, Stage Manager), Journey's End (Deep Dish Theatre, Performance Stage Manager), and The Iron Curtain Trilogy (Burning Coal, Assistant Stage Manager and Assistant Director, Raleigh and London tours). This season, she will be ASM for upcoming productions Peter Pan and The Normal Heart! She is Burning Coal's lead House Manager and Front of House Volunteer Coordinator.

Lillian White (Assistant Director) is thrilled to return to Burning Coal this fall. Directing Credits: And Yet We'll Speak (an original play devised with incarcerated men), The Tempest and Othello (Oberlin Drama at Grafton, a prison drama program), and Terra Incognita (Oberlin College). As an assistant director, Lillian worked on Written on the Heart (Burning Coal) and Julius Caesar (Oregon Shakespeare Festival). Lillian recently completed an SDCF Observership with director-choreographer Steven Hoggett in NY. Lillian holds a BA in Performance Studies from Oberlin College, and has trained at Double Edge Theatre and the Dell 'Arte International School of Physical Theatre.

NC STATE EDUCATION STANDARDS

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.

Darkside 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.