

written on the heart

BY DAVID EDGAR
DIRECTED BY JEROME DAVIS

DEC 1-18 2016

1000 PINE STREET BOSTON 02114

**20
Years** BURNING
C O A E
THEATRE
COMPANY

BOSTON, MA
617.552.1001

www.burningcoae.com

Photo: Robert K. Schuchman



CONTENTS

Render unto Caesar: The Anglican Schism	3
Divinity in the Vernacular: The King James Bible	4
Conflicting Tides: Puritans vs. the High Church	5
Synopsis	5
The Author	5
Production History	5
The Company	6
Bibliography	11
State Education Standards	12

Which shew the work of the law written in their hearts, their conscience also bearing witness, and their thoughts the mean while accusing or else excusing one another.

--Romans 2:15

If your enemy is hungry, feed him; if he is thirsty, give him drink; for by doing so you will heap burning coals upon his head.

--Romans 12:20

**BURNING
COAL
THEATRE
COMPANY**
919.834.4001 BURNINGCOAL.ORG

Our Sponsors:



Cover by Simmie Kastner
Content & layout by Eric S. Kildow.

RENDER UNTO CAESAR...: THE ANGLICAN SCHISM/ENGLISH REFORMATION

Beginning around the middle of the 16th century, the Church of England, which had always had a complex relationship with Rome, officially broke with the Papacy. Predicated on the desire of Henry VIII for an annulment of his marriage to Catherine of Aragon, the English Reformation was based more in politics than theology. Indeed, at the beginning of his reign, Henry was an observant Roman Catholic. He boasted hearing five masses per day (except during hunting season) and was bestowed the title of Fidei Defensor (Defender of the Faith) for his defense of the church against the work of Martin Luther.



However, shifts in his advisors, as well as the influence of the attractive Anne Boleyn, and Catherine's inability to produce a male heir, led Henry to desire an annulment of his marriage. Henry claimed that his lack of a male heir was because his marriage was a blight in the eyes of God. Catherine had been married to Henry's late brother, Arthur. Such a marriage ran contrary to the teachings of Leviticus 20:21, and a special dispensation from Pope Julius II had been required for the wedding to happen in the first place. However, Pope Clement VII was unable, according to canon law, to annul a marriage on the basis of religious impediment that was previously dispensed. Further, Clement feared the Holy Roman Emperor Charles V, who had sacked Rome earlier that year.

Among his first actions, Henry charged the entirety of the English clergy with praemunire to secure their compliance. This charge forbade obedience to the authority of the Pope or foreign rulers over that of the English monarch. Henry struck a bargain that included a large payment from the Convocation of Canterbury as well as acknowledgment of royal spiritual authority in exchange for a full pardon for all clergy and laity.

Henry would then marry Anne Boleyn in 1533. The Pope would respond by excommunicating both Henry and Thomas Cranmer, Archbishop of Canterbury. Henry would be excommunicated again in 1538. Anne Boleyn's influence would open the way for more Lutheran thinking, particularly a theological focus on justification by faith as opposed to works, which threatened much of the Catholic penitential system. Further, there was an emphasis on the preaching of the word as opposed to the sacrament of the altar. Political motivations also caused adjustments in thinking. Henry sought the safety of political alliances against Rome and the Holy Roman Empire, particularly with the German Lutheran princes.

Perhaps the most controversial step, at least in terms of the common person, was the Dissolution of the Monasteries, which began in 1536. The lands were then sold to the gentry and minor nobility, binding them to the doctrine of royal supremacy. Any revision to Papal supremacy would require relinquishment of new land holdings. Common people, many of whom relied on monasteries and abbeys, attacked people who came to dismantle the monasteries. At one point, a great muster of 40,000 people gathered in Horncastle. Revolt spread through Yorkshire, Lincolnshire, Cornwall and Norfolk happened in the course of a few years. More revolts would continue through the reign of Henry and into the reign of his son, Edward VI and daughters Mary I and Elizabeth I. The abolition of Papal authority made for violence and dissension.



The short reign of Edward VI marked a strong move in a Protestant direction, particularly focused on the destruction of images in the church. However, Mary I succeeded him after only six years. A devout Roman Catholic, she sought to reestablish communion with Rome. However, the Pope was only prepared to accept reunion after settlement of church property disputes. Though there was some slow consolidation of Roman Catholic authority, Mary would die childless after only five years.



Mary's half-sister, Elizabeth I, came to the throne and would solidify the Protestant cause by sheer force of years. Gloriana, as she was called, ruled for nearly forty years. Catholics who hoped for a reversal were defeated by the passing of years. Given the Catholic Church's view that Elizabeth was illegitimate, she could not reconcile to the Church and remain Queen. And thus, she sought a religious settlement of a moderate Protestant faith. Those who opposed this settlement, Roman Catholics and Puritans, were excluded. Both groups faced exile and charges of treason.

These disagreement would eventual shift as the Anglican Communion became the new normal in England. Puritans would contest with the "High Church," particularly in regards to the structure of Church governance. The eventual outbreak of the English Civil War would mark the final great explosion in this long conflict.

DIVINITY IN THE VERNACULAR: THE KING JAMES BIBLE

The King James Bible (KJB) is an English language translation of the Old and New Testament that was created for the use of the Church of England. It is called the King James Bible after James I of England, who commissioned the work. It is still the primary Bible for use in the Anglican and Episcopal churches, and would retain primacy in all English language devotion until the middle of the 20th century. The translation is considered to be both beautiful and scholarly, placing it among the towering achievements of English literature. Some even believe the beauty of the translation was a product of divine inspiration.



The KJB was not the first English translation of the Bible. In the 14th century, followers of John Wycliffe completed the first translation of scripture into English, but these translations were banned in 1409 due to their association with Lollards, a group who felt the Church and all members should live a life of evangelical poverty. This Bible predated the printing press, but was widely circulated in manuscript form. Often, these manuscripts would be falsely dated to avoid the 1409 ban. Later, in 1525, William Tyndale, an English contemporary of Martin Luther, would translate the New Testament. Despite his execution for heresy and some controversial translation choices, Tyndale's work would become the foundation for all Bibles in Early Modern English. Tyndale's work, with only light editing, would be incorporated into the Great Bible, the first "authorized version" issued in English.



When Mary I ascended to the throne, she returned England to communion with the Catholic church. Many English protestants would flee the country, and a large number set up a community in Geneva, Switzerland. Under the leadership of John Calvin, Geneva became the heart of international Reform Protestantism. This community would also create a revision of the Tyndale/Great Bible called the Geneva Bible. The editing was undertaken with an eye towards the meanings in the original languages.

The ascent of Mary's half-sister, Elizabeth, to the throne would mark England's return to Protestantism. Shortly after her coronation, she would call for a revision to fix the flaws found in the Great and Geneva Bibles. Of particular concern was that the Geneva Bible did not conform to the ecclesiology or reflect the Anglican church's episcopal (hierarchical structure with bishops) structure and beliefs in ordained clergy. The Church would respond to this call with the Bishop's Bible, which was a revision of the Great Bible with elements of the Geneva Bible included. Though it was officially approved, it was unable to unseat the Geneva Bible as the most popular English Bible of the day. The reason was simple economics. The Bishop's Bible was printed only in large lectern editions that cost a great deal. Further, there was a thriving trade in the Douay-Rheims Bible, created by exiled Roman Catholics and embraced by England's underground Catholic minority of the time.

To reconcile these differences, James I would call for a new English Bible to be compiled based on an approved list of existing translations. In order to limit Puritan influence on the new translation, and to keep the translation familiar to English Churchmen, the text of the Bishop's Bible would provide the primary guide. The allowable list of source materials were: Tyndale Bible, Coverdale Bible, Matthew's Bible, Great Bible, and Geneva Bible. Further, scholars have detected influences from Taverner's Bible and the Douay-Rheims Bible.

Over time, the King James Bible would achieve dominance in English Language scripture. It would first replace the Latin Vulgate, and eventually supplant the Geneva Bible, though the latter would remain the favourite in Puritan circles. It would retain dominance from 1700 to around 1950, when it would be supplanted by more contemporary language Bibles. However, there is a vocal movement dedicated to the use of "King James only."



The Bible is more than a single book, as we can see. Even the definition of words, which can have a profound effect on the text's meaning, have been hotly contested. And so that asks an important question, what precisely was written on one's heart?

CONFLICTING TIDES: PURITANS VS. HIGH CHURCH

Thus far we come, but no further. Following the break with Rome, many vocal supporters of the split also voiced strong desires to see it go further. These Reformed Protestants, deeply influenced by the teachings of Zwingli in Zurich and John Calvin in Geneva, sought to cleanse the Church of England of its Catholic practices.

The appellation "puritan" was applied to various individuals who felt that the reforms of the Anglican church were incomplete. However, there were a variety of theological and political answers to the calls for further reform. During the reign of Elizabeth and James I, these reformers were unable to gain much traction. James I specifically issued instructions in his commission for the Bible which bears his name which were intended on limiting Puritan influence on the translation process.

Puritanism itself would split into two major faction. One vein would seek to remain in the Church of England, taking a more moderate tone. Many of the modern

Congregationalist churches trace their lineage to these Puritans. The others, Separatists, sought to break away from the Church of England. Facing potential imprisonment or death for nonconformity, many emigrated first to the Netherlands and then finally to New England. The "pilgrims" who founded the Plymouth colony in 1620 were one such group of Separatists. Indeed, Puritan thinking would take greater hold, and remain of greater significance, in the New World than in Britain itself.

Puritan power would reach its zenith with the outbreak of the English Civil War and the defeat of King Charles I. Thought not a theocratic state, the England of the Interregnum would find the church reorganized along Presbyterian lines, but this would not be nationally uniform. Following the Restoration of the Monarchy in 1660, the majority of Puritans would be ejected from the church. However, many would continue as ministers in some form, falling under the rubric of "nonconformist."

ABOUT THE AUTHOR

Born in Birmingham in 1948 as the fourth generation of a theatrical family, David Edgar has had more than sixty plays published and performed in various media over the past thirty years. This makes him one of the single most prolific dramatists of the postwar generation in Britain. He was the resident playwright at Birmingham Repertory Theatre in 1974-75, and he has served on their board of governors since 1985. He has also been awarded a fellowship in creative writing from Leeds Polytechnic and was named a Bicentennial Arts Fellow in the United States.

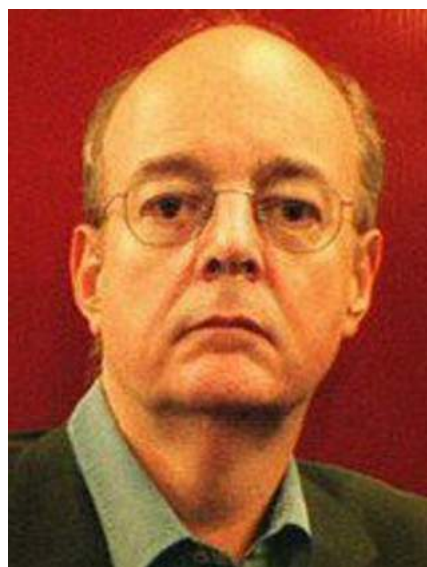
While studying at Oundle School in Northamptonshire, Edgar engaged deeply with the theatre and was the first student in the school's 300 year history who was permitted to direct a play. After leaving school in 1966, Edgar taught for one term at a preparatory school before enrolling at Manchester University to read drama with an eye toward becoming a playwright.

Following his graduation, he took up work as a journalist to support himself while attempting to write plays. Chris Parr commissioned Edgar to write a piece for two student actresses for the Edinburgh Festival. The result, *Two Kinds of Angel*, would be performed at Bradford and revived in London, leading to more commissions. Roughly a year later, and Edgar had seen eight of his plays performed. He would continue his journalism as he wrote for the stage.

He would begin to gain a national

reputation with productions at avant-garde lunchtime theatres for office workers. His play, *Destiny*, would be picked up by the Royal Shakespeare Company and staged at their Aldwych theatre. During the Queen's Silver Jubilee, this play about a potential fascist takeover of England was one of only two plays on the West End to remain financially viable. The other was *King Lear*.

His prominence would be fixed in the 1980's with his writing of *The Life and Adventures of Nicholas Nickleby* for the Royal Shakespeare Company. This adaptation would prove to be his greatest success.



SYNOPSIS

"but this shall be the covenant that I will make with the house of Israel; After those days, saith the Lord, I will put my law in their inward parts, and write it in their hearts; and will be their God, and they shall be my people." -Jeremiah 31:33 (Authorized King James Version)

Is the law of God immutable? What does it mean when you change it from one language to another? What is the price of ideological purity? Is it a price that is worth paying?

Written on the Heart, in its exploration of the preparation and revision of the King James Bible, looks across a generational gap between two men working to translate the word of God into the English language. The first, a heretic named William Tyndale, faces burning at the stake for his blasphemy of translating the divine word from the Latin. In the face of imminent death, he stands true to his belief that his countrymen should be able to access the word of god directly. The second, nearly eighty years later, is Launcelot Andrewes, the Bishop of Ely. As one of the most learned and respected of the English translators of the King James Bible, he has been called upon to settle disagreements between factions in the creation of a Bible for all England. Playing his cards correctly could elevate him to the position of Archbishop of Canterbury, head of the Anglican Communion.

However, all is not well in the Church of England. A strong and vocal faction are calling for the continued reformation of the communion, a casting off of perceived Catholic residue. These "Puritans" struggle to reshape the church in their own image. Bishop Andrewes's choices on the matter of translation could tip the scripture in a reformatory direction. The question is, will he sacrifice his youthful ideals in exchange for religious conformity and the accompanying social peace after nearly a century of upheavals?

PRODUCTION HISTORY

Written in 2011, *Written on the Heart* was premiered by the Royal Shakespeare Company at the Swan Theatre, running from October 2011 to March 2012. It was created in honor of the 400th anniversary of the King James Bible. When it opened in London for a run at the Duchess theatre, it was slated to run from April through July of 2012, but closed early in May in response to flagging ticket sales.

This production at Burning Coal Theatre in Raleigh, NC, is the US premier of the play.

THE COMPANY

John Allore (William Tyndale) Tyndale believed that the bible should be translated into simple, plain English so that any person may have understood it. That simplicity is telling, and I took it as a clue as to how to approach building the character. For Burning Coal: Blue Sky, The Diary of Ann Frank, Ruined, As You Like It, Shining City, Jude the Obscure, Henry V (On Trapeze), Enron, Shape of the Table, Blue. Playmakers Repertory Company: Peter and the Starcatcher, Enemy of the People, The Tempest, The Henriad Temple Theatre: My Fair Lady, Anything Goes. Theater Raleigh: A Few Good Men, Fox on the Fairway. Raleigh Little Theater: Blithe Spirit. Cape Fear Regional Theatre: Downrange. Deep Dish Theater: The Landing, Next To Normal. Mi Vida Loca, A Moon for the Misbegotten, Lobby Hero, Arms and the Man. ArtsCenter Stage: Charlie and the Chocolate Factory, Eurydice, 10 by 10 in the Triangle, 2008, 2009, 2015. The Alley Theater: As You Like It, A Christmas Carol, A Flea In Her Ear, Svengali, When We Dead Awaken. Houston Shakespeare Festival: Romeo and Juliet, Much Ado About Nothing, The Elephant Man. Yale Repertory Theatre: Pygmalion. John studied acting at the Neighborhood Playhouse School of the Theatre in New York City under Sanford Meisner and Richard Pinter. Up next, The Night Alive with Honest Pint Theatre, and My Fair Lady with Playmakers in the Spring of 2017.

Lauren Barone (William Laud) Who doesn't love a good gender-bending role? Very rarely do women have the opportunity to embody a man of great historical significance. This is Lauren's first production with Burning Coal Theatre. A few of her local credits include Gabriella in Boeing Boeing (Theatre Raleigh), Pickles in The Great American Trailer Park Musical (Theatre Raleigh) and Cosette in Les Misérables (Broadway Series South). Film/TV credits: Revolution (NBC), Little Britain USA (HBO), Memoirs, Quietud. She trained at UNC School of the Arts (BFA, Drama) and BADA (British American Drama Academy).

Marshall Botvinick (Dramaturg) is delighted to be working with Burning Coal once again. Previous dramaturgy credits include The Iron Curtain Trilogy, Jude the Obscure, Enron (Burning Coal), The Communist Dracula Pageant, Julius Caesar (American Repertory Theater), Caleb Calypso and the Midnight Marauders, and The Last Two Minutes of the Complete Works of Henrik Ibsen (Manbites Dog Theater). Marshall is currently a full-time lecturer at UNC Wilmington, and he is the author of Jonson: Volpone and Staging Ben: A Collection of Essays on the Theatricality of Jonson's Plays.

Diana Cameron McQueen is thrilled to be working in the large talented cast of friends! Diana is an accomplished local actor, model and creative professional known best for her roles as Vanda in Venus in Fur (RLT), Louise Maske in The Underpants (TIP), Queen Elizabeth I in the Lost Colony in Manteo, NC and Bille Dawn in Born Yesterday (NCSCU Theaterfest). She is ever thankful to her loving parents, Robert and Patricia, and her wonderful supportive friends. For more: dianamcqueen.com

Mia Carson (Master Electrician): Mia is proud to be working on her 5th season at Burning Coal and just recently helped produce their opening show Skylight. Some of her other work at Burning Coal includes Dark Vanilla Jungle (Lighting Designer), Seawall (Lighting Designer), Rum and Vodka (Lighting Designer), Romeo and Juliet (ME), Sunday in the Park with George (ME) and the Iron Curtain Trilogy (ASM). She would like to thank Jerome Davis for this wonderful opportunity, and making Burning Coal her second home. Additionally, she would like to thank her boyfriend Andrew for assisting her when needed.

Savannah Core (Production Stage Manager). Savannah is thrilled to be performing the role of Stage Manager for the first time. She is founding member of the Appalachian Women's Theatre Troupe (AWTT), a non-profit company based in Boone, NC. Recently, she served at the Assistant Director for Burning Coal's production of Skylight. Other Directing credits include Decision Height, (AWTT), The Most Massive Woman Wins (AWTT), Risqué Business (The Risqué Business Theatre Troupe), Into the Mines (Appalachian State University), and the Womana Festival (AWTT). Savannah graduated from Appalachian State University with a degree in Theatre Performance. She would like to thank everyone at Burning Coal for this wonderful opportunity as well as her family for their continuous support.

Fred Corlett (John Overall): "My character is the Dean of St. Paul's Cathedral in London (which I have seen several times close up). He is the voice of conservative Anglicanism among the group of translators, and opposes any puritan reform within the Church of England." BFA and MFA in Dramatic Art from UNC in Chapel Hill. For Burning Coal: Sunday in the Park with George, The Man of La Mancha, Brigadoon, Love Song of J. Robert Oppenheimer, To Kill A Mockingbird, Much Ado About Nothing, Inherit The Wind, Good. For Theatre In The Park: Romeo And Juliet, Macbeth, Henry V, The Tempest, For Raleigh Little Theatre: My Fair Lady, South Pacific, Finian's Rainbow, The Diary of Anne Frank, Private Lives. For Bare Theatre: The Merchant of Venice, As You Like It, The Winter's Tale, Coriolanus. Mr. Corlett is a member of Burning Coal's Artistic Company.



Jerome Davis (Director) founded Burning Coal Theatre in Raleigh in 1995 with his wife, Simmie Kastner. He has produced 15 world, 14 US, 9 regional and 21 state premieres. For Coal, he has directed *Rat in the Skull* by Ron Hutchinson, *Winding the Ball* (US premiere) by Alexandra Finlayson, *The Heretic* by Richard Bean (US premiere), *Sunday in the Park with George* by Sondheim and Lapine and *Spoonface Steinberg* by Lee Hall (US premiere) and produced world premieres by Adrian Hall (*All the King's Men* and *Hope of the Heart*), Lydia Stryk (*Safe House*), Kipp Cheng (*Einstein's Dreams*), Allan Gurganus (*Oldest Living Confederate Widow: Her Confession*), Ian Finley (1960 and *Jude the Obscure*, Parts 1 & 2), Jerome Oster (90 in 90), and his and Floraine Kay's adaptation of *The Man Who Tried to Save the World*, from the non-fiction book by Scott Anderson, along with 2014's *The Jesus Fund* (world premiere) by Terry Milner. In the fall of 2014, he directed Tony Award-winning playwright David Edgar's *The Iron Curtain Trilogy* (world premiere) in Raleigh, then led a company of thirty-eight mostly North Carolinians to London, England for a month-long residency at the Cockpit Theatre. Davis co-directed Philip Ridley's *Dark Vanilla Jungle* for Burning Coal at the Cockpit in London in 2016, a production that generated multiple 4-star reviews. In December, 2016 he will direct the US premiere of David Edgar's *Written on the Heart*, a play about the creation of the King James Bible. Davis has worked as an actor at Trinity Rep (Providence, RI), People's Light & Theatre (Malvern, PA), New Jersey Shakespeare, Wellfleet Harbor Actors' Theatre (Massachusetts), Phoenix Theatre (SUNY/Purchase, NY) and in New York at Columbia University, Soho Rep, New Dramatists, the Barrow Group and others. He served three years as literary manager for Avalon Repertory Theatre in Manhattan. He recently directed *Grounded at Sonorous Road*, *Red* by John Logan at Lexington Actors' Guild in Kentucky and *Turn of the Screw* for NC Opera. Davis studied in New York with Uta Hagen (*Respect for Acting*), Nikos Psacharapoulos (founder of the Williamstown Theatre Festival) and Julie Bovasso (actor/director/playwright). He has acted with or studied with Adrian Hall, Richard Jenkins, Oliver Platt, Hope Davis, Ralph Waite, Steve Harris and Amanda Peet.

Alec Donaldson (Sir Henry Saville/Lord). Alec loves straddling the fence as Sir Henry tries to make the puritan and papist followers tow a line down the middle of the road for the good of England. For Burning Coal: *Sunday in the Park with George* and *Spoonface Steinberg*. Alec is a corporate and securities lawyer with Wyrick Robbins Yates & Ponton in Raleigh.

Michael Gorman (technical Director Asst) working at burning coal for past five season and in Raleigh area . I worked with other area gigs and theatre companys Nc theatre , nc opera, bare theatre, theatre in the park, Raleigh little theatre, raleigh ensemble players, and with local non- union and union gigs and festival events. this will be nice production happy for all cast and crew working together .

Holden Hansen (Thomson) is a Professor of Theatre at UNCP, where he has been teaching and directing since 1997. Holden loves the character of Thomson because the character puts his own self-interest ahead of his conviction for a particular ideology, which mirrors the behavior of a good many of our current religious and political leaders. "Film credits include 42 (Directed by Academy Award Winner for Best Screenplay Brian Helgeland), and Arthur Newman (with Academy Award Winner for Best Actor Colin Firth and Emily Blunt). TV credits include: *Bessie* (with Queen Latifah), *Death in Small Doses*, *Young Indiana Jones Chronicles*. Recent stage credits include: (For Burning Coal Theatre) *The Heretic* (Professor Kevin Maloney), *The Seafarer* (Sharky) (with Obie Award winner Randolph Curtis Rand), *Inherit the Wind* (E.K. Hornbeck), *Hamlet* (Claudius), *A Midsummer Nights Dream* (Oberon/Theseus). For Raleigh's *Hot Summer Nights: Gods of Autumn* (with Tony Award Winner for Best Actor in a Musical Jarrod Emick and Jessica Phillips), *Wait Until Dark* (Mike Talman). For Cape Fear Regional Theatre: *Driving Miss Daisy* (Boolie) (with Bo Thorpe and Lawrence Hamilton). Holden is happy to be back on the Burning Coal stage.

Robin Harris (Choreographer). Choreography for Burning Coal: *Hair*, *Enron*, *Brigadoon*, *Civil Rights Through Song*. Choreography for NC State University Theatre: *Rent*, *Duck Hunter Shoots Angel*. A choreographer of over thirty major works, Robin was Director of the NC State Dance Program from 1986-2016. She is a recipient of two NC Arts Council Choreographers Fellowships, the Raleigh Medal of Arts, an Indy Award, the 2010 NCAAHPERD University Dance Educator Award, and the 2014 North Carolina Dance Alliance Annual Award. Her work has been recognized by the American Dance Festival and has been presented multiple times in National Galas of the American College Dance Association. Full evenings of Robin's work have been presented by NC State LIVE and the Southeast Women's Studies Conference. Her work has toured four seasons with the North Carolina Dance Festival, and been a featured subject on National Public Radio's Studio 360. Robin has served as a guest artist at Washington & Lee University, James Madison University, University of Maryland, Hollins University, and Meredith College. Robin holds a B.A. in French and an M.A. in dance from The Ohio State University, and has received certification from the Dance Notation Bureau as a Labanotation teacher.



George Jack (Lancelot Andrewes). George is honored to have the opportunity to play Bishop Andrewes, the leader of the committee that produced the King James translation of the Bible, in the American premiere of this important and wonderful play. For Burning Coal, George has performed roles in *Brigadoon*, *Hysteria*, *The Prisoner's Dilemma*, *Inherit the Wind*, *Hamlet*, *Einstein's Dreams*, *1776* (Benjamin Franklin), *Accidental Death of an Anarchist*, *The Man Who Tried to Save the World*, *Travesties* (Lenin, in the Spoleto Festival production), *Tartuffe*, eleven original historical plays in Oakwood Cemetery, other historical plays around the area (Halloween and Christmas performances at the Mordecai House; shows at Raleigh City Museum, City Cemetery, Raleigh's First Baptist Churches, and the Page-Walker House in Cary), performances with KidsWrite and Burning Coal's Playwriting Lab, and many staged readings. Other local credits include plays with Raleigh Ensemble Players (Caiaphas in *The Last Days of Judas Iscariot*, Claude Monet in *Defying Gravity*), Honest Pint Theatre, Theatre in the Park, Stillwater Theatre Company, Second Avenue South, Delta Boys, the African-American Cultural Complex (John Quincy Adams in *The Amistad Saga*), and Playground Theatre Cooperative in Carrboro. Back in the mid-1980s, George performed for three summers at The Lost Colony and one summer at Highlands Playhouse. George is Associate Professor of Humanities at Saint Augustine's University in Raleigh, where he also directs and designs and has taught every theatre class in the curriculum. George received his Bachelor of Arts degree from the College of William and Mary, his Master of Fine Arts degree from the University of Louisville, and he has finished all requirements for a Ph. D. in Theatre History, Literature, and Criticism from Indiana University except his dissertation which he promises to finish at some point, but he's been saying that for a very long time. He has been a member of Burning Coal's Company of Artists for fourteen years.

Simon Kaplan (Chaderton & Archdeacon). In an odd way, both characters I play are the philosophical ancestors of one of my great heroes, John Lennon. Chaderton is a leading academic, a man of extraordinary intellectual sharpness and physical resilience, while the Archdeacon embodies the ethos of Power to the People. This is my first mainstage production with Burning Coal, with whom I played Menenius in *Coriolanus* in the Shakespeare marathon in April this year. Other local highlights include Andy Ladd in *Love Letters* and Sir Toby Belch in *Twelfth Night*, both with Bare Theatre, Frank Doel in *84*, Charing Cross Road with Peacabilities Productions, and Claudius in *Hamlet* with Honest Pint Theatre Company, with whom I am beyond thrilled to have the opportunity to play Lear in *King Lear* next year. Grateful thanks to my beloved Claudia for her support and her forbearance with my rehearsal schedule.

Jeffrey Kare (Assistant Stage Manager) is back for another round at Burning Coal after having recently worked on their production of *Skylight*. He also worked on productions at the Players Guild Theatre in Canton, Ohio, where his credits include *Annie*, *The Wizard of Oz*, and *Hairspray*. In his spare time, Jeffrey is a contributing editor for *BroadwayWorld.com* where he covers different theatrical events in the Triangle area. You can learn more about him online at www.karereviews.weebly.com.

Eric S. Kildow (Dramaturg) Eric 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 Company, 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*, and *Skylight*. <http://www.eskildow.com>

Areon Mobasher (Young Andrewes). "In playing the young Chaplain, I've learned a great deal about Lancelot Andrewes as both a man of God and a man of this world—that these identities are nowhere near mutually exclusive. He is just beginning to understand the extent of his influence, which, as you will see, becomes much greater than he might have anticipated." Areon is in his fourth year at NC State University, pursuing a BA in Literature and a minor in Theatre. This is his first performance with Burning Coal. Recent credits include Foster in the NC premiere of *Everscape* (Bare Theatre), Adolfo Pirelli in *Sweeney Todd* (Raleigh Little Theatre), Teveye in *Fiddler on the Roof* (NC State University), and Mushnik in *Little Shop of Horrors* (NC State University). Areon would like to thank his family and friends for their unwavering love and support, and everyone at Burning Coal for this incredible opportunity.



Karen Morgan Williams (Ensemble) – Written on the Heart transported me to a time in history of which few Americans have any knowledge. Although raised with the King James Bible, the struggle and sacrifice that brought this book into my hands was largely unnoticed, until now ... and I am humbled. For Burning Coal: Written on the Heart(Debut) Local credits include MacDuff Crone(Witch) in Macbeth(Bare Theatre), Mattie Fae in August: Osage County(Gilbert Theatre), The Woman in Death of a Salesman(Neuse Little Theatre), Mrs. Deaton in Decision Height(Women's Theatre Festival), Tessie Tura in Gypsy(Benson Little Theatre), Mrs. Paroo in Music Man(Henderson Rec Players), and Rose in Pitfalls and Promises(WinterWorks). Karen wants to thank her daughters, Tara and Brett, and friends, Christine and Emily, for their constant support, inspiration, and encouragement, and the entire Burning Coal family for this amazing opportunity!!

Kaley Morrison (Mary Curren) Kaley is honored and thrilled to be on the Burning Coal stage for the first time. Kaley is a Fayetteville native and recent transplant to the triangle. She received her BA for acting from Campbell University. Favorite roles include Viola in Twelfth Night, Holly in Nickel and Dimed, and Anecie in Unto These Hills. Kaley would like to give a very special thanks to Jerry, and all who have given their unwavering support.

Elizabeth Newton (Props Designer) is 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. Props Design for Burning Coal: Blue Sky, The Wiz, Asylum, Sunday in the Park with George, Romeo and Juliet, Iron Curtain Trilogy, The Jesus Fund, (Three Man) Tempest, The Heretic, Good, As You Like It, and Brigadoon. Elizabeth also enjoys designing for Bare Theatre, NRACT, Raleigh Little Theatre, and Tidewater Stage.

Julie Oliver (Singing Coach) For Burning Coal: The Heretic, Good, Brigadoon, The Iron Curtain Trilogy, (London and Raleigh productions). For Little Green Pig Theatrical concern: Maccountant. For Deep Dish Theatre: The Cripple of Inishmaan, Superior Donuts. Julie is a member of Burning Coal Theatre's artistic company and is a public school teacher (middle school band and chorus) in Raleigh.

Alex Procknow (ASM): For Burning Coal Theatre: Blue Sky (ASM), Spoonface Steinberg (ASM), Oakwood Lives 2016: Home Again! (ASM).

Mackie Raymond (Sir John Harington). Mackie is elated to be playing Queen Elizabeth I's "saucy Godson." A poet and translator in his own right, John fell in and out of favor with the Queen for his bawdy and provocative writings and keen satire, including coded criticisms of the monarchy. She kept him around for his wit and charm. A joke a day keeps the guillotine away. Local credits include Ellen in Oklahoma! (Cary Players), Marilla in Anne of Green Gables (Sonorous Road), Miss Sandwich in The Elephant Man (TIP), Audrey in Leading Ladies(NC State University Theatre), and Young Lucius in Titus Andronicus (Bare Theatre). Mackie is in her third year of Media, Vocal Performance, and Arts Entrepreneurship studies at NC State University. Much love and thanks to her family and friends. Power to the people!

Meredith Riggan (Scenic Artist). Meredith is a North Carolina based artist and is excited to be returning to Burning Coal Theatre Company for the production of WRITTEN ON THE HEART. She has previously painted for Burning Coal in the productions of Skylight, SPOONFACE STEINBERG, The Wiz, and Good. After receiving her Bachelor's Degree in Scenic Art from North Carolina School of the Arts, Meredith worked as the Scenic Charge Artist at several theatres around North Carolina including 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.

David Skaggs (Charles, Duke of York). Charles was the second son of James IV. He grew up to become king following the death of his brother, Henry. For Burning Coal: Prisoner's Dilemma. David is a student of Moonlight Stage Company, and a member of The Literarians teen improv troupe. David is an eighth grader at Apex Middle School where he enjoys participating in the Fine Arts programs, playing bass in the jazz band, acting in the school musicals, and singing in the school chorus. He would like to thank Burning Coal for their support of young actors.



Christopher Thurston (Sound designer) is delighted to help create the audio-moods for Burning Coal's American debut of *Written On The Heart* (his first for Burning Coal). Theatre and performance sound design and music for Centre For Transgressive Behaviour and *Autobiography of a Couch*; recent film scores include *Wallpapers*, *No Games, No Fowl* and *She Doesn't Fade*. Christopher can be heard live with his jazz combo *Bloodworth* or on recordings from his Monastery studio under the names *HyMettus Woods* or *Empty Sound*. His duet recordings with fellow Burning Coal sound designer Steve Burnett found as *Shesha*. A note of appreciation to Scully and the Redkidz.

Sean Wellington (Young Priest) "The Young Priest is like no character I've played, and despite being a 'not so young, non-Catholic,' I relate closely to him, particularly his thirst for truth and meaning, his desire for connection and his willingness to take risks. For Burning Coal: Shakespeare Marathon's *Coriolanus*. Other local credits include Paul Bonin in *A Lesson Before Dying*, Hector/Ted in *Nickel & Dime*, Washington in *Zuccotti Park* (Justice Theatre Project), Sam Posner in *Crossing Delancey* (Cary Players) and Juilen Peters/Dmitri Declerq in *BRABO* (UNC Performance Workshop Studies). Sean holds a Masters Degree in Education from Fordham University, and when not acting, enjoys yoga, writing and cooking. He thanks everyone who has supported him along this dynamic journey, most notably Kaley Morrison, Jerome Davis and Sharon Eisner.

Katy Werlin (Lady, Costume Designer) has had the unique opportunity to view this show from both onstage and behind the scenes. She has loved getting to know these characters through their clothing and then using that knowledge to shape her own performance on stage. Acting credits for Burning Coal: *Sunday in the Park with George* in Concert and the haunted *Mordecai House*. Other acting credits include *Decision Height* and *Finding Clara* (Women's Theatre Festival), *Twelfth Night* (Leftend Productions), *Urania: The Life of Emilie du Chatelet* (independent Chicago workshop), *The Magic Flute* (UNC Opera Workshop), and *You're A Good Man Charlie Brown* (Hoof n' Horn). Costume design credits for Burning Coal: *Skylight*, (Three Man) *Tempest*, and *Blue*. Other costume design credits include *A Midsummer Night's Dream* (StageStruck), *Urania: The Life of Emilie du Chatelet* (independent Chicago workshop), *L'Egisto* (UNC Opera Workshop), *Wild Party*, *A Funny Thing Happened on the Way to the Forum*, and *The Secret Garden* (UNC Pauper Players). Katy has a BA in Dramatic Arts from the University of North Carolina at Chapel Hill and a MA in Visual Culture: Costume Studies from New York University.

Lillian White (Assistant Director). For Burning Coal: *Skylight* (ASM). Lillian is an intern at Burning Coal, focusing on directing and artistic management. She is a recent graduate of Oberlin College, where she earned a BA in Performance Studies, with Highest Honors. At Oberlin, she volunteered as co-director of *The Tempest* and *Othello* in a prison drama program, and devised and directed a new play with the incarcerated men, *And Yet We'll Speak*. Other Oberlin credits include: *Terra Incognita* (Director), the naming of everyday marvels (Writer/Performer), and *Dessa Rose* (Dramaturg). Lillian extends a warm hello to the Raleigh arts community, and many thanks to her friends and family for their constant support!

BIBLIOGRAPHY

Brigden, Susan. *New Worlds, Lost Worlds: The Rule of the Tudors, 1485-1603*. Allen Lane, 2000.

Bremer, Francis. *Lay Empowerment and the Development of Puritanism*. Palgrave Macmillan, 2015.

Duffy, Eamon. *The Stripping of the Altars: Traditional Religion in England 1400-1580*. Yale, 1992.

Gardiner, Samuel. *The First Two Stuarts and the Puritan Revolution*. C. Scribner's Sons, 1895.

Lancelott, Francis. *The Queens of England and Their Times*. D. Appleton and Co, 1858.

Norton, David. *A Textual History of the King James Bible*. Cambridge University Press, 2005.

Story, G.M. *Lancelot Andrewes Sermons*. Oxford University Press, 1967.



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.

Blue Sky 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.