

a great big woolly

by tatty hennessy

directed by lucy jane atkinson

starring

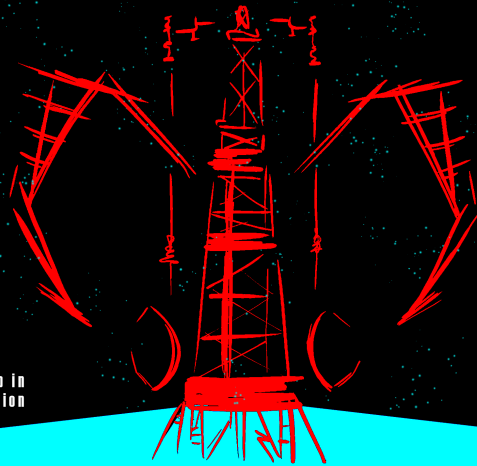
ben apple

gene cordon

ac donohue*

matt hager

*denotes membership in
actors' equity association



production crew

lucy jane atkinson, *director*

jeremy vance, *stage manager*

cynthia mandese, *asm*

carry vaughan, *asm*

joel soren, *tech director*

barry jaked, *master electrician*

kevin frazier, *lighting design*

erin morales, *set design*

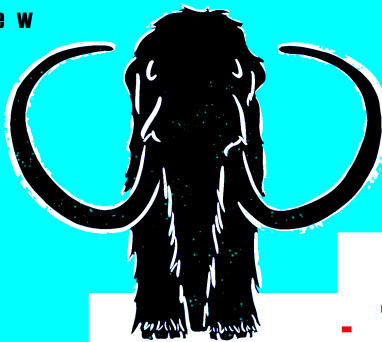
joel soren, *props design*

jane stein, *costumes design*

christy rose, *sound design*

abigail colburn, *assistant director*

ana radulescu, *assistant director*



8.29.22
- 10.16.22

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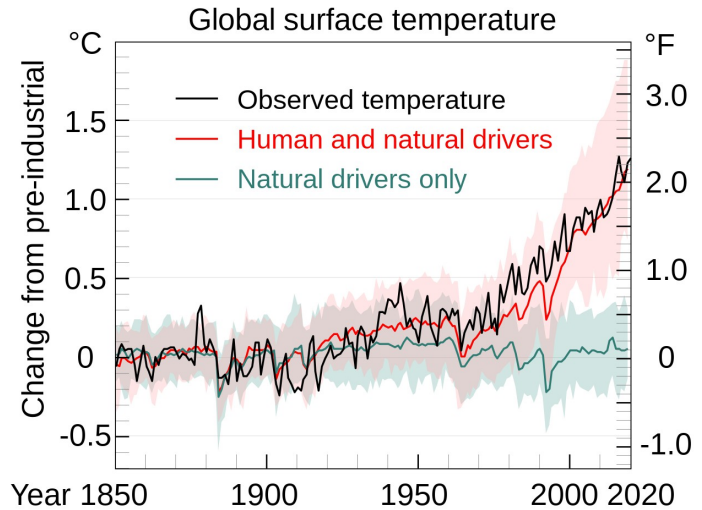


Burning Coal Theatre Company is supported by the United Arts Council of Raleigh and Wake County. Burning Coal Theatre is funded in part by the city of Raleigh based on recommendations of the Raleigh Arts Commission. This project was supported by the R.C. Arts Council, a division of the Department of Cultural & Historical Resources, WCCulture.org

A STUDY GUIDE

ANTHROPOGENIC CLIMATE CHANGE

Anthropogenic (or human-driven) climate change includes global warming caused by man made sources and its changes on planetary weather patterns. Though the Earth's climate has cycled through warming and cooling periods, the current changes taking place are far more rapid and drastic than naturally-occurring processes.¹ The root cause of this warming is not only human activity, but specifically the emission of greenhouse gasses (primarily Carbon Dioxide and Methane) in the burning of fossil fuels for energy. These are coupled with, and exacerbated by, certain agricultural practices such as slash-and-burn, factory farming, and large-scale monoculture removing former carbons sinks from the natural environment.² The mechanics of the situation are that Greenhouse gasses are transparent to sunlight, which allows light energy through to heat the Earth's surface. However, when that heat is released as infrared radiation, these gasses absorb it, trapping it near the surface of the planet. This causes a regular rise in median temperatures.



The natural upshot of this increasing temperature is that deserts expand as plant life changes its distribution to cope with the rising temperatures, while wildfires and extreme heatwaves become more common.³ Changing temperatures further cause reduction in the size of the polar ice caps (ice reflects roughly 50-70% of solar radiation, while water reflects only 6%) and the melting of permafrost, which releases previously

sequestered carbon into the air.⁴ This rapid alteration in weather patterns not only cause

- 1 Lynas, Mark; Houlton, Benjamin Z.; Perry, Simon (19 October 2021). "Greater than 99% consensus on human caused climate change in the peer-reviewed scientific literature". *Environmental Research Letters*. 16 (11): 114005.
- 2 Ritchie, Hannah (18 September 2020). "Sector by sector: where do global greenhouse gas emissions come from?". *Our World in Data*.
- 3 IPCC (2019). Shukla, P. R.; Skea, J.; Calvo Buendia, E.; Masson-Delmotte, V.; et al. (eds.). *IPCC Special Report on Climate Change, Desertification, Land Degradation, Sustainable Land Management, Food Security, and Greenhouse gas fluxes in Terrestrial Ecosystems*
- 4 IPCC (2019). Pörtner, H.-O.; Roberts, D. C.; Masson-Delmotte, V.; Zhai, P.; et al. (eds.). *IPCC Special Report on the Ocean and*

extreme weather events, it forces species into mass migration or extinction. It further threatens human society with catastrophic food and water scarcity, disease, and massive economic loss.⁵ The World Health Organization refers to Climate Change as the single greatest threat to world health, and even if efforts are made to minimize additional warming, the effects of the current damage will be felt for centuries to come.

The current level of warming is gauged at 1.2 °C (2.2 F) above the natural ambient temperature without human interference. There is widespread consensus and concern that additional warming will not only exacerbate current phenomena but also trigger certain “tipping points,” or massive single events which will drastically impact worldwide quality of life (an example: The melting of the Greenland ice sheet).⁶ In an effort to combat these effects, 195 nations signed the Paris Agreement or Paris Climate Accords. It was agreed that nations should take the appropriate steps to limit warming to “well under 2 °C.”⁷ However, this treaty is generally without enforcement mechanisms. With the pledges that nations have currently made under this agreement, including delayed timelines and assistance to developing economies, warming is projected to reach 2.7 °C by the year 2100, which misses the goal by nearly 50% and does not account for the occurrence of a catastrophic “tipping point,” as almost any such event would also strongly impact the rate of albedo on the planet. To limit warming to 1.5 °C, the entire planet will need to halve emissions by 2030 and become carbon neutral by 2050.⁸ Current inaction by the largest emitters, coupled with demand for fossil fuel in less-advanced economies (particularly those which lack the infrastructure to make the conversion to clean energy readily) indicates that situations are going to worsen before any improvement is made.

THE RODNEY AND OIAMATEA TIMES,
WEDNESDAY, AUGUST 14 1912.

Science Notes and News.

COAL CONSUMPTION AFFECT- ING CLIMATE.

The furnaces of the world are now burning about 2,000,000,000 tons of coal a year. When this is burned, uniting with oxygen, it adds about 7,000,000,000 tons of carbon dioxide to the atmosphere yearly. This tends to make the air a more effective blanket for the earth and to raise its temperature. The effect may be considerable in a few centuries.

Cryosphere in a Changing Climate

- 5 Cattaneo, Cristina; Beine, Michel; Fröhlich, Christiane J.; Kniveton, Dominic; et al. (2019). "Human Migration in the Era of Climate Change". *Review of Environmental Economics and Policy*. 13 (2): 189–206.
- 6 Arias, Paola A.; Bellouin, Nicolas; Coppola, Erika; Jones, Richard G.; et al. (2021). "Technical Summary" (PDF). IPCC AR6 WG1 2021.
- 7 Schleussner, Carl-Friedrich. "The Paris Agreement – the 1.5 °C Temperature Goal". Climate Analytics.
- 8 Rogelj, J.; Shindell, D.; Jiang, K.; Ffytche, S.; et al. (2018). "Chapter 2: Mitigation Pathways Compatible with 1.5°C in the Context of Sustainable Development" (PDF). IPCC SR15 2018. pp. 93–174.



Given the primary sources that drive our most-damaging emissions, humans will need to move away from the burning of fossil fuels and embrace power generated from low-carbon sources. This will include the abandonment of coal as a fuel and expansion of renewable energy sources. Further recommendations include measures for carbon removal, such as increasing forest cover and altered farming methods.⁹ Many current measures (such as coastline protection) look to address the

symptoms and mitigate the effects of climate change, they do not avert the risk of massive, catastrophic, widespread change. At current, major debates exist on how to maintain current standards of living (particularly in the relatively wealthy West) without major disruptions to free markets. The key to understand is that even if the markets are free, unstable climate affects everybody.¹⁰ If you're dead, you don't care about free markets. Nor do you if your house is underwater. Pursuant to this, some groups of young people (those who will be forced to live with the fallout) have filed litigation alleging the infringement of their human rights.¹¹



9 United Nations Environment Programme (2019). Emissions Gap Report 2019 (PDF). Nairobi.

10 Hodder, Patrick; Martin, Brian (2009). "Climate Crisis? The Politics of Emergency Framing". *Economic and Political Weekly*. 44 (36): 53–60.

11 Setzer, Joana; Byrnes, Rebecca (July 2019). Global trends in climate change litigation: 2019 snapshot (PDF). London: the Grantham Research Institute on Climate Change and the Environment and the Centre for Climate Change Economics and Policy.

LEAVE NO TRACE

In the middle of the twentieth century, there was a major cultural shift in thinking, particularly in the United States, regarding our relationship to the natural world, particularly when enjoying the outdoors recreationally. Whereas an earlier paradigm had focused on “woodcraft,” where travelers cultivated the skills needed to utilize wild resources to facilitate survival and enjoyment, the later idea (arising near the end of World War 2)



focused on minimizing environmental impact.¹² This ethic had its roots in protective admonitions earlier in the century encouraging campers to “Leave only footprints, take only memories.” However, this was expanded and packaged under the idea of “Leave No Trace.” The need for a minimalist ethic in the wild came from the expansion of wilderness visitation facilitated by the creation of new recreational equipment such as white gas stoves and synthetic fibre tents. This caused a spike in interest in commercializing outdoor recreation and an explosion of visitation to American National Parks.¹³ The “Leave No Trace Land Ethics” were formulated in 1987 by a collaboration between the US Forest Service, the Federal Bureau of Land Management, and the National Park Service.

One major driver of Leave No Trace ethics is the Boy Scouts of America, which has been actively advocating training and implementation since the early 1970's. Recently, this dedication was further codified by the creation of standardized positions at the troop level called the “Outdoor Ethics Guide.” This position, which is a formal role in troop leadership, is dedicated to the study and assessment of the unit's impact on the outdoors in their camping practices. The “Leave No Trace” principles are as follows:

- Plan ahead and prepare,
- Travel and camp on durable surfaces,
- Dispose of waste properly,
- Leave what you find,
- Minimize campfire impacts,
- Respect wildlife,

12 Turner, J.M. (July 2002). "From Woodcraft to 'Leave No Trace': Wilderness, Consumerism, and Environmentalism in Twentieth-Century America" (PDF). *Environmental History*. *Environmental History*, Vol. 7, No. 3. 7 (3): 462–484.

13 Marion, Jeffrey L.; Scott E. Reid (2001). "Development of the U.S. Leave No Trace Program: An Historical Perspective" (PDF). U.S. Forest Service.

- Be considerate of other visitors

Formal training programs teaching “Leave No Trace” practices on a nationwide level was developed in 1990 by the Forest Service in conjunction with the National Outdoor Leadership School, a collaboration with was also responsible for other awareness programs such as “Tread Lightly” (for motorized recreation), Smokey Bear, and Woodsy Owl. The National Park Service and US Fish & Wildlife Service joined this endeavour in 1993 and 1994 respectively.¹⁴

“Leave No Trace” has its roots in the scientific disciplines of Recreation ecology (the study of how individuals react with their environment when at leisure, particularly areas in need of environmental protection) and human interaction with natural resources. Of particular interest in these fields are the environmental impacts of non-exploitative visitation to a location, and this includes both ecological impacts on the environment and social impact on the visitors.¹⁵ Though the impact on environment has been studied widely, the human impact, including sociological, psychological, and cultural data is limited but growing.



In evaluations of “Leave No Trace” educational efficacy, it has been found that the program is at least somewhat effective in stimulating mild behavioral change while the communication strategies involved have been effective drivers of commerce in new styles of outdoor equipment. Indeed, some studies have criticized the program for offloading collective responsibility onto the individual, or obscuring the causal links between the production of outdoor products and their environmental impact.¹⁶ The materials and equipment often advocated by “Leave No Trace” can be costly (which means people of lower socioeconomic status may be less willing to engage in outdoor recreation) or their manufacture can be substantially damaging to the environment (masking systemic failures with “personally responsible” individuals in localized environments).

¹⁴ Ibid.

¹⁵ Simon, Gregory L. & Peter S. Alagona. "Beyond Leave No Trace." *Ethics, Place, and Environment* 12.1 (Mar 2009): 17-34.

¹⁶ Simon, Gregory L.; Alagona, Peter S. (2013). "Contradictions at the confluence of commerce, consumption and conservation; or, an REI shopper camps in the forest, does anyone notice?". *Geoforum*. 45: 325–336.

MAMMOTHS

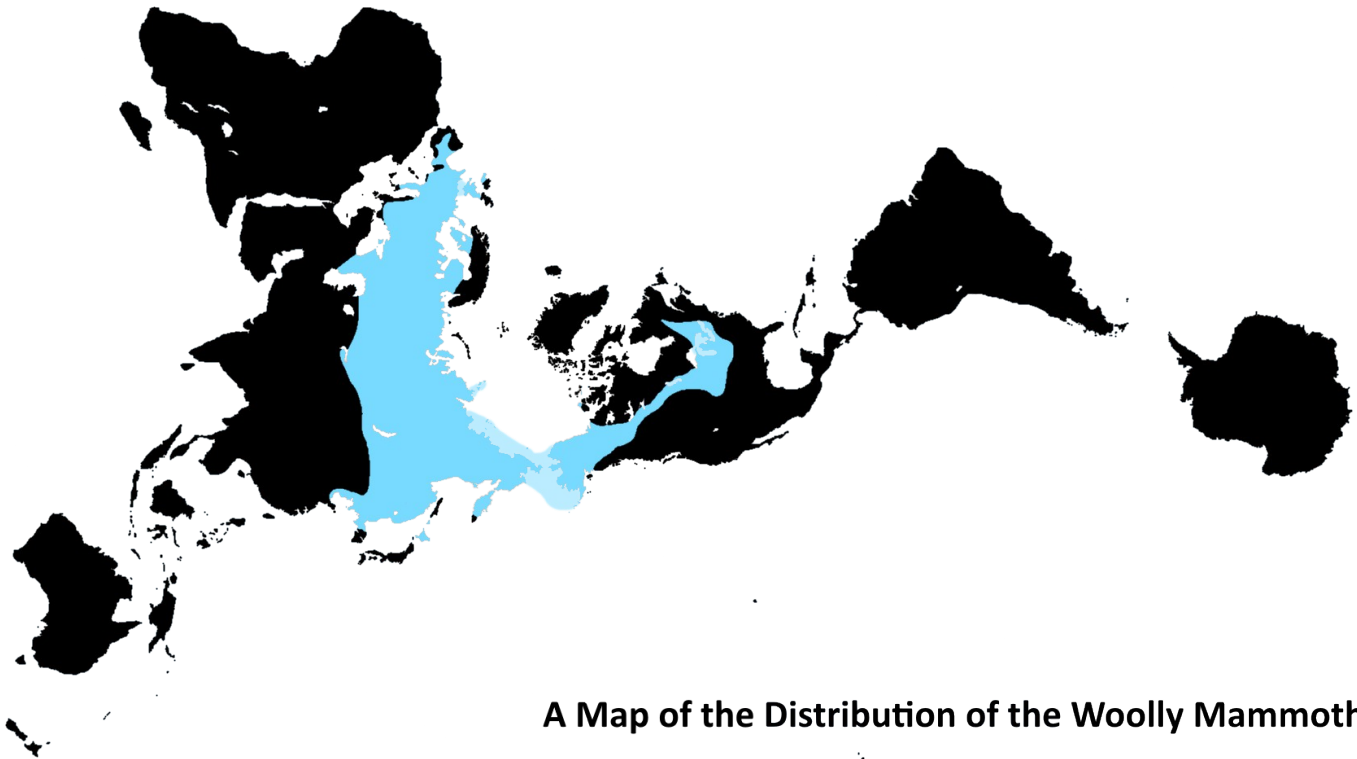
The Woolly Mammoth (*Mammuthus primigenius*) is an extinct species related to the Mastodon (distantly) and the modern Asian Elephant (most closely) that lived during the Pleistocene Epoch until extinction in the Holocene. The oldest recognizable species of mammoth dates to roughly 5 million years ago, but the Woolly mammoth's distinctive characteristics (particular molar shapes and woolly hair) arose in Siberia around 400,000 years ago.¹⁷ They crossed into the Americas, via the Bering Straight land bridge, roughly 100,000 years ago. They are one of the last species of the Mammoth family and are genetically almost 99% identical to the African Elephant and even moreso the Asian. The population declined due to a combination of hunting and climate change, some of which was cyclical. Mammoths primarily ate birch forests, which absorb more radiation than grasslands. As populations declined, birch forests spread over steppe and the local region warmed, rendering the habitat unsuitable.¹⁸ It is believed that the last population of Woolly Mammoths died around 4,000 years ago, roughly around the same time as the building of the Great Pyramids.¹⁹ They were first identified as a species in 1796.



The Woolly Mammoth was roughly the same size as a modern African Elephant. Heights range from 8.5-11 feet at the shoulder and weights ranged from 4.4-6.6 tons (8,800-13,200 lbs). Newborns came into the world at around 200 lb. It was notable for its four large molars (a defining factor in the mammoth) and furry coating consisting of an undercoat

- 17 Lister, A. M.; Sher, A. V.; Van Essen, H.; Wei, G. (2005). "The pattern and process of mammoth evolution in Eurasia". *Quaternary International*. 126–128: 49–64.
- 18 Graham, R. W.; Belmecheri, S.; Choy, K.; Culleton, B. J.; Davies, L. J.; Froese, D.; Heintzman, P. D.; Hritz, C.; Kapp, J. D.; Newsom, L. A.; Rawcliffe, R.; Saulnier-Talbot, É.; Shapiro, B.; Wang, Y.; Williams, J. W.; Wooller, M. J. (1 August 2016). "Timing and causes of mid-Holocene mammoth extinction on St. Paul Island, Alaska". *Proceedings of the National Academy of Sciences*. 113 (33): 9310–4.
- 19 Stuart, A. J.; Kosintsev, P. A.; Higham, T. F. G.; Lister, A. M. (2004). "Pleistocene to Holocene extinction dynamics in giant deer and woolly mammoth". *Nature*. 431 (7009): 684–689.

beneath longer guard hairs.²⁰ It had long, curving tusks and is believed to be similar in behavior to modern elephants. It is believed the lifespan was roughly 60 years. Its habitat consisted largely of the mammoth steppes, which stretched across Eurasia and North America.



A Map of the Distribution of the Woolly Mammoth

The Woolly Mammoth coexisted with early humans, who hunted the species for food as well as materials for making art, tools, and dwellings.²¹ Modern humans first encountered the Woolly Mammoth between 30,000 and 40,000 years ago and Mammoths interacted with Neanderthals before that. The population reached its height in the middle of the Pleistocene and then declined, disappearing first from the mainland but lasting on the Taymyr Peninsula and Wrangel Island until roughly 4,000 years ago. They disappeared from the Yukon (the location of the play) around 5,600 years ago. The sequencing of the Mammoth genome was completed in 2015, and it has been suggested that reviving the species may be possible. However, no feasible method has yet been proposed.



20 Valente, A. (1983). "Hair structure of the woolly mammoth, *Mammuthus primigenius* and the modern elephants, *Elephas maximus* and *Loxodonta africana*". *Journal of Zoology*. 199 (2): 271–274.

21 Braun, I. M.; Palombo, M. R. (2012). "Mammuthus primigenius in the cave and portable art: An overview with a short account on the elephant fossil record in Southern Europe during the last glacial". *Quaternary International*. 276–277: 61–76.

FOSSIL SALVAGE LAWS

Under the laws of the United States, fossils (both natural and artifact) found on private property are the property of the landowner and can be disposed of at their pleasure, whether it be collection, sale, or even export (not all countries allow for the export of fossils or artifacts even if found on private property).

On Alaskan state land, fossil collection is only allowable with a permit. Found fossils are not considered the property of the finder. This is also true for the majority of federal lands, with only the Federal Bureau of Land Management and US Forest Service generally granting fossil gathering permits. These permits are only granted to scholars and scientists with affiliations to reputable scientific institutions or educational institutions. This is especially true for the gathering of vertebrate fossils (such as those of a Woolly Mammoth).

Given the location information described in the play, the characters are most likely camped on federal land. Thus they do not retain ownership of the mammoth fossil. There is no bounty for the discovery or reporting of fossils. However, it is worth noting that Canada is to the East of Alaska, not West as mentioned in the script.

Penalties for unauthorized fossil hunting can be severe. One hunter in Utah served five months in prison and paid a \$15,000 fine for theft of government property.

COMPANY BIOS

A.C. Donohue (Leah): For Burning Coal Theatre: Camelot (Morgan Le Fay); Other regional credits include: White (Jane); Emilie La Marquise... (Madam); The Rocky Horror Show (Magenta); Steel Magnolias (Truvy); The Mystery of Edwin Drood (Flo); Off Broadway: The New Hopeville Comics (Molly); Believe (Elsie); 2084 (Ensemble) "Go raibh maith agat" to all keeping the arts alive, her family, and Kelli (her partner in everything). Proud member AEA & SAG-AFTRA. www.acdonohue.com

Abbi Colborn (Assistant Director): For Shenandoah University: SONDER, Dead Man's Cellphone. A recent graduate of Shenandoah University (BFA Acting, '22), Abbi is excited to be working with Burning Coal as an intern and assistant director for the first time!

Ana Radulescu (Assistant Director) is delighted to be a part of the team bringing to life this incredible new work! She has had the pleasure of assisting Anne Bogart on the SIT Company workshop process of Aaron Poochigian's translation of Euripides' Bacchae in addition to assisting directors Jerome Davis, Sanaz Ghajar, Preston Lane, Jack Tamburri, Sarah Hankins, Cynthia Henderson, Josephine Hall, Wm. Perry Morgan, and David Schram. She is currently the Associate Artistic Director at Burning Coal Theatre Company. Select credits include the world premiere of Caryl Churchill's Air as well as the American premiere of Churchill's What If Only (Burning Coal Theatre Company), Dennis Kelly's Girls & Boys (Burning Coal Theatre Company), Blake Taylor's H.A.R.T. (An Online Crucifixion for a Better Tomorrow) (The National Theatre of Antarctica & Pig Iron Theatre Company), Stephen Sondheim and James Lapine's Into The Woods (University of Pennsylvania), Prageeta Sharma and Kate R. Morris' On The Roof, In The Tombs (Burning Coal Theatre Company), Susan Glaspell's The Verge (Triad Stage), John Ford's Tis' Pity She's A Whore (Greensboro College), George Orwell's Animal Farm (Burning Coal Theatre Company), Idris Goodwin's How We Got On (Skydive Productions), Martin Moran's The Tricky Part (Greensboro College), Margaret Williams' The Velveteen Rabbit (Hangar Theatre), and Edward Albee's The Death of Bessie Smith (Greensboro College). She has also directed and developed multiple new works including the world premiere reading of Kallan Dana's Playdate (The National Theatre Institute), Hayley St. James' For Lenora, or, Companions (National Women's Theatre Festival), Arielle Boucher, Julia Donnell, Dylan Hoffman, & Grace Rodolovsky's co-devised Drip (The National Theatre Institute), Madison Miller's Spencer (The Kennedy Center for the Performing Arts), and the world premiere reading of Ben Habel's The Dungeon Bros (The National Theatre Institute). Ana is a member of the Dramatist Guild as well as having served as the Young Ambassador for North Carolina representation within the Dramatist Guild. She is a directing alumni of the National Theater Institute, SIT Company Anne Bogart, the Hangar Theatre Lab, and The Kennedy Center Directing Intensive. She has additionally studied with Anne Bogart and SIT Company, The Debate Society, The Wilma Theatre, Elena Kuzina, Rachel Jett, Gare St. Lazare and in London with Complicité.

Barry Jaked (Master Electrician):

Ben Apple (Chris): For Burning Coal: A Number, Far Away, King Charles III, Peter Pan, The Greeks, Rum and VodkaRegionally: Brother Wolf (Triad Stage), Snow Queen (Triad Stage), A Christmas Carol (Triad Stage), The Illusion (Triad Stage), Romeo and Juliet (NC Shakespeare Festival), Recent Tragic Events (Interrobang Theater Project), Bud, Not Buddy (Theater Raleigh), The Adventures of Peter Rabbit (Theater Raleigh), Bad Jews (A Big Wig Production), Romeo and Juliet (Sweet Tea Shakespeare) Education: BFA Acting, UNC-Greensboro. Excited to assume the most important role of his life this winter- that of Dad.

Carry Vaughan-Sprouse (House Manager/ASM) Graduate of Appalachian State University with degrees in Theatre Education and Creative Writing, and has been with Burning Coal since 2013. Most recent credits with Burning Coal have been Assistant Director for productions I and You and A Hundred Words for Snow.

Christiana Rose (Sound Designer). For Burning Coal Theatre: Peter Pan & Wendy, The Container, I and You, A Great Big Woolly Mammoth Thawing from the Ice. Notable works: le corps électronique (circus/music/theater), append (dance/circus/music), Blue Junk (circus/music), The American Skin (cinema), Saturday at 3 (dance cinema). Rose composes and designs experiences through sound and movement working across disciplines of theatre, cinema, experimental music, and contemporary circus. She holds a double-degree(BA,BM) in Cinema Studies and Technology in Music and Related Arts as well as a MA in Digital Musics from Dartmouth College. Rose works for QSC in Boulder, CO and is thrilled to be back at Burning Coal for this awesome production.

ColeTrain (Shop Dog "Paint Assistant"). ColeTrain is excited to be apart of another production at Burning Coal Theatre. He 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 a paint brush occasionally. He is great at supervising projects, looking cute, and tries to leave a paw print on every set. ColeTrain is a 10/10 good boy.

Erin Morales (Scenic Designer).

Eric S. Kildow (Study Guide/ Dramaturg)- For Burning Coal Theatre: Man of La Mancha, Brigadoon, As You Like It, Shining City, Good, Ruined, The Heretic, (Three Man) Tempest, Jesus Fund, Diary of Anne Frank, Fayetteville Street, Outrunning Bullets, ASYLUM, The Wiz, Blue Sky, Spoonface Steinberg, Oakwood, Skylight, Written on the Heart, Heisenberg, The Royale, Darkside, Peter Pan & Wendy, Normal Heart, King Charles III, Stuff Happens, Ashe in Johannesburg, The Container, Camelot, Poetry in Motion, Animal Farm, A Thousand Words for Snow, Conversations I Always Wanted to Have, Evita, I & You, The Road to Mecca, Art, A Great Big Wolley Mammoth Thawing from the Ice. Eric is Associate 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, Lincoln Center Director’s Lab and Burning Coal Company of Artists.

Gene Cordon (Jim), an award-winning Chicago actor, is thrilled to finally make his home state theatrical debut in this production with Burning Coal Theatre. Notable productions in his 26-year run in Chicago include Let Me Live (Jeff, After Dark, Black Theatre Alliance Awards) at the Goodman Theatre, Rosemary (Jeff Citation nominated for his portrayal of Joseph Kennedy Sr.) at Prop Theatre, Sin - A Cardinal Deposed (Jeff Citation) as Cardinal Bernard Law at Bailiwick, Rebecca Gilman’s Crime of the Century (Jeff Citation) at Circle Theatre, Train is Coming (Black Theatre Alliance Award) at Chicago Theatre Company, Patient A (After Dark Award) at Far West Productions, Cadillac (Jeff nominated) at Chicago Dramatist, Judgment at Nuremberg (Jeff nominated) at Shattered Globe, Four Queens – No Trump written and directed by Ted Lange (Love Boat’s Isaac) at Onyx, The Laramie Project and The Laramie Project: Ten Years Later at Redtwist, Passion at Pegasus, Macbeth at Next, and many others including work with Apple Tree, Victory Gardens, Lookingglass, Lifeline, Journeyman, and Light Opera Works as well as Regional theatres in Virginia. Gene has also appeared in TV and feature films here and abroad including the Italian TV mini-series Voices in the Night.

Jane Alois Stein (Costume Designer) Jane Alois Stein's Costume Designs include the Off Broadway productions of Bill W. and Dr. Bob for the New World Stages, Persephone for BAM (Brooklyn Academy of Music), Israel Horovitz's Lebensraum for the Miranda Theatre. Regional Theatre credits include Adam Rapp's Animals and Plants for American Repertory Theatre; A Midsummer Night's Dream for American Repertory Theatre Institute; Painting It Red for Berkeley Repertory; A Lesson From Aloes for Repertory Theatre Of St. Louis; Sweeney Todd for Connecticut Repertory Theatre, Uncle Broadway at the Royal George Theatre of Chicago, and King Lear for New Repertory Theatre. Work at other theatre's include designs for American Stage Festival, Bloomsburg Theatre Ensemble, Commonwealth Shakespeare, Gloucester Stage Company, Merrimack Repertory Theatre, North Shore Music Theatre, Theatre by the Sea. Previously for Burning Coal Theatre Jane designed As You Like It. She is a member of United Scenic Artists local 829, USITT, and The Costume Society Of America.

Jeff A.R. Jones (Fight and Intimacy Director) For Burning Coal: I and You, Forever, Art. Playmakers Repertory Company: Leaving Eden, Skin of Our Teeth, Stick Fly, A Wrinkle in Time. Nearly 200 shows in theatre, opera, ballet, and video/film; highlights include (theatre): Macbeth, Dracula, Romeo & Juliet, Hamlet, Titus Andronicus, Hookman, Beauty Queen of Leenane, Noises Off!, Marian or the True Tale of Robin Hood, The Rover; (opera): Cold Mountain, Carmen, Pagliacci, West Side Story; (ballet): Don Quixote, Romeo & Juliet, Nutcracker, Macbeth. Staged intimacy work includes Spring Awakening, Rocky Horror Show, Hair, The Wild Party, Man of LaMancha. He is a Fight Director, Certified Teacher, and Theatrical Firearms Instructor with the Society of American Fight Directors and a Certified Intimacy Director with Intimacy Directors and Coordinators. He is on faculty at Elon and William Peace University. Contact jarjones@att.net about fight classes with Collaborative Combat Movement Arts (also on FaceBook) in Raleigh or the upcoming Triangle Intimacy Lab.

Jeremy Vance (Stage Manager). For Burning Coal Theatre: I and You. For Justice Theatre Project: We are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as South West Africa, from the German Sudwestafrika, Between the Years 1884-1915. For Agape Theatre Project: Front Porch Society. For Raleigh Little Theatre: Xanadu. Graduating from ECU with a BFA in Theatre Arts, Jeremy is glad to have found a place in the Raleigh theatrical community. He's excited to be making his return to Burning Coal with this phenomenal new production.

Joel Soren (Technical Director/Props Designer) is a theatrical director, technical director, and designer. He also was a production manager for the Lee Strasberg Theater and Film Institute and Paul Taylor Dance Co (Taylor 2). Joel has designed lighting, sound, costumes, projections, properties and scenery for live performances in spaces ranging from inhabited studio apartments to the New York Hall of Science as well as off-broadway and off-off Broadway in NYC. (Playwrights Horizons, Dixon Place, HERE, The Flea, The PIT). Joel recently transplanted to NC and is happy to return as a designer at the Burning Coal Theater. (BFA: NYU)

Keivn Frazier (Lighting Designer). Burning Coal debut! Regional credits include Aurora Theatre, Actor's Express, Synchronicity, Georgia Ensemble Theatre, Pinch N' Ouch Theatre, 7 Stages (GA), The Warehouse Theatre, Glow Lyric Theatre, and South Carolina Children's Theatre (SC), The Peterborough Players (NH, in residence), Merrimack Rep and Stoneham Theatre (MA), Cleveland Playhouse (OH) and the NY and DC Fringe Festivals. International credits include Teatri Metropol (Tirana, Albania). Educational credits include Case Western Reserve University (OH), The Gainesville Theatre Alliance (GA), Furman University (SC), Lafayette College (PA), and Wake Forest University (NC), where Kevin is an Associate Professor of Design. Awards include the Suzi Bass Award for Lighting Design of a Musical (2017), and the New Hampshire Theatre Award for Best Sound Design (2014). All love and thanks to his family for their love and support. www.kevinfrazier.net

Lucy Jane Atkinson (Director). For Burning Coal Theatre: I and You. Selected credits: Barriers (National Theatre), Girls & Boys, Whack (Here For Now, Ontario), Testament (ViaBrooklyn, NY), Meat (Theatre503), Anguis, Phoenix, Joshua (& Me) (Edinburgh Fringe), A Hundred Words For Snow (Trafalgar Studios), Something Awful, Vespertilio, A Hundred Words For Snow, Cause, Secondbests, Testament (VAULT Festival), Oil And Matter (Bunker Theatre), The Enchantment (HERE Arts Centre, NY). As Staff Director: Middle (National Theatre). Lucy Jane Atkinson is an award-winning director of new writing on both sides of the Atlantic. A graduate of LAMDA's Post Graduate Director's course, and a member of the National Theatre's Directors course 2021. She is thrilled to be back at Burning Coal to direct this exciting new piece.

Matthew Hager (Justin) is a Raleigh-based actor and a proud Burning Coal company member. Other BC productions include Good, David Edgar's Iron Curtain Trilogy (Raleigh & London casts), Romeo & Juliet, Selene & the Dream Eater, and Mary's Wedding (second stage). Upcoming: Trofimov in The Cherry Orchard. Matthew has also been a longtime performer and teaching artist with BC's Shakescenes program. Other acting credits include work for the following local companies: NC Theatre, NC Symphony, Honest Pint, Manbites Dog, Bulldog Ensemble Theater, Deep Dish Theater, EBZB Productions, and Justice Theater Project, among others. In 2017, Matthew founded Aggregate Theatre Company with the mission of developing a younger theatergoing audience in the Triangle (Follow on FB & IG: @aggregatetheatre). For Aggregate, he has directed and written several shows, including the fan-favorite musical Giselle la Trent the Gazellephant. As an educator, beyond Shakescenes, Matthew teaches acting and voice for NCT Conservatory, leads Aggregate's HamLit theatre residency program, and directs JTP's annual youth summer camp production. Matthew is currently composing a new musical called Away Home with playwright Tamara Kissane for Honest Pint. Deepest love and gratitude to Alli, Dad, and the whole family, here and beyond.

Meredith Riggan (Scenic Charge Artist). Meredith is a North Carolina based artist and is excited to be returning to Burning Coal Theatre Company for this production. She has previously painted for Burning Coal in the productions of GALILEO, ART, Road to Mecca, I and You, Evita, 9 lives, Boys & Girls, Housecleaning Part 2 -Conversations I Always Wanted to Have, A Hundred Words for Snow, Talley's Folly, Camelot, The Container, The Great Celestial Cow, Ashe in Johannesburg, The Weir, Stuff Happens, King Charles III, Normal Heart, Peter Pan and Wendy, Darkside, The Royal, Heizenberg, 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 William Peace University, 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.

Rachel Hedges (Assistant Stage Manager). After graduating from Appalachian State University, double majoring in English and Theatre, Rachel spent 5 years touring the United States with various theatre companies. After stepping out of the theatre world for a few years to have her two little boys, she's excited to jump back in headfirst to the waters of imagination at Burning Coal with this incredible story, production team, and cast.

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.

Stuff Happens 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.