

STEPHEN SONDHEIM
AND HUGH WHEELER'S

A LITTLE NIGHT MUSIC

DIRECTED BY JEROME DAVIS
APRIL 4-21, 2024

A Study Guide

Presented by Burning Coal Theatre Company

Synopsis

A Little Night Music is a romantic musical set in Sweden at the turn of the 20th century, blending humor, wit, and poignant reflections on love and desire. The story centers around the intertwined lives of several characters brought together over a weekend in the countryside.

Beginning with the Quintet, a sort of Greek chorus, an overture is sung blending numerous themes from the show, and the characters enter waltzing uncomfortably. We are then introduced to the sardonic Madame Armfeldt and her granddaughter Fredrika, Mme. Armfeldt tells us that summer nights smile three times. Once on the young. Once on fools. And once on the old.



The Original Cast poses for Vogue

At the heart of the narrative is Desiree Armfeldt (Mme. Armfeldt's daughter & mother to Fredrika), a fading actress whose career has been marked by romantic entanglements. She now tours small towns, a shadow of her former prominence. Desiree finds herself rekindling a romance with Fredrik Egerman, a middle-aged lawyer trapped in a loveless marriage to his much younger wife, Anne. Complicating matters further is Fredrik's son, Henrik, a tormented seminary student who harbors a secret infatuation for Anne, whom is younger than him by a year.



As the weekend unfolds at Desiree's mother's estate, tensions and passions simmer beneath the surface. Fredrik's feelings for Desiree are reignited, leading to a series of humorous and poignant encounters. Meanwhile, Desiree's current lover, Count Carl-Magnus Malcolm (who is himself married), becomes increasingly jealous and suspicious, especially when he learns of Fredrik's intentions.

Adding to the romantic entanglements are the relationships between Henrik and the maid Petra, as well as between Count Carl-Magnus and his long-suffering wife, Countess Charlotte. Charlotte, aware of her husband's infidelities, finds solace in her friendship with Anne, creating a complex web of connections among the characters.

Throughout the weekend, the characters grapple with their desires, regrets, and the passage of time. They

confront the realities of love and relationships, often with humor and insight. As the night unfolds, secrets are revealed, misunderstandings unravel, and characters come to terms with their own vulnerabilities and desires.

Central to the musical's themes is the iconic song "Send in the Clowns," in which Desiree reflects on the ironies and disappointments of love. Through this and other musical numbers, composer Stephen Sondheim captures the emotional complexities of the characters' journeys, blending humor, poignancy, and romance.

This is a celebration of love in all its forms – passionate, fleeting, enduring... and sometimes downright foolish. In the end, the night smiles on the young (Henrik & Anne), the Fools (Desiree & Fredrick), and finally the Old (Mme. Armfeldt, who dies peacefully).

Production History

A Little Night Music opened on 2/25/1973 on Broadway at the Shubert Theatre and then moved to the Majestic in September of that year, closing in August of 1974 after 601 performances. It was directed by Harold Prince. It then proceeded to tour the United States for just under a year. It won the Tony Award for Best Musical & the New York Drama Critic's Circle Award. It would be revived on Broadway in 2009 (see below).

The first international production was at Her Majesty's Theatre in Sydney, Australia in November of 1973. Australian revivals include 1990, 1997, 2009, and 2019.



Elaine Stritch & Bernadette Peters in the 2009 Revival

It premiered on London's West End at the Adelphi Theatre in April of 1975, and then revived in 1989 at the Piccadilly Theatre. The Royal National Theatre also revived it in 1995. A third London revival ran at the Menier Chocolate Factory in 2008. This last revival would transfer to the West End at the Garrick Theatre, and then to Broadway with a new cast.

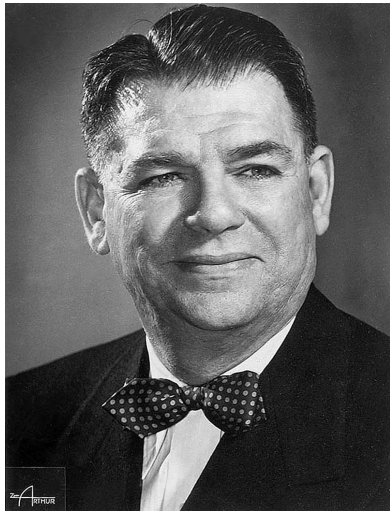
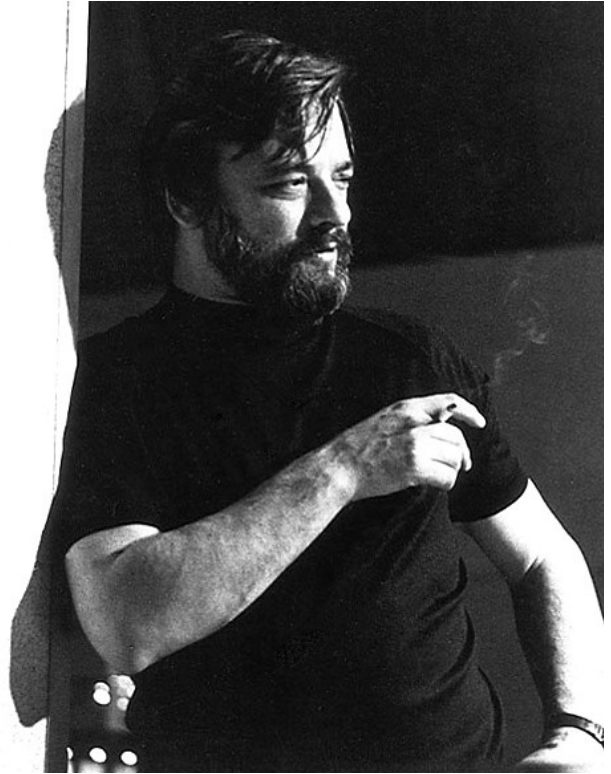
It was adapted into a film in 1977, starring Elizabeth Taylor.

The Author

Stephen Sondheim, born on March 22, 1930, in New York City, to a Jewish family of German and Lithuanian extraction. His work was noted for lyrical complexity and for tackling subjects hitherto thought to be taboo for the American Musical.

Sondheim's passion for music was evident from a young age. He was exposed to Broadway musicals early on. He stated that his interest was picqued at the age of nine when he saw a production of *Very Warm for May*.

His mother, Janet Fox, worked as a fashion designer, while his father, Herbert Sondheim, was a successful dress manufacturer. Despite his parents' tumultuous marriage and eventual divorce, Sondheim found solace and inspiration in music, often retreating to the piano to compose. When his mother died in 1992, he had been estranged from her for nearly 20 years and he did not attend the funeral, citing her psychological abuse.



Oscar Hammerstein

After attending the prestigious George School in Pennsylvania (where he wrote his first musical), Sondheim enrolled at Williams College, where he studied music theory and composition. His talents caught the attention of Oscar Hammerstein II, a family friend and renowned lyricist, who became Sondheim's mentor and encouraged him to pursue a career in musical theater. This included having Sondheim write a series of four musicals based on the following: a play he admired, a play he liked but thought was flawed, a novel that had not yet been dramatized, and an original. None of these were ever professionally produced and Hammerstein died in 1960.

In 1954, Sondheim landed his first job on Broadway as a lyricist for the musical *Saturday Night*. Although the production was shelved due to financial reasons, it marked the beginning of Sondheim's professional career. He went on to collaborate with some of the industry's most prominent composers and writers, including Leonard Bernstein (*West Side Story*) and Jule Styne (*Gypsy*).

However, it was Sondheim's solo work that solidified his reputation as a trailblazing artist. In 1962, he made his debut as both composer and lyricist with *A Funny Thing Happened on the Way to the Forum*, a farcical comedy set in ancient Rome. The musical was a commercial success and earned Sondheim his first Tony.

Throughout the 1960s and 1970s, Sondheim continued to push the boundaries of musical theater with a string of innovative productions, including *Company*, *Follies*, and *Sweeney Todd: The Demon Barber of Fleet Street*. Known for his complex characters, intricate melodies, and thought-provoking lyrics, Sondheim challenged audiences to confront difficult themes such as love, loneliness, and the human condition.

Despite his critical acclaim, Sondheim's work was not always embraced by mainstream audiences. His cerebral approach to storytelling and unconventional song structures sometimes alienated traditional theatergoers. Nevertheless, his influence on the art form was undeniable, inspiring generations of composers and lyricists to push the boundaries of musical storytelling.

Over the course of his career, Sondheim received numerous awards and honors, including eight Tony Awards, a Pulitzer Prize, an Academy Award, and the Presidential Medal of Freedom. In 2010, the Broadway theater where many of his most famous works premiered was renamed the Stephen Sondheim Theatre in his honor. There is also a theatre on the West End named for him. He died in November of 2021. At the time of his death, his estate was valued at around \$75 million dollars, which has been placed in a trust.



Smiles of a Summer Night

A Little Night Music is based heavily on the 1955 Ingmar Bergman film, *Smiles of Summer Night* (Swed: *Sommarnattens leende*), which was shown at the 1956 Cannes festival. *Time Magazine* in 2005 ranked it as one of the 100 greatest films since 1923. It has been the subject of numerous adaptations, from *A Little Night Music* in 1973 (Sondheim, Wheeler, Prince) to *A Midsummer Night's Sex Comedy* in 1982 (Woody Allen).

Sommarnattens leende premiered to highly positive reviews, and is still considered favorably today by critics and audiences alike. Not only does it continue to appear on “best of” lists and hold a 100% fresh rating on the review aggregation site *Rotten Tomatoes*, it is considered significant in its impact. The American philosopher Stanley Cavell credits seeing this movie with inspiring him to explore the connections between film and philosophy. After seeing the film, he worked through the night writing about it. He would go on to be the Walter M. Cabot Professor of Aesthetics at Harvard.



Eine Kleine Nachtmusik

One of Mozart's most popular works, this Serenade (also called Serenade No. 13 for Strings in G major) was composed in 1787 for a chamber ensemble. Sources are unsure for what purpose it was composed (most Mozart serenades were by commission), but it is known that Mozart completed it at Vienna in August of 1787. The traditional name for the piece, *Eine Kleine Nachtmusik* (En: *A Little Night Music*) is taken from a record he made in his personal catalog. However, scholars point out that this was not intended to be a title, but a note that he had finished a small serenade. It was not published until 1827, long after Mozart's death. It is commonly considered to be his most played work. The English name of the piece was adopted as the title for Sondheim's project.



Musicality

The musicality in *A Little Night Music* is much closer to many of the challenges that a performer might find in an operetta or even full light opera as opposed to the standard musical comedy from the period. The pieces are demanding on the voices of the singers, with the exception of the role of Desiree, with wide ranges that demand well-trained voices.

At several points in the piece, Sondheim uses musical counterpoint and even extends it to the vocal parts. Multiple performers will sing different songs simultaneously (even sometimes over overt dialogue and interior monologue), with the counterpoint pulling what could be cacaphony together to resemble the form of a round or fugue (think Frere Jacques, but way more complex). When initially staged, the orchestration contained minimal parts of rythm section, relying on strings and woodwinds to carry the melodies.

The majority of the songs are written in waltz meter (3/4 time), while some of the parts occasionally find themselves in 12/8 time. It is felt by some critics that the harmonically-advanced music was done in homage to Maurice Ravel, particularly his *Vaises nobles et sentimentales*, as well as the eponymous Mozart serenade mentioned in the title.

The most famous song from this musical, and one of Sondheim's most popular hits, is "Send in the Clowns," which was written with the performer playing Desiree (Glynis Johns) in mind. Johns's known vocal weakness (a small, silvery voice) meant that she had difficulty sustaining long phrases, particularly compared to the vocal capabilities of the rest of the class. "Send in the Clowns" was composed with this weakness in mind, writing in short phrases that could be acted rather than sung and ending lines with sharp consonants to allow for a short cut-off. It was a song that could be acted rather than sung. As noted by Sondheim himself, "We hired Glynis Johns to play the lead, though she had a nice little silvery voice. But I'd put all the vocal weight of the show on the other characters because we needed somebody who was glamorous, charming and could play light comedy, and pretty, and to find that in combination with a good voice is very unlikely, but she had all the right qualities and a nice little voice. So I didn't write much for her and I didn't write anything in the second act."



Glynis Johns

Cast & Crew Bios

Matthew E. Adelson (Lighting Designer) has designed extensively for Burning Coal since 1998, including their recent productions of the 2023 Second Stage Series, *What If It Only, Air and Talley's Folly* in London. Other recent productions include: *And A Nightingale Sang* (Shakespeare Theatre of New Jersey), *The Stones and Just Another Day* (Great Barrington Public Theater), *Copenhagen* and *A Christmas Carol* (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.

Alli Mae Carnes (Anne Egerman) is a full-time actor, singer, dancer, choreographer, teacher, and student -- currently getting her Master of Arts in Vocal Pedagogy from the University of Wales Trinity Saint David and Vocology Certificate from New York University. Since moving to the Triangle, she has performed in multiple shows with theatres such as Justice Theatre Project, Aggregate Theatre Company, NRACT, and Theatre in the Park. She has worked as a choreographer/teaching artist for the NCT Conservatory, Cape Fear Regional Theatre, Sanderson High School, St. Mary's School, Raleigh School of Music, Raleigh Little Theatre, and Gallery Players, and is also a professor of dance at William Peace University. When she is not performing or teaching with these companies, she teaches voice, acting, and dance lessons from her private studio "The Alli Mae Carnes Studio." She loves teaching students worldwide, spanning over 4 countries, through the AMCS. She is an advocate for self-expression and making theatre a safe space where people feel free to be themselves. Love to Matthew, Piper, and family. Hope you enjoy the show! @allimaecarnes

Margaret-Ellen Christensen (Petra) is delighted to be back in NC and back onstage. Previous roles in NYC and across the US include June (*The Musical of Musicals...*), Trina (*Falsettos*), June Carter/fiddle track (*Ring of Fire*), Lily St. Regis and Bonnie Boylan (Nat'l tour of *Annie*), Audrey (*Little Shop...*), Lenny (*Crimes of the Heart*), Kira (*Xanadu*), Sheriff Martha (*Bigfoot and Other Lost Souls*), Luisa (*The Fantasticks*), and Anne and Petra in previous productions of *Night Music*. Love to Thom, best one. This one's for John McIlwee; in a way, honey, they all have been.

Ian Finley (Henrik) holds an MFA in Dramatic Writing from the Tisch School at New York University, where he received the Harry Kondoleon Award for playwriting. Favorite roles include Valentine (*Arcadia*), Malvolio (*Twelfth Night*), Jacob (*The Jesus Fund*), The Soldier (*Sunday in the Park with George*), and The Courier (1776) for Burning Coal, and Mother's Younger Brother (*Ragtime*) and Simon Stimson (*Our Town*) for The Justice Theatre Project.. He served as Resident Playwright for Burning Coal Theatre Company from 2004 through 2012, for which he was named the 2012 Piedmont Laureate in the field of Playwriting and Screenwriting by the arts councils of central North Carolina.

Julianna Frasca (Assistant Stage Manager) is excited to be returning to Burning Coal Theatre for A Little Night Music after recently stage managing Hymn. Before Burning Coal, she stage managed for Eastline Theatre on Long Island in their productions of Angels in America (both parts), In the Next Room, and Being Earnest, a queer adaptation of The Importance of Being Earnest. Other credits include stage manager for Canned Laughter at the Downtown Urban Arts Festival, and assistant stage manager for Malefactions at Cradle Theatre Company. Julianna would like to thank her wonderful husband, William, and loving dog, Nacho, for supporting her while she takes the car every night for rehearsals.

Will Godby (Frid) is a Raleigh actor who is excited to be in his first musical with Burning Coal theater company. Will previously worked with Burning Coal in their 2023 Oakwood Cemetery series production of "Butterfly Wings". During his time at NC State, working regularly with the University Theatre in productions such as Muse (Finn), Urinetown (Clawdwell), a Midsummer Nights Dream (Oberon), Ragtime (Younger Brother), and many more. Since graduating in May, Will has worked in productions in the community such as Raleigh Little Theatre's "Curtains" and recently Meredith college's "Sweet Charity" as Vittorio Vidal.

Kai Petra Halford (Fredricka Armfeldt) is an award winning twelve year old actress from Chapel Hill. She is thrilled to be making her Burning Coal debut! Kai was most recently seen as Esther Jane in A Christmas Story at Temple Theatre. Other favorites include roles at North Raleigh Arts & Creative Theatre, Temple Theatre, the Junior Theater Festival, and Theatre In The Park. Many thanks to Jerome Davis and everyone at Burning Coal for the opportunity, and for trusting her to take on Sondheim!

Christine Hunter (Madame Armfelt) is delighted to be making her debut with Burning Coal Theatre alongside this wonderful company! She recently filmed the lead role of Laura in A Lovely Sunrise. Toured Nationally, with Tony Award winner, John Cullum, in Cyrano De Bergerac. Off-Broadway, she created the role of Sarah in the Queen vs. The Poisoners. She has appeared in over a dozen roles with The North Carolina Theatre, including Stepmother/Into the Woods, Velma/ Hairspray, Elsa/The Sound of Music, Mrs. Darling/Peter Pan, and Ms. Darbus/ Disney's High School Musical. She also served as Dialect Coach for Billy Elliot and NCT/ KOB productions of A Man of No Importance and Whistle Down the Wind. Taught Acting and Voice/Speech at Northwestern University, University of Illinois, and The North Carolina Theatre Conservatory. Currently, she is Co-Founder and CEO of BioMojo: a biomedical performance solutions company based in RTP. BFA Syracuse, MFA University of Illinois. 39 proud years AEA. Love to JSH/DRH.

Juan Isler (Erlanson/Sound Design), a native of Kinston, NC, grew up singing and earned a music-business degree at Winston-Salem State University in 1993. He worked as a deejay before coming to Raleigh, where he got a job as technical director at what is now Spectrum News in 2004. He has worked on more than 50 plays in venues across the Triangle on both sides of the stage, as actor, technician and director. He is the resident sound designer at Justice Theater Project. He is the board chair at Beltline To Broadway. He is an active member of the Raleigh Arts Commission and a recipient of the Raleigh Arts Commission Medal of Arts award. He is also the technical director for the newly founded Reclaiming Our Time Production Company.

Byron Jennings (Count Carl-Magnus) is excited to be returning to the stages of Burning Coal for one of his favorite Sondheim shows! Previous credits include Marc in "Art" Bruce in "The Normal Heart," Colin Powell in "Stuff Happens," the one-man show, "Until the Flood," Bernard in "Arcadia," Gil in "Hymn" (all with Burning Coal Theatre Company), Coalhouse Walker, Jr. in NC State University Theatre's production of "Ragtime," Henry Drummond in Justice Theatre Project's "Inherit the Wind," Lopakhin in Little Green Pig's "Cherry Orchard" Othello in Bare Theatre's "Othello," and Williamson in Deep Dish Theater's "Glen Garry Glenross." All of the thanks and love to supporters of local theater.

Genevieve 'Gigi' Juras (Choreographer) (she) is a director-choreographer from North Carolina, with influences on her artistic practice from classical and modern dance, physical languages, and passion for mathematics and physics. Recent projects: Barbecue (Theatre Raleigh), Laure (NYTW Reading, The Tank, Boston University), The Whitney Album and Public Obscenities (Soho Rep), Mud/Drowning (Mabou Mines), A Beautiful Noise (Broadway, Boston), The Notebook (Chicago Shakespeare Theater), Crawl Space: New Play by Mya Ison (produced by Thalia Sablon), and recipient of 2024 American Dance Festival Scholarship. Holds her BFA in Theatre Arts and BA in Mathematics & Statistics from Boston University. Thankful to be a part of this piece, and gratitude to M, D, + B!

Sydney Kain (Assistant Stage Manager) is thrilled to be backstage again for her third Burning Coal Production as she previously was an ASM for Hymn and Mlima's Tale. Her most recent acting credit was playing Savannah in Freaky Friday the Musical at NRACT. Additionally, last summer she was awarded the Spotlight Performer Cantey Award at Raleigh Little Theatre for her role as Schwartzky in The 25th Annual Putnam County Spelling Bee. This fall she will be studying General Theatre at North Carolina Central University and is excited to continue her journey both on stage and behind the scenes.

Kelley Keats (Desiree Armfeldt) is thrilled to be making her Burning Coal debut in this masterpiece by Stephen Sondheim. Broadway - Annie. National Tours - Big; Will Rogers Follies; Camelot. Jones & Schmidt's Mirette (Goodspeed) NC: Ragtime (Mother, McGregor Hall), Freaky Friday (Katherine Blake, Gallery Players); Into the Woods (The Baker's Wife, SSTC); Hands on a Hardbody (Virginia, RLT); Side By Side By Sondheim (NRACT). BFA - NYU Tisch/CAP 21. Day job: real estate broker with Urban Durham Realty. All my thanks to Dave, McCallum, and Avery for your support and encouragement as I live the "glamorous life" - isn't it bliss!

Eric S. Kildow (Dramaturg/Study Guide) For Burning Coal: Man of La Mancha, Brigadoon, As You Like It, Shining City, Good, Ruined, The Heretic, (3 Man) Tempest, Jesus Fund, Diary of Anne Frank, Fayetteville Street, Outrunning Bullets, 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, Animal Farm, A Hundred Words for Snow, Conversations I Always Wanted to Have, Evita, I & You, and The Road to Mecca, Arcadia, Moonlight, Hymn, A Little Night Music. Eric is Associate Professor of Theatre at Kent State University and works as a freelance dramaturg & director. As an artistic associate of the London-based Loitering With Intent, he presented the devised work Turn Right/Turn Left: A Manual for the End of the World at Fleet Street Theatre in Hamburg, Germany. He is a member of Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, Lincoln Center Director's Lab and Burning Coal Company of Artists.

Devin Lackey (Bertrand) is thrilled to be performing alongside the awesome cast and crew of A Little Night Music, and to be making his Burning Coal debut! Select credits include: Fun Home (NRACT), The Rocky Horror Show (NRACT), The Dead Man (Justice Theater Project), Urinetown (Justice Theater Project), Away Home (Honest Pint), The SpongeBob Musical (NC State University Theater), and Sweet Charity (Meredith College Theater). Devin wants to thank his loved ones for all of the love and support they have provided, and he hopes that everyone enjoys this production of A Little Night Music!

Xiang Li (Set Design) Lee (Xinyuan Li) is a Set and Lighting Designer based in Los Angeles and Shanghai. He obtained dual master's degrees in Stage and Lighting Design from the University of Massachusetts Amherst, and graduated with a bachelor's degree in Lighting Design from the Shanghai Theatre Academy. Lee is currently serving as a visiting assistant professor at Occidental College in Los Angeles, and a member of George Tsypin Opera Factory Studio and James F Ingalls Lighting Studio. As a design assistant, he has been closely involved in productions such as the opera "Beatrice Di Tenda" at the Paris Bastille Opera, the ballet "The Art of Fugue" at the Bolshoi Theatre in Moscow, the opera "The Gambler" at the Salzburg Summer Festival in Austria, the cultural and tourism project "Afang Palace" in Xi'an, and the music concert "Monochromatic Light (Afterlife)" at Park Avenue Armory in New York, as well as the play "The Seagull" produced by the Druid Theatre Company in the UK. Individual design works in the United States include: "Elevada," "Roe," "Oedipus at Colonus," "A Dream Play," "The Red Oleanders," "Mlima's Tale," "Legally Blonde," "Yellow Face," "The Water Station," "What if if only," "Air," and more. Design works in China include: "The Postman," "Jigokuhen," "Love Prison," and the Shanghai Jazz Music Festival, among others.

Nunna Noe (Osa/Malla) is thrilled to be in her first production with Burning Coal! A North Carolina native, she earned her B.F.A. in Musical Theatre from Catawba College in Salisbury, NC. Her recent Raleigh credits include Fairy Godmother (Cinderella— Raleigh Little Theatre), Kelli Mangrum (Hands on a Hardbody— Raleigh Little Theatre), and Vibrata (A Funny Thing Happened on the Way to the Forum— NRACT). Other past productions include The Great American Trailer Park Musical, Fun Home, Bright Star, and Hamlet. Nunna would like to thank her family, friends, and especially her partner, Matt, for all their love and support!

Derek Robinson (Fredrik Egerman) is delighted to debut at Burning Coal in this bucket-list role. NC Triangle: Great Comet (Bolkonsky), The Secret Garden (Albert), The Light in the Piazza (Priest), Carousel (Captain), all with Theatre Raleigh; Man of La Mancha (Cervantes / Quixote), Something Rotten! (Nick Bottom), Ragtime (Father). California: Guys and Dolls (Sky Masterson), Camelot (Lancelot), 1776 (Courier), Jekyll and Hyde first-ever regional production (Bishop of Basingstoke). Australia: West Side Story (Tony), Les Misérables with Normie Rowe (Feuilly, Valjean u/s). Love to Ally, Caleb, Liam and Marina. Keep arts in schools!

Melanie Simmons (Mrs. Nordstrom) has brought to life such roles as M'Lynn in Steel Magnolias at Temple Theatre, Martine in The Father at Theatre in the Park (with Ira David Wood III, Evan Rachel Wood, Ira David Wood IV director), Estelle in No Exit with Pequod Productions, Claire in Proof with Forest Moon Theare, Kitty Sunderson in Perfect Arrangement at Raleigh Little Theatre, and many others. She was honored to originate the role of Dorothy in Coming Back for Me by Amy Da Luz. She can also be seen on film (Split Ends), Netflix (Outer Banks), and both local and national commercials. She won the 2019 Cantey Award for her performance of Marie Antoinette in The Revolutionists at Raleigh Little Theatre, the 2018 Cantey for Best Show (Perfect Arrangement), and was nominated by Broadway World-Raleigh for her performance of Sara Whitmore in Church & State at NRACT. She is currently bi-coastal, calling both Raleigh NC and Los Angeles CA home, and is represented on the east coast by Talent One and on the west coast by JS Represents.

Gabriella Terrero (Assistant Stage Manager) is a singer and lyricist new to the North Carolina area. She is extremely grateful for the opportunity to be working on the production of A Little Night Music at Burning Coal Theatre Company. This is the second time she has done backstage work on a professional scale! Her previous experience includes being an assistant stage manager earlier this year in Burning Coals 2024 production of Hymn. She also has made appearances performing in Raleigh Little Theatre's 2023 production of Last Stop on Market Street where she played one of the leads, Nana along with Cary Players' Theatre's 2023 Winter Production of A Gift to Remember where she led the choir! Gabriella is excited to embark on this theatre endeavor and knows these are only the first steps of her magical journey.

Carry Vaughan-Sprouse (House Manager/ASM) has been with Burning Coal since 2013. She is a graduate of Appalachian State with degrees in Theatre Education and Creative Writing. Her most recent credits include: I and You (AD), A Hundred Words for Show (AD), A Great Woolly Mammoth Thawing from the Ice (ASM) and The Cherry Orchard (ASM).

George Waller (Production Stage Manager) is a Raleigh based Stage Manager with an education in Technical Theatre from Queensborough Community College in New York. He is excited to be back at Burning Coal after previously stage managing their productions of Arcadia, Moonlight, and Squidge. He would like to sincerely thank Burning Coal along with the cast and crew of A Little Night Music, whose hard work, love, and dedication came together to put on this beautiful show.

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.

This production 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.