



ASHE IN JOHANNESBURG

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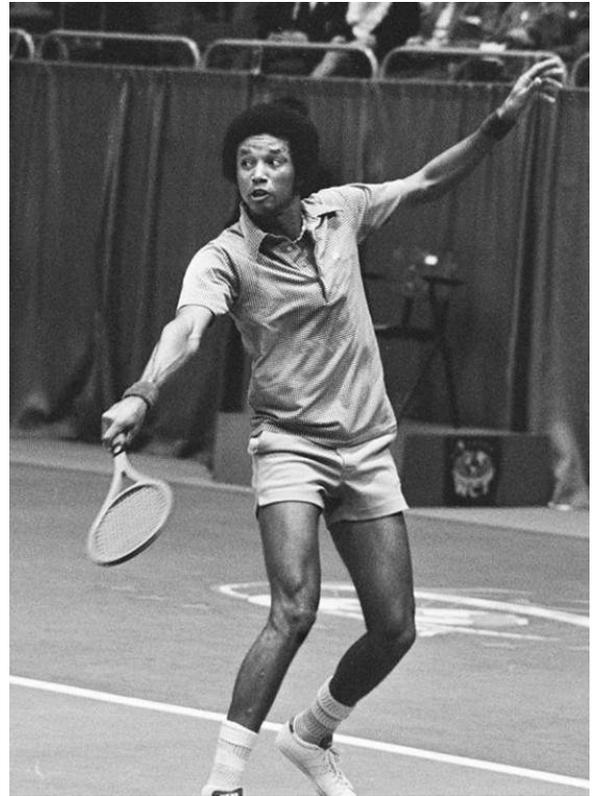
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Study Guide

THE LIFE OF ARTHUR ASHE

Arthur Ashe was born in Richmond, VA to Arthur Ashe Sr. & Mattie Cordell Cunningham Ashe in 1943. He had one brother who was 5 years younger. Ashe's mother died in 1950 due to complications related to pre-eclampsia (known at the time as toxemic pregnancy). Arthur and Johnnie were raised by their father who worked as the salaried caretaker for Richmond's municipal recreating department.

Forbidden by his father from playing American football, due to his slight build, Arthur became interested in tennis at the age of 7. Coaches noted his natural talent for the sport, and nurtured his skills. However, in the segregated Richmond of 1960, he was not permitted from competing against white youths in the city. Further, he was not allowed to use the city's indoor tennis courts, as these had been closed to black players. In order to continue advancing in his abilities, he accepted an invitation to move to St. Louis, where he could compete more freely.



Arthur Ashe in 1975

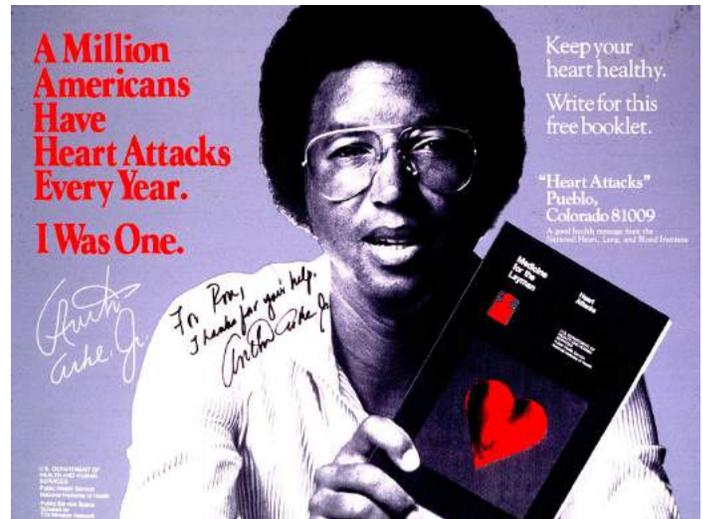
Following High school, Ashe studied business administration at University of California at Los Angeles. An ROTC member, Ashe joined the United States Army following graduation, where he was commissioned as a Second Lieutenant. He was assigned to the United States Military Academy at West Point, where he headed the tennis program. He was promoted to First Lieutenant in 1968 and discharged in 1969.

Ashe became the first black player accepted to the United States Davis Cup team in 1963. He reached a national ranking of the third best player in the country in 1965, the year he won the NCAA single title as well as the doubles title, helping UCLA win the national championship. The Davis Cup team would retain the title in 1969. This was also the first year that he applied for a visa to South Africa to compete in the South African open. His application was denied, with the South African Government citing their strict apartheid regime. South Africa continued to deny his applications for years, and Ashe pursued both US sanctions and the expulsion of South Africa from the International Lawn Tennis Federation.

Facing a ban from the Olympics and increasing isolation from the international community, South Africa granted Ashe's visa application for the first time in 1973, opening the way for Ashe to compete in the South African Open. Though he lost the singles final to Jimmy Connors, he won the doubles competition. Despite the boycotts, Ashe felt his presence might help break down stereotypes and, through winning, he could serve as an example of the positive outcomes of integration. He lost to

Connors again in 1974. He admitted in 1977 that he had been wrong to compete in South Africa, and renewed his support for a boycott of South African players. The precipitating incident came when he went to purchase some tickets for some young Africans and was instructed to use a segregated counter. Ashe also called for South Africa to be expelled from the professional tennis circuit and Davis Cup.

Despite his fitness as an athlete, Arthur Ashe suffered a heart attack while teaching a tennis clinic in New York in 1979. This drew attention to the hereditary aspects of heart disease. His mother already suffered from cardiovascular disease when she died at 27, and his father had already suffered two heart attacks. Examination indicated that one of Ashe's cardiac arteries was completely closed, another had ninety-five percent closed, and a third fifty percent closed in two different places. He underwent quadruple bypass in December of that year. However, a second surgery was necessary in 1983.



Advertisement for Heart Health featuring Ashe



Ashe meets President Reagan, 1983

In 1988, Ashe was hospitalized after experiencing paralysis in his right arm. After exploratory brain surgery, it was discovered that Ashe was suffering from toxoplasmosis. Subsequent tests revealed him to be HIV positive. His doctors believed he contracted the virus from the blood transfusions used during his second heart surgery. He kept his illness secret until 1992, when he went public. He founded the Arthur Ashe Foundation for the Defeat of AIDS, attempting to raise awareness about the virus and advocated safe sex and sex education.

Ashe died in February 1993 of Age-Related Pneumonia in New York. He was 49 years old. His funeral was held in Richmond Virginia, and governor Douglas Wilder allowed his body to lie in state in the executive mansion. More than 5000 people lined up to pay final respects. Ashe had finished his memoir, "Days of Grace" less than a week before his death.



Arthur Ashe lies in state at VA Gov. Mansion

SEPARATE DEVELOPMENT: APARTHEID SOUTH AFRICA

Racial stratification in South Africa was a reality beginning with Dutch settlement there in the late 17th century. However, one of the primary legal precursors of the system were the 1797 extension of the "pass laws" from only slaves to all black Africans. Further, the 1806 Articles of Capitulation, where the English assumed control of the Cape Colony, required the English rulers to respect previous laws of the Boer settlers, as well as exempting the colony from English Common Law in favour of the already-established Dutch Roman Legal system. This prepared the groundwork for South Africa's white minority to continue pursuing policies rooted in "baasskamp" (white supremacy).

The formalized Apartheid (which is Afrikaans for apart-ness) system came into place following the election of the National Party to government in 1948. It can be largely classified into "petty Apartheid," which entailed a segregation of public facilities and social events (not unlike American Jim Crow policies), and "grand Apartheid," which governed formal housing, living, travel, and employment by race.

Petty apartheid began with a series of enactments such as the "Prohibition of Mixed Marriages Act 55 of 1949," which prohibited marriage between White South Africans and people designated of other races. These laws would be expanded in 1950 and 1957 to forbid "unlawful racial intercourse" and "any immoral act" between people of different races. Blacks were forbidden from establishing businesses in "white South Africa" without special permits from the government. Further, restaurants and public accommodations were reserved for Whites only, excepting Black of Coloured employees. Blacks were explicitly forbidden any alcohol excepting a specific, state produced, low-quality beer. Churches were also segregated, but this was not generally enforced by denominations outside of the Dutch Reform tradition. Education was also segregated, with racially-specific Universities established around the nation. Throughout the 1970's and 80's, spending on white education was ten times higher on a per capita basis than spending on education for other groups.

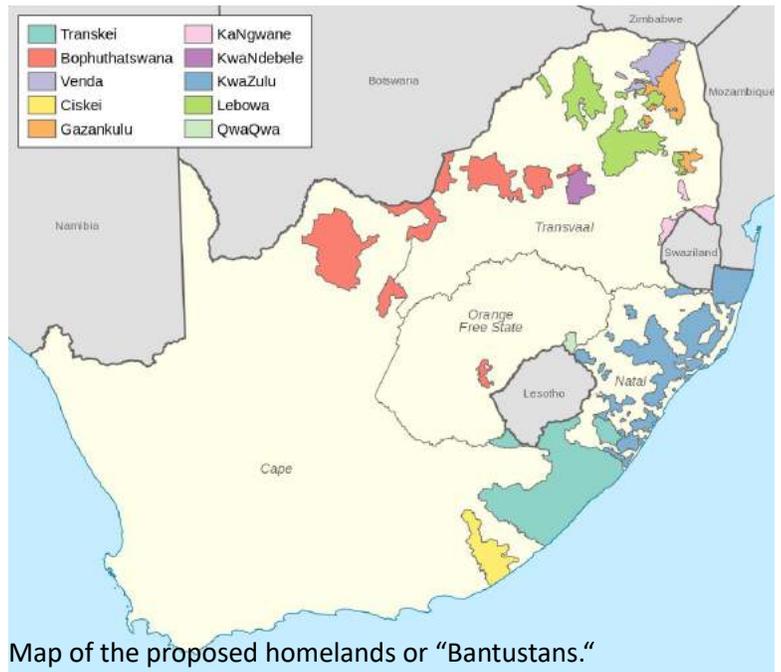


Sign in English and Afrikaans for segregated amenity



Sign illustrating deadly consequences of petty Apartheid

Greater apartheid involved even more extreme segregation of the races, creating the Bantustans, or "Homelands" for various groups of Africans. Beginning around 1958, numerous land reservations were set aside (along with forced resettlement schemes) for Black South Africans. These Homelands would then, eventually, become fully independent nations. Bantustan residents would no longer be citizens of South Africa, but instead of their appointed homeland. Those who worked in white South Africa (which made up some 87% of the nation's total area) would do so as guest migrant workers. This scheme was never fully realized, as no nation outside of South Africa and the other Bantustans ever recognized any of these independent homelands.



Beginning in 1950, all South Africans were formally classified into one of four racial groups: Black, White, Coloured, and Indian. These last two contained numerous sub-classifications. Classification was determined by appearance, known ancestry, and cultural lifestyle, as well as often arbitrary tests of physiognomy. This data was used, beginning in 1960, for targeted removals of 3.5 million Black and certain Coloured groups to segregated areas.



Parents with body of a slain child after the Soweto Uprising

This system, along with the brutal and capricious enforcement methods utilized by the South African government, met with significant opposition both internationally and domestically. It was the target of frequent condemnation in the United Nations and other international bodies. It also led to increasing arms and trade embargos from numerous nations. Internal resistance to the system grew throughout the 1970's and 1980's, leading to crackdowns and protracted violence that left thousands dead and South Africa an

international pariah state. Though some reforms were attempted (including allowing Indian and Coloured representation in parliament), these were insufficient to stem bloodshed and calls for change. Negotiations to end Apartheid began in 1987, In 1990, prominent African National Congress leader Nelson Mandela was released from prison. The Apartheid legislation was repealed in 1991, opening the way for democratic, multi-racial elections in 1994.

HIT THEM WHERE IT HURTS SPORTING BAN ON APARTHEID

Throughout the Apartheid period, South African athletes and sporting associations were banned or often otherwise curtailed from participating internationally in various competitions. Historians debate whether the purposes of the boycott were to end segregation in athletics, or to bring about an end to Apartheid altogether. It is also acknowledged that many of these sporting boycotts exercised greater leverage over the Afrikaner elites than some of the trade embargos.



Irish Protests against South African Rugby in Dublin



New Zealand fans storm the pitch in protest of Apartheid

Bans and boycotts on South African athletes varied by the event and the sport's governing body. For example, the 1934 British Empire Games (now Commonwealth Games) had been awarded to Johannesburg, but was moved to London after South Africa's Government insisted the games be racially segregated. However, South Africa was never banned from the games. Margaret Thatcher's refusal to enforce the Gleneagles agreement, which discouraged sporting links to Apartheid South Africa, led to 32 of the 59 eligible countries withdrawing from the games. These

games were a massive financial failure. Citing Apartheid, the International Olympic Committee barred South Africa from competing in the 1964 and 1968 Olympics. It then formally expelled the nation in 1970. In 1976, African nations demanded the suspension of New Zealand from the Olympics, citing their continued sporting contacts. The IOC's refusal led to the majority of African nations to boycott the games that year.

There were also calls for foreign athletes to boycott South African events. When South Africa finally allowed Arthur Ashe a visa to compete in the South African Open of 1973, there were calls from both Americans and South Africans for him not to compete. The South African team won the 1974 Davis Cup when their opponents in the final, India, refused to travel to South Africa to compete. Some South African elite athletes would seek naturalisation or permanent resident status in other nations in order to be able to compete.

Sporting relations with South Africa were rapidly normalised following the ending of Apartheid.



British protestors against South African cricket

SYNOPSIS

The action of *Ashe* in Johannesburg centers around Ashe's 1973 trip to the South African Open, the product of many years lobbying on his part. Ashe arrives to decidedly mixed reactions. Though many Black South Africans are excited that he is competing, others have encouraged him to not help legitimize the Apartheid regime with his presence. In his hotel room, he meets with Amahle, a local activist, who points out that due to the complex nature of life in South Africa, his presence may not be the barrier-breaking exercise that he thinks it is. This is further underlined later that night when prostitutes are brought to his hotel suite in an effort to discredit him.



Althea Gibson at Wimbledon, 1957

The next day, Ashe spars with boxer Bob Foster, also recently allowed in the country to compete. The two discuss the reasons they have come to South Africa, as well as the reasons that they have been let in in the first place. Ashe, while later practicing tennis, Ashe's mind wanders and he imagines a training match with Althea Gibson, the first Black athlete to cross the colour barrier in tennis and win a Grand Slam title. She calls him to account for his attitudes toward women's tennis, as well as enlightening him to the challenges faced by the intersectional prejudices against Black women. During this conversation, Ashe remembers a conversation with pan-African scholar and activist Ron Karenga (the founder of Kwanzaa). Althea reminds his to retain his focus.

The next day, Ashe meets secretly with the Black journalist to discuss his upcoming match and the significance that it may have. Conversation with this journalist reveals further the difficulties of living under Apartheid, particularly the limited mobility afforded by the work pass system. Ashe also passes on a banned book that he had smuggled into the country, but is seen by white officials, who proceed to beat the journalist.

Following this, Ashe, Bob, and Frank attempt to fly out to one of the Bantustan "homelands" to meet with a Chief. However, a severe sandstorm requires them to turn back. Bob and Ashe have a falling out, and Ashe and Frank's relationship is strained. Frank then reveals he agreed to a luncheon for Ashe and Afrikaaner elites at Stellenbosch University. Ashe goes, only to face a substantial struggle.

At the luncheon, Ashe squares off with Christoph Hanekom, an anthropology professor at the University and proponent of Apartheid policies, "for the good of all people." Throughout their conversation, punctuated by advertisements for Stellenbosch wines and tourism, Ashe forces Hanekom to admit to fundamental flaws in the Apartheid system. The play ends with Ashe departing Africa and seeing the spectre of Billie Jean King as she prepares to face Bobby Riggs.



Bob Foster in 1968

ABOUT THE AUTHOR

Based out of New York City, Hannah Benitez originally hails from Miami, Florida and identifies as a "Cuban-Jewish American millennial." Her experiences with mixed ethnicity often make their way into her writing and always feature women and people of colour. Her work spans a number of styles and techniques.

When attending the New World School of the Arts High School, Hannah studied playwriting under Tarell Alvin McCraney and Marco Ramirez. When studying for her Bachelor of Fine Arts in Acting at Florida State, she studied playwriting with Sheri Wilner. Through FSU's London Theatre Academy, she also studied with Mark Wheatley.

She is a novelist as well as a playwright, also working as a professional actor. Her works have been produced around the country. This production of "Ashe in Johannesburg" is the world premier of this work.



THE COMPANY

Gabby Abrams (Production Stage Manager) received her BFA in Theatre from UNC Greensboro. Berkshire Theatre Group: Children of a Lesser God (ASM), Arsenic and Old Lace (ASM). Sacramento Theatre Company: Kings of America (PA & Wardrobe), The Musical of Musicals: The Musical! (PA & Wardrobe), Mothers and Sons (PA). She also worked as the Costume Rental Coordinator for Broadway Sacramento. When she's not doing theatre, she's a dog walker, activist, and coffee lover. She is so excited to be working with Burning Coal on this powerful world-premiere play!.

Matthew E. Adelson (Designer) Previously for Burning Coal: Iphigenia in Splott, Darkside, The Greek Trilogy, Written On The Heart, Dark Vanilla Jungle, 2016 Second Stage, Spoonface Steinberg, The Iron Curtain Trilogy, The Diary of Anne Frank, Ruined, Shining City, The Shape of the Table, The Seafarer, The Prisoner's Dilemma, Inherit The Wind, Pentecost, Einstein's Dreams (1998 and 2006 productions), Miss Julie, James Joyce's The Dead, The Man Who Tried To Save The World, Travesties, The Doll's House, and Romeo and Juliet. Recently: Christmas Carol, Naked and Tarzan (Berkshire Theatre Group) and Charley's Aunt (Shakespeare Theatre of New Jersey). 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.

Preston Campbell (Man of Color 1) is thrilled to be making his third appearance on the Burning Coal Theatre stage. He played Jay "The Sport" Jackson in the 2017 Burning Coal production of "The Royale" and in the 2018 production of "The Normal Heart" as Felix Turner. His other theatre credits include: Psycho Beach Party at Theatre in the Park as Kanaka, Coriolanus with Bare Theatre as Tullus Aufidius, A Raisin in the Sun at Raleigh Little Theatre as George Murchison, and several productions throughout the state of North Carolina both on screen and on camera.

John Capetanos (Assistant Stage Manager) John holds a BA in Communications and Media Arts from Elon University. Based in Raleigh, John has studied theater and worked with a variety of professionals in North Carolina, New York, and Arezzo, Italy. Previous work with Burning Coal includes The Weir.

Jerome Davis (Director). For Burning Coal: Rat in the Skull, Pentecost, Winding the Ball, The Steward of Christendom, Night & Day, Company, The Road to Mecca, Juno & the Paycock, Accidental Death of an Anarchist, Taming of the Shrew, Inherit the Wind, Hamlet, Hysteria, The Prisoner's Dilemma, 1960, The Seafarer, The Shape of the Table, Enron, Jude the Obscure Parts 1 & 2, Shining City, The Heretic, Iron Curtain Trilogy (Raleigh and London), Sunday in the Park with George, Spoonface, Written on the Heart, Dark Vanilla Jungle (London), Iphigenia in Splott. Acting: Love's Labours Lost, The Mound Builders, St. Nicholas, Skylight (for Burning Coal), also Skylight in Orlando and King Lear (Lear) in Wilmington. Other: See How They Run in Southern Pines, Twelfth Night in Apex and Turn of the Screw for NC Opera. Jerome has worked with or studied with Uta Hagen, Adrian Hall, Richard Jenkins, Hope Davis, Nikos Psacharapolous, Julie Bovasso, Ralph Waite, Oliver Platt, Ben Gazzarra and Ellen Burstyn. This is his 22nd season as founding artistic director of Burning Coal Theatre Company along with his wife, Simmie Kastner, who is Burning Coal's managing director. This play is for all those who believe a better world is possible and those who are working toward that goal.

Madison Doss (Graphics Design) has a BA in English and an MA in Shakespeare & Education. Full time, she teaches English at Sanderson High School and, part time, she does graphic design and runs social media for Burning Coal. For Burning Coal: ASM - Darkside, Peter Pan & Wendy; Social Media: King Charles III, Stuff Happens, The Weir; Graphic Design: Stuff Happens, The Weir.

Maxine Eloi (Woman of Color 1) is an actor, writer, director and filmmaker. Classically trained at Boston University and the London Academy of Music and Dramatic Arts (LAMDA), Maxine received a Bachelor of Fine Arts in Acting from Boston University. Since graduating, Maxine has continued to pursue her creative passions through film and theatre with recent film credits such as Blue Crossing, Roll Pin Punch, and Diamond, to name a few. Maxine is also a company member at Theater Delta, Theatre For Change, Curious Theatre Collective and Little Green Pig Theatrical Concern. Maxine is grateful to pursue her career as an artist and collaborate with others to create engaging and thought-provoking work. Maxine recently starred in the feature film The Last in Line which will soon be available on Amazon. Blue Crossing will also be available to view on Revolt TV which is on all Cable networks (Comcast, Spectrum, AT&T, On Demand). Maxine continues to write, act and create film, television, music and theater projects.

Avis Hatcher Puzzo (Choreographer) is known regionally as the founder/choreographer of the Triangle's Koffee Dance Company, she began working in Triangle theater in 2015, as an ensemble dancer in The Color Purple (Justice Theater Project) and choreographer on Burning Coal's production of The Wiz. In 2017, the Connecticut-native received critical acclaim for her directorial debut of The Royale (Burning Coal) and A Soldier's Play (Justice Theater Project) and choreography of Caroline or Change (Cape Fear Regional Theater).

Elizabeth Huddleston (Board Op). For Burning Coal Theatre: Costume Assistant: The Iron Curtain Trilogy. Board Op: Stuff Happens, Kidswrite 2018. Elizabeth holds a BA in Theatre from Case Western Reserve University. She has worked in costumes and wardrobe at Chicago Opera Theater and Theater at Monmouth and is currently based in Raleigh.

Juan Isler (Man of Color 2) is a music business graduate of Winston-Salem State University. He has experience on and behind the stage. His acting ability was seen in The Wiz (Burning Coal) Porgy and Bess (JTP) Memphis (RLT) and Ain't Misbehavin' (NRACT). His sound design was heard in Bent (JTP) King Charles III (Burning Coal) Blood Done Sign My Name (RLT) and Ain't Misbehavin' (NRACT).

Eric S. Kildow (Dramaturg/Study Guides) is Assistant Professor of Theatre at Kent State University in Ohio and works as a freelance dramaturg & director. As an artistic associate of the London-based Loitering With Intent Theatre, he presented the devised work TurnRight/TurnLeft: A Manual for the End of the World at the Fleet Street Theatre in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, the Lincoln Center Theatre Director's Lab and the Burning Coal Company of Artists. For Burning Coal: Man of La Mancha, Brigadoon, As You Like It, Shining City, Good, Ruined, The Heretic, (Three Man)Tempest, The Jesus Fund, The Diary of Anne Frank, Fayetteville Street, Outrunning Bullets, ASYLUM, The Wiz, Blue Sky, Spoonface Steinberg, Oakwood 2016, Skylight, Written on the Heart, Heisenberg, The Royale, Darkside, Peter Pan & Wendy, The Normal Heart, King Charles III, & Stuff Happens. <http://www.eskildow.com>

Hanna Lafko (Assistant Stage Manager): For Sweet Tea Shakespeare in Fayetteville NC, Assistant Stage Manager: Romeo and JuliLit, The Tempest, King Lear. Stage Manager: Antony and Cleopatra, Paradise Lost, As You Like Lit, Songs for a New World, Pericles. Assistant Director: LitSummer. For Burning Coal: Assistant Stage Manager: The Weir. She previously worked as a house crew stagehand at the Mayo Performing Arts Center in Morristown NJ. She's grateful for her loved ones for the support and love they've shown her the past few months.

Jackie Markham (Woman of Color 3) is a native of Durham NC. She has appeared in multiple productions across the state, including "The Shipment" and "Licked Cupcake". Jackie is influenced by the acting greats such as Viola Davis and Cicely Tyson. She holds a MSPH from Campbell University. She enjoys singing, dancing, and working out.

Amani McKenzie (Costume Design) is extremely excited to be a part of the Burning Coal family partially because this will be her last show before moving to NYC to pursue her theatre career at the American Musical and Drama Academy. Her most recent costuming experiences include "Eclipsed" "Goblin Market" and "Little women" through the Women's Theatre Festival, but some of her favorites include "Annie get your gun" and "Jekyll and Hyde" from her high school days. Amani would like to thank her family and friends for their constant support, and hopes you enjoy the show.

Elizabeth Newton (Props Designer) is enjoying her seventh season designing scenery and props for Burning Coal Theatre and is a proud member of the 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. In the Triangle, Elizabeth has collaborated with Raleigh Little Theatre, Bare Theatre, NRACT, and Meredith College. She has also been the Scenic Designer for Regent University in Virginia since 2017. Scenic Design for Burning Coal: King Charles III, Peter Pan and Wendy, Skylight, Spoonface Steinberg, Blue Sky, and The Diary of Anne Frank. Favorite Props Design for Burning Coal: The Weir, Peter Pan and Wendy, Skylight, Sunday in the Park with George, Romeo and Juliet, Iron Curtain Trilogy, The Heretic, Good, and Brigadoon.

Joel Oramas* (Arthur Ashe). Joel is an NYC based actor/educator and was last seen with Burning Coal as Mercutio in Romeo and Juliet. Tours: The Prisoner's Dilemma (London Tour), Oliver Twist and The Princess and the Pea (Northeast and Canada Tour). Selected Regional Credits: Pippin and Man of La Mancha (Jean's Playhouse), Striking 12 (Company of Fools) The Taming of the Shrew (Orlando Shakespeare Theatre), Avenue Q (Hippodrome Theatre). As an educator, Joel has taught at various schools including the James Franco Acting and Film School. MFA: University of Florida.

Greg Osbeck (Technical Director) For Burning Coal: King Charles III, Stuff Happens, and The Weir. For SAS Institute: Stage Scenery for Temujin and 20,000 Leagues Under the Sea; NC Museum of Natural Sciences: Brimley Ball; Miss North Carolina Pageant: Set Design and Construction, Technical Direction; Office of the President of the United States of America: Set Construction at Camp Lejeune; Raleigh Little Theater: Godspell; International Focus: International Festival of Raleigh Site Coordinator; and Dickens Pen and Ink: Dickens Festival Site Coordinator (Education) Ringling School of Art and Design, Majored in Sculpture. Courses in painting, printmaking, figure drawing, color theory. Self-taught scenic artist, welder, faux finisher.

Courtney Pisano (Assistant Stage Manager) For Burning Coal Theatre: Assistant Stage Management: The Weir, As You Like It, My Name is Rachel Corrie, Shape of the Table. Playwright: Oakwood Series (2018, 2017, 2016), KidsWrite (2013, 2009). Courtney is a Burning Coal Company Member, and has recently graduated from UNC Chapel Hill with a degree in Media Production – Go Heels! She would like to thank her dog, Abby, for no other reason, but that she has cute little ears and looks like a little cotton ball when blow-dried.

David Ranii (Sound Design/Music) is proud to be working on his third Burning Coal production, having previously supplied the aural ambiance for "The Normal Heart" and "Heisenberg." This time around he's delighted to be mining the music of one of his favorite jazz musicians, drummer Leon Parker.

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 *Ashe* in Johannesburg. She has previously painted for Burning Coal in the productions of *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 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.

Steven Roten (Frank DeFord/Hanekom) is excited to be back on the stage at Burning Coal! He is the Director of the Theatre program at Meredith College, a playwright, professional actor and voice over artist. Theatre credits include *Veronica Vavoom: Volcanologist* in NYC, *Beautiful Star*, *August Snow*, *Baby with the Bathwater*, and *Suddenly Last Summer* (Triad Stage), *Jack Burden* in *All the King's Men* (directed by Adrian Hall) *Good*, *Lipstick Traces*, *Way to Heaven* (Burning Coal), *Is He Dead?* (Deep Dish), *Twelfth Night* (Koka Booth Amphitheatre). TV credits include *Nashville*, *Dawson's Creek*, *One Tree Hill*, and most recently in the new series *To Catch A Killer*. Film credits include *Ashby* and the independent film *Long and Winding*. His most recent stage directing credits include *Ether Steeds*, *The Grinning Man*, and *Monumental* for Stillwater Theatre. *Little Shop of Horrors*, *Waiting for Godot*, *Midsummer Night's Dream*, *Decision Height*, and *Suddenly Last Summer* which had the prestige of being chosen as an official entry at the Kennedy Center American College Theatre Festival (Regional festival 49). Currently he is starring in and directing the short film *Jesus' Brother James*. Steven would like to thank the "Rolling Six" for understanding the long hours away from home, especially his wife, Tamara who does all of the heavy lifting when he is in production.

George Schlosser (Assistant Stage Manager) is thrilled to return to Burning Coal Theatre. He previously served as Assistant Director and Assistant Stage Manager for *King Charles III*. George received his BA in Dramatic Art from UNC-Chapel Hill. He lives in Burlington with his fiancée, their cat, and their dog.

Natalia Soto (*Woman of Color 2*) is ecstatic to make her Burning Coal debut in *Ashe* in Johannesburg. She was most recently seen in RLT's holiday production of *Cinderella XXXV*. Past credits include *Wendla* in *Spring Awakening* (NRACT), *Beth* in *Little Women* (WTF), *Snout* in *A Midsummer...Dream* (NC Shakespeare Festival) and *Gilbert and Sullivan's Patience* (White Iris Light Opera). Natalia would like to thank Jerome and Hannah for all their hard work and support.

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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.

Ashe in Johannesburg 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.