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KING ARTHUR

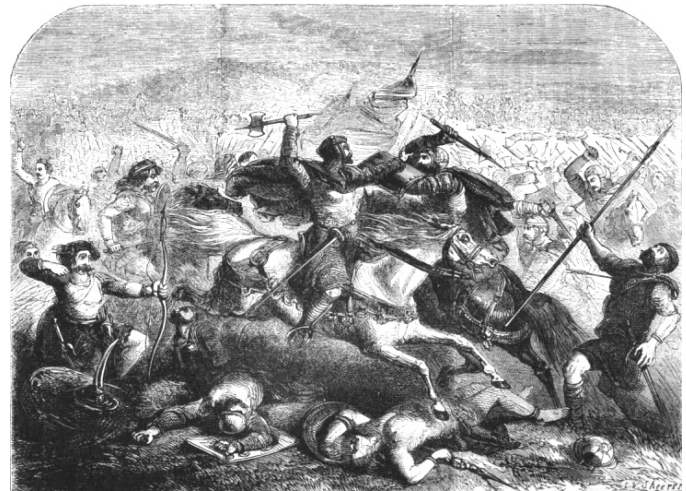
Camelot centers around the character of King Arthur, a legendary British King who led the defence of Britain against the Saxons in the 5th and 6th Centuries. Arthur's record is primarily compounded of folklore and myth, with the modern historical consensus coming to the conclusion that there was no "historical" King Arthur.¹ Those historical sources that do mention him, scantily, include the *Annales Cambriae* and *Historia Brittonum*. Arthur primarily emerged as a figure of interest internationally in the 12th Century with the publication and popularity of Geoffrey of Monmouth's *Historia Regum Britanniae*.² It is unknown how much of the material was invented by Geoffrey himself and how much is drawn from earlier sources.



The Death of Arthur by James Archer

There is no one canonical text regarding King Arthur. Events and characters vary widely from text to text. However, *Historia Regum Britanniae* includes much of what is now considered integral to the Arthurian mythos: Uther Pendragon, Merlin, Guinevere, Excalibur, Tintagel, Mordred, and Avalon are all featured. The stories of Lancelot and the Holy Grail were added by the French writer Chretien de Troyes, also in the 12th Century. Arthurian literature flourished throughout the Middle Ages but waned in the following centuries. There would be a brief resurgence in the middle of the 19th Century.

It is unclear what the historical basis for King Arthur was. Though it is agreed that he is largely legendary, there is less consensus regarding where the legend stems from in the first place. Though the *Historia Brittonum* contains the first dated reference to Arthur, listing twelve battles where he fought the invading Saxons, is also claims that he single-handedly killed 960 men at the Battle of Badon. Recent studies question the reliability of this text.³ He is also mentioned in the *Annales Cambriae* as having fought at Baden, but this is a later text that is thought to have cribbed the Badon entry from the *Historia Brittonum*.⁴



Arthur Defeating the Saxons at Badon

Quite simply, Arthur exists at a crossroads of mythology and history that is so murky no truth will be able to be found. If a historical Arthur did exist, the record is so scant that historians will ultimately "say nothing of value about him."⁵

1 Higham, NJ (2002), *King Arthur, Myth-Making and History*. London: Routledge.

2 Thorpe, Lewis ed. (1966), *Geoffrey of Monmouth, The History of the Kings of Britain*, Harmondsworth: Penguin.

3 Dumville, DN (1986), "The Historical Value of the *Historia Brittonum*," *Arthurian Literature* (6): 1-26. See also Higham (2002).

4 Green, Thomas (2007), *Concepts of Arthur*. Stroud: Tempus Books.

5 Charles-Edwards, Thomas M. (1991), "The Arthur of History," in Bromwich, Rachel et al (eds). *The Arthur of the Welsh*, Cardiff: University of Wales Press.

KNIGHTS OF THE ROUND TABLE

The Round Table does not make an appearance in the earliest accounts of Arthur. Indeed it is not mentioned in either the Welsh sources, or by Geoffrey of Monmouth. However, what is mentioned is that Arthur maintained an extensive personal entourage of distinguished individuals that abided by a code of courtliness that inspired others.⁶

The stories of the knights are many and varied, with the number of knights ranging from 12 up to 150. Of these, roughly 51 knights have stories concerning their exploits, with another 83 being mentioned specifically in "The Healing of Sir Urry."⁷ *Camelot* focuses on portions of *Le Morte d'Arthur* that were also described in T.H. White's *The Once and Future King*. Of particular interest here is the story of Sir Lancelot.



The Round Table w/ Arthur & Knights

Aside from the Round Table, there are numerous pieces of furniture and natural landmarks. Numerous caves, outcrops, and prominences bear names of "Arthur's Bed-Chamber" or "Arthur's Seat."⁸



Galahad presented to Arthur

Numerous sites have been proposed as the historical source of the Round Table legends. Among them are the Roman amphitheatre at Caerleon⁹ (which is still visible) or the Roman Amphitheatre at Chester.¹⁰ The circular shape of the amphitheatre does make such an inspiration a logical conclusion. However, the English Heritage Commission has claimed that there is no archeological evidence to back either claim despite the shape.¹¹

6 Thorpe, Lewis ed. (1966), *Geoffrey of Monmouth, The History of the Kings of Britain*, Harmondsworth: Penguin.

7 Padel, OJ (2000), *Arthur in Medieval Welsh Literature*, Cardiff: University of Wales Press.

8 Ibid.

9 Castleden, Rodney (1999), *King Arthur: The Truth Behind the Legend*: London: Routledge.

10 Evans, Martin (2010), "Historians Locat King Arthur's Round Table," *The Daily Telegraph*. London.

11 Pitts, Mike (2010). "Britain in Archaeology," *British Archaeology*. York: Council for British Archaeology.

SYNOPSIS

In the magical kingdom of Camelot, King Arthur is nervous about meeting Guenevere, his betrothed. Merlyn, the wizard and Arthur's longtime mentor, finds the King hiding in a tree. Arthur sings "I Wonder What The King is Doing Tonight" to reveal his misgivings about the union with his future wife.

Guenevere is equally nervous, and has given her party the slip to hid in the forest as well. She sings about her misgivings in "The Simple Joys of Maidenhood," causing Arthur to fall out of the tree in which he has ensconced himself. He claims to go by "Wart" which was a childhood nickname. Guenevere does not know with whom she deals, and Arthur is besotted. He

sings of the many magical aspects of the Kingdom in "Camelot." Soon his identity is revealed and they go off hand-in-hand to be wed, having already charmed one another. Along with his new wife, Arthur sets up a new order, an idyllic and peaceful life where might does not make right, but instead might is used on behalf of right. He also forms his famous Round Table.

Lancelot, hearing of this new order, makes his way to Camelot singing his praises in "C'est Moi." He loudly proclaims himself to be the most obvious choice to sit at the Round Table. Arriving while Arthur and his court celebrate "The Lusty Month of May," Lancelot makes his claim. Guenevere, who finds him insufferable, mocks him and arranges a jousting contest with three of Arthur's best knights. However, just before the jousting can begin, comic old Sir Pellinore arrives, rusted into his armour and looking for a cause. He is embraced by the court and quickly becomes one of the King's favourites.

The jousting begins, and Lancelot is victorious. However, Sir Lionel is killed during the contest. Through powers of purity and faith, Lancelot resurrects Lionel as everyone looks on in wonder. Guenevere is profoundly moved while, at the same time, Lancelot realizes that he is falling in love with the queen. She pours out her mixed feelings in "Before I Gaze at You Again." Arthur immediately knights Lancelot.

Over the course of two years, the feelings between Lancelot and Guenevere have grown. Lancelot sings "If Ever I Would Leave You." The once idyllic mood darkens as Arthur becomes aware of the relations between his queen and trusted knight. Further, Arthur's natural son, Mordred, arrives with the intention of pulling down his father and taking the throne himself. His low opinion of Arthur's dream of honor and peace is made clear as he sings "The Seven Deadly Virtues." Guenevere, still faithful, attempts to lighten Arthur's burdens and they sing "What Do the Simple Folks Do?"

Meanwhile, the knights have grown weary of inaction and peace. They cry "Fie on Goodness." Mordred convinces Arthur to spend the night away from Camelot to prove his trust in Lancelot. However, an ill-timed visit to the queen's bedchambers springs Mordred's trap. Guenevere is arrested for treason. Lancelot escapes.



Original Broadway Cast of Camelot

Under Arthur's own code of justice, the Queen is sentenced to burn at the stake. Arthur is helpless to intervene, though he cannot bring himself to order the flames lit. Lancelot rescues Guenevere at the last moment and the two abscond to France. Arthur is now forced to make war upon those he dearly loves.

Moments before going into battle, Arthur finds a stowaway boy who desires to become a Knight of the Round Table. Arthur sees in the boy that his dreams of peace, honor, and right have not died. He knights the boy and charges him to tell the story of Camelot to future generations.

PRODUCTION HISTORY

Camelot had its Broadway premier at the Majestic Theatre on December 3, 1960. It ran for 873 performances over three years. It was directed by Moss Hart with choreography by Hanya Holm. The Original Broadway Cast Recording was America's top-selling record for over a year.

The Broadway premier was followed by a two-year United States Tour. 1963/64 also saw a bus-and-truck tour of the United States running concurrently. And Australian production also opened in 1964. *Camelot* has been repeatedly revived, both on Broadway in in the American Regional Theatres.



Richard Burton (Arthur) & Roddy McDowell (Mordred) in original production of Camelot

ABOUT THE AUTHORS

Alan Jay Lerner

Born in the summer of 1918 in New York City, Lerner attended the Choate School where he was a classmate of John F. Kennedy (the two worked on the yearbook together), and Harvard, where he was classmates with American composer, Leonard Bernstein. He would also lose sight in his left eye due to an incident during a boxing match, which kept him out of World War II.

Brigadoon was Lerner and Loewe's first major success. It followed their work on *Life of the Party*, *Whats Up?*, and *The Day Before Spring* and was followed in turn by the less successful *Paint Your Wagon*. It would not be until 1956 that the duo would experience another major success with *My Fair Lady*. This adaptation of George Bernard Shaw's *Pygmalion* succeeded where many other teams had failed (Schwartz & Dietz as well as Rodgers & Hammerstein). Their partnership would end, for the most part, during the producing of *Camelot* in 1960. They would collaborate again in 1973 to augment the score of the stage adaptation *Gigi* and on the failed 1974 adaptation of *The Little Prince*.

Lerner would work on numerous other projects alone, including writing lyrics for Andrew Lloyd Webber's *Phantom of the Opera* (he wrote "Masquerade," but then left the project due to complications from an undiagnosed brain tumor). He also turned down an opportunity to write the English language lyrics for *Les Miserables*.

Lerner battled amphetamine addiction for nearly twenty years after being a patient of the notorious Dr. Max Jacobson. He was also married no fewer than eight times. His financial life was also notoriously messy, losing well over half a million dollars in failed investments, one hundred thirty-thousand dollars in various divorce settlements, and one million dollars in back taxes. When he died of lung cancer in 1986, he was unable to pay his final medical expenses.

Yet he left behind a body of work that won Kennedy Center Honors, 3 Academy Awards, 2 Golden Globes, 2 Tony Awards, 2 New York Drama Critics Awards, and a Johnny Mercer Award.

Frederick Loewe

Born in 1901 to Viennese parents living in Berlin, Frederick Loewe got an early start in the musical arts. He learned piano at an early age to help his father, a noted Jewish operetta star, to rehearse and was composing music by the age of seven. At thirteen, he was the youngest piano soloist to ever play with the Berlin philharmonic.

He followed his father to New York in 1924 with the intention of writing for Broadway. When this proved difficult, he took odd jobs which included gold mining, prize fighting, and cattle punching. When he began hanging out at the Lambs club, he met Alan Lerner in 1942 and they began collaborating immediately. Projects included *The Life of the Party* for a Detroit stock company as well as other projects of limited success.

Loewe's first major success was *Brigadoon*, and he also met with success with *My Fair Lady*, *Camelot*, and *Gigi*. He would retire to Palm Spring, California, only coming out of retirement occasionally.

He was inducted into the Songwriter's Hall of Fame in 1972, and had a star on the Palm Spring walk of fame dedicated to him in 1995. He died in 1988.

THE COMPANY

Laura Lillian Baggett (Tom/Gilliam/Knight) is a sophomore at Broughton High School and is thrilled to be busting into the wonderful world of acting! This past year she was a part of Raleigh Little Theatre's production of *Junie B. Jones the Musical* (May) and their summer teens program, Teens on Stage, in which she was in the Greek tragedy *Antigone* (Chorus). She participated in Martin Middle School's production of *The Lion King* (Scar) and was a part of the drama program there for two years. Last year she went with Broughton High School to the North Carolina Theatre Conference where she helped to put on the one act *Voices* (Claire) and won an excellence in acting award for her performance. She has been in a handful of other school plays and cannot wait to continue to act with her Broughton family. She would like to thank her mother for always pushing her to keep trying, and her Teens on Stage family for one of the warmest, most welcoming communi-ties. She would also like to thank everyone for making this show a possibility, and you for coming out to see *Camelot*. Enjoy the show!

Dylan Bailey (ASM) is a Raleigh-based theatre artist. As a teaching artist, he works local-ly with RLT, Applause!, NCT, Seed Art Share, TAP, The ArtsCenter, and Pittsboro Youth Theatre. He also works regularly with Burning Coal as an actor or stage manager. Current-ly, he is in rehearsals for Pittsboro Youth Theatre's school tour of *When She Had Wings*.

Abigale Bates (Assistant Director) graduated from Goucher College in Baltimore, MD with a BA in Theatre and Arts Administration. She began working with BCT as an intern in 2017. She worked as an assistant stage manager for *The Greeks* and assistant directed STC Sr.'s production of *Romeo and Juliet*. Over this past summer, she joined returned to Burning Coal as assistant stage manager of *Churchill's Shorts*. Abby is thrilled to be working on this thoughtful and exciting production of *Camelot*!

Katie Bezley (Dramaturg/Board Operator) is a current intern with Burning Coal Theatre, and a recent graduate from Samford University with a BFA in Musical Theatre. She re-cently assistant directed Burning Coal's production of *The Container* by Clare Bayley. She would like to thank her family and friends for their support, the cast and production team for their hard work, and Burning Coal for this opportunity.

Adam Budlong (Assistant Stage Manager) has been involved in the Triangle theatre com-munity since 1992 and stage managing since 1996. Most recently he stage managed North Raleigh Arts and Creative Theatre's production of *Church and State*, and Burning Coal Theatre's production of *The Normal Heart*. Other Burning Coal productions include: *Darkside*, *Skylight*, *The Wiz*, *State of Dance*, *The Heretic*, *Man of La Mancha*, *St. Nicho-las*, *To Kill A Mockingbird*, *The Love Song of J. Robert Oppenheimer*, *Inherit the Wind*, *1776*, *Einstein's Dreams* ('06/07), *A New War*, *Accidental Death of An Anarchist*, *Waiting for Godot*, *Juno and the Paycock*, *Tartuffe*, *The Mound Builders*, *Company*, *The Weir*, *Uncle Tom's Cabin* and *Einstein's Dreams* ('98/99).

Preston Campbell (Sir Lionel) is honored to be working with Burning Coal Theatre in his fourth mainstage production here. Previous works with Burning Coal: *The Royale*, *The Normal Heart*, and *Ashe in Johannesburg*. Some of Preston's other local theatre credits include *Psycho Beach Party* at Theatre in the Park, *Coriolanus* with Bare Theatre, and the 2007 production of *A Raisin in the Sun* at Raleigh Little Theatre. *Camelot* will be Pres-ton's first musical production since high school. Preston would like to thank Jerome Davis and the rest of the Burning Coal staff and crew for having him back once again.

John Capetanos (ASM) is a Raleighian who's been working with Burning Coal for over a year on a number of shows and projects including *The Weir* and *Ashe in Johannesburg*.

Jerome Davis (Director). For Burning Coal: *Ashe in Johannesburg*, *The Weir* (twice), *Rat in the Skull*, *Pentecost*, *Winding the Ball*, *Steward of Christendom*, *Night & Day*, *Company*, *Road to Mecca*, *Juno & the Paycock*, *Accidental Death of an Anarchist*, *Tam-ing of the Shrew*, *Inherit the Wind*, *Hamlet*, *Hysteria*, *Prisoner's Dilemma*, *1960*, *The Sea-farer*, *Shape of the Table*, *Enron*, *Jude the Obscure Parts 1 & 2*, *Shining City*, *The Heretic*, *Iron Curtain Trilogy* (Raleigh & London), *Sunday in the Park with George*, *Spoonface Steinberg*, *Written on the Heart*, *Dark Vanilla Jungle* (London), *Iphigenia in Splott*. Act-ing: *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 23rd season as artistic director of Burning Coal Theatre Company which he and his wife, Simmie Kastner, founded in 1995. "We reach for the stars."

Alec Donaldson (Pellinore) For Burning Coal: Jules/Robert Greenberg in *Sunday in the Park with George* (2015), Spoonface in *Spoonface Steinberg* (2016) and Sir Henry Saville/Lord in *Written on the Heart* (2016). He was in *Miscast 2017* and *Miscast 2018* at North Raleigh Arts and Creative Theater and appeared as Mushnick in *Little Shop of Horrors* at Raleigh Little Theater (2018). He is a corporate and securities lawyer with Wyrick Rob-bins Yates & Ponton in Raleigh.

A.C. Donohue (Morgan Le Fay): Credits include: *Durham150 Closing Ceremony* – works by Howard Craft at DPAC; *White* (Jane); *Emilie La Marquise...* (Madam); *The Rocky Horror Show* (Magenta); *Steel Magnolias* (Truvy); *The Mystery of Edwin Drood* (Flo); *Don't Dress for Dinner* (Suzanne); *The Wild Party* (Queenie); *9 to 5 The Musical* (Doralee); *Blithe Spirit* (Elvira); *A Christmas Carol* (Mrs. Cratchit); *Into the Woods* (Rapunzel); *Le-gally Blonde* (Elle Woods); Off Broadway: *The New Hopeville Comics* (Molly); *Believe* (Elsie); *2084* (Ensemble) "Go raibh maith agat" to Burning Coal, my family and Kelli (my partner in everything). Psalm 28:7, "An-bhuíoch!" SAG-AFTRA www.acdonohue.com.

Madison Doss (Graphics Design) has a BA in English and an MA in Shakespeare & Edu-cation. 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*.

Rebecca Edmonds (Production Stage Manager) is a recent UNCW grad and this is her second show with Burning Coal Theatre Company. She is a current intern with Burning Coal and was previously seen as the PSM for *Oakwood: 150 Years Young*. Collegiate credits include: *Good Kids* (SM), *Hedda Gabler* (SM), *Marian, or the True Tale of Robin Hood* (SM), *The Children's Hour* (ASM), and numerous shows with comedy troupe Pine-apple Shaped Lamps. She's super thrilled to be working on *Camelot* and wants to congrat-ulate a talented cast and crew. She hopes you enjoy the show!

Mark Filiaci (Sir Dinadan) Burning Coal: *A Number*, *Peter and Wendy*, *Much Ado About Nothing*, *Romeo and Juliet*, *Enron*, *Night and Day*, *Henry IV*, *To Kill A Mockingbird* (Tour), *As You Like It* (Tour), *The Normal Heart*. Sample of other work: *Proof* (Robert) for Temple Theatre, *Hamlet* (Guildenstern) for Barter Theatre, *A Few Good Men* (Sam) for Cape Fear Regional Theatre, *All in The Timing* for Louisville

Rep; *Good People* for Deep Dish; *The Monogamist* for Manbites Dog; *Venus In Fur* for American Theatre Practice.

Thomas 'Tommy' Goldsmith (Guitarist/Page). Burning Coal Theatre: *Stuff Happens* (Paul Wolfowitz). Parkway Playhouse: *Along About Sundown* (Tom). Composer credits: the William Faulkner adaptation, *Light in August*, commissioned by Opera Memphis, the folk opera *As I Lay Dying, Fair and Tender Ladies*, commissioned by Alabama Shakespeare Festival, and The Christmas Letters at UNC-Chapel Hill's Swain Theatre. He is a North Carolina-born journalist, musician, composer and actor based in Raleigh. As a musician, Goldsmith played guitar for artists including Hazel Dickens, Alice Gerrard, Leroy Savage, Marcia Ball, Alvin Crow, the Contenders, Riders in the Sky, Tim Krekel, and David Olney and the X-Rays. His songs have been recorded by the Nashville Blue-grass Band, Riders in the Sky, Uncle Walt's Band, Olney, and Elise Witt. He produced records by Tracy Nelson, Tom House, Olney, Witt, the Nashville Jug Band, and others. After 33 years and counting as a reporter and editor in daily newspapers, he retired in 2016 from the News & Observer, and has continued to free-lance for the nonprofit North Carolina Health News and for the Indy.

Tyler Graeper (Lancelot) is delighted to be back at Burning Coal. Tyler was last seen on the Burning Coal stage as Georges Seurat in *Sunday in the Park with George*. Recent productions include *Gentleman's Guide* (RLT) and *Be More Chill* (NRACT). Tyler would like to thank his friends, family, and David for their continued love and support.

Stacey Herrison (Costume Designer) is an Arkansas-based theater artist and recent MFA graduate of Texas State University. Selected costume design credits include: *A Chorus Line*, *The Tempest*, and *The Who's Tommy*. Camelot will be her first production with Burning Coal Theatre as a costume designer. staceyherrison.com

Juan Isler (Sir Sagamore/Sound Designer) 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 Container* (BCT), *The Wiz* (BCT), *Porgy and Bess* (JTP), *Memphis* (RLT), and *Ain't Misbehavin'* (NRACT). His sound design was heard in *Bent* (JTP), *King Charles III* (BCT), *Blood Done Sign My Name* (RLT), and *Ain't Misbehavin'* (NRACT). **Barry Jaked** (ME/Sound Engineer) has returned to Raleigh after spending two years as the Technical Director for the Capitol Theatre in Aberdeen, South Dakota. He has been on the production team for over 20 shows with Burning Coal most recently "The Normal Heart". Barry is thrilled to be back in Raleigh.

Danielle James (Props Designer). A native Delawarean, metalsmith, neon artist and mak-er. She moved here in 2011 and received her MFA from the metals design program at ECU. She is currently a neon apprentice at Glas neon studio in Raleigh and exhibits her work internationally. With a deep love of theater, Danielle worked on set design, costumes and props for many performances across the U.S. Returning to Burning Coal after working props for *King Charles III*, she is happy to be back in this awesome theater. **Lee Jean Jr** (Tom, the Voice, Dap, Knight) is a theatre artist, musician, and dancer based out of Fayetteville. He is currently attending Fayetteville State University as a theatre major, and,

as well as personal performance gigs, he has also worked on theatrical productions with FSU Theatre Company and Sweet Tea Shakespeare.

Meg Kessinger (ASM) After studying at UNCW, Meg moved to the Raleigh area to further pursue theatre in a professional setting. Meg has worked in a range of capacities for stage and for films, from performing and doing makeup to stage management and building sets. She is so excited to be tackling her first show with Burning Coal as an Assistant Stage Manager and would like to thank Jerry for the opportunity to work with an amazing cast and crew on *Camelot*!

Eric S. Kildow (Dramaturg/Study Guides) is Assistant Professor of Theatre at Kent State 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. For Burning Coal: *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.*

Shawn Morgenlander (Mordred/Lady Sybil) Burning Coal Theatre: *Peter Pan and Wendy* (Wendy), *Stuff Happens* (Campbell). American Myth Center: *The Ballad of R+J* (Romeo). Sonorous Road: *The Wolves* (#14). Snap Pea: *The Banquet/Macbeth* (Malcolm). Shawn is an interdisciplinary art adventurer and Spanish interpreter whose theatrical exploits have spanned the USA. *Life is But a Dream*, her translation/adaptation of Calderón's *La vida es sueño*, premiered with Spicy Witch Productions in NYC in 2018. Shawn can also be found singing alongside *Camelot* arranger Tommy Goldsmith in their folk cabaret duo Stichomythia www.shawnmorgenlander.com /@stichomythiasongs

Galen Murphy-Hoffman* (King Arthur) is pleased to make his Burning Coal Theatre debut. NYC: *The Dishonorable Discharge of Private Pitts* (IATI), *Film Noix* (NYC Fringe Festival), *King Lear* (WorkShop Theater), *The Man Who Made New York* (Work Shop Theater). Regional: *Romeo & Juliet* (Chicago Shakespeare), *Titus Andronicus* (California Shakespeare), *Cymbeline* (San Francisco Shakespeare Festival), *Mame* (Drury Lane Oakbrook), *Next to Normal* (Resident Theater Co.), *Assassins* (Shotgun Players), *Hedda Gabler* (Vintage Theatre Collective), *The Rose Tattoo* (A.C.T.). Training: B.F.A. in Acting from the University of Minnesota/Guthrie Theater Actor Training Program. Thank you to Diana and the Multimedia Talent Management team for all their work and to Jerry for this fantastic opportunity, and also thank you for supporting live theater.

Charley Norkus (Drummer/Clarius) Born and raised in Raleigh, Charley has played drums in area bands since junior high, and at various times with Tommy Goldsmith (most notably in Bradley) going back to 1969. A graduate of NC State (BA History 1976, M.Ed. in 2011), Charley taught for 24 years in Wake County high schools and is now retired. He spent 20 years in the private sector in sales and management. Charley loves eating pizza, playing chess and teaching others how to play, serving as a Eucharistic Minister, leading a men's Bible study, traveling with Becky, his wife of 44 years, and

especially spending time with their kids Nod, Caleb, & Rebekah, their spouses, and seven grandchildren.

Julie Oliver (Merlyn/1st Lady In Waiting/Lady Anne) For Burning Coal Theatre: *Far Away, Stuff Happens, Normal Heart, Peter Pan & Wendy* (also BorderLight Fringe Festival), *Iron Curtain Trilogy* (also The Cockpit Theatre, London), *The Heretic*. For Bulldog Ensemble Theater: *The Roommate*. For Curious Theatre Collective, *Creekside*. For South Stream Productions, *This Doesn't End Will, Seascape*. For Aggregate Theatre: *Children's Theatre Series*. For Seed Art Share: *Well Fed, Well Said*. Also, *Mr. Burns* (Manbites Dog Theater), *Cripple of Inishmaan, Superior Donuts* (Deep Dish) Julie is a member of Burning Coal Theatre artistic company and is a happily retired public-school band director.

Margaret 'Mo' Ortbal (Music Director) is a music educator and freelance music director based in State College, Pennsylvania. She graduated from Penn State University in 2016 with degrees in music education and special education and went on to teach choral music and musical theatre in rural Pennsylvania for three years. Recently she served as the Resident Music Director for The Millbrook Playhouse, providing music direction for main-stage shows, children's camps, and the Millbrook Youth Ensemble. Some of her favorite music directing credits include *The Rocky Horror Picture Show, Little Shop of Horrors, and A New Brain*. Mo would like to thank her parents (Barb & Ken) for their love and support on her musical journey.

Greg Osbeck (Scenery Design/Technical Director). For Burning Coal: *King Charles III, Stuff Happens, The Weir, Ashe in Johannesburg, Great Celestial Cow*. 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; RLT: *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: Stage Management: *KidsWrite (2018)*. Assistant Stage Management: *The Great Celestial Cow, Ashe in Johannesburg, The Weir, As You Like It, My Name is Rachel Corrie, Shape of the Table*. Playwright: *Oakwood Series (2019, 2018, 2017, 2016), KidsWrite (2013, 2009)*. Courtney is a Burning Coal Company Member and 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 snores so loud you have to turn up the volume on the TV.

Christopher Popowich (Lighting Designer) has designed the lighting for numerous productions for Theater, Opera, Dance in Canada, the UK, Asia and the United States. His professional highlights include the world premiere of *Balls* and the Asian premiere of *Art*, for Singapore Rep; *Nunsense* in Rome for Teatro Dell'Orologio; *Journey West* in London and the Edinburgh Fringe Festival; *Terrorism and A Midsummers Night's Dream* in London. Christopher has designed a number of Burning Coal Theatre past productions *The Royale* in 201 and the most recent being *King Charles the III & the Weir* in 2018 Christopher's opera design credits include *The Ring Saga, Magic Flute, Lost in the Stars, Soldiers Tale* for Opera Theatre of Pittsburgh. Other Pittsburgh credits include *A Skull in Connemara, House, Julius Caesar* and the Beckett Festival for Pittsburgh Irish and Classical Theatre. *An Evening of Legends* for

Dance Alloy; and The Kitchen Sink for Attack Theatre. In Canada, Chris' work includes shows for Alberta Theatre Projects, Calgary Opera, Toronto Workshop Productions, Stephenville Festival, and the Globe Theatre. Christopher has taught at Carnegie Mellon University, The Royal Central School of Speech and Drama in London, England and the Banff Centre in Canada. He is Principal Designer in C & C Lighting, an architectural and entertainment lighting design company in Pittsburgh (cclightingdesign.com). Architectural lighting projects co-designed with Cindy Li-mauro, Gulf Tower, Hunt Library and the Koppers Building can be viewed on their website. His lighting design work was profiled in the January 2001 issue of *Lighting Dimensions* magazine.

Natalie Reder (Guenevere) For Burning Coal: Dot in *Sunday in the Park with George*, Fiona in *Brigadoon*. Regional Theater: Marguerite in *The Scarlet Pimpernel*, Maria in *West Side Story*, Julie Jordan in *Carousel*, Serena Katz in *Fame*. Theater for the New City (Off-Off Broadway): *Walking From Romania*. University of Cincinnati—College Conservatory of Music: Ruth Sherwood in *Wonderful Town*, *Pirates of Penzance*, *Full Monty*, *Floyd Collins*. For Jeff, my Louis and my George.

Meredith Riggan (Scenic Artist). Meredith is a North Carolina based artist excited to be returning to Burning Coal Theatre for this production. She has previously painted for Burning Coal in the productions of *The Great Celestial Cow*, *Ashe in Johannesburg*, *The Weir*, *Stuff Happens*, *King Charles III*, *Normal Heart*, *Peter Pan and Wendy*, *Darkside*, *The Royale*, *Heisenberg*, *Written on the Heart*, *Skylight*, *Spoonface Steinberg*, *The Wiz*, and *Good*. After receiving her Bachelor's Degree in Scenic Art from UNC- 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, Tri-ad Stage, City Arts-Greensboro Children's Theatre, Winston Salem Theatre Alliance, ECU Loessin Playhouse, along with freelance jobs such as repairing sculptures for the Greensboro Children's Library and painting custom pet portraits through her business, Riggan Originals.

Xinmeng 'Sarah' Sun (Props Assistant) graduated from William Peace University in May of 2019 and majored Art Administration. In my free time, I really love to watch music or theater. I worked on Peace's *Wild Party*, *Five Women's Wearing the Same Dress*, *Assistant*, *Beauty and Beast* and *Speech and Debate*, mostly with props or on headset. I enjoy backstage work because I get to know the theater better and because every show needs crew people to make sure it runs smoothly. In the future, I hope to work at a theater or a museum, and am specially interested in the role of company manager, because this position allows travel and the opportunity to take care of groups.

Cole Train (Assistant "Painter"). Cole Train is excited to be apart of another production at Burning Coal Theatre. He has been "assisting" his Scenic Artist Mom in several thea-tres 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. Cole Train is a 10/10 good boy.

Carry Vaughan (House Manager) has been the lead House Manager/Volunteer Coordinator with Burning Coal since 2013. Her last few productions include *Peter Pan & Wendy* (ASM), *The Normal Heart*

(ASM), and *Dark Vanilla Jungle* (Stage Manager—London’s Camden Fringe Festival, 2017).

Laura Zaetz (Tom/Herald/Knight) is an alumni of the University of North Carolina at Pembroke, where she received the honor of Magna Cum Laude with a Major in Theatre and a minor in Musical Theatre. Her credits include: *The Man of La Mancha* (Fermina/Prisoner Ensemble); *Hamlet* (Rosencrantz/Courtier); *Scapin* (Messenger/Gendarme/Porter); *Romeo & Juliet* (Peter/Ensemble); *Alice in Wonderland* (White Queen/Dormouse/Daisy/ Cook); *Hairspray* (Penny); *Once On This Island* (Ensemble’s highest soprano); *Uncle Vanya* (Marina); *Alexander and the Terrible, Horrible, No Good, Very Bad Day* (Mother/Mrs. Dickens); *Middletown* (Tour Guide/Sweetheart); *Exit the Queen* (Ronnie); the original productions of Jalen “Cornbread Jones” Boyette’s *Stuffed Cabbage* (Waitress), Brice Heller’s *Driving Carr* (Thug #2), Brice Heller’s *Untitled*, Stephen Shane’s *Express!*, and Sam Maxwell’s sequel *Discover!*; and, her favorite, *Twelfth Night* (Viola/Cesario). She herself has directed some productions: *Cloud 9*, *The Princess Bride:Part 1*, *The Taming of the Quinn*, and her senior capstone, J.R.R. Tolkien’s *The Homecoming of Beorhtnoth*. She wants to thank her family and friends for their support, without which she wouldn’t have come so far.

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.