

SunTrust Bank: *Seeing Beyond Money*

Front page

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We actively seek to support organizations and activities that share our commitment to enriching and strengthening the communities in which we live. We know that supporting programs like Burning Coal Theatre fosters diversity of thought and expression. We are proud to support the Burning Coal Theatre Company as they seek to “produce literate, visceral, affecting theatre that is experienced, not simply seen”. Thank you for entertaining, educating and helping us see the world differently.



Artistic Director's Page

It is hard to remember that Shakespeare's plays were once "new works". One of my favorite things about *Shakespeare in Love* was the beautiful moment when Will read his just-completed play about star-crossed lovers to his actors. The film allowed us to hear that story as if for the first time. Some may remember another fantastic moment from that Oscar-winning film, when the Tom Stoppard/Marc Norman-penned screenplay lurches from a telling of *R&J* into a different tale: that of a shipwrecked maiden, cast upon the sundrenched shores of a strange land. Gwyneth Paltrow's character, in that most theatrical moment, changed from "Juliet" to "Viola" and we began the tale known as *Twelfth Night*. I loved that moment, when the movie completely remade itself. I think Stoppard and Norman were getting at the idea, expressed in Harold Bloom's *The Invention of the Human*, that humankind was reinvented through the storytelling of William Shakespeare.

This idea interests me a great deal: that we are able to define and redefine ourselves through the stories we choose to tell and the way in which we tell them. I don't think it is unusual, for instance, that as the industrial revolution swept across the west, the stories we told became more about the encroachment of mechanization onto the human psyche (Jules Verne, Sophie Treadwell). In the 1960s, with the rise of feminism as a significant political voice, and the sexual revolution, we saw the emergence of the 'anti-hero' and the severe lessening of content restrictions (as typified by the court case fought and won by London's Royal Court Theatre against the English Office of the Censor over Edward Bond's play *Saved*).

In *Twelfth Night*, Viola dons (masculine) garb in order to protect herself while she passes through a strange land. That is precisely what happens each time our culture ratchets forward into some new definition of itself. The storytellers among us, in whatever medium they practice, sense these shifts and respond to them. Then the culture follows after. This isn't life imitating art, or art imitating life, but rather art *servicing* life. Shakespeare's *Twelfth Night* was written just at the moment when exotic news of the New World was reaching Europe and everyone there was amazed at the possibilities such a New World might entail. Shakespeare had it right in telling Viola's journey and Stoppard and Norman had it right again in *Shakespeare in Love*.

For me, a larger issue, and one that everyone should be conscious of is this: in the 21st century, does mass media and the urgency of advanced degrees from Yale (for instance) so filter out voices of descent and from nonstandard environments (remember that Shakespeare was essentially a poor, uneducated "country boy") that the artists most sensitive to those seismic shifts are removed from the public's awareness, to simply holler in the dark? Time and again I find myself pulled toward a certain *kind* of artist. My worry is that if an artist were to emerge so unique that his worldview might alter the progress of human kind, would we know it? If another Shakespeare blossomed right under foot, would we recognize him or her?

In an effort to do so, I am pleased to announce that beginning with our coming season, Burning Coal will commit to produce at least one completely original play each year. We have produced world premieres in the past, including adaptations of *Watership Down*, *Uncle Tom's Cabin*, and *A Doll House*, Jerry Oster's *90 in 90* and our own upcoming *1960*, as well as a dozen or so American or regional premieres. But in the past those plays have been chosen for their quality. In the future, we will seek plays and new voices for a different reason: because the only way greatness emerges is in an environment of support and an understanding that commerce and art do not necessarily go hand in hand and that, if one must choose between the two, there is little doubt as to which will ultimately serve our community and our world.

-Jerome Davis/Artistic Director

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BURNING COAL THEATRE COMPANY SY.

In residence at Meymandi Theatre at the Murphey School

Jerome Davis, Artistic Director
Simmie Kastner, Managing Director

Presents

Twelfth Night;

or, What You Will

by **William Shakespeare**

directed by

Rebecca Holderness

Production Stage Manager

Lizzie Gerhard

Technical Director **Curtis Lee Jones**

Scenic Design **Morag Charlton**

Lighting Design **Daniel Winters**

Costume Design **Kelly Farrow**

Sound Design **Al Singer**

Properties Design **Chelsey Lee Gaddy**

Graphics Design **Simmie Kastner**

Movement Director **Carol Katz**

Dramaturg **Ken Gross**

Assistant Director **Kathryn Milliken**

House Manager **Joy Polhemus**

Assistant Stage Manager **Rachel McCrain**

Assistant Stage Manager **Elsbeth Cassandra Taylor**

Assistant Stage Manager **Trudi Otsby**

Assistant Costumer **Johannah Maynard**

Board Op **Meghan Arrowood**

Burning Coal Theatre Company is a member of Theatre Communications Group, a national consortium of professional theatres, the North Carolina Theatre Conference and Arts North Carolina.

Cast

(in alphabetical order)

Jeffrey Dillard *Fabian*
 David Dossey* *Sir Toby Belch*
 Ian Finley *Malvolio*
 Chelsey Lee Gaddy *Valentine*
 Joan J *Maria*
 Stephen LeTrent *Sir Andrew Aguecheek*
 Ashlee Quinones *Viola*
 Yolanda Rabun *Feste*
 Lucius Robinson *Sebastian*
 Myles Scott *Antonio*
 James V. Sullivan *The Sea Captain*
 C. Delton Streeter *Orsino*
 Jenn Suchanec *Olivia*
 Amanda Watson *Curio*

*Denotes Membership in Actors' Equity Association



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Burning Coal Theatre Company is supported by the United Arts Council of Raleigh and Wake County with funds from the United Arts campaign and the Grassroots Arts Program of the North Carolina Arts Council, an agency funded by the State of North Carolina and the National Endowment for the Arts.

Without the generous support of the National Endowment for the Arts, the City of Raleigh Arts Commission, Raleigh City Council, North Carolina Arts Council and United Arts Council of Wake County, this production would not be possible.

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This production is funded in part by a grant from the North Carolina Humanities Council, a state-based program of the National Endowment for the Humanities.

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**BURNING COAL THEATRE COMPANY SM
PRODUCTION HISTORY**

1997/98 Season

Rat in the Skull by Ron Hutchinson
Love's Labours Lost by Shakespeare
Pentecost by David Edgar

1998/99 Season

Winding the Ball by Alex Finlayson
Einstein's Dreams by Kipp Cheng
Question of Mercy by David Rabe
History of King Henrie the Fourth by R. Rand

1999/00 Season

The Steward of Christendom by Sebastian Barry
St. Nicholas by Conor McPherson
Romeo & Juliet by Shakespeare
Night and Day by Tom Stoppard

2000/01 Season

The Weir by Conor McPherson
Macbeth by William Shakespeare
Uncle Tom's Cabin by Rand and Kay
Watership Down by Deb Royals from R. Adams

2001/02 Season

A Doll House by R. Rand from Ibsen
The Mound Builders by Lanford Wilson
Company by Sondheim and Furth
Road to Mecca by Athol Fugard

2002/2003 Season

Travesties by Tom Stoppard
Juno and the Paycock by Sean O'Casey
Tartuffe by R. Rand from Moliere
Crumbs from the Table of Joy by Lynn Nottage

2003/2004 Season

All the King's Men by Adrian Hall
from the novel by Robert Penn Warren
Waiting for Godot by Samuel Beckett
The Man Who Tried to Save the World by Davis and Kay
from the book by Scott Anderson

2004/2005

James Joyce's The Dead by R. Nelson & S. Davey
90 in 90 by Jerome Oster
Safe House by Lydia Stryk
Lipstick Traces by Rude Mechs
Accidental Death of an Anarchist adapted by Simon Nye
from the play by Dario Fo

2005/2006

Taming of the Shrew by William Shakespeare
A New War by Gip Hoppe
A Map of the World by David Hare
Miss Julie adapted by Kelsey Egan and Jack Lienke
from the play by August Strindberg

2006/2007

1776 by Stone and Edwards
Einstein's Dreams by Kipp Cheng
Pentecost by David Edgar
A Midsummer Night's Dream by William Shakespeare

2007/2008

Hamlet by William Shakespeare
The Love Song of J. Robert Oppenheimer
by Carson Kretzer
Inherit the Wind by Lawrence and Lee
Crowns by Regina Taylor

**The 2008/2009
Burning Coal Company of Artists**

Bob Barr
Rebecca Buck
Chris Bernier
Jon Byers
Karen Byers
Morag Charlton
Maggie Clifton
Ann Cole
Fred Corlett
Jerome Davis
Becca Easley
Ian Finley
Lizzie Gerhard
Debra Gillingham
Gabrieal Griego
Olivia Griego
Holden Hansen
Quinn Hawkesworth
David Henderson
George Jack
Becca Johnson
Simmie Kastner
Gina Kelly
Stephen LeTrent
Sylvia Mallory
Chris McMullan
Sherida McMullan
Kathryn Milliken
Jan Morgan
Julie Oliver
Melissa Patterson
Greg Paul
Joy Polhemus
Ashlee Quinones
Yolanda Rabun
Emily Ranii
Kendall Rileigh
Lucius Robinson
Angela Santucci
Al Singer
Jim Sullivan
Jenn Suchanec
Amanda Watson
Marc Williams

Bold denotes new member.

Cast and Crew

Morag Charlton (Set Design). For Burning Coal Theatre Company, *Loves Labours Lost*, *Pentecost*, *Einstein's Dreams*, *Romeo and Juliet*, *A Doll's House*, *Travesties*, and *James Joyce's The Dead*. Morag Charlton is a professional artist and painter. She has been creating set designs for Burning Coal Theatre Company for the past ten years, working principally with Rebecca Holderness. Theatre offers her an exciting creative challenge, an important compliment to her work as an artist. She lives in the Triangle and exhibits her artwork locally and internationally.

Jeffrey Dillard (Fabian) is a proud second year member of Burning Coal Theatre Company and is thrilled to be working with Rebecca Holderness for a second time. Other Burning Coal credits include *1776*, *Einstein's Dreams* (with Holderness), *Oakwood*, and the "decidedly nebbish" version of Horatio in *Hamlet*. One can only hope for a critic's thesaurus that goes past the letter *N* this year.

David Dossey* (Sir Toby Belch). For Burning Coal: *Henry IV, Parts 1 & 2*, *Rat in the Skull*, *The Weir*, *Road to Mecca*, *Inherit the Wind*, *Watership Down* and *Travesties*. David is pleased to be rejoining Burning Coal once again. David's experience is varied from film and television to Broadway. It is a pleasure to be in North Carolina once more to take part in another Burning Coal production. Credits include *Inherit the Wind* on Broadway, *Law & Order*, *Homicide: Life on the Street*, *Off-Broadway*, *Titus Andronicus*, *Henry V*, *Measure for Measure*, *As you Like It*

Kelly Farrow (Costume Design) has just moved back to Raleigh after 10 years in Melbourne, Australia. She studied fashion design at the Melbourne School of Fashion and costuming at Swinburne University. Since 2003 she has been a part of CLOC Musical Theatre as staff designer and wardrobe coordinator. Her CLOC shows include *Steel Pier*, *The Boy From Oz*, *Blood Brothers*, *CATS*, *Shout*, *Hot Mikado*, *Jekyll and Hyde* and *The Scarlet Pimpernel*. She has also designed costumes for the 2006 Commonwealth Games Arts Festival, Melbourne Cup, Myer Christmas Parade and with Allegro Music Australia. She currently works as a specialty costume creator at Camelot Treasures in Cary.

Ian Finley (Malvolio) - For Burning Coal: *Bowling with Blueberries*, *Inherit the Wind*, *Pentecost*, *Carved in Stone*, *1776*, *Oakwood*, *The Taming of the Shrew*, *Accidental Death of an Anarchist*, *James Joyce's The Dead*. Ian also is the author of Burning Coal's *Oakwood* cycle of plays, and holds an MFA in Dramatic Writing from NYU, where he won the Harry Kondoleon Award for playwriting g. He is a member of Burning Coal Theatre Company and The Dramatists Guild.

Chelsey Lee Gaddy (Valentine/Properties). For Burning Coal: *The Prisoner's Dilemma*. Chelsey is a Florida Atlantic University graduate student completing her MFA through an internship at Burning Coal. Originally from Asheville, she received her BFA in Musical Theatre from Mars Hill College

in 2006. Her credits include Dorine in *Tartuffe*, Abigail Williams in *The Crucible*, Little Red Ridinghood in *Into The Woods*, Cherie in *Bus Stop*, Lavinia in *Titus Andronicus*, The Mistress in *Evita* and Carrie in *Carousel*. Chelsey is also a Voice and Speech teacher, Stage Manager, and has performed with Brad Jones and Dolly Parton. Her work on this show is dedicated to the memory of her biggest fan, Phillip Fitzhugh.

Elizabeth Gerhard (Production Stage Manager). For Burning Coal Theatre (*Howie The Rookie*, *Crowns*, *KidsWrite 2008*, *Prisoners Dilemma*). Elizabeth has lived in Raleigh most of her life. She was born in Dallas, Texas and moved here six months after. She attended Wakefield High School where she took many drama classes and moved on to study business and theatre at Mars Hill College in the Appalachian Mountains of North Carolina. She has moved back home and is thrilled to be apart of this wonderful theatre company. She wants to thank all of her friends and family for their love and support. Elizabeth is a 2008/2009 Burning Coal Company Member.

Kenneth Gross (Dramaturg) has worked as a dramaturg on many productions directed by Rebecca Holderness, including *The Winter's Tale*, *Cymbeline*, *The Changeling*, and *Visitations* (Holderness Theater Company). He teaches English at the University of Rochester, and is the author, most recently, of *Shylock is Shakespeare*, published in 2006.

Rebecca Holderness (Director). For Burning Coal: *Crowns*, *Einstein's Dreams* (twice), *Love's Labours Lost*, *Romeo & Juliet*, *A Doll House*, *Travesties*, *James Joyce's 'The Dead'* and *Miss Julie*. Rebecca is a director, choreographer whose work has been acclaimed as passionate, physically compelling and visually beautiful. She is the founder and artistic director of Holderness Theatre Company, devoted to the development of integrated pedagogies of training in support of a radical, neo-classical aesthetic of performance where body, image and language are equally balanced. Most recently, Holderness directed *Lori-Parks' 365 PLAYS* at Joe's Pub and Public Theater/NYC with the Director's Project at the Drama League. Most recently at UWM, she has developed and directed *1001* by Jason Grote, *Of Mice and Men* by *Steinbeck*, (with photos *Walker Evans* and *Dorothea Lange*), *Ghost* by *Zakiyyah Alexander*, *Mr. Melancholy* by *Matt Cameron*, *Einstein's Dreams* by *Kipp Cheng* and *From These Green Heights*, adapted *Miss Julie* for the American Scandinavian Foundation/NYC, chaired the NewLeaf Workshop at the Stoneleaf Festival and has completed her first film, *Roughcut: Ms. Julia* (unfinished version of film later called *Rough Cut*) was shown as part of a "Works in Progress Exhibition" at the International Digital Media and Arts Conference at the National University in San Diego, California. Credits for NYC/Off Broadway: *The Life of Spiders*, *Kelly Stuart*, *Holderness /The Culture Project*; *Visitations* at Pace University/The Drama League; *The Lion, the Witch and the Wardrobe* tour for Lincoln Center Institute; *What You Will—Twelfth Night*, *Much Ado About Nothing*, *The Rover*, *Holderness/Lincoln Center Theatre Institute*; *Riddles of Bamboo*, *Kipp Cheng* at Lincoln Center Lab; *Cymbeline*, *A Winter's Take* at *Holderness/The Salon*; *One Million Butterflies*, *Steve Belber* at *Julliard*; *Nervous Splendor* at *TWEED*; *Edward II*, *NYU/ETW*. Regional: *The Valley*

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ing Coal's company of actors. He has recently been seen in both *The Trojan Women* and *Gypsy* for Meredith College Presents Theatre, *The Grapes of Wrath* for the Justice Theatre Project, *Moon over Buffalo* for Raleigh Little Theatre, and *Not About Nightingales* for University Theatre at NC State. He is delighted to once again be working with Rebecca Holderness. "Many thanks to my wife, Mary Ann, who always encourages me to follow my dreams."

Elsbeth Cassandra Taylor (Board Op). For Burning Coal: *Cowboy Mouth* (with Delta Boys). Elsbeth hails from Asheville, NC and is a recent graduate of Meredith College. She is grateful to be a part of this production and would like to sincerely thank everyone that made it possible.

Amanda Watson (Curio). Acting credits include: *Oakwood Cemetery Living History*, *Pentecost*, *Taming of the Shrew*, *The Velveteen Rabbit* (Burning Coal); *King Lear* (Peace College). Stage Management credits include: *A New War*, *Miss Julie*, *1776* (Burning Coal); *The Drawer Boy*, *Duck Variations & Sexual Perversity in Chicago* (Ghost & Spice); *The Bitter Tears Of Petra Von Kant*. (Little Green Pig Theatrical Concern); *Who's Afraid of Virginia Woolf* (Partygirl Productions); *Awake and Sing* (2nd Avenue South Players). HR guru by day, theatre geek by night, Amanda is proud of her varied experience with so many diverse groups. Amanda is a Burning Coal Company member.

Daniel Winters (Lighting Design) is in his final year of graduate school at Ohio University where he most recently designed *Knock Me a Kiss* and *Blue Surge* and will designing *The Tempest* in the spring. He also spent 2 quarters in Hong Kong in 2007 on an exchange with the Hong Kong Academy for Performing Arts where he designed 2 pieces in a dance concert called *Topology*. He has also designed for Xavier University in Cincinnati Ohio, The Falcon Theater in Cincinnati Ohio, Ohio Valley Summer Theater, and spent last summer assisting at the Cincinnati Opera. Daniel is very excited to be working with Burning Coal for the first time.

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of Decision, *Glimpses of the Moon*, Shakespeare and Company; *Picnic* in ASL at NTID; *Cherry Orchard*, Yale University. Europe: Compagnie Image at Aigue/Paris; *Otello* with Andrei Serban at Choregies D'Orange/France. Rebecca Holderness holds an MFA degree from Columbia, a BA degree from Vassar; and was a Drama League & Lincoln Center Lab director. She is an associate teacher of Fitzmaurice Voice Work and member of ATHE. She has taught at the Experimental Theater Wing, NYU, CAP21, The New School and Vassar College. Currently, she is an assistant professor of acting at UWM currently developing a theater work based in early blues, Vaudeville scenography and the Uncle Remus Stories.

Joan J (Maria). For Burning Coal: *Crowns*. Well, it's really the same ol' story. Striving to fulfill my calling as an artiste at Burning Coal. Last time



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with *Crowns*, this time with Shakespeare." Past credits include *The Bluest Eye*, *Raisin in the Sun*, *Cherry Orchard*, *Ain't Supposed to Die a Natural Death*; *Bye Bye Blackbirds*, *The Old Settler*; *The Death of Papa*, *Sty of the Blind Pig*; *Of Mules and Men*; *Amen Corner*, and more. An award winning actress, retired reading teacher and more, Joan has written a children's play, *It's in the Book*, to promote reading and literacy, and is excited about an upcoming musical production of it." I am grateful for this opportunity to work with Burning Coal again and I give special thanks to my family. To GOD be the glory!"

Curtis Lee Jones (Technical Director). For Burning Coal: *The Prisoner's Dilemma*, *Hysteria*. Curtis returns for another exciting challenge at the new Murphy School. He has done the past few shows here as Technical Director and love the new space. Jones, a graduate from East Carolina University, has a BFA in Production and Design. Locally, Jones designs and builds sets for several theatre groups in town. You may have seen some of his work this past summer with Hot Summer Nights at the Kennedy. He has also designed and built sets for many clients in the NC and FL areas. Jones enjoys his work and enjoys the new challenges on every show. He would like to thank Lora and Skylar for their continued support in this career of theatre

Simmie Kastner (Graphics Design). Simmie has designed the poster/maile/program for all but five shows for Burning Coal in the last 11 years. She is also the theatre's managing director. She holds a degree in Computer Science and a degree in Painting from American University in Washington. Among her accomplishments, Simmie ran the Education Services branch of Oracle Software USA where she managed 120 employees and a budget of \$30 million, and bringing Burning Coal from a start-up budget of under \$40,000 to its current \$300,000 annual budget and position as one of the most respected and influential theatres in the state. She is an ex-President of NC Theatre Conference and currently sits on its past presidents board and endowment fund board.

Carol Katz (Movement Director) recently received her MFA in Contemporary Performance from Naropa University in Boulder, Colorado. She is currently at work on an original movement/theatre piece inspired by the Icarus myth, re-imagined from the points of view of his father, Daedalus, who survived him and his sister, who never knew him, yet is haunted by his suicide. This is her first time in North Carolina and she is honored to be working with the gracious and talented cast and crew of *Twelfth Night*. A thousand thanks to Rebecca Holderness and to Burning Coal for making this possible.

Stephen LeTrent (Sir Andrew Aguecheek). For Burning Coal: *The Prisoner's Dilemma*, *Inherit the Wind*, *Hamlet*, *A Midsummer Night's Dream*, *Pentecost*, *Einstein's Dreams*, *Taming of the Shrew*, *Lipstick Traces*, *James Joyce's The Dead*, *All the King's Men*, *Tartuffe*, *Juno & the Paycock*. For Delta Boys: *Cowboy Mouth*, *Howie the Rookie*. For Peace College: *The Curious Savage*, *The Children's Hour*, *An Inspector Calls*, *Antigone*. He has participated in Burning Coal's Oakwood Cemetery Tours, several staged readings, and performs regular voiceover work for a variety of Raleigh-based companies. Stephen is a member of the 2008-2009 Burning Coal Theatre Company.

Rachel McCrain (Assistant Stage Manager). For Burning Coal: *Prisoner's Dilemma*, *Hysteria*. For Delta Boys: *Cowboy Mouth* (PSM). For others: *Twelfth Night*, *Moon Over Buffalo*, *My Fair Lady*. I am grateful for this opportunity and eager for more!

Kathryn Milliken (Assistant Director) is a member of the 2008/2009 Burning Coal Company. Other Burning Coal assistant directing credits include *Hamlet*, *The Love Song of J. Robert Oppenheimer*, *Inherit the Wind*, *Crowns* and *The Prisoner's Dilemma* (North American Premiere). She directed *Howie the Rookie* for Burning Coal's Wait 'Till You See This Series. Other directing credits include *Fool for Love*, *Art*, *This is Our Youth* and *Easter*. She holds a B.F.A. in Drama from New York University's Tisch School of the Arts.

Joy Polhemus (House Manager): Burning Coal Credits include House Manager for *Crowns*, *Inherit the Wind*. She performed the role of Betty/ Martha in the staged reading of *Afterword* featured in Burning Coal's New Works Series. TV credits include: *Young & the Restless*, *New Detectives*, *Dangerous Affections*, *NC Most Wanted*, *Home Shopping Network*, and *Almost Live*. Commercial/Industrial credits include: *Carolina Bank*, *Kraska Center for Dentistry*, *Levin Furniture*, *Mattress King*, *24-hr Kerr Drugs Direct Care*, *TJ Maxx*, *Reebok*, *Ericsson*, *Sealy Mattress Company*, *Wrangler*, *Bald Head Island Resorts*, *Live Cargo*, and *Ocean Palm Resorts*. She is a devoted taxi driver, hockey fan and stage mom. "Grant and Tara rock my world". She is a member of the 2008/09 Burning Coal Theatre Company.

Ashlee Quinones (Viola). Ashlee is a 2008/2009 member of Burning Coal. Her most recent works include Mathilde in Deep Dish Theater Company's *The Clean House* and Ophelia in Burning Coal's *Hamlet*. She has also recently enjoyed the working the 'other' side of theatre with Burning Coal as the Assistant Dramaturg for *Prisoner's Dilemma* and ASM for *Inherit the Wind*. Her next endeavor? Dramaturg for Burning Coal's production of Juan Mayorga's *Way to Heaven*.

Yolanda Rabun (*Feste*): For Burning Coal: *Crowns* (Mabel), 2008-2009 Burning Coal Theatre Company Member; North Carolina Theatre: *Dreamgirls* (Joanne), *Ragtime* (Sarah's Friend), *Big River* (Alice); Hot Summer Nights: *Personals* (Woman Two); *Ain't Misbehavin'* (Charlaine/Nell); Playmakers Repertory: *Violet* (Lula); Raleigh Little Theatre: *Smokey Joe's Café* (BJ), *Archy and Mehitabel* (Mehitabel/Cantey for Best Actress); Tours: *Stanley Baird Group - South Korea, Japan, Okinawa, Guam, Kwajalein Islands, Hawaii* (Armed Forces Entertainment); Recordings: Jazz Single: *I Want 2 Love You* (Traffic Jam/Saxony Records) available on iTunes; Education: JD, Boston College Law School; BA with Honors, Holy Cross College; To God, Dereck, Miles, William, and Kappitola - Thank You for giving me the freedom to love and play! www.yolandarabun.com.

Lucius Robinson (Sebastian) is a Delta Boy, a member of both the Little Green Pig Theatrical Concern and the 2008/2009 Burning Coal Theatre Company, and a student at UNC-Chapel Hill. Recent acting credits include: *A People's History Of The United States*, *The Pillowman* (IndyWeekly Best



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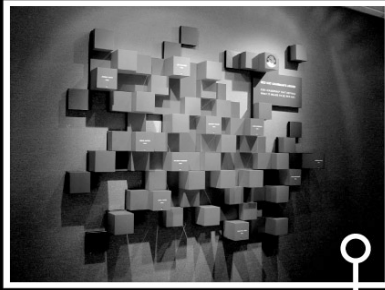
Al Singer (Sound Design) has been active in Triangle theatre for 20 years as actor, director, producer, and sound designer. Sound design credits for Burning Coal include *A Question of Mercy*, *Waiting for Godot*, *Crowns*, and *All the Kings Men*. Al is member of the 2008-09 Burning Coal Theatre Company.

C. Delton Streeter (Orsino) returns to Burning Coal for the third time in this re-visioning of Shakespeare's classic. Previously he was seen in Burning Coal's ensemble production of the musical *Crowns* and the summer production *KidsWrite*. Mr. Streeter has worked with numerous groups around the Triangle: Playmakers, New Traditions Theatre, NC Central University, and others. Most recently he appeared as Rooster in *Waiting for Martin* with Walltown Children's Theatre and in Long Leaf Opera's *Regina*. Mr. Streeter holds a BA and MA in Performance Studies from the UNC-Chapel Hill. He would like to thank his family and friends for their support of his artistic endeavors.

Jenn Suchanec (Olivia). For Burning Coal: *Prisoners' Dilemma*, *Inherit the Wind*, *Pentecost*, *Safe House*, Hot Summer Nights at the Kennedy (*Wait Until Dark*), The Alliance Theatre (*Sister's Rosensweig*), Horizon Theatre (*Quills*), Actor's Express (*Oleanna*, *Sailing to Byzantium*, *The Misanthrope*), Georgia Shakespeare Festival (*Othello*), 7stages (*God of Vengeance*), Barking Dog Theatre (*Buried Child*, *Romeo and Juliet*), and Shenandoah Shakespeare (*Julius Caesar*, *Measure for Measure*, *Midsummer's Night Dream*). Jenn is a member of the Burning Coal Theatre Company, and she teaches part-time at Peace College. She thanks her two little babies and her one big man.

Jim Sullivan (The Sea Captain). For Burning Coal: *Einstein's Dreams* (2006). Jim is a 1999 graduate of NC State University, and a member of Burn-

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Supporting Actor 2007), *Fistful Of Love* (Manbites Dog Theater) *Hamlet*, *The Love Song Of J. Robert Oppenheimer*, *The Prisoner's Dilemma* (Burning Coal) *The Rivals* (DeepDish Theater) *Skylight* (Hot Summer Nights At The Kennedy) *The Stonewater Rapture*, *Howie The Rookie*, *Cowboy Mouth* (The Delta Boys) *The Final Kiss*, *A Streetcar Named Desire*, *Europe Central* (Little Green Pig). He has studied/trained at the University of Minnesota/Guthrie Theatre BFA Actor Training Program, UNC-Chapel Hill, Georgetown University, The Dell'Arte School Of Physical Theater and at RADA. Upcoming: *The Cherry Orchard*, *House Of Dolls* (The Delta Boys) *Whose Afraid Of Virginia Woolf?* (UMN/Guthrie BFA) *The Italian Actress* (Little Green Pig).

Myles Scott (Antonio) spent much of his youth studying under Dolly Workman in the Delray Beach Playhouse where he first stepped into acting. Since his move to North Carolina he has been working heavily in film acting and film production under the non-profit film company, Eno River Media Productions. Currently, Myles can be seen hosting a frequently updated news and entertainment web show called NCScoop.com and in his off hours, enjoys playing with his cat and watching whatever is on the DVR.

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