

Blue Sky

JAN 28 -
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2016

CAM RALEIGH
409 WEST MARTIN STREET
RALEIGH, NC 27603

PRESENTED BY
BURNING COAL THEATRE COMPANY
COPRODUCED WITH CAM/RALEIGH
BY CLARE BAYLEY
DIRECTED BY GUS HEAGERTY

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Welcome to Blue Sky by Clare Bayley. This co-production between Burning Coal Theatre and the Contemporary Art Museum of Raleigh (CAM) marks the U.S Premiere of the play. Blue Sky is a play about burying truth. As Jane digs deeper to uncover the truth about the CIA's extraordinary rendition program, she unearths a series of truths concerning the rest of the characters in the play. While celebrating the power of journalism, Blue Sky asks what we do with the truth once we know it, and what stories we tell ourselves in order to live with the truth. The play is a political thriller, but at its core it is an aching family drama.

Gus Heagerty, Director
Burning Coal Theatre Company
CAM Raleigh

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VOICES IN THE WILDERNESS: FROM OLD TO NEW MEDIA & THE EVOLUTION OF JOURNALISM

The advent of web 2.0, particularly social media and online publishing, has drastically changed the media landscape of the United States today. Building off trends that began with the muckraking of Upton Sinclair and the New Journalist movement of Hunter Thompson and Tom Wolfe, the new media of blogging and advocacy journalism has helped to redefine the role that journalism plays in society today.

For most of its history, journalism, particularly newspaper journalism, strove to be relatively free of bias and report the news in terms of verifiable facts and data. Journalists and news outlets were viewed as holding a public trust to report the news as close to how it actually happened as possible. For the majority of its history, this was very much the province of trained authors dedicated to the activity and public access to expression in the news media was generally limited to the Letters page and the occasional Op-Ed (Opinion Editorial) piece.

The advent of social media and blogging technology drastically increased the public's access to expression in the media. Quite simply, since anybody could set up a blog, anybody could set themselves up as an authority. In the beginning, the blogosphere was generally viewed as a place of low standards, and numerous individuals set up blogs and provided commentary or reportage independently of the mainstream media and its controls. The seriousness and usefulness of blogs would reach a major milestone in 2002 when numerous bloggers began to focus on comments made by US Senate Majority Leader Trent Lott at a party honoring Senator Strom Thurmond. Lott suggested that the United States would be better off had Thurmond been elected President in 1948. Given Thurmond's advocacy for racial segregation in '48, this was taken as tacit approval of that policy. Though the comments were made in the public, at an event attended by the media, there was little followup in the mainstream media. Instead, numerous bloggers followed up, finding other documents and interviews that also posited a racist outlook. The resulting

political crisis saw Lott's resignation as Majority Leader.

Further, blogs have become a tool to critique the mainstream media. When CBS News anchor Dan Rather presented documents that contradicted President George W. Bush's military service record, numerous bloggers investigated and found the documents to be forgeries. CBS retracted the story, apologized for inadequate reportage techniques, and Rather would eventually resign.

These stories marked a watershed in the growth of blogs as a medium for legitimate news. However blogs often lack the resources for in-depth reportage, often reacting to materials already found in the mainstream media. As such, they are often an excellent source in extensive analysis.

Blogging would become increasingly mainstream, as well as popular. In 2004, political candidates and consultants began widespread use of blogs as a mechanism for outreach, and in 2005, Fortune Magazine compiled a list of

influential business blogs that "no CEO could ignore."

In 2009, it was noted that the widespread nature of blogging was having a detrimental impact on the mainstream media, particularly print. Numerous American newspapers were filing for bankruptcy, drastically reducing competition in various markets. Some of this loss of circulation was attributed to the prevalence of online media. Shortly thereafter, an Orwell Prize for journalistic excellence was awarded for blogging.

The increase in citizen access to media through blogs continues to change the face of journalism, and the news media must ask themselves difficult questions. What is the price of access? What is the role of the news? Increasingly, bloggers are viewed as falling solidly into a category known as "Advocacy journalism," where the subjective bias of the writer is openly embraced and acknowledged. Is greater access to information a good thing without followup, verification, and analysis? What is the role of bias?



Burning Coal Cast in Rehearsal. Photo by Bailey Bossow

IT'S A BIRD/IT'S A ? : PLANESPOTTING

Planespotting is the hobby of observing, tracking their movements across national boundaries, and logging the registrations and movements of aircraft.

Though people have been watching aviation since the first flight at Kitty Hawk, planespotting did not truly evolve into a distinct hobby until the second half of the twentieth century and the spread of commercial aviation. Major developments in technology, such as the point-and-shoot camera, has also deeply affected planespotting.

There are numerous styles of planespotter, but they will generally note the key attributes of an aircraft such as distinctive fuselage shapes, vapor trails, or noises from the engine. Some compile liveries or insignia. However the majority strive to see as many aircraft of various types as possible. However, others may specialize in a particular type, airline, or use. Spotters who specialize in examining and cataloguing airframes are called "framespotters."

Dedicated hobbyists have been known to travel long distances in order to see unique or famous aircraft. The development of internet message board technologies has contributed a great deal to communications between spotters and the cataloguing of aircraft, as well as

Following the terror attacks of September 11, 2001, the legal ramifications of the hobby were given new significance. A group of 14 British and Dutch planespotters were arrested by Greek authorities following observations on an open day at the Kalamata airbase. They were charged with espionage, but the charges were reduced to misdemeanor illegal information collecting. They were found guilty and sentenced to between one and three years in prison, but were acquitted on appeal a year later.

As a part of the War on Terror, British authorities have created a code of conduct for planespotters, increasing security around airports while still allowing enthusiasts to enjoy their hobby. Such arrangements have spread to North America, with formal organizations in Chicago, Minneapolis, and Toronto.

Information collected by planespotters on the unusual movements of aircraft led to the first news reports and investigations into the CIA's extraordinary rendition program.

PLANE-SPOTTING THE BASICS

If you're a member of the aviation community (or an admirer), you've likely noticed the trend of plane-spotting. This activity involves identifying aircraft as they fly overhead, which can be done by taking photos, writing down tail numbers, or simply enjoying the view. If you're interested in getting into this interesting hobby, read on for the basics of plane-spotting.

- Plane spotters have an eye for detail. Pick up on these small details to take snapshots.
- Plane spotting requires research.
- Consider bringing a camera or some binoculars with you when spotting.

AIRBUS
Airbus planes follow the A3xx model. Examples include the Airbus A320, A320XLR, and A321XLR. One feature that sets Airbus planes apart are their noses that tend to be more curved. Typical cockpit windows are set in a straight line with 'tail' corners. The fuselage top on all Airbus plane wide-bodies (excluding the A380) extends straight to the APU exhaust. Wide-body refers to a wider plane that carries more than one Airbus wide-bodies include: A350, A330, A330-300, A380, and A380-800.

BOEING
Boeing planes follow the B7xx model. Examples include the B737, B737 MAX, B777, and the B787. Boeing plane noses are much more pointed than Airbus counterparts, and the cockpit windows are placed in a 'W' shape. Boeing planes have a tapered end and slope on the top and bottom. Boeing wide-bodies include B747, B747-400, B777, B787 Dreamliner, and the B787-9 Intercontinental.

CESSNA
The Cessna 172 is arguably the most popular single-engine aircraft. The plane seats four, has four very large and angular flaps, which makes it easy to identify. Other Cessna aircraft such as the Cessna 150, 152, 180, and 182 all have very similar basic shapes. These aircraft all have high wings, so when you see a single-engine aircraft at an airport, it's likely a Cessna.

DIAMOND
Another single-engine aircraft is the Diamond DA40. This plane has a curved appearance and low wings. The fuselage on this aircraft is oval shaped, which is attached to a thin tail section and T-tail. As with the Cessna, this plane also seats four. It could be mistaken for a powerful motor-glider with its large wingspan.

#PLANESPOTTING
Be sure to post pictures of the planes you spot on Twitter and other social networks! Use the hashtag #planespotting to get some attention from the plane-spotting community.

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Planespotters at Zagreb Airport

UP IN THE AIR: THE CIA & EXTRAORDINARY RENDITION

Extraordinary (or irregular) rendition is the abduction and international transfer of a person by a government outside the bounds of the law. It is considered a clear violation of international law and is considered a crime against humanity by the United Nations. It is also one of the oldest "casus belli" (justification for war) in Western culture, the earliest documented example being that of Helen of Troy.

Though it is a technique often equated with the United States' Twenty-First century "War on Terror," use of extraordinary rendition predates the September 11th attacks. In September of 1987, CIA and FBI agents lured Fawaz Yunis, who was wanted for the hijacking of a Jordanian airliner that had some US citizens aboard, onto a boat off the coast of Cyprus. He was then taken into international waters and arrested. He was then taken to the United States for trial.

The Yunis case is often considered to amount to simple rendition, and the

American Civil Liberties Union contends that "extraordinary rendition," as we currently understand it, was developed by the Clinton administration along policy lines set forth by President George H.W. Bush in 1993. The primary difference between the Bush/Clinton policies and the Reagan ones being that the individuals rendered were often never brought to the United States for trial. Instead, they were often turned over to allies of the United States for "safekeeping." However, in all cases the apprehensions were of known terrorists, many of whom who had been convicted in absentia.

Following the terror attacks of September 11, 2001, the President George W. Bush expanded the American rendition program. Major changes in the renditions include broadening the scope of who was to be taken (often individuals were labelled "enemy combatants" as opposed to being charged with a crime) and turning those individuals over to third-party states. CIA officer Bob Baer is known to have commented "If you want

serious interrogation, you send a prisoner to Jordan. If you want them to be tortured, you send them to Syria. If you want someone to disappear--never to be seen again--you send them to Egypt."

Often, victims of extraordinary rendition are kept outside of judicial oversight, never charged with a crime, and also never brought to the United States or even placed in United States custody. In a number of cases, suspects caught up in the program were found to be innocent of any wrongdoing, often after intense personal hardship and lengthy detentions. Khalid el-Masri and Maher Arar are two such examples of what the CIA is calling "erroneous renditions."

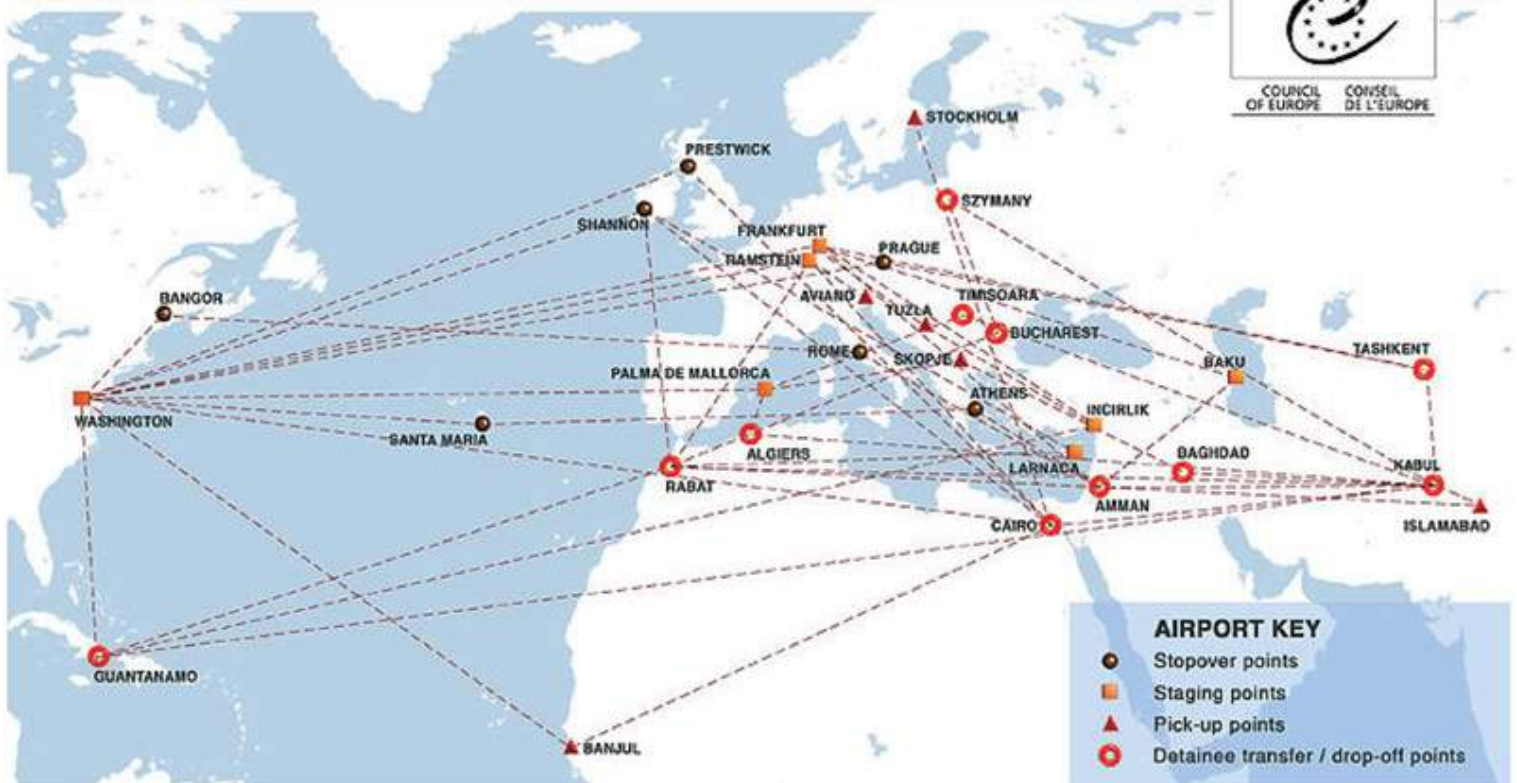
Numerous European governments are now facing charges for having colluded or cooperated in the US rendition program and Poland has been ordered to pay roughly \$14million in restitution for facilitating torture and rendition at sites within their borders.

The global "spider's web" of secret detentions and unlawful inter-state transfers

Rapporteur: Dick Marty, Switzerland, ALDE

Committee on Legal Affairs and Human Rights

Parliamentary Assembly
Assemblée parlementaire



Annex to AS/Jur (2006) 16 Part II

Graphic design by Chris West Farmers



LIKE FLIES UNTO WANTON BOYS: ENHANCED INTERROGATION TECHNIQUES & PRISONER ABUSE

"Enhanced interrogation" is a euphemism for the United States' government's program of systematic torture of detainees during the "war on terror." Methods used included prolonged stress positions, hooding, sleep deprivation to the point of hallucination, waterboarding, and several other techniques designed to subject the victim to extreme stress and hardship.

Following the September 11 terror attack, the Bush administration opted to classify the attacks as acts of war as opposed to crimes. This distinction is important because there are guarantees for the rights of those accused of crimes in terms of speedy trial, due process, and presumption of innocence. However, international law also defined certain protections for prisoners of war, and so the United States government classified prisoners as "detainees" in order to avoid these entanglements.

Utilized in secret prisons known as "black sites," the purpose of these techniques is

to extract information which will, hopefully, lead to the apprehension and dismantling of international terror networks. Though considered almost universally unethical, with international consensus being that they are a form of torture, these interrogation techniques are also of questionable efficacy. Torture generally is looked upon as an unreliable way to extract information, often leading to false positives or confessions, often built to satisfy unconscious bias on the part of the interrogator. In essence, the victim often simply finds out what the interrogator wants them to say in order for the treatment to stop.

Perhaps the most famous of these techniques, waterboarding, has been the focus of much discussion. Waterboarding simulated drowning through partially filling the respiratory tract with water. The victim is placed on an inclined board with their feet elevated, a cloth is then placed over their nose and mouth and water is poured over the cloth. Victims are in extreme danger of mental trauma, broken

bones, as well as damage to respiratory systems. Views on the practice vary widely, with some, including CIA Director Leon Panetta, referring to it as torture while right-wing pundit and former Vice Presidential candidate Sarah Palin referred to the practice as "How we baptise terrorists." Other regimes to use the technique include Apartheid South Africa, the Khmer Rouge, and the Inquisition of 1500.

What is water-boarding?

Water-boarding is a harsh interrogation method that simulates drowning and near death; origins traced to the Spanish Inquisition.

Subject strapped down

Cloth* held tightly over subject's face; water poured onto cloth, over face



Burning Coal Cast in Rehearsal. Photo by Bailey Bossow

SYNOPSIS

What is truth? What is it worth? Jane has come to her old friend Ray to ask a favour. Knowing about his hobby as a planespotter, she is looking for assistance in tracking down the movements of a specific registration number. Jane used to rely on Ray's family to escape her abusive and alcoholic mother, and this history leads Jane and Ray to trust one another. As they go over flight logs, looking for the registration Jane needs, Ray's daughter Ana, a journalism major and blogger, debates the merits of new journalistic styles and techniques (blogging, electronic, free, and alternative journalism) compared to the older ones espoused and utilized by Jane. After Ana leaves, Jane suggests snooping on her laptop. After explaining the nature of the story she is working on, however, Ray refuses to print out flight logs for her, wishing to not get involved in such matters.

Ana finds Jane, later that night, downloading and printing the flight logs from her father's computer. In order to cover up that she is using the computer

against Ray's wishes, Jane deflects Ana onto the subject of her long-dead mother. In discussing issues such as honesty and transparency, journalism and activism, Jane convinces Ana not to tell Ray in exchange for information about her mother. Later, Ray and Ana discuss his relationship with Jane, and Ana attempts to get him to open up about her mother, but he refuses.

In the meantime, Jane is hot on the trail of a plane and cracking open the story about the CIA's program. At the same time, she is in the process of cleaning up her mother's house. However, people begin to contact her and she begins to notice things amiss in her surroundings. Ana becomes more deeply involved in the antiwar movement.

Finally, Jane manages to contact the wife of one of the disappeared individuals. Mina, the wife, is convinced that her husband has disappeared because he was having an affair. Jane works to convince her otherwise. As Ray and Jane also attempt to work out their past issues,

Jane and Ana wrestle over the issue of whether to publish her initial findings or not. Ana strongly supports doing so, while Jane feels it would damage the credibility of any detainees the Americans may have. When Ana finds out that Ray has taken pictures of the plane that Jane has been tracking, she confronts him and expresses her disgust at his apathy.

When Ray finally acquiesces to help Jane, they manage to crack the case open and find the identities of individuals involved in the renditions. Jane and Ana manage to reach detente, agreeing to help one another. Ana will help Jane set up a web presence while Jane will help Ana with journalistic standards like verifying sources. As a result of Jane publishing the story, Mina's husband is released. Though he is in bad shape physically and mentally, he agrees to discuss his experiences with Jane.

ABOUT THE AUTHOR

Clare Bayley is a playwright and author whose plays often center around current events with a core of interpersonal relationship. She attended David Edgar's playwrighting MA course in Birmingham, and she is a former theatre editor of the INDePeNDeNT. Her plays include *The Container*, *the Woman Who Swallowed a Pin*, *the Shift*, and *Blavatsky*. She is an Amnesty award winner.



PRODUCTION HISTORY

Blue Sky was developed at the National Theatre Studio and directed by Elizabeth Freestone for Pentabus Productions. It has also been performed at Sherman Cymru in Cardiff, Wales and Hampstead Downstairs in London, both by Pentabus Productions. Burning Coal Theatre Company of Raleigh, NC, is producing the United States premier.

THE COMPANY

Alex Procknow (Assistant Stage Manager)

Alex is an intern with Burning Coal Theatre, primarily supporting its educational programming. They graduated from the University of Minnesota with a B.A. in Theatre Arts. Their recent work has centered on creating devised theatre with high schoolaged youth.

John Allore (Ray)

For Burning Coal Theatre: Diary of Anne Frank, Ruined, As You Like It, Shining City, Jude the Obscure, Henry V (On Trapeze), Enron, Shape of the Table, Blue. Playmakers Repertory Company: Peter and the Starcatcher, Enemy of the People, The Tempest, Henry IV & V. Temple Theatre: My Fair Lady. Theater Raleigh: A Few Good Men, Fox on the Fairway. Deep Dish Theater: The Landing, Next To Normal, A Moon for the Misbegotten, Lobby Hero, Arms and the Man.. Raleigh Little Theater: Blithe Spirit. Cape Fear Regional Theatre: Downrange. For ArtsCenter Stage: Charlie and the Chocolate Factory, Eurydice. The Alley Theater: As You Like It, A Christmas Carol, A Flea In Her Ear, Svengali, When We Dead Awaken. Houston Shakespeare Festival: Romeo and Juliet, Much Ado About Nothing. Yale Repertory Theatre: Pygmalion. John studied at The Neighborhood Playhouse School of the Theatre with Sanford Meisner and Richard Pinter.

Barry Jaked (Technical Director)

Barry is in his fourth season with Burning Coal filling roles as the Technical Director and Master Electrician on 12 shows, most recently Asylum and The Wiz. He also works with Bare Theatre, Cary Players, HistoryStage, and NRACT. Thank you Jerry for your continued confidence and trust in me to help bring live theatre to life at Burning Coal.

Patrick Calhoun (Sound Design)

Patrick is a Washington, DC based composer and sound designer, and is excited to be working on Blue Sky. Though this is his first show with Burning Coal Theatre, Patrick is originally from North Carolina. He completed graduate school at the University of North Carolina School of the Arts, and prior to that, his Bachelors at Greensboro College. For the 2012-2013 season he received the William R. Kenan, Jr. Fellowship at The Kennedy Center in Sound Design. Patrick has worked at theatres around the country including Triad Stage, Philadelphia Theatre Company, Barrington Stage Company, Shakespeare Theatre, Center Stage Baltimore, The Kennedy Center, Utah Shakespeare Festival, The Utah Festival Opera, Theatre West Virginia and many others. For more information visit www.patrickcalhoun.info.

Carry Vaughan (House Manager/Volunteer Coordinator)

Carry is a graduate from Appalachian State University with a BS in Theatre Education and a BA in Creative Writing. For Burning Coal: The Heretic (ASM), Iron Curtain Trilogy (ASM/Assistant Director, Raleigh and London tours), and Romeo and Juliet (Assistant to the Director). For Deep Dish Theatre: Journey's End (Performance Stage Manager) and Outside Mullingar(Stage Manager). In her nontheatre life, she is a Reservations Representative for American Airlines.

Elizabeth Newton (Scenic Design Consultant and Properties Designer)

Elizabeth is a proud member of the Burning Coal Theatre Company of Artists. She 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. Props Design for Burning Coal: The Wiz, Asylum, Sunday in the Park with George, Romeo and Juliet, The Iron Curtain Trilogy, The Jesus Fund, (Three Man) Tempest, The Heretic, Brigadoon, As You Like It, and Good. Scenic Design for Burning Coal: Second Stage Series 2015, The Diary of Anne Frank, and KidsWrite. She is also a guest designer for Bare Theatre, NRACT, Raleigh Little Theatre, Meredith College, and Tidewater Stage in Virginia Beach.

THE COMPANY Cont...

Eric S.Kildow(Dramaturg/StudyGuides)

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(Reading), ASYLUM, The Wiz. Eric is an 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 Company, 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. <http://www.eskildow.com>

Gabrielle Stephenson (Scenic Painter)

Gabrielle recently graduated Cum Laude from Christopher Newport University in Virginia with a BA in both Musical and Technical Theater. She spent her summer serving as Scenic Apprentice at Brevard Music Center, painting 3 operas for the Janiec Opera Company. She most recently served as the Scenic Artist for Asylum and The Wiz at Burning Coal and just closed a production of The Rocky Horror Show at Lee Street Theater where she performed as Janet. When not painting, she also performs as various Disney princesses with Party Princess Productions in Raleigh.

Gus Heagerty (Director)

Gus is a director and writer based in Washington, DC. He has served a directing fellow for the Kennedy Center for Performing Arts and the Shakespeare Theatre Company in Washington, D.C. Some directing credits include a national tour of As You Like It (National Players), Playing Games by A. Rey Pamatmat (American Theatre Company) and Macbeth (Shakespeare Theatre Company, Fellow's Project). As a writer, he had two plays featured in Washington D.C's 2nd Annual One Minute Play Festival. Gus has assisted some of the foremost directors in the world including, Michael Kahn, Maria Aitken, Aaron Posner and Jonathan Munby. He is a graduate of the University of North Carolina School of the Arts, where he studied directing under Gerald Freedman.

Hannah Lee (Assistant Stage Manager)

Hannah is one of the many administrative interns with Burning Coal this season. She was recently seen as the ASM for Asylum. Hannah has experience as a stage manager, props mistress, carpenter, and performer in the North Carolina area. She holds a B.A. in Theatre Arts from Catawba College. Hannah can also be seen performing with the NC Master Chorale.

Johnna Chance (Assistant Stage Manager)

Johnna recently made her debut on the William Peace University Stage,add Eulalie Makaknie Shinn, in The Music Man. She is currently a junior majoring in Theatre with a minor in business. Although this is her first time being an ASM, she is no stranger to the stage. She's been seen in Raleigh Little Theater's production of Mirandy and Brother Wind as well as last summer's Burning Coal production of Kid's Write. She'd like to say thank you to all the beautiful people who came to the show. I love you! God bless!

Kima Baffour (Costume Designer)

Kima works have ranged from fantasy to contemporary styling. She currently resides in Brooklyn, New York but began her career in London on the site specific opera "The Secret Consul". Since then she has had exhibitions of her designs showcased in "Stitches In Time" (Liberty Hall Museum), and "Encompass" (Raw : Natural Born Artist). Her most recent credits include: The Wiz (Burning Coal Theater), Summertime (Between Two Boroughs Prod), Girl Code(Mtv), and AfroPop (PBS). She is very happy to be working with such a talented cast and crew. kimabaffour.format.com

Mya Ison: (Ana)

For Playmakers Repertory Company: Hairspray, Guys and Dolls. For Enloe High School: Fools, Miss Saigon, Macbeth. Mya is a sophomore at Enloe High School and she enjoys music and performing. She is so excited to be in her first show at Burning Coal!

THE COMPANY Cont...

Nick Solyom (Lighting Design)

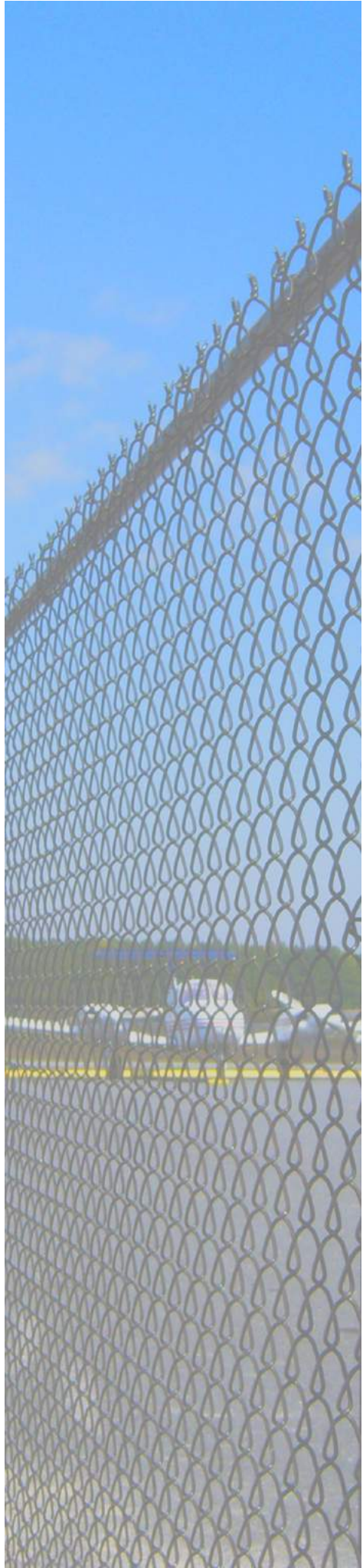
Nick is happy to be making his Burning Coal debut. His recent designs include Slow Dusk & Markheim (59e59), On the Other Side of the River (Here Arts Center), Anon(Ymous) (New School), The Reformed Drunkard (59e59), The Recommendation (The Flea), I am the Wind (59e59), The Glass Menagerie (College of New Rochelle), Blogologues (Lively Productions), A Midsummer Night's Dream, Vieux Carre, The Rover, and The Threepenny Opera (Brown/Trinity). He is an alumnus of NYU's Graduate Department of Design. <http://SolyomDesign.com>

Rimsha Afzal (Mina Ahmad)

She is making her Burning Coal debut with 'Blue Sky' and is extremely excited to be doing so. For Stillwater Theatre Company: Monumental. For Meredith College (MET): Measure for Measure, The Three Sisters, Machinal. Rimsha recently graduated from Meredith College in May '15 with a B.S in Biological Sciences and B.A in Theatre.

Shannon Malone (Jane)

Shannon holds a BFA from UNC-Greensboro and an MFA from A.C.T in San Francisco. She is an award winning actor/producer with numerous credits in Theatre, TV, Commercials and Film. Favorite roles include Titania in A Midsummer Night's Dream (Off- Broadway), Margaret in Faithful (Ruskin Group Theater), and Amanda in The Glass Menagerie (Bartlett Theater). Shannon grew up in Atlanta, lived in New York and Los Angeles for many years, and now resides in North Carolina with her husband actor/writer Jim Roof. She is a member of the Durham Community Chorale. www.ShannonMalone.net





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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.

Blue Sky 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.