THE PUBLIC THEATER

OSKAR EUSTIS
ARTISTIC DIRECTOR

PATRICK WILLINGHAM
EXECUTIVE DIRECTOR

Presents

COAL COUNTRY

By JESSICA BLANK & ERIK JENSEN
Original Music by STEVE EARLE
Directed by JESSICA BLANK

With MARY BACON, AMELIA CAMPBELL, MICHAEL GASTON,
EZRA KNIGHT, THOMAS KOPACHE, MICHAEL LAURENCE,
DEIRDRE MADIGAN, MELINDA TANNER

Scenic Design RICHARD HOOVER
Costume Design JESSICA JAHN
Lighting Design DAVID LANDER
Sound Design DARRON L WEST
Music Director STEVE EARLE
Movement Director ADESOLA OSAKALUMI
Production Stage Manager JANELLE CASO
Casting JORDAN THALER/KATE MURRAY
Line Producer GARLIA CORNELIA JONES
Company Manager HEATHER FICHTHORN
Production Manager CAITY JOY SMITH

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Originally commissioned and developed by THE PUBLIC THEATER.
Season support provided by THE BLAVATNIK FAMILY FOUNDATION.
THE LUESTER T. MERTZ CHARITABLE TRUST provides leadership support for The Public Theater’s year-round activities.
COMPANY  
(in order of appearance)

Judge Berger ............................................................................................ MELINDA TANNER  
Gary ........................................................................................................ THOMAS KOPACHE  
Tommy ..................................................................................................... MICHAEL LAURENCE  
Goose ...................................................................................................... MICHAEL GASTON  
Mindi ........................................................................................................ AMELIA CAMPBELL  
Patti ........................................................................................................... MARY BACON  
Roosevelt.................................................................................................... EZRA KNIGHT  
Judy .......................................................................................................... DEIRDRE MADIGAN  

Dance Captain ......................................................................................... EZRA KNIGHT  
Stage Manager ....................................................................................... JOAN WYATT

UNDERSTUDIES
Understudies never substitute for the listed performers unless a specific announcement is made at the time of the appearance.
For Judy—MELINDA TANNER.

MUSICIANS
Music Director/Musician—STEVE EARLE  
Musician Understudy—JOE JUNG  
Music Copyist—JASON LOUGHLIN

COAL COUNTRY WILL BE PERFORMED WITHOUT AN INTERMISSION.

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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Dear Friends,

Jessica Blank and Erik Jensen have created an extraordinary variety of documentary theater.

The Exonerated, their play about those wrongly convicted of death penalty crimes, arguably had a more powerful and specific impact than any other piece of theater in the last 20 years. There are people alive now who would be dead had The Exonerated not existed.

Their play about Iraqi refugees, Aftermath, was an eloquent and prescient look at the lives of those who are being displaced, perhaps forever, by our wars. Climate change is adding dramatic pressure to the refugee crisis, an issue likely to drive our politics for decades to come.

As political as the plays are, they don’t focus on ideology. Their main impact is what the theater has always done: given voice to those who don’t get a chance to tell their story. The coal miners and the families in Montcoal, West Virginia, are telling the stories of their lives and their losses in COAL COUNTRY. Their voices are distinctive, funny, profound, and powerful. They deserve to be heard.

Having Steve Earle join us for this project has been magical. Steve is one of our great American songwriters, and his songs and presence help lift COAL COUNTRY to a place beyond documentary.

Since we sponsored Jessica and Erik’s first trip to West Virginia in 2016, I have been waiting for this show. I hope you find it as powerful as I do.

Warmly,

Oskar Eustis
ARTISTIC DIRECTOR, THE PUBLIC THEATER
WHO'S WHO IN THE CAST

THE PUBLIC THEATER is theater of, by, and for all people. Artist-driven, radically inclusive and fundamentally democratic, The Public continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived more than 60 years ago as one of the nation’s first nonprofit theaters, The Public has long operated on the principles that theater is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public’s wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City’s five boroughs, Public Forum, Under the Radar, Public Studio, Public Works, Public Shakespeare Initiative and Joe’s Pub. Since premiering Hair in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musical Hamilton by Lin-Manuel Miranda and Girl From the North Country. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 59 Tony Awards, 178 Obie Awards, 53 Drama Desk Awards, 56 Lortel Awards, 34 Outer Critics Circle Awards, 13 New York Drama Critics’ Circle Awards and 6 Pulitzer Prizes.


EZRA KNIGHT (Roosevelt). The Public: Julius Caesar, King Lear. Broadway: Mean Girls, Pretty Woman (original cast).
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WHO’S WHO IN THE CAST


JESSICA BLANK (Playwright/Director) and ERIK JENSEN (Playwright) are writers, actors and directors. As writers: The Exonerated (Lortel, Outer Critics Circle, Drama Desk, Ovation, Fringe First, Herald Angel, The American Bar Association’s Silver Gavel Awards) and its award-winning TV movie adaptation; Aftermath (NYTW; two Drama League nominations); How to Be a Rock Critic (based on the writings of Lester Bangs), with Jensen starring and Blank directing (Kirk Douglas, South Coast Rep, ArtsEmerson, Steppenwolf, The Public’s UTR Festival). They are developing Rock Critic for feature film with Likely Story;
### WHO’S WHO IN THE CAST


**STEVE EARLE** (Original Music/Music Director). Acclaimed singer-songwriter Earle was a protégé of legendary songwriters Townes Van Zandt and Guy Clark. His songs have been recorded by Johnny Cash, Waylon Jennings, Joan Baez, Emmylou Harris and others. Recordings include *Guitar Town* (1986), *Copperhead Road* (1988), the Grammy Award-winning albums *The Revolution Starts Now* (2004), *Washington Square Serenade* (2007), *Townes* (2009) and more. A true Renaissance man, Earle is a novelist; film, TV and stage actor; playwright; record producer; and radio host. In 2018, he appeared in the Off-Broadway play *Samara*, for which he also wrote the score that *The New York Times* called “exquisitely subliminal.” His new album *Ghosts of West Virginia* includes seven songs written for *Coal Country* and will be released in late spring 2020.


**DARRON L WEST** (Sound Design) is a Tony and Obie Award-winning sound designer whose 30-year career spans theatre and dance, and has been heard in over 600 productions across the United States, and internationally in 14 countries. The Public: *Mlima’s Tale, The Library, The Twenty-Seventh Man, King Lear, Compulsion, In the Wake, The Bacchae, Yellowface*, *Henry VI* and *The Treatment*. His accolades include the Drama Desk, Lortel, Audelco and Princess Grace Foundation Statue awards.


WHO’S WHO IN THE CAST


Information in “Who’s Who in the Cast” is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

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Executive Assistant to the
Executive Director ................................. Carla Bianco-Biagini
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Public Theater Productions .......... Leah Cloney-Matthes
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Master Writer Chair ............................ Suzan-Lori Parks

PRODUCING

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Line Producers .......................... Audrey Frischman,
Garlia Cornelia Jones, Kelly Kerwin

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Associate Lighting Designer ........Margarit Peabees
Associate Sound Designer ..........Will Pickens
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Dialect Coach .......................Susan Finch
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Props Assistant ......................Shelly Vance
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A1..............................Walter Tillman
A2...............................Katherine Fraser

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Prop Artisans ......................Oliver Barrett, Cody Lee
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SPECIAL THANKS
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Lauren Augarten, Donna & Art Blank, Peggy Bone,
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Hedwall, Grainger Hines, Ben Livingston, David Manis,
Peter McNab, Tuck Milligan, Paul Niebanck, Caitlin
O’Connell, Brian O’Neill, Maryann Plunkett, Andy
Prosky, Dean Winters.
Dedicated to the men lost in the Upper Big Branch
Mine Disaster, and their families.

THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF AC-
TORS’ EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES.

United Scenic Artists - Local USA 829
of the I.A.T.S.E. represents
the Designers & Scenic Artists
for the American Theatre

The Director and Movement Director are members of the STAGE, DIRECTORS AND
CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The musicians employed in this production are members of the Associated Musicians
of Greater New York, Local 802 of the American Federation of Musicians.

WARNING
The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violations may render the offender liable for money damages.

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

Thoughtless persons annoy patrons and endanger the safety of others by lighting matches and other similar objects in prohibited areas during the performances and intermissions. This violates a city ordinance and is punishable by law.

FIRE COMMISSIONER
On April 5, 2010, in Montcoal, West Virginia, the largest U.S. mine explosion in half a century took the lives of 29 men—and changed countless lives forever. Coal mining is one of the most dangerous jobs in America. As the Governor’s investigation into the Upper Big Branch Mine Disaster would later find, “the explosion was the result of failures of basic safety systems [created] to protect the lives of miners.”

In 2016, we traveled to West Virginia to interview survivors and family members of the miners who were killed in the explosion. We sat in living rooms, in kitchens, and on back porches as people told us the story of the blast, its causes, and the irreversible impact it has had on their lives.

COAL COUNTRY is a documentary play. Nearly every word in the spoken text is taken directly from interviews, court documents, trial transcripts, or other primary source documents.

Jessica Blank, Erik Jensen & Steve Earle

THE VAGRANT TRILOGY by MONA MANSOUR encompasses three plays about a Palestinian family: The Hour of Feeling, set in 1967 London; The Vagrant, set in 1982 London; and Urge for Going, set in Lebanon in the early 2000s. Here’s a conversation between Mansour and Palestinian journalist AHMED SHIHAB-ELDIN.

AHMED SHIHAB-ELDIN What did you set out to write about with THE VAGRANT TRILOGY?

MONA MANSOUR Growing up in California, most of what I heard in our home about Palestine or Palestinians was in relationship to war. There was a refugee camp near the little village where my father grew up in Lebanon. When we were kids, as the Lebanese Civil War went on, our cousins came to live with us, kind of one by one. A lot of what I heard from my Christian family was problematic [and mired] in the politics of the war. I wanted to examine what this Palestinian refugee camp that was on the edge of my father’s village, Mieh-Mieh—where people have been stuck since 1948—was like, and what that space means when you are neither here nor there.

SHIHAB-ELDIN Stories about Palestinians and the loss of homeland are rare in the West, in part because of how politically charged the conflict is. Is there a particular message you hope audiences experience through your play?

MANSOUR The way in which I’ve tried to approach these plays is almost trying to get past my frontal lobe with it. I’m not a policy maker. This isn’t me copping out, it’s about trying to speak to something that is almost unspeakable, which is the devastation of leaving home.

It is speaking into something that I think is true of most refugees, which is that, wherever
it is you are going, you probably will never be really of that place, and you won’t be of the place you left.

SHIHAB-ELDIN The Arab-American third-culture experience is generally so narrowly portrayed in the media. Did you intentionally avoid some of those tired narratives? Was it deliberate or just a product of your own questions around your identity and your father?

MANSOUR When I got to New York and I started to write, it was a few years after 9/11 and there had been a moment preceding me, of Arab-Americans making art and taking space. I think that is a way in which the community has affected me. I want the brown characters to be as complicated as the white characters.

SHIHAB-ELDIN I know the play has been translated into Arabic, but even in the English version, there is a love scene in The Hour of Feeling, and the dialogue is in Arabic. Was that a purposeful decision and why?

MANSOUR Yes! 100%. In the U.S., when people hear Arabic on a regular basis, they basically hear “Allahu Akbar,” and I grew up hearing that too. I tried to study Arabic, I’ve gone down some dead ends with classical Arabic, but I wanted people to hear real colloquial Arabic in a love scene. I also wanted to disrupt the audience’s experience, and go, Hey, this is their language!

SHIHAB-ELDIN Your cast is all Middle-Eastern, I’m assuming that was very conscious. Why was that important to you?

MANSOUR I like creating hard sh*t for people to do in the theater community, because why shouldn’t we be doing that? I get a lot of pleasure out of the fact that it is an entirely Middle-Eastern cast. In our rehearsal room, we are not necessarily comparing our traumas, There is definitely an exchange of stories that happen. I also feel like you cannot write a play about the human condition that does not include humor.

To learn more about Ahmed Shihab-Eldin, visit ahmedshihabeldin.com
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