NEXT SEASON AT THE SCHOOL OF DRAMA

THEATRE SERIES:

Present Laughter
by Noël Coward; directed by Steve Pearson
October 31 - November 14

Antigone
by Sophocles
adapted by Jean Anouilh; directed by Lydia Fort
November 28 – December 12

Macbeth
by William Shakespeare; directed by Justin Emeka
January 30 – February 13, 2005

Scapin
by Molière
adapted by Bill Irwin and Mark McDonnell
directed by R. Hamilton Wright
February 27 – March 13, 2005

Haroun and the Sea of Stories
from the novel by Salman Rushdie
directed by Aaron Posner
April 10 - 24, 2005

Execution of Justice
by Emily Mann
directed by Valerie Curtis-Newton
April 24 – May 8, 2005

10 Minute Play Festival
May 22 – June 5, 2005

STUDIO 201 SERIES:

to be announced

Call 206 543 4880 for season ticket information.

For more info, visit:
http://depts.washington.edu/uwdrama

The Penthouse Theatre
May 23 – June 6, 2003
64th Season
432nd Production
Unfinished Women Cry in No Man’s Land
While a Bird Dies in a Gilded Cage
by Aishah Rahman

Director Justin Emeka
Set Design Timothy McMath
Costume Design Jessica Lustig
Lighting Design Kristine Hain
Sound Design Melissa Dow
Stage Manager Cloe Zimmerman
Technical Director Jerry L. Collum

Assistant Lighting Designer Thorn Michaels
Assistant Sound Designer Ben Radin
Tickets UW Arts Ticket Office
Assistant Technical Directors David Hrdlica, Ben Medina, Ben Radin
Electrics Crew Drama 212 class
Costume Construction Crew Jason Bishop, Jessica Lustig, and Drama 211 and 291 Costume Lab students
Running Crew Janice Amaya, Megan Bean, Courtney Esser, Hannah Hardersen, Brian Lange, Mike Oliver, Diana Roe

Program Spotlight:
MFA Directing Program

This production of Unfinished Women Cry in No Man’s Land While a Bird Dies in a Gilded Cage is directed by second-year MFA Directing student Justin Emeka. His work was also seen in this season’s Ten Minute Play Festival.

Students accepted into the MFA Directing Program have demonstrated artistic talent and the desire to work and innovate at the highest levels of the theatre profession. They bring a passion for language and ideas, visual art and music; a solid foundation in dramatic theory and literature; and a commitment to realize their own distinctive vision for the stage.

During the three years they spend in this MFA program, these students receive comprehensive, hands-on training guided by a faculty of working professionals. Directing students work closely with all the School of Drama’s other programs, developing their craft alongside and in concert with acting, design and Ph.D. students.

The School of Drama is proud of the MFA Directing Program’s strong ties with Seattle’s vital professional theatre community. We invite leading professional directors to mentor MFA students, direct in the School of Drama’s mainstage season, and advise on second-year MFA workshop productions. Graduate directing seminars regularly involve discussions with visiting theatre artists and resident theatre artists. In recent years such guests have included Libby Appel, Mark Lamos, Tina Landau, Sharon Ott, Martin Benson, Allison Narver, Maria Irene Fornes, Stephen Wadsworth, Dan Sullivan, Len Jenkin, Tony Taccone, Bart Sher, Gordon Edenstein, Steve LeGrand, Mame Hunt, Nikki Appino, Molly Smith and Speight Jenkins.

If you are interested in making a contribution to support the MFA Directing Program or any other School of Drama program, call Director of Gifts and Donor Relations Leslie Swackhammer at 206-221-6797. To send a donation by mail, please make your check payable to UW Foundation/Drama, write MFA Directing (or other program name) in the memo line, and mail to: UW School of Drama, Box 353950, Seattle WA 98195-3950. To give on-line, please go to:

http://depts.washington.edu/uwdrama/support/support.html

Donor forms may also be found in the lobby. Thank you.

Special Thanks

ACT Theatre, Robert Aguilar, Cornish College for the Arts, The Empty Space Theater, Josie Gardner, Dave Hult, INTIMAN Theatre, Portland Center Stage, School of Drama Costume Shop, Seattle Children’s Theatre, Seattle Repertory Theatre, Deb Trout, Ben Zamora
School of Drama  
EXECUTIVE DIRECTOR  
Sarah Nash Gates

FACULTY

Professors
Robert Dahlstrom, Robyn Hunt,
Jon Jory, Steve Pearson,
Barry Witham

Associate Professors
Sarah Bryant-Bertail, William
Forrester, Mark Jenkins

Assistant Professors
Valerie Curtis-Newton,
Catherine Madden, Odai Johnson,
Shanga Parker, Tina Redd

Senior Lecturer
Judith Shahn

Lecturers
Jerry Collum, Deborah Trout

Artist-in-Residence
Geoff Korf

PART-TIME FACULTY

Geoff Alm, Scott Hafso,
Melissa Kerber, Peter Kyle,
Teresa Thuman

RETIRED & EMERITUS FACULTY

Jack Clay, Betty Comtois, James Crider,
Vanick Galstaun, Agnes Haaga,
Robert Hobbs, Geraldine Sik,
Jack Sydow,
Aurora Valentinnetti, Jack Wolcott

STAFF

Kris Bain, marketing and pr manager
Jordan Baker, stage technician
Bob Boehler, stage technician
Sue Bruns, graduate program
Jenny Crook, computer technician
Alex Danilchik, stage technician
Rebecca Dowding, costumer
Josie Gardner, costume shop manager
Zana Geddes, office assistant
Arlene Hamilton, administrator
Kathy Holliday, academic advisor
Dave Hult, master electrician
Dena Petersen, fiscal specialist
Laurie Kurutz, costume lead
Deborah Skorsted, costumer
Anne Stewart, general manager
Leslie Swackhamer, director of gifts and
donor relations
Michael Thompson, assistant to the
general manager
Alan Weldin, scene shop manager

The Cast

Charlie Chan      Apollo Emeka
Wilma            Georgia Southern*
Paulette         Peyton Hinson*
Consuelo         Janice Amaya
Mattie           Amber Boone
Midge            Caitlin Clouthier
Head Nurse Jacobs Sumayya Diop
Charles Parker, Jr. Connell Brown*
Pasha            April Wolfe*

* Denotes member of the Professional Actor Training Program (PATP)

Locations

Hide-a-wee Home for Unwed Mothers;
Pasha’s Boudoir

Musicians

Saxophone       Art Brown
Drums           Peijman Kouretchian
Bass            Evan Flory-Barnes

Produced through special arrangement with Broadway Play Publishing, Inc. The script to this play may be purchased from BPPI at WWW.BROADWAYPLAYPUBL.COM.
Production Notes

From the Director

This play is a ritual through music and theater. In many traditional African cultures the most significant rituals happen around birth and death. It is often believed that when one spirit leaves this world it is only to make room for the coming of another. The nature of jazz music is inextricably linked with Africa through form, style, and sensibility. Some of the most essential elements of jazz include the use of poly rhythms, spontaneity, call and response, improvisation, and the bluing of notes which are almost a wail or cry. I was attracted to this play because it effectively incorporates these elements into a unique and innovative form that might potentially influence the future of American theatre. Just as jazz music flows from an African tradition, I believe this form of performance will be a source of inspiration for people and theater throughout the world.

About the Author

"My work is in the tradition of what I call the 'jazz aesthetic' ....The jazz aesthetic in drama expresses multiple ideas and experiences through language, movement, visual art and spirituality simultaneously. The jazz aesthetic is found in art, poetry, drama and fiction and is not contingent upon jazz music to be." — Aishah Rahman

Aishah Rahman’s use of the “jazz aesthetic” reveals a living tradition that continues to reflect the freedom of who we really are as individuals and as a nation — full of joy and pain, love and anger, suffering and redemption. In addition to Unfinished Women ... (1977), she also wrote Mojo and the Sayso (1987) and Only in America (1993). She currently teaches at Brown University.

Recommended Reading


Sympathy, by Paul Laurence Dunbar

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opens,
And the faint perfume from its chalice steals —
I know that the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough-a-swing:
And a pain still throbs in the old, old scars
And they pulse again with a keener sting —
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore, —
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings —
I know why the caged bird sings!

Did You Know?

THE UW SCHOOL OF DRAMA ...

- alumni and/or faculty founded the following: ACT Theatre, The Group Theatre, The Empty Space, The Bathhouse, and Oregon Shakespeare Festival?
- graduate programs in acting, directing, and design are ranked 4th in the nation by U.S. News & World Report?
- the undergraduate program has been similarly ranked by the Princeton Review as one of the top five programs in the country?
- was hailed in the NY Times (January 2003) as “… one of the nation’s most often mentioned MFA acting programs by casting directors and theatrical agents.”!
- annually auditions over 1000 people for the MFA Acting program and accepts only ten?
- is the only comprehensive undergraduate and graduate theatre training program in the region! Offerings include an undergraduate degree, MFA degrees in Acting, Design, and Directing, as well as a Ph.D. in Theatre History, Theory, and Criticism!