

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

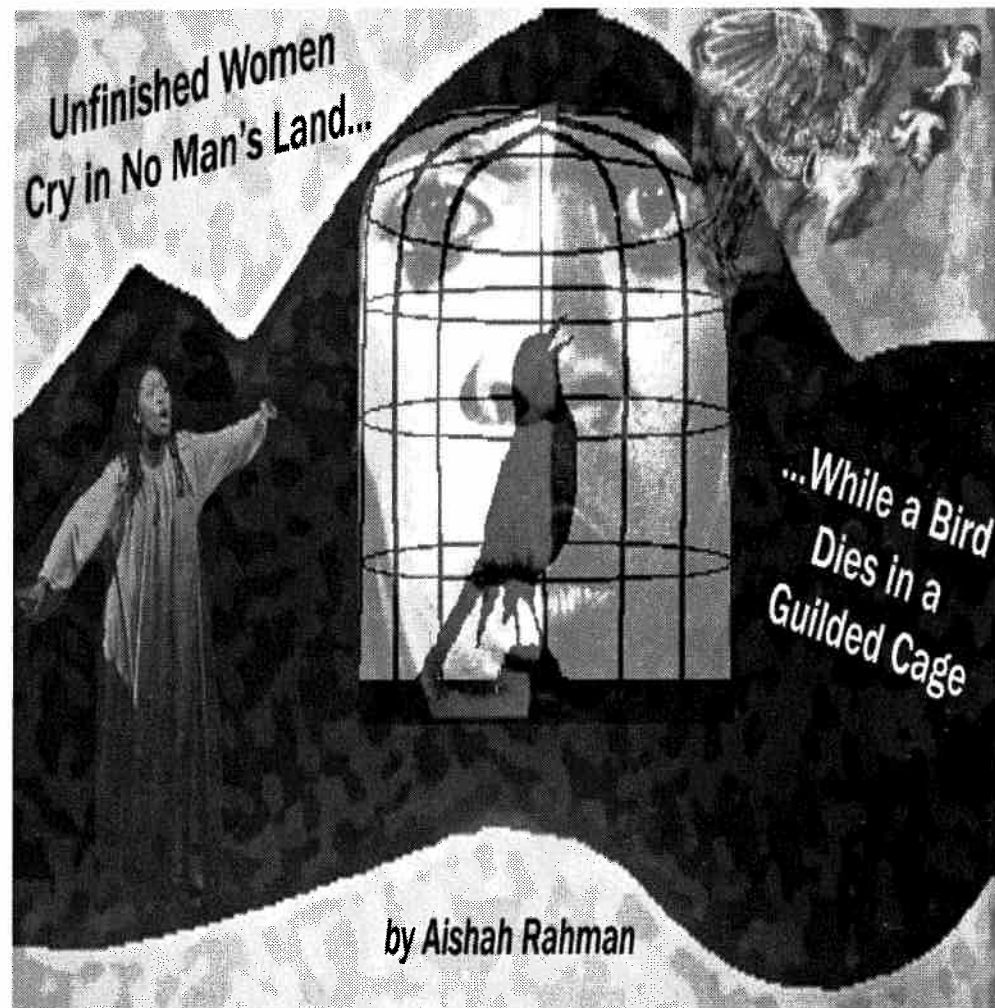
May 22 - June 5, 2005

STUDIO 201 SERIES:

to be announced

Call 206-543-4880 for season ticket information.

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



UW
SCHOOL OF
Drama

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

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

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 Edelstein, 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 Swackhamer 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.

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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

Plays by Aishah Rahman, by Aishah Rahman (New York: Broadway Play Publisher, 1997).

Celebrating Bird: The Triumph of Charlie Parker, by Gary Giddins (New York: DaCapo Press, 1999).



The School of Drama is proud to be a member of Theatre Puget Sound

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 ope,
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?