



# PENTECOST

BY DAVID EDGAR

directed by Andrew McGinn

**JONES PLAYHOUSE**

46th Season

237th Production

February 20-March 3, 2013

University of Washington  
School of Drama

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# PENTECOST

by **DAVID EDGAR** directed by **Andrew McGinn\*\***

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+ Indicates production role satisfies thesis requirement for  
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## CAST *in order of appearance*

*Gabriella Pecs* . . . . . Amanda Hilson\*

*Oliver Davenport* . . . . . Jonathan Shue\*

*Teenage Girl/Cleopatra/*

*Restorer 1* . . . . . Erica Ream

*Swedish Man/Grigori*

*Kolorenko/Soldier 1* . . . . . Robin HallSmith

*Fr Petr Karolyi* . . . . . Christopher Donoghue\*

*Fr Sergei Bojovic/*

*Commando 1* . . . . . Kieran Adcock-Starr

*Pusbas/Raif* . . . . . David Rodriguez-Jenkins

*Mikhail Czaba* . . . . . Brian Culbertson

*Leo Katz* . . . . . Darius Mousavi\*

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*Restorer 3* . . . . . Alexander Trefethen

*Marina/Soldier 2* . . . . . Tara Velan\*

*Amira/Restorer 4* . . . . . Andrea Salaiz\*

*Fatima* . . . . . Wanda Moats

*Nico/Restorer 2* . . . . . Joe Ngo\*

*Tunu* . . . . . Yesenia Iglesias\*

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## ABOUT THE PLAY

*Pentecost* runs 3 hours 15 minutes, including a 15-minute intermission. Please join us for a Post-Show Talk on Thursday, February 28 facilitated by Elizabeth Bonjean.

PLACE: An abandoned Romanesque church in a fictional southeast European country. TIME: early 1990s

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We wish to thank Joyce Paul Poursabahian, Jenn Bassman, Annie Penta, Ivan Drpic, the UW Scenic and Costume Shops, and David Edgar for his correspondence and support. Special thanks also to Keenan Ward.



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## DIRECTOR'S NOTE

*Pentecost* is a parable set in the early 1990s. The 'Country' that the play is set in does not exist, and is (laughably, purposefully, and obviously) a geographic impossibility. The circumstances of this play compress the map as if Slovenia, Bosnia and Herzegovina, Serbia, Kosovo, Albania, Croatia, Bulgaria, and Romania are all one country about the size of Washington, located directly in-between Turkey and Germany.

Additionally, it fantasizes that the ethnic conflicts in the former Yugoslavia — which was in fact governed according to a unique brand of Socialism — had occurred under the umbrella of the former Soviet Union after World War II. These artistic liberties condense a huge area of geography and history in order to facilitate exploration of the Balkans' significance as the historic crossroads between the cultural East and West.

The play is in the spirit of Shakespeare's *Twelfth Night*, which takes place in an "Illyria", which was historically a pre-Roman tribal area of the Balkans. Shakespeare's Illyria is filled with complications, pathos, diversity, individuals, caricature, great beauty, and cultural conflict that is unexpectedly encountered by a pair of English twins and witnessed through their wide-eyed lens.

A few points from the play that help clarify (or, stay tuned because the points are made in the play itself):

- 'Our Country' borders Germany to the west, and Turkey to the east (this is impossible).
- 'Our Country' was a former Soviet satellite state.
- 'Our Country' has within it ethnic tensions such as those in the former Yugoslavia (which was not Soviet).
- Nationalism, or the drive to break the state according to ethnic and cultural claims, was severely punished in 'Our Country'; this is consistent with what actually occurred in both the Soviet Union and in Yugoslavia during the Cold War, which ended with the collapse of the Soviet Union just a few short years before this play is set.
- War between powerful factions in 'Our Country' akin to those during the collapse of the former Yugoslavia are occurring at the very time of this play. Western and Eastern powers are both

explicitly and covertly involved (this is also consistent with history).

- The language they speak in 'Our Country' is Bulgarian, chosen for its disassociation from the ethnic conflicts in the former Yugoslavia.

If one is looking for historical facts in this play, you will be completely misinformed. If one is looking for a parable about people, the uncomfortable validity behind awful ethnic conflicts, evidence of our species' capacity for compassion, and the worth of art . . . well then you've come to the right place. And there are some laughs as well. It's people, after all.

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## ABOUT THE PLAYWRIGHT

David Edgar, playwright, is a prolific British writer. His plays written for the Royal Shakespeare Company (RSC) include *Destiny* (1976), winner of the John Whiting Award; *The Jail Diary of Albie Sachs* (1978); *The Life and Adventures of Nicholas Nickleby* (1980), winner of the Society of West End Theatres Best Play award and a Tony Award; *Maydays* (1983), winner of the Plays and Players Award for Best Play; *The Shape of the Table* (1990); and *Pentecost* (1994), winner of the Evening Standard Award for Best Play of the Year. David Edgar is a Fellow of the Royal Society of Literature.

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*Pentecost* was developed with the personal insight of these language and culture consultants, whom we deeply honor: Telman Kerimov (Azerbaijan, America), Emiko Nakamura (Japan, Azerbaijan, America), Vishaka Smith (Sri Lanka, America), Kenneth De Abrew (Sri Lanka, America), Samer Al-Saber (Palestine, America), Stefka Mihaylova (Bulgaria, America), Gino Jevdjevic (Bosnia, America), Alsu Shakirova (Russia, America), Jacek Mikołajczyk (Poland, America), Bahar Karlidağ (Turkey, America), Matthew Rovner (America).

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## FURTHER READING

*The Balkans*,  
by Mark Mazower  
(The Modern Library, New York, 2002)

*Lost History: The Enduring Legacy of Muslim Scientists, Thinkers, and Artists*,  
by Michael H. Morgan  
(National Geographic, New York, 2008)

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