

NOTES FROM THE PLAYWRIGHT, DEBORAH BREVOORT:

When I began work on *The Women of Lockerbie*, I set out to write the play in the form of the Greek tragedy. There was something about the scale of the horror that was unleashed on Lockerbie, Scotland, the size of the emotions experienced by the victim's families and the heroic scope of the laundry project that said "Greek" to me. After all, the form of the Greek tragedy was designed to tell these kinds of stories, the horrible stories like Lockerbie, of holocausts, wars, plagues, and genocides. It was a form designed to handle the big emotions and extreme behaviors that attend these kinds of events by presenting them in a way that the audience can bear.

During the writing of the play, my original hunch proved to be right. Naturalism as a theatrical form was simply inadequate in capturing the dimensions of this story and whenever the play veered in that direction, the characters and situation sunk to the level of melodrama. I found that the trick to keeping the play heightened was to stick closely to the conventions used by the Greeks. The episode/dialogue/ode structure, as well as the use of theatrical conventions such as stichomythia, poetic speech, recited language and heightened gestures showed me how to calibrate emotion, thought, engagement and distancing effects within the performance so that the audience can not only endure the spectacle on stage, but enjoy it and experience catharsis. I also realized how specific the form was—every element was precisely arranged with a mind to what the audience can, and cannot take, at any given moment. In other words, the structure had "rhythm."

Writing *The Women of Lockerbie* taught me to trust the form, even when I didn't always understand it. In the end, it was the form, as opposed to the characters or situations that led me to the conclusion of the play and revealed to me moment by moment how the story had to be told.



THE STORY

A mother from New Jersey roams the hills of Lockerbie Scotland, looking for her son's remains that were lost in the crash of Pan Am 103. She meets the women of Lockerbie, who are fighting the U.S. government to obtain the clothing of the victims found in the plane's wreckage. The women, determined to convert an act of hatred into an act of love, want to wash the clothes of the dead and return them to the victim's families. *The Women of Lockerbie* is loosely inspired by a true story, although the characters and situations in the play are purely fictional.

NOTES FROM THE DIRECTOR

History and the journey of life have shown us that disasters and tragic events can happen quickly and without warning. These horrific events can evoke a mixture of emotions such as fear and anxiety of the unknown. The struggle of such emotions, along with loss and turmoil, fuel the impact of an aftermath that can have a profound effect on the cultural context of more than just those who experience the darkness of the events first-hand. Dealing with this struggle presents a difficult test for humanity, destroying relationships and tearing people apart, while also forging bonds and bringing others together for a cause. The 1988 Lockerbie Bombing of Pan Am Flight 103, which killed all 243 passengers, 16 crew members, and 11 Lockerbie debris victims, was an event that made

ARTISTIC STAFF FOR THE WOMEN OF LOCKERBIE

Director
Keone Fuqua
Scenic & Poster Design
Constance Smith
Lighting Design
Lyle B. Miller
Costume Design.....
Rebecca Britton

such a profound impact. Taking place seven years after the incident, Deborah Brevoort's *The Women of Lockerbie* is a play which explores this impact and how it continues to challenge the human condition.

In directing *The Women of Lockerbie*, I intend to grasp the playwright's notion of approaching the play in the form of a Greek tragedy, and to discover the proper purgation of the mixture of emotions it presents, in effort to project the powerful thematic clash of love and hate. As stated in the play, "Hatred is love that's been injured. If you have hatred in your heart it means you have love in it also." The Lockerbie women struggle to produce light at the end of a tragic tunnel, in hope that "hatred will not have the last word in Lockerbie."

Keone Fuqua

THE WALL STREET JOURNAL DECEMBER 25, 2010

Northwest Flight 253 arriving Friday in Detroit from Amsterdam. A passenger on a Detroit-bound Northwest Airlines flight tried Friday to detonate an explosive device strapped to his leg and later told investigators he had affiliations with al Qaeda and was trying to blow up the plane, according to a senior U.S. official. "We believe this was an attempted act of terrorism," said a White House official.



THE WRECKAGE OF PAN AM 103'S COCKPIT IS SEEN IN 1988, IN LOCKERBIE, SCOTLAND.

FOXNEWS.COM AUGUST 13, 2009

Families of the victims of the infamous 1988 Lockerbie plane bombing are outraged that the Libyan man responsible for killing 270 people -- most of them Americans -- may soon be released.

"It's absolutely grotesque and hideous," said Susan Cohen of Cape May Court House, N.J., whose 20-year-old daughter, Theodora, was aboard the London-to-New York flight.

CAST FOR THE WOMEN OF LOCKERBIE

Madeline . Angela Davis
Bill.....Josh Welch
Olive.....Ravyn Otis
Hattie
....Lauren Ashley Fussell
George.. Andrew Weber
Women 1
.....Shannon Blalack
Women 2.....
..... Jennifer Schultz
The Chorus Women of
Lockerbie
Sydney Blocker,
Laura Ashley Butler,
Miranda Culpepper,
Tara Gebhard,
Kelly Houk,
Caitlin Jennings,
Alise Kelehan,
Sarah Lockiar,
Kaley Morgan,
Christina McCarty,
Ruxandra Radu,
Devin Patrick

"The play is more concerned with matters seldom aired in the theatre nowadays. What is mischance, what is fate? How to reconcile profound grief with belief in God? How to exorcise a great evil? The answer of the Lockerbie women, as of Brevoort, was 'to get love out of this.' Can't think of a better one myself."

— London Times

"The Women of Lockerbie gives powerful voice to a disturbingly contemporary anguish: how to respond to suffering caused by a terrorist attack ... the play has the power to move an audience to new hope in a world witnessing continual acts of revenge and hatred."

— Sydney Morning Herald,
Sydney, Australia

Ticket & Box Office Information

The Box Office will be open from 9:00 a.m. till 4:30 p.m. Monday thru Friday and one hour before each performance. The Box Office is located in the lobby of the Laidlaw Performing Arts Center on the main campus of the University of South Alabama. (251) 460-6306

Public: \$12.00, Faculty/Staff & Sr. Citizens: \$10.00, Students: \$8.00



University of South Alabama
1052 Laidlaw Performing Arts
307 University Blvd. North
Mobile, Alabama 36688-0002

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PAID
Permit No. 506
Mobile, AL

University of South Alabama
Theatre 

"A moving, thoughtful exploration of how grief changes over time." — The New Yorker.

THE WOMEN OF LOCKERBIE

by Devorah Brevoort

February
19-20, 25-27 @ 7:30 PM
February 21 @ 2:00 PM

Laidlaw
Performing
Arts Center

University of South Alabama
Theatre 
www.usouthal.edu/drama
(251) 460-6305