



York College Theatre  
2009–2010 Season

# FABULATIONS

OF THE RE-EDUCATION OF UNDINE by Lynn Nottage  
Directed by Tom Marion

*October 23 at 4pm*  
*October 24 at 8pm*  
*October 25 at 3pm*  
*October 27 at 12noon*

York College Little Theatre  
94-45 Guy R. Brewer Blvd.  
Jamaica, NY 11451

YORK COLLEGE IS 

**YORK COLLEGE THEATRE**  
*Past Productions*



*Callaloo 11*  
Directed by Barbara Nickolich



*The Exonerated* by Jessica Blank & Erik Jensen  
Directed by Tom Marion



*Oleanna* by David Mamet  
Directed by Timothy J. Amrhein

**YORK COLLEGE THEATRE**  
*Past Productions*



*SPEAK OUT* - adapted & directed by  
Tom Marion



*Blythe Spirit* by Noel Coward  
Directed by Sarah Schilling



*Anna in the Tropics* by Nilo Cruz  
Directed by Timothy J. Amrhein

# COMING SOON to the LITTLE THEATRE

YORK COLLEGE THEATRE 2009-2010 SEASON

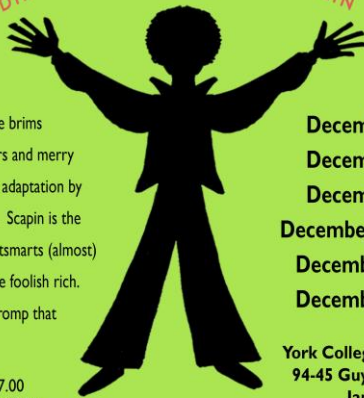
# Scapin

ADAPTED FROM MOLIÈRE BY BILL IRWIN AND MARK O'DONNELL

DIRECTED BY TIMOTHY J. AMRHEIN

Molière's comedic fable brims with colorful characters and merry mayhem, in a sparkling adaptation by noted clown Bill Irwin. Scapin is the clever servant who outsmarts (almost) everyone, especially the foolish rich. Don't miss the comic romp that stomps the pomp.

General Admission: \$7.00  
With Valid College ID: \$5.00  
For more information, please call 718.262.5375  
or visit us at [www.york.cuny.edu](http://www.york.cuny.edu)



December 4 at 4pm  
December 5 at 8pm  
December 6 at 3pm  
December 8 at 12noon  
December 11 at 8pm  
December 12 at 2pm

York College Little Theatre  
94-45 Guy R. Brewer Blvd.  
Jamaica, NY 11451

YORK COLLEGE IS 



94-45 Guy R. Brewer Blvd.

Little Theatre October 23-27, 2009

**YORK COLLEGE THEATRE**

Department of Performing and Fine Arts  
Kenneth Adams, Chairman

*presents*

***Fabulation***

***or, The Re-Education of Undine***

***by Lynn Nottage***

SCENIC DESIGN

David T. Jones

LIGHTING DESIGN

Paul Hudson

PRODUCTION/STAGE MANAGER

\* Jessica Morales

TECHNICAL DIRECTOR

Robert Barnes

DIRECTED by

\*Tom Marion

*Please refrain from the use of texting devices which may disturb other patrons.*

*The use of cameras and recorders in the theatre is prohibited.*

*Smoking is not permitted anywhere in the theatre.*

*Cellular phones, beepers, and watch alarms should be turned off or set to non-audible mode.*

\*Member of Actors' Equity Association, the Union of Professional  
Actors & Stage Managers

## *About the Playwright*



Born in Brooklyn, **Lynn Nottage** graduated from LaGuardia High School of Music & Art and Performing Arts on the Upper Westside, and went on to receive degrees from both Brown University and the Yale School of Drama (where she is now a Visiting Lecturer.) Her plays have been produced and developed at theatres both nationally and internationally, including the Manhattan Theatre Club, the Goodman Theatre, the Roundabout Theatre Company, Playwrights Horizons, Center Stage, South Coast Rep., Second Stage, Freedom Theatre, St. Louis Black Rep., Crossroads Theatre, Oregon Shakespeare Festival, Steppenwolf, The Women's Project, New Dramatists Playtime Lab, among many others. Her many awards include, the 2009 Pulitzer Prize in Drama for ***Ruined***, a MacArthur Genius Award, the 2005 Obie Award in Playwriting for ***Fabulation***, a National Black Theatre Festival August Wilson Playwriting Award, a Guggenheim Foundation Fellowship, The John Gassner Award for Best Playwright in 2004, and New York Foundation for the Arts Fellowships in 1996 and 2000. Look for her plays in the library, online, or at your local bookshop: ***Ruined*** (TCG,2009), ***Intimate Apparel & Fabulation*** (TCG, 2006). ***Crumbs from the Table of Joy & Other Plays by Lynn Nottage*** (TCG,2004).

# Coming in December

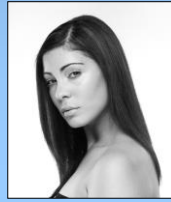
@ The York Studio Theatre, PAC Rm. 106

*Join us for  
Love, Life, and Song  
As Senior Theatre Students*

*Earline Stephen*



*&*



*Crystal Williams*

*Present*

*Two  
Independent Theatre Project  
Productions*

*(TA 490 - in partial fulfillment of Theatre Arts Major)*



**COMING MUSIC EVENTS – Fall 2009**

**York College Big Band  
& Gospel Choir**  
*at the*  
**“York College Open-House”**  
Sunday, Nov 8<sup>th</sup> 2p.m.

**York College Big Band Fall Concert**  
Wednesday, Dec 16<sup>th</sup> @ 8 p.m.  
Performing Arts Center

**York College Blue Notes Fall Concert**  
Saturday, Dec 19<sup>th</sup> @ 8 p.m.  
Performing Arts Center

# CAST

(in order of appearance)

***Undine***

Stephanie Ogeleza

***Stephie / Ensemble***

Olubukola Ogunmola

***Accountant Richard / Ensemble***

Ryshon Shepherd

***Hervé / Ensemble***

Bijan Daryani

***Mother / Ensemble***

Rashia Burrell

***Father / Ensemble***

Shamar Olivas

***Flow / Ensemble***

Ronald Soutar

***Gandma / Ensemble***

Earline Stephen

***Guy / Ensemble***

Jarrel Lynch

## ARTISTS' BIOGRAPHIES



**Rashia Burrell**

**Rashia Burrell** is a Junior at York College. She graduated from Music & Art High School (LaGuardia), and from the Juilliard School 2 year Music's Music Advancement Program. She was also a member of Amas Off-Broadway Musical Theatre founded by Rossetta LeNoire. A member of the singing group Bittar Sweet, she has studied at the John Robert Powers Acting School and aspires to have a career in the entertainment Industry, a degree in Law.



**Bijan Daryani**

**Bijan Daryani**, raised by traveling gypsies in the circus, currently is serving his last term in Queens College, and has performed at York College Theatre in Tennessee Williams' ***The Glass Menagerie*** as Tom Wingfield, Sophocles' ***Antigone*** as the Chorus, and Nilo Cruz's ***Anna in the Tropics*** as Juan Julian. Along with the stage he hopes to continue working in film. "Be who you are and say what you feel, because those who mind don't matter and those who matter don't mind."

# FALL 2009 FINE ARTS EVENTS

## Faculty Exhibit

Oct 29 - Dec 14

*Oct 29 Opening reception*

Adjunct Assistant Professor

LISA MACKIE

## *Continuous Incident II*



Coming up in  
December  
Juried Art Exhibit

## *Still Searching for a Major?*

Consider Speech Communication/Theatre Arts at York.

### ***Recent Course Offerings include:***

TA 110: Introduction to the Theatre (WI)

TA 114: Stagecraft I

TA 210: History of the Theatre (WI)

TA 211: Basic Acting

TA 215, 216, 217, 218 or 219: Theatre Practice

TA 311: Fundamentals of Directing (WI)

TA 314: Computer Design for the Theatre

TA 392: Scene Painting for the Theatre

TA 490: Independent Research

SPCH 101: Oral Communication in Contemp. Society

SPCH 160: Oral Interpretation of Prose and Poetry

SPCH 182: Voice and Diction

SPCH 250: Intro. to Mass Communication

SPCH 390: Argumentation and Debate

SPCH 490: Independent Research



**Jarrel Lynch**

**Jarrel Lynch** is an Upper Senior majoring in Communications Technology. Having worked five semesters backstage at York College Theatre, Jarrel has seen ***Callaloo***, ***The Glass Menagerie***, and ***Anna in the Tropics***, from a stagehand's view. Last semester he showed everyone a different side of himself singing and dancing in ***Little Shop of Horrors. Fabulation*** is probably his last adventure into the theater and he would like to thank his friends and family for all of their support.



**Stephanie Ogeleza**

**Stephanie Ogeleza** is a Junior at York College double majoring in Social Work and Speech Communications and Theatre Arts. She is an aspiring actress and also an aspiring business woman. "God knows what's in store for you, just follow God's lead!"



**Olubukola Ogunmola**

**Olubukola Ogunmola** who goes by the name Bukola, is a sophomore at York College. Her major is Business Administration and she has a minor in Theater Arts. She likes to read and watch movies. This is her first production with the York College Theater program. She is looking forward to being involved with many more.



**Shamar Olivas**

**Shama Olivas** is an Upper Sophomore at York College majoring in Communications Technology. This is his first time performing at York. He is an active musician, songwriter, producer and choir director. Shamar hopes to open a production studio producing and directing music videos. He enjoys writing poetry, playing piano, and performing. His favorite quotation is “Tutela Valui,” which means, “I have come this far in life because of my guard.”

# **SPEECH COMMUNICATION/THEATRE ARTS MAJOR**

## **I. Required Speech Communication and Theatre Arts Courses (12 Credits)**

Speech Communication 182 (3 Credits)  
Voice and Diction

Theatre Arts 210 (3 Credits)  
History of Theatre

Theatre Arts 211 (3 Credits)  
Basic Acting

Speech Communication 303 (3 Credits)  
Ethics & the Freedom of Speech

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## **II. Speech Communication 490 (3 Credits)**

Independent Research  
or

**Theatre Arts 490 (3 Credits)**  
Independent Research

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## **III. Speech Communication/Theatre Arts Electives (15 Credits)**

*Students must concentrate in either Speech Communication or in Theatre Arts and complete at least twelve of their eighteen elective credits in the Concentration that she or he has declared.*

(A total of 15 credits of SpeechComm/TA coursework must be at the 300-level or higher.)

NOTE: Although Speech Communication students may take as much Theatre Arts *practica* as they please, *no more than 6 credits of Theatre Arts practica* may be applied towards the fulfillment of the Speech Communication Concentration; however, Theatre Arts students *may apply 9 credits of Theatre Arts Practica* towards the fulfillment of the Theatre Arts Concentration. Theatre Arts *practica* courses currently include TA215-19.

\*All SpeechComm/TA majors must take SPCH 101 as a Prereq for completion of the Major. Majors in Speech Communication/Theatre Arts must fulfill their General Education Requirements in a discipline other than their major.



# **YORK COLLEGE ADMINISTRATION**

**Dr. Marcia V. Keizs**

President

**Dr. Ivelaw Griffith**

Provost/Senior Vice President, Academic Affairs

**Ronald C. Thomas**

Dean for Administration Affairs

**Dr. Paniotis Meleties**

Dean for Academic Affairs

Dean of the School of Arts & Sciences

**Dr. Dana Fusco**

Acting Dean of the School of Health & Behavioral Sciences

**Dr. Harry Rosen**

Acting Dean of the School of Business and Information Systems

**Dr. Janis W. Jones**

Dean for the Executive Office

Vice President for Student Development

**Dr. Paula Middleton-LaLande**

Associate Dean for Student Development

**Jerald Posman**

Vice President and Chief Operating Officer – Administrative Affairs

**Earl Simons**

Director of Government and Community Relations

Institutional Advancement Unit

**Sharon Davidson**

Registrar

**Linda Chesney**

Director for Career Services

**Jean Phelps**

Director of Student Activities & Campus Programing

**Yvette C. Urquhart**

Associate Dean for Faculty and Staff Relations

**Ms. Cynthia Murphy**

Executive Director of Adult & Continuing Education



**Ryshon Shepherd**

**Ryshon Shepherd** is a Junior at York College, majoring in Theater Arts with a minor in Psychology. This is his second production at York College, being seen last semester in ***The Exonerated*** as David Keaton. The semester he will also be performing York College Theatre production of Moliere's ***Scapin***, which will premiere in December. With a strong passion for acting, he's bound to end up on the big screen, if not Broadway



**Ronald Soutar**

**Ronald Soutar** is a Sophomore Speech Communications and Theatre Arts major at York College. This is his second York performance, and he works in his spare time with the Ensemble Theatre Company in Manhattan. He looks forward to a future in the performing arts.



**Earline Stephen**

**Earline Stephen** is a Senior majoring in Speech Communication and Theatre Arts. Her past performances include, *Little Shop of Horrors*, *War and Peace in Ancient Greece*, and *Harlem Speakeasy*. She was excited to get involved with this project because the actors all get to explore so many sides of themselves. Earline has loved performing ever since she could walk and hopes to continue acting and singing after she graduates. Her favorite quote as of now is from Beyonce: "If you ain't makin' money then you ain't got nothing for me." She has a great attitude and personality according to her friends and she is determined to make it because "dreams don't die, they multiply."



**BACK STAGE  
Crew members**

**Kevin Fandino** is a Communications Technology major and has aspirations to become a TV director. This is the first show he has worked on and hopes it is not his last.

**Nekrassov Simon** is an upper-Junior at York College majoring in English and minoring in Pre-Law and Theater Art. At the end of this semester, he will complete his TA Minor requirements. He's expected to complete his undergrad requirements by December 2010.

**YORK COLLEGE PERFORMING AND FINE ARTS**  
**DEPARTMENT**

**Kenneth Adams-Chair**  
**Joycelyn Heywood-Administrative Assistant**  
**CUNY Office Assistant – Angela Robinson**  
**College Office Assistant – Maria Roris**

**SPEECH COMMUNICATION AND THEATRE ARTS**

**Prof. Como (Speech Communication Coordinator)**  
**Assoc. Prof. Amrhein (Theatre Arts Coordinator)**  
**Prof. Emerita Nickolich**  
**Sub. Asst. Prof. Tom Marion**  
**Lecturer Timothy Corkery**  
**CLT Barnes**  
**CLT Morales**

**FINE ARTS**

**Assoc. Prof. Buxenbaum (Coordinator)**  
**Asst. Prof. Gillespie**  
**Prof. Simkin**

**MUSIC**

**Assoc. Prof. Adams (Chairman)**  
**Prof. Ernst (Coordinator)**  
**Instructor Zlabinger**  
**Sr. CLT Dixon**

**COMMUNICATIONS TECHNOLOGY**

**Asst. Prof. Smith (Coordinator)**  
**Daniel Phelps**

## **Special Thanks**

- ❖ Kay Neale & The Cultural Diversity Program
- ❖ Provost. Ivelaw Lloyd Griffith
- ❖ *Lynn Nottage*
- ❖ Emily Davidson, Associate Director Physician Assistant Program
- ❖ Andrea Krauss, Director & Chair of Occupational Therapy
- ❖ *Lt. Tyrone Forte & The York College Public Safety Department*
- ❖ *Gloria Giraldo*
- ❖ *The Village Light Opera Group of New York City*

## DESIGNERS



**DAVID T. JONES** (*Resident Scenic Designer / Adjunct Prof. of Theatre*) is a resident of Brooklyn and a graduate of Pratt Institute. At York, he designed last season's *Little Shop of Horrors*, *The Exonerated*, *Anna in the Tropics*, *Oleanna*, and *Speak Out*. Mr. Jones is the resident designer for the Village Light Opera Group in Manhattan, for whom he has designed most of the Gilbert and Sullivan operas, musicals and operettas. Notable productions include the New York premiere of *Scrooge and Gilbert and Sullivan*, *Kismet*, *Bells Are Ringing*, *La Vie Parisienne*, *The Pirates of Penzance*, a storybook *HMS Pinafore*, an intergalactic *Princess Ida*, and *The Merry Widow* (co-designed with Timothy J. Amrhein). He also designs outside NYC, with his most recent production being *The Baker's Wife* for the Northern Highlands Regional High School; his *Beauty and the Beast* at NHRHS captured a scenic design nomination from the Papermill Playhouse.



**PAUL HUDSON** (*Lighting Designer*) is glad to be returning to York College after lighting last semester's *Little Shop of Horrors*, *The Exonerated*, *SPEAK OUT*, and *Anna in the Tropics*. Recent credits include *The Shanghai Gesture* for the Mirror Repertory Theatre Co. (Julia Miles Theatre, Robert Kalfin dir.), *Sa Ka La* (Bleeker St. Theaters, Sarah Cameron Sunde, dir), and *Marie Antoinette: Color of Flesh* and *A Brush with Georgia O'Keeffe* (both remounted at St. Luke's Theatre, Robert Kalfin, dir). Other highlights include Synaesthetic Theatre's, *The Trial of K* (The Culture Project, Chris Nichols & Joy Leonard, Dir's), the premiere of Amy Fox's *One Thing I Like to Say Is...* for Clubbed Thumb's Summerworks program (The Ohio theater, Paul Willis, dir), and working as associate designer to artist Leni Schwendinger on her award-winning public art piece "Dreaming In Color" at the new Seattle Opera House.

# PRODUCTION

Scenic Designer.....	David T. Jones
Lighting Designer.....	Paul Hudson
Tango Choreography .....	Jessica Morales
Costume Coordinator & Pregnancy Costume Pieces .....	Allison Crutchfield
Sound Design.....	Tom Marion
Poster and Cover Design.....	David T. Jones
Technical Director.....	Robert Barnes
Stage Manager.....	Jessica Morales
Assistant Stage Manager.....	Jenaye Arthurton

## SET BUILDING AND BACKSTAGE CREW

Follow-spot Operator.....	Luanna Hussain
Light Board Operator.....	Shirley Lorquet
Sound Board Operator.....	Kevin Fandino
Running Crew.....	Arianna Cuevas Sofie Diaman Eunice Familia Shakira Hammond Jennifer Silverio Esmeralda Tejada Nekrassov Simon Freda Yeboah

## SPEECH COMMUNICATION / THEATRE ARTS FACULTY



**TIM CORKERY** (*Lecturer of Speech Communication*) earned his Bachelor of Arts in Speech Communication from York College and his Master's in Social Work from Fordham University's Graduate School of Social Science. While studying at Fordham University, he was the recipient of the United Settlement House Scholarship, for his work in the area of community advocacy. Mr. Corkery has been an adjunct professor for six years in the Speech Communication Discipline. In addition he has been a social service consultant to various social service agencies, where he has used his knowledge of Rhetoric and Social Work to develop effective community-based models of service. In his current work, he is advocating and developing programs in rehabilitative justice. His work is based on his study of Existential Psychotherapy, especially the work of Viktor Frankel's logotherapy. Aside from his work in clinical social work, Tim Corkery, has been successful in the creation of two debate teams in NYC high schools and served as judge for national and international debate competitions.



**TOM MARION** (*Substitute Assistant Prof. of Theatre*) holds an M.F.A. in Acting from Rutgers' Mason Gross School of the Arts (with Bill Esper), a Certificate of Vocal Coaching from The National Theatre Conservatory (with Tony Church), and an internship with The Royal Shakespeare Company (with Cecily Berry and Andrew Wade.) He is a Designated Teacher of Linklater Voice, a founding member of the Linklater Center for Voice and Language, and an Associate Teacher of Fitzmaurice Voicework. He has taught at several studios and professional actor programs in NYC, including NYU, The Actors' Center, Marymount Manhattan College, The New School, and Columbia University. He is a member of Actors' Equity Association, and VASTA (Voice & Speech Teachers' Association.) Last year Prof. Marion directed *The Exonerated*, and was the creator/director of *SPEAK OUT*, which was subsequently performed at The Bowery Poetry Club in Manhattan and at York as part of Black History Month.





**TIMOTHY J. AMRHEIN** (*Associate Professor of Theatre/Theatre Arts Coordinator*) holds an M.F.A from Wayne State University in Design. Though Mr. Amrhein is known for his scenic and costume designs on the York College stage and throughout the tri-state area, he has directed several productions as well. Some of his past directorial credits include: Last season's *Little Shop of Horrors*, *Anna in the Tropics* by Nilo Cruz, and *Oleanna* by David Mamet. Other credits: *Loot* by Joe Orton, *Dark Ride* and *Ramona Quim* by Len Jenkin, *Witness* by Terrence McNally, *Into the Woods* by Stephen Sondheim, and *Once Upon A Mattress*. Some of his most recent scenic designs have been *No Exit*, *Callaloo 12*, *Harlem Speakeasy*, and *Antigone* (York College), the first New York City revival of *The Full Monty* and *The Fantasticks* (The Gallery Players), and *Twelfth Night* (Princeton Rep Shakespeare Festival). Prof. Amrhein has received the Best Scenic Design award from the *NJ Star Ledger* for *The Merry Wives of Windsor* and the *Detroit Free Press's* Theatre Excellence Award for *Saturday*, *Sunday*, *Monday* and *Scapin*. He is a member of United Scenic Artists, Local 829 and the United Sates Institute for Theatre Technology.



**JAMES COMO** (*Professor of Rhetoric and Public Communication/Speech Communication Coordinator*) holds a Ph.D. degree in Language, Literature and Communication from Columbia University. His commentary on the English literary theorist and medievalist, religious thinker, and Christian apologist C. S. Lewis has earned wide esteem. "In the beginning was the Word," writes St. John: whether taken psychologically, philosophically or theologically, that proclamation of *Logos* has been a touchstone for Prof. Como, whose interest in literature, language, and the deployment of both – rhetoric – has been at the center of his professional life. His books (*C. S. Lewis at the Breakfast Table*, *Branches to Heaven: The Geniuses of C. S. Lewis*, and *Why I Believe in Narnia*), articles ("Mere Lewis," *The Wilson Quarterly*, "The Arc of Surrender," *The New Criterion*, among many), and broadcast commentary on radio and television (e.g. *The Question of God*, a PBS documentary) have examined the roots of C. S. Lewis's thought and rhetoric and have helped define Lewis's achievement and reputation.

## **SPEECH COMMUNICATION/THEATRE ARTS STAFF**



**Robert Barnes** (*Technical Director/CLT*) spent many years touring throughout Europe and the United States, working with companies such as the Atlanta Contemporary Dance Company, The Puerto Rican Traveling Theatre, and The Alvin Ailey Repertory Ensemble. Mr. Barnes is a member of Actors Equity and has performed under the direction of Ward Baker, Howard DaSilva, and Marshall Mason of the Circle Rep. He has designed lighting for dance and theatre, and has worked on several feature films as a recording engineer. His television audio credits include *The Ricky Lake Show*, *The View*, and *Law and Order*. He has most recently come to us from CNN.



**Jessica Pecharsky** (*Production-Stage Manager/CLT*) is a native New Yorker and has been involved with dance and theater since the age of five. She then attended Hofstra University for both dance and theater. Once at Hofstra, Jessica moved her focus to stage management. She has been stage managing professionally since 2000. She has held resident stage management positions with Streetlight Productions and The Jekyll and Hyde Club. Other companies she has stage managed for include Classical Theatre of Harlem, Centenary Stage, Ma-Yi Theatre, Chester Theater Company, Boomerang Theater, Hudson Valley Shakespeare Festival, Working Theater, Audax Theatre Group, Capacitor, Theatre LILA, Clubbed Thumb, American Globe Theater, Heartists Productions, and Moonwork. Jessica is a professional member of Actors Equity Association (AEA).

## **Director's Note:**

### ***What are we laughing at?!***

Satire is a funny thing. Everyone loves to hear a good comedian mirthfully froth forth with biting ridicule- everyone but the one being ridiculed, that is!

But hasn't our era of political correctness taught us that it's not nice to laugh at people? Haven't we learned it isn't right to poke fun at things people can't do anything about- like, for instance, beauty? Henny Youngman would have to think twice today. He used to make a living with one-liners like: "My wife got one of those mud packs put on her face. She looked great for 3 days. Then the mud fell off."

All right, let's concede that congenital traits are off limits to derision. But, we can still make fun of what people do, right? Certainly an action made freely is ridicule worthy. Why, think of all the funny things people from other countries do- all those unusual accents and customs? Whoops. Guess that's out too, isn't it?

So is satire OK?

Essays have been written about satire since ancient times, enough to keep the kleptos at Google scanning for years to come. But all those words always seem to boil down to one thing: What is the purpose of a satire? Is it to accuse, to deride, to make some people feel superior, get their hackles up, while at the same time excoriating some bastard? Or is it to goad, to enlighten, and playfully to hold up a mirror to the very people being satirized, in the hopes of nudging a change in their behavior? Certainly the latter is more difficult. In this case, the audience doesn't laugh at others; it laughs at itself- and this implies that change is possible. Usually the desired change has to do with a selfish social behavior that if corrected could help everyone live together more humanely.

The world of **Fabulation** is filled with risible people, and we recognize a kinship with many. But it feels OK to laugh at them. This is true for a couple of reasons. On one hand, the characters' behaviors are so surprisingly outlandish they seem to occupy a space safely distant from our homes. And yet on the other hand, they are so genuine that we develop a

quick affinity for them; and it's hard to laugh harshly at those you care about.

This satirical world is complicated because it deals with racism. And the racism emanates from an unexpected place- not directly from the oppressor, but indirectly from the oppressed. Undine hates who she is. She believes that to get ahead in the world she must deny the existence of her family. She fears that their behavior and culture will only serve to bring her down. During the 1940's Langston Hughes was criticized by wealthy African-Americans with the same attitude as Undine. They felt that proper poetry should adhere to the established rules- or, the Rules of the Establishment. But Hughes wrote using modern slang and atavistic rhythms. The Undines of the time were shocked and dismayed!

Undine must learn a lesson. She must accept the things she sees around her: Poverty, drugs, and the irony of prison guards pulled from the same African-American 10% of the American population that also populate 50% of American prisons. It feels good to wear a uniform. It's a comfortable feeling to have a place in the system. But how can one confront the status quo if one is both the police and the policed?

The word "fabulation" means to create or relate a fantastic tale... like the stories of Brer Rabbit. Brer (or Brother) Rabbit is a character in folktales of African and African-American culture. He often matches wits with Brer Fox, whom he always bests. How can a kindly rabbit beat a powerful fox? Certainly not by hiding in shame! Instead, he is the consummate trickster. Brer knows that guile, subterfuge, and subversion can twist even the mightiest limbs of an oppressor's legacy. Like Jazz. Give the sweet satisfied music of "Favorite Things" to John Coltrane, and he doesn't refuse to play, nor does he play it as written. He subverts it, creating a fantastic tale all his own.

Undine travels a strange and painful journey. As her belly grows, so does her acceptance of who she really is- ultimately discovering that happiness is not something to be clutched selfishly on the outside, but something to be shared and embraced within. She needn't give up her ambitions. She only must learn another way to go about it- a prouder way. After all, there's more than one way to skin a fox!

**- Tom Marion**