NEXT ATTRACTION AT THE SCHOOL OF DRAMA

Antigone

Sophocles The Playhouse December 2-12

Bartholomew Fair

Ben Ionson The Studio Theatre January 20-30, 1993

Call 543-4880 for subscription and ticket information!

In Special Recognition of Contributors to the School of Drama **Endowed Scholarship Campaign 1992-1993**

School of Drama would like to thank the following individuals for their donation the School of Drama Endowed Scholarship Fund. In recognition of their gifts, contributor's names will be engraved in a place of honor at The Glenn Hughes Penthouse Theatre. Our goal is to raise \$150,000 by July 1993. For more information call 685-0600.

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SCHOOL OF DRAMA

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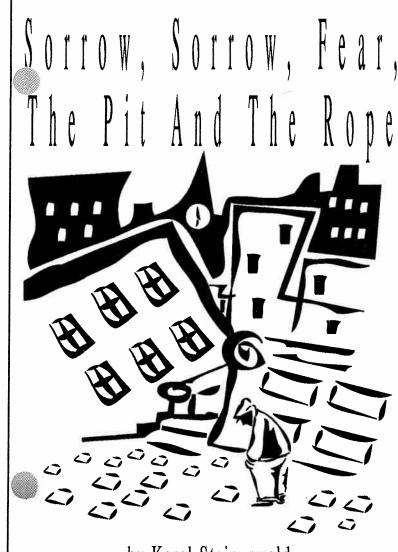
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by Karel Steigerwald World Premiere of the First English Translation by Roger Downey and Stepan Simek Silvis

UW School of

Penthouse Theatre 54th Season 397th Production Nov. 18-28



SORROW, SORROW, FEAR, THE PIT AND THE ROPE

by Karel Steigerwald

Translated by Stepán Símek and Roger Downey

Directed by Stepán Símek

Set Designer	Leilah Stewart
Costume Designer	Leon Wiebers*
Lighting Designer	Donna Popky
Sound Designer	Greg Porter
Technical Director	Alan Weldin
Stage Manager	Roberta Robin Greenfield
Composer	Eric Chapelle
Choreographer	Alan Pietsch
Dramaturg	Dean Wilcox

Cast	
Simon	Joel Howard
Anna	Molly Hall
Marie	Heather Cook
Novak	Michael Huckaby
Ruben	Jack Souza
Mixa	James Newman
Vaska	T. J. Langley
Helga	Laura Stormţ
Mixova	Kerry Spaulding
Extras	Sara Betts, Cory Herndon
Dana Johnson, Joe McIalwain, Gary Nichols	
	Zac Stanford, Vernon Wells

*John Ashby Conway Scholarship Recipient †Music & Art Foundation Scholarship Recipient

DIRECTOR'S NOTES

It seems that we dream the plot of the play. Characters who speak and interact with each other couldn't possibly speak and interact with each other. They do it regardless. Be it as it may. We must believe it. We are lying in a coma and at random the monsters of olden days creep into our dreams and demand their due. They are all cadavers. If only we could wake up. Good night and good day.

Karel Steigerwald

The play you are going to witness is not an easy one. Places, times and situations are seemingly unorganized; the action shifts from place to place, from time to time, sometimes in the middle of a sentence. And the characters are unceasingly asking questions that you as an audience will ask with them. Where am I? What is happening? And most importantly, the simple question WHY? will be repeated over and over again.

This is a play about history. History as a garbage dump, as a valley of tears, as a terrible memory of the future. It examines the history of 20th Century Europe and treats it as a nightmare, as an awful dream from which we are trying to awaken, but are unable to. And it asks the question WHY? Why did millions of people perish in Holocaust and Gulag? Why do we try to keep our eyes closed and march with the crowd? Why do we keep caring about the "pork and beer" more than about the sense of our lives? Why are we fleeing, and from where to where?

In this country there is a remarkable lack of historical consciousness. Yet in Europe, especially Eastern Europe, every inch of the earth is soaked with blood, every stone was turned over at least once, and everybody is walking around with heavy bags loaded with history on their backs. Everybody is implicated in the violent past of that continent, and everybody is trying hard to throw off their heavy bags. But nobody can. And even Mr. Novak, whose single task in his old days is to banish the past from his life keeps being confronted with the "monsters of olden days."

And because of this universal immersion in the past, the past happens now, just like the future, which is directly influenced by the past. The past and future converge in the present, and their shadows are so strong that they convert the present into a nightmare. There is no apparent logic to a nightmare, yet nothing can be more real than a nightmare, and nothing more painful than a nightmare from which we do not awaken. WHY?

Recommended Reading:

Mandelstam, Nadezda. Hope Against Hope. New York, Atheneum, 1976.

Production Credits

Assistant Stage Manager Costume Assistant Director's Adviser Propmaster Master Electrician Light Board Operator Sound Board Operator Running Crew Set Construction Crew

Susan Mulder Susan Feniche Stephen Merritt Kathleen Mitchell **Brian Wennerlind**

Noah Collins

Chris Girouard Joe McIalwain, Stephen Merritt

Gary Nichols, Zac Stanford, ShannonWittman

Bob Boehler, Craig Brown

Donald Dugan, Tanya Hordney Mark Hoffman, Brent Myers

Diane Palmieri, Michael Perrone Kim Petterson, Leilah Stewart

Costume Construction Crew

101 Students

Wigs and Hair

House Management

Leon Wiebers Sarah Chambreau, Young Chung

Elena Mihailova, Hye Rey Yon

Production Office Staff

Clay Fullum, Kara Morin Tom Rowan

Graphics Ticket Sales Tim Silvis

UW Arts Ticket Office

This is the English-language premier of Sorrow, Sorrow, Fear, The Pit And The Rope; it is produced by special arrangement with Aura-Pont Literary Agency.

Acknowledgements

Intiman Theatre, the Bathhouse Theatre A Contemporary Theatre, the Empty Space Theatre the Seattle Repertory Theatre, Leslie Miersch Bob Dahlstrom, Josie Gardner, Sarah Nash-Gates Meri Wada, Laurie Kurutz, Don Yanik Seattle Pacific University, Jeffrey J. Andrews Crowley Maritime Corp., Carol Bennet, Lona Badgett