NEXT ATTRACTION
AT THE
SCHOOL OF DRAMA

Antigone
Sophocles
The Playhouse
December 2-12

Bartholomew Fair
Ben Jonson
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 to 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 685-5600.

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SCHOOL OF DRAMA

FACULTY

Executive Director, Barry Witham
Associate Director, Jack Wolcott

Theory, Sarah Bryant-Bertall
Playwriting, M. E. Comtois
Design, Robert A. Dahlstrom
Design, William Forrester
Design, Sarah Nash Gates
Technical Director, Ray O. Glerum
Acting, Corey Hansen
Acting, Robyn Hunt

Theatre History, Richard Lorenzen
Design, Richard Paulsen
Acting, Steve Pearson
Theory, Michael Quinn
Acting, Judith Shahn
Directing, M. Burke Walker
Theatre History, Stephen Weeks
Artist in Residence, Collier Woods

RETIRED AND EMERITUS FACULTY

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Aurora Valentinetti

PART-TIME FACULTY

David Boushey
Jeff Caldwell
Bob Davidson

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Richard Jessup

Catherine Madden
Diana Sti
Scott Weilin

STAFF

Library Technician, Cindy Blanding
Stage Technician, Malcolm Brown
Stage Technician, Alex Danilikh
Librarian, Liz Fugate
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Publicist, Denise Jarrett

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Production Manager, Anne Stewart
Costumer, Meri Wada
Stage Technician, Alan Weldin

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

UW
School of DRAMA

Penthouse Theatre
54th Season
397th Production
Nov. 18-28
SORROW, SORROW, FEAR, THE PIT AND THE ROPE

by Karel Steigerwald
Translated by Stepen Simek
and Roger Downey

Directed by Stepen Simek

Sorrows, sorrows have come to me.

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 uneasingly 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 old 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:

Production Credits

Assistant Stage Manager
Noah Collins

Costume Assistant
Susan Mulder

Director’s Adviser
Susan Fenchel

Propmaster
Stephen Merritt

Master Electrician
Kathleen Mitchell

Light Board Operator
Brian Wennerlund

Sound Board Operator
Chris Giroux

Running Crew
Joe McAlwain, Stephen Merritt

Gary Nichols, Zac Stanford, Shannon Wittman

Bob Boehler, Craig Brown

Donald Dugan, Tanya Hordney

Mark Hoffman, Brent Myers

Diane Palmieri, Michael Perrone

Kim Petterson, Leilah Stewart

Set Construction Crew
101 Students

Wigs and Hair
Leon Wiebers

Sarah Chambreau, Young Chung

Elena Mihailova, Hye Reya Yon

Kim Petterson, Leilah Stewart

House Management
Clay Fullum, Kara Morin

Tom Rowan

Tim Silvis

Production Office Staff
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

Cast

Joel Howard
Molly Hall
Heather Cook
Michael Huckaby
Jack Souza
James Newman
T. J. Langley
Laura Storm
Kerry Spaulding
Sara Betts, Cory Herndon
Dana Johnson, Joe McAlwain, Gary Nichols
Zac Stanford, Vernon Wells

Set Designer
Leilah Stewart

Costume Designer
Leon Wiebers*

Lighting Designer
Donna Popky

Sound Designer
Greg Porter

Technical Director
Alan Weldin

Stage Manager
Robert Robin Greenfield

Composer
Eric Chapelle

Choreographer
Alan Pietsch

Dramaturg
Dean Wilcox

Extras

*John Ashby Conway Scholarship Recipient

†Music & Art Foundation Scholarship Recipient

There will be one fifteen minute intermission