

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 685-0600.

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SCHOOL OF DRAMA

FACULTY

Executive Director, Barry Witham
Associate Director, Jack Wolcott

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

Theatre History, Richard Lorenzen
Design, Richard Paulsen
Acting, Steve Pearson
Theory, Michael Quinn
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STAFF

Library Technician, Cindy Blanding
Stage Technician, Malcolm Brown
Stage Technician, Alex Danilchik
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Sorrow, Sorrow, Fear,
The Pit And The Rope



by Karel Steigerwald

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

Silvis

UW
School of
DRAMA

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

920
930

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 Storm†
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

There will be one fifteen minute intermission

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

<i>Assistant Stage Manager</i>	Noah Collins
<i>Costume Assistant</i>	Susan Mulder
<i>Director's Adviser</i>	Susan Feniche
<i>Propmaster</i>	Stephen Merritt
<i>Master Electrician</i>	Kathleen Mitchell
<i>Light Board Operator</i>	Brian Wennerlind
<i>Sound Board Operator</i>	Chris Girouard
<i>Running Crew</i>	Joe McIalwain, Stephen Merritt Gary Nichols, Zac Stanford, Shannon Wittman
<i>Set Construction Crew</i>	Bob Boehler, Craig Brown Donald Dugan, Tanya Hordney Mark Hoffman, Brent Myers Diane Palmieri, Michael Perrone Kim Petterson, Leilah Stewart
<i>Costume Construction Crew</i>	101 Students
<i>Wigs and Hair</i>	Leon Wiebers
<i>House Management</i>	Sarah Chambreau, Young Chung Elena Mihailova, Hye Rey Yon
<i>Production Office Staff</i>	Clay Fullum, Kara Morin Tom Rowan Tim Silvis
<i>Graphics</i>	UW Arts Ticket Office
<i>Ticket Sales</i>	

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

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A Contemporary Theatre, the Empty Space Theatre
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Seattle Pacific University, Jeffrey J. Andrews
Crowley Maritime Corp., Carol Bennet, Lona Badgett