Upcoming Attractions at the School of Drama

Tartuffe
By Molière
Translated and adapted by Ranjit Bolt
The Playhouse Theatre
February 12 - February 23

The Loves of Cass McGuire
By Brian Friel
The Penthouse Theatre
February 29 - March 6

UW Arts Ticket Office 543-4880

School of Drama

Executive Director
Sarah Nash Gates

Faculty
Professors: Robert Dahlstrom, Barry Witham
Associate Professors: Robyn Hunt, Steve Pearson, William Forrester
Assistant Professors: Sarah Bryant-Bertail, M.L. Geiger,
Sara K. Schneider, Jack Wolcott
Senior Lecturers: Mark Jenkins, M. Burke Walker
Lecturers: Tom Burke, Shanga Parker, Judith Shahn, Deborah Trout

Part-Time Faculty
David Boushey, Bob Davidson, Scott Hafso, Catherine Madden,
Karen Omahen, Scott Weldin

Retired, Emeritus Faculty and Former Program Heads
John Ashby Conway*, Jack Clay, Betty Comtois, James Criden,
Alanson B. Davis, Gregory Falls, Vanick Galstaun, Robert Gray,
Agnes Haaga, Donal (Dan) Harrington*, Robert Hobbs,
Paul Hostetler, Glenn Hughes*, Robert Loper, Warren Lounsbury*,
Michael Quinn*, Duncan Ross*, Geraldine Siks, Jack Sydow,
Aurora Valentinetti

Staff
Kris Bain, marketing and pr manager
Bob Bohler, stage technician
Nacho Bravo, master electrician
Malcolm Brown, stage technician
Sue Bruns, office assistant
Alex Danilchik, stage technician
Josie Gardner, costume shop manager
Arlene Hamilton, administrator
Dorothy Kerst, graduate programs
Laurie L. Kurutz, costumer
Cecile Kummerer, computer technician
Anne Stewart, production manager
Joanne Tall, secretary
Rebecca Traber, office assistant
Meri Wada, costumer
Alan Welden, scene shop manager
Thomas Zorich, fiscal technician

Acknowledgments
Roger Downey
For recommending this play and making it possible
Michael Roloff
Jewel Walker
Nik Taranik at LN Curtis and Sons
Fire Protection and Safety Equipment
Joe Carrol at T.W. Carrol & Co.
Seattle Repertory Theatre, Intiman Theatre Company,
A Contemporary Theatre and Seattle Opera

The Hour We Knew Nothing Of Each Other

By Peter Handke

University of Washington School of Drama

Meany Studio Theatre
20th Season
45th Production
Jan. 29 - Feb. 9, 1997
The Hour We Knew Nothing of Each Other
By Peter Handke
Directed by Steven Pearson

Set Design  Andrew Lieberman
Costume Design  Gary D. Osborne
Lighting Design  Kyle Lemoi
Sound Design  Jason Webley
Technical Director  Bob Boehler
Stage Manager  B. Jennings Hart
Prop Master  Ross Yeh

THE PLAY WILL BE PERFORMED WITHOUT AN INTERMISSION

ENSEMBLE
(MEMBERS OF THE PROFESSIONAL ACTOR TRAINING PROGRAM)

John Abramson
Mika Burns
Scott Capehart
Sarah Dammann
Nathan Guisinger
John F. Hazlewood
Jolene Hjerfeld
Mitchell McLean
René Millan
Erin Neill
Ana Olivo
Maren Perry
Ryan Rogers
Wendy Saver
Hedda Sjögren
Rachel Sledd

PRODUCTION CREDITS

Assistant Director  Tert Minton
Assistant Stage Managers  Carissa Brockway, Michael Lindgren
Assistant Set Designer  Ross Yeh
Assistant Lighting Designer  Sarah Evani
Assistant Costume Designers  Kira Knight, Veronica Laven
Production Electrician  Derek Baylor
Scenic Artist  Christopher Brown
Rehearsal Assistant  Nancy Williams
Running Crew  Derek Baylor, Alissa Rural, Kevin Crook, Laura Eitinger, Anna Geff, Julie Gustafson, Trish Harman, Celeste Huston, Ben Laurence, Robin Mervin, Ben Morris, Adriana Muresan, Cecilia Wolmar
Set Construction Crew  Evan Alexander, Kim Bateman, Chris Brown, Daniel Gonzales, Rachel Hudson, Roger Jaquette, Andrew Lieberman, Jason Meginger, Aaron Nathan, Lee Rohrer
Drama 210 and 101 students
Costume Construction Crew  Julie Gustafson, Kira Knight, John Kohan, Gary Osborne, Chris Suggs, Anna-Lisa Snow
Drama 211 students

Faculty Advisor - Design  Deb Trou
Production Office Staff  Chazz Rose, Kerry Skalski
House Management  Kim Bateman
Tickets  UW Arts Ticket Office

RECOMMENDED READING

The Left-Handed Woman by Peter Handke
Translated by Ralph Manheim  ©1978

Kaspar by Peter Handke
Translated by Michael Roloff  ©1969

The Ride Across Lake Constance by Peter Handke
Translated by Michael Roloff  ©1976

FROM THE DIRECTOR
Prophesied by Kierkegaard

In The Repetition, one of his earliest, and pseudonymous, texts, Kierkegaard, loyal to a conviction that frequently allows him to rummage around in the junk-yards of art for what eludes the claim of the larger, completed works, treats in some detail the subject of farce. Talking about the old Friedrichstadt Theater in Berlin, he describes a comedian by the name of Beckmann in whose image he anticipates that of Chaplin's subsequent one with the gentle fidelity of the daguerreotype. Kierkegaard's sentences are: "He is not only able to walk, but he is also able to come walking. To come walking is something very distinctive, and by means of this genius he, Beckmann, also improves the whole scenic setting. He is able not only to portray an itinerant craftsman; he is also able to come walking like one and in such a way that one experiences everything, surveys the smiling hamlet from the dusty highway, hears its quiet noise, sees the footpath that goes down by the village pond when one turns off there by the blacksmith's — where one sees B. walking along with his little bundle on his back, his stick in his hand, untroubled and undaunted. He can come walking onto the stage followed by street urchins whom one does not see."

The one who comes walking is Chaplin who gazes the world like a slow-moving meteor even when he appears at rest, and the imaginary landscape that he brings along with himself is the meteor's aura which, here in the quiet noise of the village, collects itself into transparent peace while he and his hat and stick, that fit him well, goes ambling onward. The invisible tail of street boys is that of the comet which the earth nearly cuts without becoming really aware of it. But thinking of the scene in Goldrush, where Chaplin comes walking up to the gold-digger village like a haunted photograph in the living film, and disappears by crawling into the hut, is as if his figure, suddenly re-recognized by Kierkegaard, had populated, as a prop (Stalagge), the 1840 cityscape from whose background the start now finally unloosed itself.

From Ohne Leitbild (Twice Chaplin) by Theodor W. Adorno
Suhrkamp Verlag, Frankfurt/Main.
Translated from the German by Michael Roloff.

Used with permission of Suhrkamp Kultur. © The Estate of T.W. Adorno

* In fulfillment of a Masters of Fine Arts in Design