

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

ACKNOWLEDGMENTS

Roger Downey

For recommending this play and making it possible

Michael Roloff

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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

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The Hour We Knew Nothing Of Each Other

By Peter Handke



Meany Studio Theatre
20th Season
45th Production
Jan. 29 - Feb. 9, 1997

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 Friedrichstadter 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 awalking. To come awalking is something very distinctive, and by means of this genius he, Beckmann, also improvises the whole scenic setting. He is able not only to portray an itinerant craftsman; he is also able to come awalking 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 awalking is Chaplin who grazes 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 awalking 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 (Staffage), 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.

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The Hour We Knew Nothing of Each Other

By Peter Handke

Directed by Steven Pearson

| | |
|--------------------|-------------------------|
| Set Design | <i>Andrew Lieberman</i> |
| Costume Design | <i>Gary D. Osborne</i> |
| Lighting Design | <i>Kyle Lemoine</i> |
| Sound Design | <i>Jason Webley</i> |
| Technical Director | <i>Bob Boehler</i> |
| Stage Manager | <i>B. Jennings Hart</i> |
| Prop Master | <i>Ross Yeh</i> |

THE PLAY WILL BE PERFORMED WITHOUT AN INTERMISSION

ENSEMBLE

(MEMBERS OF THE PROFESSIONAL ACTOR TRAINING PROGRAM)

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

□ In fulfillment of a Masters of Fine Arts in Design

PRODUCTION CREDITS

| | |
|-----------------------------|---|
| Assistant Director | <i>Teri Minion</i> |
| Assistant Stage Managers | <i>Carissa Brockway, Michael Lindgren</i> |
| Assistant Set Designer | <i>Ross Yeh</i> |
| Assistant Lighting Designer | <i>Sarah Evans</i> |
| Assistant Costume Designers | <i>Kira Knight, Veronica Lavenz</i> |
| Production Electrician | <i>Derek Baylor</i> |
| Scenic Artist | <i>Christopher Brown</i> |
| Rehearsal Assistant | <i>Nancy Williams</i> |
| Running Crew | <i>Derek Baylor, Alissa Bural, Kevin Crook, Laura Etling, Anna Goff, Julie Gustafson, Trish Harnetiaux, Celeste Huston, Ben Laurance, Robin Mervin, Ben Morris, Adriana Muresan, Cecelia Wolman</i> |
| Set Construction Crew | <i>Evan Alexander, Kim Bateman, Chris Brown, Daniel Gonzales, Rachel Hodson, Roger Jaquette, Andrew Lieberman, Jason Meininger, Aaron Nather, Lee Rohrer, Drama 210 and 101 students</i> |
| Costume Construction Crew | <i>Julie Gustafson, Kira Knight, John Kohan, Gary Osborne, Christy Scoggins, Anna-Lisa Snow, Drama 211 students</i> |
| Faculty Advisor - Design | <i>Deb Trout</i> |
| Production Office Staff | <i>Chazz Rose, Kerry Skalsky</i> |
| House Management | <i>Kim Bateman</i> |
| Tickets | <i>UW Arts Ticket Office</i> |

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