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THE DISTANCE FROM HERE

BY NEIL
LABUTE

* CONTAINS VIOLENCE, HARSH AND PROVOCATIVE LANGUAGE,
AND SEXUAL SITUATIONS. NOT INTENDED FOR YOUNG AUDIENCES.

THE DISTANCE FROM HERE

by Neil LaBute
directed by Walt Jones

Time: the present
Place: a small coastal city in Washington State

CAST (IN SPEAKING ORDER)

DARRELL *Matt Block*

TIM *AJ Katers*

CAMMIE *Chelsea Reeverts*

SHARI *Erin Fried*

RICH *Luke Peckinpaugh*

JENN *Meghan Gray*

BOY *Ben Wasser*

GIRL *Brynna Geddes*

EMPLOYEE *Amadeus Waters*

There will be one 10-minute intermission

Production Manager	<i>Jimmie Robinson</i>
Stage Manager	<i>Annaleigh Timmerman</i>
Costume Designer	<i>Kimberlee Singler</i>
Lighting and Projection Designer	<i>Price Johnston</i>
Scene Designer	<i>Susan Crabtree</i>
Sound Designer	<i>Walt Jones</i>
Technical Director	<i>Cory Seymour</i>
Assistant Stage Manager	<i>Brynna Gaddes</i>
Assistant to the Lighting and Projection Designer	<i>Bryan Nydegger</i>
Assistant to the Scene Designer	<i>Maggie Fee</i>

TECHNICAL CREWS

Head of Properties	<i>Nikki Robertson</i>
Head Electrician	<i>Meghan Gray</i>
Head Scenic Artist	<i>Maggie Fee</i>
Assistant Technical Director	<i>Jesse Cogswell</i>
Light Board Operator	<i>Valerie Jacobsen</i>
Sound Board Operator	<i>Kendra Hartwell</i>
Projectionist	<i>Jeff Schreiner</i>
Stage/Prop Crew	<i>Kelly Oury, Nikki Robertson</i>
Wardrobe Crew	<i>Cally Hale</i>
Carpenters	<i>Jesse Cogswell, Sean Cummings, David Fontana, Meghan Gray, Megan Guidarelli, Matt Huffman, Lucas Sweet, Erik Wood-Holloway</i>
Electricians	<i>Bryn Geddes, Meghan Gray, Megan Guidarelli, Stephanie Huck, Mike Largent, Kyra Nance, Alex Ostwald, Deidre Raph</i>
Scenic Artists	<i>Dustin Demonja, Kate Dobbins, Megan Guidarelli, Stephanie Huck, Andy Steinhauer</i>
Costume Construction	<i>Kaily Anderson, Krystal Aull, Sandra Frye, Kim Singler</i>

**COLORADO STATE UNIVERSITY THEATRE
PROGRAM TECHNICAL STAFF**

Production Manager/Technical Director	<i>Jimmie Robinson</i>
Costume Shop Supervisor	<i>Sandra Frye</i>
Assistant Technical Director/Scene Shop Foreman	<i>Cory Seymour</i>
Technical Production Assistant	<i>Jesse Cogswell</i>

CAST BIOS

MATT BLOCK (DARRELL)

Matt Block is elated to play Darrell in *The Distance from Here*. He has most recently finished working on *Bare* the musical with Brokenlegproductions. Past Credits include *Flotsom and Jetstream* as part of the Fringe Festival in Boulder, *The Night Thoreau Spent in Jail* which was nominated for, and participated in the Kennedy Center American Collegiate Theatre Festival, and also *Scapin*, *33 Swoons* and *Hamlet*. Matt is currently directing *Rough For Theatre II* by Samuel Beckett and will be stage managing *The Beckett Project* in October. He will also be appearing as Simon in *Caucasian Chalk Circle* in December and in Shakespeare's *Much ado About Nothing* in February. He is finishing the last semester of his Bachelor of Arts in theatre and plans to pursue his MFA soon thereafter. Matt wishes to thank his family, friends, and faculty for their encouragement and ongoing support. "F*%ing theatre huh...?"

MEGHAN GRAY (JENN)

Meghan has now appeared in two CSU main stage shows including *The Distance from Here* as well as *33 Swoons*. She's a double creative writing and theatre (tech/design) major. Having played various roles backstage, including lighting designer for Bent and stage management for the spring and senior dance shows, she's found playing Jenn very challenging and educational. She'd like to give a special thanks to myriad of people: Walt, for the opportunity; Annaleigh and Brynn for all their extra help; Cory and Jesse for their constant encouragement; and her family and roommates for all their love and support.

ERIN FRIED (SHARI)

Erin Fried has been part of the Colorado State University Theatre Department for four years and is planning on graduating next Spring. She played Masha in *'The Seagull'* directed by Walt Jones last spring. This is her last show at Colorado State and hopes to move to Chicago next fall. She wants to extend her appreciation at such a fantastic and fast cast and crew, and hopes you enjoy the show.

CHELSEA REEVERTS (CAMMIE)

Chelsea is currently finishing a double major in Theatre and Sports Medicine. She is so thankful to be a part of this production. Chelsea has previously appeared in such CSU productions as *33 Swoons*, *The Marriage of Bette and Boo* and the one-act *The Worker*. She has also served on many technical teams and assisted in directing last years *The Seagull*. She is a Colorado native but plans to move to California after graduation to pursue a career in television. Chelsea wishes to thank he mother Rita, her Aunt Maryann and her Grandfather Raymond in all of their continuing support as well as her friends and the faculty for their incredible inspiration and care.

BEN WASSER (BOY)

Ben Wasser is a sophomore who grew up in Colorado Springs and has been involved in theatre and forensics (Interp) all through high school. When he came to CSU he started Spring 08 with theatre and was involved in the one act festival and also has been in *Hot and Throbbing* for Zing! theatre. And he likes this play a whole lot...

BRYAN NYDEGGER (PROJECTION)

Bryan Nydegger is in his senior year as a Theater Major. He enjoys all aspects of theater, whether it is on stage or off stage. Along with lighting and projections Bryan is working on the aspects of stage management and set design but has not loss touch with his acting. He will be assisting Susan Crabtree in *Caucasian Chalk Circle* this winter.

BRYNN GEDDES (ASM/GIRL)

Brynn is a sophomore history major. This is her first show and she is really excited about becoming more involved in the theatre program. Brynn wants to thank those people who helped her on the show and the whole cast for being absolutely fantastic in the few weeks of rehearsal. This has been a great experience!

ANDREW KATERS (TIM)

Andrew Katers is attending his fifth year at CSU as an Electrical Engineering major, Theatre minor. He has performed in main stage productions *Cyrano de Bergerac* as 1st lieutenant, and *Hamlet* as a Soldier and *Player Lucius*. He has also performed in *Bent* as Horst, and *Caffeine* as Eric. Along with these he has performed in numerous One-Act plays and directing scenes. Hes very excited to have been given a chance to play Tim in *Distance from Here* and can't wait to see peoples reactions to that show.

ACKNOWLEDGEMENTS

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FROM THE PLAYWRIGHT

*“O plunge your hands in water,
Plunge them in up to the wrist
Stare, stare in the basin
And wonder what you’ve missed.”*
—W. H. AUDEN

“Oh well, whatever, nevermind.”
—KURT COBAIN

I know these guys, well, not “know” know them, but I *know* them.

The people that populate of *The Distance from Here* are very familiar to me, much more like the kind of folks I grew up around than the fairly privileged, white bread men and women I’ve spent the last few years writing about. Don’t get me wrong, I know those people too. But the Darrells, Tims, and Jenns of this world hold a special place in my mind. A unique, uncomfortable space that says, “Damn, that could’ve been me.” Even growing up in America, I think most of us are two detentions and one dead-end job away from ending up just another failed dreamer with a difficult childhood and lousy luck. You make another couple mistakes, have a baby or two, start pulling down minimum wage, and you might be staring real trouble in the face. A fellow like Darrell, however, doesn’t even have that chance. In high school, I sat next to a bunch of boys like Darrell and Tim in woodshop and algebra and study hall and watched them simmer and burn and consistently pull down a solid D- in nearly every subject. They knew, even at sixteen, that they had absolutely no hope in this life and they were pissed about it. Pretty pissed indeed.

The Distance from Here takes a whack at some of that in a story about families. Shattered to be sure, but families all the same. The absent fathers that haunt pages of this play are not the only “missing persons” here: emotionally Darrell and company went AWOL a long time ago. Darrell his friends, and the other characters of this story are banging their collective heads against the bars of their cage, not exactly sure whether they’re trying to get out or to get back in. As people, I’d probably give them wide berth if we ran into each other in McDonald’s. As characters. they make me laugh, they make me frustrated, they make me sad. They make me wish I were a better person, which I guess is something.

I think writers write, painters paint, and musicians play their instruments not just because they have a gift, but to create something even slightly more beautiful or coherent or illuminating than the frenzied, scrambled memories of their own pasts. *The Distance From Here* is some sort of effort on my part, then, to acknowledge a kind of person I’ve always known well but consciously and constantly marginalized. I never liked the way those kids dressed, or the music they listened to, or the way they talked, so from the beginning they were, in essence, dead to me. This is my attempt a resurrection.

COMING SOON

The Caucasian Chalk Circle

by Bertolt Brecht

A wonderful epic play with universal and humanistic appeal

Directed by Dr. Eric Prince



Grusha, a young peasant woman, sacrifices everything to protect a child, the son of an executed Governor, abandoned in the heat of civil war. She makes a daring escape, falls in love, travels many miles alone, endures, survives all manner of hardship and encounters a gallery of rogues and astonishing characters. When peace is finally restored, she is made to confront the boy's biological mother in a legal contest over who deserves to keep him. Azdak, a notorious drunkard and rascal, promoted as a judge, calls on an ancient tradition – the chalk circle – to resolve the dispute, and determines the child's true mother. *The Caucasian Chalk Circle* has been called a morality masterpiece. It is richly theatrical, comic, and full of vitality and energy. It demonstrates Brecht's pioneering theatrical techniques as well as being a wonderful epic play with universal and humanistic appeal.

December 4, 5, 6, 11, 12, 13, 8:00 p.m.

Matinee: December 7, 2:00 p.m.

University Theatre, University Center for the Arts

\$16, \$14/Seniors, \$7/CSU Students, \$7/Youth (ages 6-17)

The Beckett Project



Presented by The Center for Studies in Beckett and Contemporary Theatre Practice in collaboration with the Bas Bleu Theatre Company

Happy Days -

October 22, 23, 24, 25, 7:30 p.m.,

October 26, 2:30 p.m.

Note Location: Bas Bleu Theatre Company, 401 Pine Street

Rough for Theatre II and ***Play***

October 29, 31, 7:30 p.m. and October 31, 10:30 p.m.

A Piece of Monologue and ***Ill Seen Ill Said***

October 30, November 1, 7:30 p.m., November 2, 2:30 p.m.

Note Location: Studio Theatre, University Center for the Arts

With The Beckett Project, Dr. Laura Jones and her theatre colleagues at CSU and Bas Bleu Theatre Company use selected works by Nobel Prize-winning author Samuel Beckett to conduct creative research trials on the emotive affect of the juxtaposition of light and dark onstage. Dr. Jones pairs *Rough for Theatre II* with *Play* and *A Piece of Monologue* with her own adaptation of *Ill Seen Ill Said*. Plus, Wendy Ishii, Bas Bleu's artistic director, will be reprising her signature role as Winnie in the internationally critically-acclaimed CSU/Bas Bleu collaboration *Happy Days* – quintessentially Beckett – frightening yet absurdly funny. To complete the project, audiences share their own reactions and reflections through blogs, post-show talk-backs, and panel discussions.

Single Tickets: \$7/CSU students, \$12/public; www.csutix.com & www.basbleu.org.

Ticket Packages: \$10/CSU students, \$20/public; includes *Happy Days* at Bas Bleu, plus one pair of productions at CSU; Ticket packages only available through Bas Bleu.