When THE VISIT premiered in 1956, it struck an immediate chord with a world that was struggling to come to grips with a profound sense of guilt over the atrocities of World War II. This guilt was not restricted to Germany and the Axis countries; it included the neutral countries for not having taken a stronger stand and for continuing to trade with the Axis powers. Even the Allied countries were beginning to engage in public debate over why they hadn’t reacted earlier and more strongly and why their leading companies had continued to trade secretly with German and other Axis country companies throughout the war.

THE VISIT is set in Switzerland – Dürrenmatt was Swiss -- but Dürrenmatt’s target goes far beyond his native country. Significantly, all references to money in the original script explicitly omit any mention of Swiss Francs or any other national currency. The universality of the play’s message is evidenced by the fact that it received awards in many countries, including Germany’s prestigious Schiller Award for Drama and Switzerland’s highest literary award, the Oberrhätte Prize.

THE VISIT’s themes of collective immorality and willingness to pervert justice for personal gain are as relevant and universal today as they were in 1956. As billionairess Claire Zachanassian says, “Anything can happen in a country where they don’t have money.”

Jane is delighted to be directing for the University of Colorado as the Roe Green Visiting Theatre Artist this year. In the summer Jane directed the popular TO KILL A MOCKINGBIRD for the Colorado Shakespeare Festival and last winter, WIT for Theatre Works in Colorado Springs, where she previously directed BLITHE SPIRIT. In January Jane will be directing THE GOD OF CARNAGE for the English Theatre of Vienia. Last year Jane directed the highly popular THE TAMING OF THE SHREW for the Utah Shakespearean Festival and MUCH ADO ABOUT NOTHING for the University of Utah. Also in 2008, Jane directed RABBIT HOOL for the Repertory Theatre of St. Louis/TARTUFFE for the Conservatory at Webster College; and, the regional premiere of DEFANCE for the Arvada Center. In the last few years Jane’s work has also been seen at the Shakespeare Festival of St. Louis; Alabama Shakespeare Festival; Florida Studio Theatre; Two Rivers Theatre in New Jersey; Swiss Palace in Basel Rouge, Louisiana; Virginia Stage Company; Merrimack Repertory Theatre in Massachusetts; Studio Arena Theatre in Buffalo, New York; CalArts Theatre in Rochester, New York; the Cleveland Play House; and, the Bear’s Head Theatre in Lancaster, Michigan. Her production of AMELIA LIVES garnered a Fringe First Award at the Edinburgh International Theatre Festival in Scotland. In 2003 an endowed scholarship was established in Jane’s honor at the Graduate School of International Studies at the University of Denver and she was named Theatre Educator of the Year for 2007 by the Alliance for Colorado Theatre. Jane is grateful for the ongoing support from her husband, director Gavin Cameron-Wubb and her friends.

Jane would like to thank Roe Green for her support of this opportunity.

DON FRIED

JANE PAGE, DIRECTOR

Costume Practicum

Students

Rachel Atkinson
Meghan Darby
Stephanie Dobberstein
Evan Duigan
Graham Emmons
Cooper Fair
Stephanie Francois
Lisa Gragg
Kristi Gray
Deanna Greif
Grace Kim
Sophia Kim
Max Lichtman
Ben McCain
Jessica Novak
Alison O’Connor
Tim Pasternak

Scene/ Electricity Crew

(THTR 3035)

Tim Pasternak
Natalie More
Devin Bozelli
Bradley Dressler
Sarah Kuhl
Krisitn Laker
Meghan Mcdonnell
Ben McInlain
Bla Muir
Elizabeth Neunaeuer
Alex Rauch
Jessica Robinson
Briah Shaw
Sarah Talaka
Courtney Thomas

Scene Shop Assistants

Lindsey Anderson
Rachael Atkinson
Jason Brown
Jesse Butter
David Gerhardo
Kaitlyn Holoway
Lauren Kirby
Nathanial More
Bradley Shaw
Ben Smith
Nick Stockwell
Sarah Talaka
Pat Vamvakas
John Valvedo

Costume Shop Assistants

Kristi Gray
Ashley Hamilton
Linsey Kethan
Jonathan Kimmel
Whitney Loveall
Emily Martin
Avery Soracek
Kaitlyn Stechmesser
Jessica Wein
What would any town, or any of us, be willing to do to solve all of our financial woes and worries? Especially if this “solution” entailed the correction of a long surviving injustice.

Friedrich Dürrenmatt’s THE VISIT is set, in his words, “now.” THE VISIT is as powerful and relevant today as it was when Dürrenmatt wrote it, some 53 years ago when he was trying to make sense of an apparently morally bankrupt world.

The central question, which has perhaps achieved even more relevance in today’s economic turmoil, is how long can we “afford,” our so-called higher values and virtues.

The story and circumstances facing the town could indeed happen “now.” In fact many communities across America have been forced to face just such economic ruin. The play was originally set in a decaying town named Güllen (Swiss-German for liquid manure); a long-absent townswoman, Claire Zachanassian, returns for a “visit”. During the decades of her absence the town has come to ruin and is now barely surviving: industry is shut down, businesses are bankrupt, and most of its citizens are unemployed. In the meantime, Claire has become a billionairess and an internationally renowned philanthropist. Her visit to her hometown is the final hope for the town. If she fondly remembers her youth and life in Güllen, she may “save the day” with her philanthropy. The town will survive and once more thrive. What unfolds in the course of the story is a tale of tortured love, revenge and greed.

The central question, which has perhaps achieved even more relevance in today’s economic turmoil, is how long can we “afford,” our so-called higher values and virtues.

Especially if this “solution” entailed the correction of a long surviving injustice.

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