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senior farewell
The UR International Theatre Program wishes the following students who have contributed to the Theatre Program over the course of their undergraduate careers and who are now graduating, good luck, God speed, and many broken metaphorical legs in the years ahead.

Christopher Clingerman - Martin Harrison Cozens
Rachel Hock - Stefania Ianno - Taryn Kimel
Elizabeth Lirakis - Kosuke Omori - Emily Pye
Daniel Reade III - Kristine Wadosky

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a note about the program

Program content is compiled by the production’s Assistant Director, Phillip A. Witte and edited by Nigel Maister. For a complete list of sources and works cited, please contact the Theatre Program. The program and its printing is supported in part by the UR English Department (“The Program Project”).

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Scott Knibbe Ames – Adam Barrett – Kevin Andrew Brice – Samuel Kasandu Chionuma
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Alexander James Quinones-Bangs Emma Nicole Rainwater – Matthew Joseph Romano
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THE HAIRY DUTCHMAN

by andy bragen

directed by nigel maister
set & costume design by arnulfo maldonado
lighting design by thomas dunn
sound design by william j. pickens

production staff

production stage manager .......................................................... martin harrison cozens
assistant production stage manager ........................................ joli nees van baalen
assistant stage managers .......................................................... matt bauer/props
jay kim/lights samantha saks/run crew bruce stockton/sound brittania turner/costumes
master electrician ........................................................................ david moiseev
assistant m.e. erica greenbaum
audiovisual engineer ................................................................... bruce stockton
assistant lighting designer ........................................................... mike levine
assistant director ................................................................. phillip a. witte
stitcher ................................................................................... melanie weekes
scenic artist ........................................................................ bekah carey
costume intern ......................................................................... meagan gorham

The Hairy Dutchman is made possible through the generous funding of Leslie Braun ’71 under the University of Rochester International Theatre Program’s New Voice Initiative for ’08-’09

This production runs 1 hour and 55 minutes with one 10 minute intermission.

The University of Rochester International Theatre Program presents
Andy Bragen is a graduate of Brown University’s MFA Program in Literary Arts. Honors include a Tennessee Williams Fellowship from Sewanee: The University of the South; a Jerome Fellowship; a New Voices Fellowship from Ensemble Studio Theatre; a Dramatists Guild Fellowship; the Clubbed Thumb Biennial Commission; and residencies at Millay Colony and Blue Mountain Center. His plays and translations have been seen and heard at numerous theatres in New York and elsewhere, including Performance Space 122, Queens Theatre in the Park, Brown/Trinity Playwrights Rep, The Guthrie Theatre, Ars Nova, Rattlestick, LAByrinth, EST, Repertorio Español, Soho Think Tank, NYU’s hotINK Festival, The Illusion Theatre, The Aurora Theatre and the Lark Theatre.

William J. Pickens (Sound) is glad to be back at the U of R. He was privileged to have designed the first musical at the U of R, Hello Again. He was the Audio Engineer and Resident Sound Associate at Geva Theatre Center for four years and was fortunate to have designed multiple shows including Cabaret, A Marvelous Party, Key West, and That Was Then. Recently he has worked on shows Off Broadway: Why Torture is Wrong, and the People Who Love Them (Public Theatre), Heroes, Beasley’s Christmas Party (Keen Company), Tell Out My Soul, Green Girls (NYC Summer Play Festival), A Dangerous Personality (The Women’s Project), Something You Did (Primary Stages), The Overwhelming (The Roundabout Theatre) and Regionally: Macbeth, Comedy of Errors (Chicago Shakespeare Theatre) and Three Musketeers (Seattle Repertory Theatre). He was also was the front of house mixer for The Adding Machine: a Musical. He would like to thank his amazing wife for everything that she does! www.willpickens.com
The Residents:
Marie........................................................................
Freddie.......................................................................
Emanuelle. She sells Gatorade and water. ..................
Michael, who knits. ...................................................

The Players:
Tommy the Tiger. He thinks he's a hell of a player. ..
Dirty Stanley..................................................................
Svetlana ........................................................................
Betsy ..............................................................................
Lizzie .............................................................................
Peanut ............................................................................

The Outsiders:
Julia ............................................................................
Inspector ......................................................................
Brendan. Peanut's boyfriend. ........................................

Hyein Jeon
Zachary Kimball
Taryn Kimel
Kevin McCarthy
Andrew Polec
John Amir-Fazli
Mel Balzano
Jennifer Ware
Joey Hartmann-Dow
Leah Barish

Christine M. Rose
Phillip Dumouchel
Christopher Clingerman

artists’ bios

Arnulfo Maldonado (Set & Costumes) is the recipient of the 2008 Princess Grace Theater Fellowship (Faberge Theater Award). He last worked with the UR International Theatre Program this past season on their production of Hello Again. Recent work includes: Romeo and Juliet (Classic Stage Company), Noon Day Sun (Diverse City Theater), The FreshPlay Festival (MCC Theatre), Tempest Tossed (Classic Stage Company), Flaming Guns of the Purple Sage (Theatre Project), and Bridge Over Land (InterArt Annex). In addition, Arnulfo completed work as production designer on his first feature film, Asylum Seekers (Best Art Direction, First Run Film Festival). Other work includes: Jump/Rope (Urban Stages), Crime and Punishment (Riverside Church), Operation Ajax (Butane Group), Snapshots (Diverse City), and Jam and Spice: The Music of Kurt Weill (Westport Country Playhouse). Upcoming productions include: A Fainto Giardiniera (Cali School of Music) and Rooms (Dance Theatre Workshop). He has exhibited at the Prague Quadrennial, the international exhibition of scenography and theatre architecture. Arnulfo is a graduate of NYU Tisch's Department of Design for Stage and Film and currently teaches design at the Dalton School.

Thomas Dunn (Lighting) designs lighting for architecture, dance, theater, and visual art venues in the US and abroad. Other University affiliations include Auburn University, Bard College, Florida State University, and Fordham University. New York City company credits include works with The Civilians: Gene Missing and Paris Commune, DD Dorvillier/human future dance corps: Coming Out of the Night With Names, No Change or "freedom is a psycho-kinetic skill," Nuttenfng Is Important for (for which he received a Bessie in 2007), Choreography, A Prologue for the Apocalypse of Understanding, Get Ready!, Sens Production/Noemie Lafrance productions: Noir, Agony, Melt, Rapture and Home; Trajal Harrell: Notes On Less Than Zero, Before Intermission, Slowopony, and Quartet for the End of Time. Thomas is the recipient of a 2009 Kevin Kline Award for Outstanding Lighting Design on The Little Dog Laughed at the Repertory Theatre of St. Louis. He was educated at Bennington College and Yale School of Drama.

cast

The Residents:
Marie ...........................................................................  Hyein Jeon
Freddie ............................................................................ Zachary Kimball
Emanuelle. She sells Gatorade and water. ...................... Taryn Kimel
Michael, who knits. .................................................. Kevin McCarthy

The Players:
Tommy the Tiger. He thinks he's a hell of a player. ......... Andrew Polec
Dirty Stanley ...................................................................... John Amir-Fazli
Svetlana ............................................................................ Mel Balzano
Betsy .................................................................................... Jennifer Ware
Lizzie .................................................................................. Joey Hartmann-Dow
Peanut ................................................................................ Leah Barish

The Outsiders:
Julia .................................................................................. Christine M. Rose
Inspector ........................................................................... Phillip Dumouchel
Brendan. Peanut's boyfriend. ........................................ Christopher Clingerman
The workshop to develop The Hairy Dutchman began in late October, 2008. The play had its first staged reading on December 5, with the current cast (with the exception of Phillip Dumouchel, for the reading, the Assistant Director, Phil Witte, played the Inspector). On March 30, 2009, Witte interviewed Mr. Bragen, two weeks into rehearsals for the present production.

A while ago, looking at your list of plays, I noticed that a lot of them were written in “workshops.” What workshop situations have you worked in, and how do they compare to this one?

Well there are all sorts of “workshops.” Unfortunately, many of them don’t lead to full productions, which can be frustrating. Sometimes there are, say, thirty hours of rehearsal with actors and a director. Sometimes a workshop production is not considered a world premiere. It varies. “Workshop” is a sort of catch-all term. It could lead to a staged reading or a “bare” production or, as in this case, a full production (which is wonderful).

What has been the educational value of this opportunity for you as a writer?

I think I’ve learned a few things: I’ve learned how freeing it is to be able to write whatever you want, knowing that the play will be produced. What a great artistic opportunity that is! And yet, it’s a great responsibility at the same time. I have also never written a play with this large a cast before, so it’s been an interesting challenge to write ensemble scenes. It’s demanding to keep track of thirteen characters—and a hairy Dutchman! There’s something amazing about working on a larger canvas. I’ve been thinking about this for a few years now: [how to] try and push myself as a writer. Even if I’m writing a smaller play, I keep setting new challenges for myself. In that respect this has been a great experience.

How do you start a new play? How do you know if an idea is worth pursuing?

Well, you don’t. With this play, some of the themes are things I’ve thought about before. I had dinner with a director I really respect and we were talking about different things. He’d directed a 10-minute play with [the game of] squash in it and I said I really wanted to write a play with tennis. I didn’t know how I would do it, but I was really interested in it, so I asked myself: how do I write a play with tennis? I’ve also been thinking for years about writing a play about landfills and relics and garbage. Sometimes a world or a play or a story will just gestate, and surface in different ways.
I imagined [this play] with layers: tennis and something coming up from underneath. I read a lot about tennis for preliminary research, and books on New York City history, which I enjoy. I started thinking about characters from the New York City public courts where I often play tennis, people I knew from there, and the texture of those courts.

I should actually go further back, because I have this monologue called *Game, Set, Match* that I wrote while I was in graduate school. It’s a monologue about an apocalyptic tennis match, inspired by the Northeast Blackout of 2003, which occurred while I was on the tennis court. I played some of the best tennis of my life that day—kept going for hours. At first, when we saw the lights go out in the buildings and heard the sirens, we thought it was another 9/11. But soon we realized it was just a blackout. I went home and had to walk up to my apartment on the 19th floor, and my girlfriend at the time had been waiting for a few hours for me. Somehow this all inspired a ten-minute monologue about a tennis match where this guy continues playing while the world collapses around him. The last sighting of the girlfriend is of her riding in the sky on one of the four horses of the apocalypse—which was appropriate, given where that relationship ended up going! So I thought about this idea of an apocalyptic tennis event. I wrote that monologue in 2005, so this stuff has been with me for a while. I had these ideas; I had my own personal memories of playing tennis with various people at various times; and I had my interest in New York City history. And then we cast it.

At that point, I still didn’t know what it was. I started writing in September and October [2008]—writing scenes without great purpose. I came into this workshop with about a hundred and fifty pages of who-knows-what—a mixture of all sorts of dialogue ad scenes—and the plot slowly emerged. There was no major decision-making at that point, but there were certain scenes that seemed to point to what it might become. A lot of discoveries happened in the rehearsal room, I think.

Watching you and Nigel [the director] working together in rehearsals, I wonder what you would say about the question of ownership of the play in its current stage, where Nigel is putting his interpretation on it and you’re still here, tweaking the text and generally involved in the staging process?

Well, I have some specific idea as to what the play might look like, but I’ve also left it pretty open in terms of a lot of choices. I did that knowing Nigel, and hoping to collaborate with him. I respect what he’s doing and he has a vision, so I want him as a director to take ownership, and the actors to take ownership as well. It’s a collaboration. Everyone should feel as if they own it. It wouldn’t be the play that it is without Nigel, but I’ll also be excited to see future productions. I think there’s a kind of plasticity to the world of this play that allows a director and designers to get inside that world and make it their own.
The early history of different peoples’ ownership of New York is tumultuous. Before European discovery and colonization, the tri-state area (New Jersey, downstream New York, and Connecticut) was occupied by the Lenape, an Algonquian Native American people. Henry Hudson found them populating the area upon his arrival in 1609, as he voyaged West from Holland in search of a passage to India. The Lenape, or “the people” as they were across the Bering land bridge, may have already established residence in the area, but “finders keepers” has never been a law widely accepted by dominant powers. It was not a law that was to serve the Lenape in this case, either.

At first, the dominant European power endeavored to respect the prior owners of Manhattan Island—superficially, at least. The Dutch found the land to be abundantly resourceful for fishing, agriculture, logging (for shipbuilding), and trapping (for furs—particularly beaver pelts). So much so that in 1624, Peter Minuit, second Director-General of New Netherland, decided to purchase Manhattan Island for 60 guilders (approximately $1000 today). He bought the land from the Canarsee, a subgroup of the Lenape. They, however, actually lived in present-day Brooklyn, while Manhattan was occupied by another group, the Wappani. The sale, thus, was technically illegal.

Naturally, it was politics, economics, and military might that were ultimately the determining factors of the island’s ownership. The false purchase of the land was merely an aggravating factor in what became, in 1643, a violent conflict between the Lenape and the Dutch—a conflict known as Kieft’s War (named for William Kieft, the first Director-General of the colony). There also had other causes including the oppressive Dutch taxation of Native Americans on pretense of protection. The Dutch soon found themselves losing Kieft’s War, so the Dutch Republic sent additional forces and the Lenape were soundly defeated, securing the colony and its beaver pelts for another two decades.

In 1647, Kieft was replaced by Peter Stuyvesant, a high-ranking official in the Dutch West India Company. Things speedily went downhill for the Dutch in what was now called New Amsterdam. Stuyvesant was an autocratic and intolerant ruler, and, in 1664, the Dutch—English Wars for control of trade routes extended into the Americas. British warships took the city, facing no resistance from its people; the citizens, resentful of Stuyvesant’s autocracy, refused to support him in a fight they were not armed to win. The city was renamed New York for Charles II’s brother James, Duke of York.

Our ideas of home and our origins help us to ground ourselves in a larger historical and temporal context. For New York, with its diverse origins and multiple ownerships, time and history can be slippery things. For three centuries, the official year of the city’s founding was taken as 1664, the year William III took the throne in England, from which the name “New York” was derived. The origin of the name dates back as far as the 11th century, when French monks played a crude form of handball against walls or over a rope stretched across the courtyards of their monasteries. The game was called jeu de paume, “game of the hand.” Playing bare-handed was uncomfortable, so players wore gloves, or they used small wood paddles.

The game gained popularity with the nobility and soon spread throughout Europe. It was such a popular diversion that Louis VI and the Pope both tried to ban it in the 12th century. It soon spread to England, where kings Henry VII and Henry VIII were avid players.

The racquet with which we are familiar is believed to have originated in Italy in the 14th century. The game that was developing at the time is quite different from that which we know today. The court was most often indoors and included the side-walls, which had protrusions and angled surfaces which could be targeted strategically for complicated deflection shots by both players. This old-fashioned version of tennis is referred to as “real” tennis or “court” tennis, while the form we are more familiar with today is “lawn” tennis.

In the 16th to 18th centuries, there were changes in the size and shape of the court, and lawn tennis gained popularity. In 1859, Henry W. Reynolds, a British tennis innovator and a physician, played the first tennis tournament in England, and tennis as a whole stagnated for many years. Then, in 1850, Charles Goodyear (of Goodyear tires) invented the process of vulcanized rubber, which could withstand elements for much longer than natural rubber. Vulcanized rubber tennis balls, as opposed to those made of wool or cork wrapped in string, leather, and felt, were the first innovation that led to the modern-day popularity of tennis.

In 1874 in London, Major Walter C. Wingfield patented the equipment and set of rules for what is believed to be the first modern version of tennis. Three years later, the All England Club held the first Wimbledon tournament.

Two events of the later 20th century elevated tennis to its present status as a world-class, gender-universal professional sport. First was the beginning of the Open Era in 1968. Prior to this, professional players were not permitted to enter most world-class tournaments. When organizers admitted that the distinction between professional and amateur status was superficial and unfair, the new Open Era rules led to a surge in popularity, tournament quality, and prize money. Second, women were playing tennis professionally in the 20th century, but they were not given their due respect (and were paid significantly less than men) until Billie Jean King, a woman, soundly defeated Bobby Riggs, a man, in 1973. The general popularity of tennis peaked in the 80s and receded somewhat thereafter, but has recently been once more on the rise. In 2007, an annual U.S. Tennis Association participation study reported 25 million active players in America. According to the same source, it is the only traditional sport showing a general rise in participation on all levels since 2000.
Throughout its history, New York City has been home to a number of secessionist movements. In 1787-88, the new nation was steeped in debate over ratification of the federal Constitution. The anti-federalist George Clinton, then governor of New York State, was strongly opposed to the state’s ratification of the Constitution, wanting New York State to remain independent. The City, however, favored joining the union. New York City-based federalists, such as Alexander Hamilton, harbored a desire for the City to secede from the state of New York, and thus to join the new federal entity. The issue was resolved and secession laid to rest when, after the addition of the Bill of Rights, Clinton acceded to ratification.

In 1861, amid the upheaval of the impending Civil War, New York City Mayor Fernando Wood proposed the secession of the city to form an independent city-state, maintaining profitable trade relations with the South. He proposed that the new polis be called The Free City of Tri-Insula (Latin for “three islands”) and consist of Manhattan, Staten Island, and Long Island. Historians consider Wood to be one of the most corrupt mayors in the city’s history, and his idea was not very popular.

In 1969, the novelist Norman Mailer ran for City Mayor on an independent ticket with Jimmy Brezilin, another writer, running for City Council President. Their platform aimed at making New York City the 51st state. There is some speculation that Mailer’s candidacy may have cost the election for the Democratic candidate, Herman Badillo, assuring the re-election of John V. Lindsay who in turn is loosely connected to the city’s fiscal crisis and decline in the 1970s.

Most recently, an ongoing effort has been led by City Councilman Peter Vallone. He proposed a secession bill in 2003 and was defeated, but later revived the bill in 2006 and again in 2008, citing the vast discrepancy between the left-wing political leanings of the city and the right-wing leanings of upstate New York.

Mary Carillo and John McEnroe were childhood friends. In 1977 they won the French Open mixed doubles title. Both have gone on to successful tennis commentating careers, in which both are known for colorful and occasionally controversial turns of speech.
Court types: Grass, clay, hard (concrete/asphalt), carpet. Different court types affect ball speed, bounce, and spin. Grass courts are more traditional, but less versatile; in the event of rain a match will be suspended because the grass becomes too slippery to play. Carpet is most often used for indoor courts.

Ad court: (short for advantage): the left half of the court from the server’s perspective.

Deuce court: the right half of the court from the server’s perspective.

Forehand: a stroke played on the right side of a right-handed player or the left side of a left-handed player.

Backhand: a stroke played on the right side of a left-handed player and vice versa, with the back of the racquet hand toward the net.

Groundstroke: a forehand or backhand stroke played after the ball bounces.

Volley: a stroke played before the ball bounces.

Half-volley: a groundstroke played immediately after the ball bounces.

Ace: A valid serve that is not reached by the opponent; an immediate point to the server.

Kick serve: a serve with heavy spin, causing it to change direction or bounce unexpectedly when it lands. Also known as a twist serve.

Hold (of service): when the serving player wins the game.

Break (of service): when the serving player loses the game.

Game/set/match point: the leading player needs only one more point to win the game, set, or match.

Line call: Since most games are played without a referee, the players must call for themselves whether a ball is in or out. Since the opponent usually cannot see exactly where the ball lands at the far end of the court, making good line calls requires both players to have good judgment and to play with honest sportsmanship.

Tennis is played in matches, made up of sets, made up of games, determined by a number of points.

When one player fails to return a shot over the net and within court boundaries, or fails to strike the ball in their court before it bounces twice, his or her opponent wins a point.

A game consists of at least four points, counted Love (zero), 15, 30, 40. Games must be won by a margin of two points. A tie at 40 is called deuce, after which the game must be won by a margin of two points. The first point after deuce is called the advantage point, and a second wins the game.

There are two prominent theories to explain why the word “love” is used to mean zero in tennis scoring. It may have been adapted from the phrase “to play for love (of the game),” i.e., to play for nothing. The second theory is that “love” is derived from the French “l‘oeuf,” meaning “egg,” alluding to the resemblance of 0 to an egg.

The practice of scoring by 15, 30, 40 (instead of 1, 2, 3) probably originated in medieval France, where the four-point game was scored on a clockface, pointing the hands to 15, 30, 45 and 60 (for game). It is not known when or why 45 was revised to 40.

A set consists of at least six games. If there is a tie at six games, a tie-breaker is played, or play may continue until one player wins by a margin of two points. The latter is the case only in the final set of matches at the Australian and French Opens, Wimbledon, the Olympic games, the Davis Cup, and the Fed Cup.

A match typically consists of (the best of) three or five sets.