Please Note

• all programs are strictly copyright of the university of rochester international theatre program.
  • programs are presented in the form given to the printer, thus page order is not consecutive.
• recent programs are formatted to be printed on legal size paper (8.5 x 14) with a centre fold.
next in todd
alexander ostrovsky’s hilariously outrageous satire
A FAMILY AFFAIR
directed by roger benington

April 17-26

...and don’t miss our 10th new one act play festival opening April 30
The UR International Theatre Program continually brings new, challenging, and exciting theatre to Rochester. We can’t do it without your support. Become a patron of the arts, and a supporter of new, exciting work and fresh talent, by making a donation to the Program today. Even the smallest amount can make a difference. Call 273-5159 to find out how you can contribute... (and every donation is tax-deductible to the fullest extent of the law.)

Program content is compiled by the production’s Assistant Director, Jonathan Wetherbee, and edited by the production’s director, Nigel Maister. For a complete list of sources and works cited, please contact the editor.

The program and its printing is supported in part by the UR English Department (“The Program Project”)

This season is supported in part by the following generous patrons and friends of the UR International Theatre Program:

Tom Bohrer - Elizabeth McMaster (in memory of Katie McManus)
Mitch Nelson - Mark Perlberg - Peter Plummer - Matt Rodano
Randall Fippinger & the Frances Alexander Family Fund of the Fidelity Charitable Gift Fund

We urge you to join their ranks!
Fill out the pledge form in your program.
All contributions are tax-deductible to the fullest extent of the law.

This production of Hello Again is deeply indebted to the following for their help, and for their financial and material support:

Dean Joanna Olmsted and Dean Richard Feldman
& the D. R. Clark Memorial Fund
Prof. John Covach, Prof. Kim Kowalke, and the UR Department of Music
Josef Hanson
Judith Hook and the UR Program for Movement and Dance
Deborah Dowd

produced by special arrangement with Dramatists Play Services, Inc.
the university of rochester international theatre program presents

by michael john lachiusa

directed by nigel maister
musical direction by christopher d. littlefield
choreography by sean curran
set & lighting design by justin townsend
costume design by arnulfo maldonado
sound design by william j. pickens
additional orchestrations by christopher d. littlefield

This production has been made possible through the combined efforts of ENG 170, 171, 270 & 271 (Technical & Advanced Technical Theatre) and ENG 290 & 291 (Plays in Production)

production stage manager............daniel mauro
asst. musical director/rehearsal pianist........tom vendafreddo
assistant stage managers.............meagan gorham/costumes
diana hartnett/props
brian lobenstine/lights
jarrod parker/run crew
alexandra rozansky/costumes
stephanie schwartz/lights
mark sobel/music
barbara speck/lights

master electrician...................mike levine
assistant m.e.’s.........................erica greenbaum & david moiseev
audiovisual engineer..................michael minnick
assistant audiovisual engineer..........kaila yee
sound mix engineer...................bruce stockton
follow spot operators...............brian lobenstine & barbara speck

assistant lighting designer...........julia cossé
spot tracker/second asst. lighting designer........jeff englander

assistant director....................joseph wetherbee
keyboard programming................christopher d. littlefield
draper........................................irena kuvizic
assistant videographer...............alex boardman

hello again runs 1 hour and 30 minutes with one 15 minute intermission
(we ask that you kindly leave the theatre during the intermission to help facilitate the act changeover.)

originally produced by lincoln center theatre, new york city

CAST

kristin volpicella.......................the whore
doug zeppelin.........................the soldier
amanda averack........................the nurse
matthew myers........................the college boy
sarah seider...........................the wife
lazaro estrada........................the husband
andrew polec...........................the young thing
joshua hatcher.........................the writer
jessie thorpe...........................the actress
john amir-fazli.......................the senator

THE BAND

christopher d. littlefield..............piano/conductor
tom vendafreddo.........................keyboard II
jeffrey klein...........................drums/percussion
elizabeth wu................................violin
nawa lanzilotti..........................cello
samuel mehr...........................woodwinds
allen fogle..............................french horn
Michael John LaChiusa—composer, lyricist and librettist—established himself as a powerful presence on the American musical theatre scene after winning Off-Broadway’s 1993 Obie Award for his musicals First Lady Suite and Hello Again. Six years later LaChiusa was represented on Broadway during the 1999-2000 season by two more musicals, The Wild Party and Marie Christine, which together received 12 Tony Award nominations for the season, garnering Mr. LaChiusa 2 nominations for each production: Best Score and Best Book (along with George C. Wolfe on The Wild Party). He received his first Tony Award nomination for Best Book (co-written with Graciela Daniele and Jim Lewis) for Chronicle of a Death Foretold, produced on Broadway by Lincoln Center Theater in 1996. In addition to the Obie Award (1993), Mr. LaChiusa was the recipient of the first Stephen Sondheim Award (1989), the Gilman-Gonzalez-Falla Musical Theatre Award (1995) and the Kleban Foundation Award (1999). He was the 1998-99 Brena and Lee Freeman Sr. Composer-in-Residence at the Lyric Opera of Chicago and an Artist-in-Residence at the New York Shakespeare Festival’s Public Theatre for 1997-98. In 2000, with the recording of The Wild Party, he was voted an Amazon.com Artist of the Year. In 2005 he was the recipient of Emerson College’s Leonidas A. Nickole Award of Distinction for Artistic Growth and Achievement in Musical Theatre and the Flora Roberts Award, given annually by The Dramatists Guild, Inc.

In addition to The Wild Party, he was voted an Amazon.com Artist of the Year. In 2005 he was the recipient of Emerson College’s Leonidas A. Nickole Award of Distinction for Artistic Growth and Achievement in Musical Theatre and the Flora Roberts Award, given annually by The Dramatists Guild, Inc.

ARNELFO MALDONADO (Costume Designer) has designed sets and costumes for theater, film and dance. He recently completed work as production designer on his first feature film, Asylum Seekers (Cipher Productions). Other work includes: The Tempest (La Pietra, Florence), Snapshots (Diverse City Theatre), The Female Heart (National Asian American Theater Festival), Jump/Repe (Urban Stages), Crime and Punishment (Riverside Church), Operation Ajax (Butane Group), Jam and Spice: The Music of Kurt Weill (Westport Country Playhouse), The Immigrant (Westport), Kingdom (TBG Theatre), Harvest (East Coast Artists), Rainy Days & Mondays (DR2 Theatre), Bad Dates (Studio Arena), Bath Party (HERE Arts Center), and Top Ten People of the Millennium Sing Songs of Schubert (Victory Gardens Theater). He has also been a selected exhibitor 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 was a recipient of the Alberto Vilar Global Fellowship in Architecture. Arnulfo received his BFA in Costume Design from FIT and his MFA in Scenic Design from the City College of New York.

WILLIAM PICKENS (Sound Designer) is glad to be working at The U of R for the first time. He is no stranger to Rochester, however. He was the Audio Engineer and Resident Sound Associate at Geva Theatre Center for four years. He was fortunate to design multiple shows there, including Cabaret, A Marvelous Party, Key West, and That was Then. Recently he has assisted such designers as Lindsay Jones (Urinetown at Geva Theatre Center and Cymbeline at Chicago Shakespeare Theatre), Tony Smolenski (Emergence: She! at The Public), Fabian Obispo (Durango at The Public and A Very Common Procedure at MCC), and Guy Sherman (Dying City at Lincoln Center Theatre). He would like to thank his beautiful wife for undying support and love! http://www.willpickens.com
Christopher J. Littlefield (Musical Director, Piano/Conductor) received his BA in Piano Performance from UT-San Antonio in 2004 and subsequently joined the university faculty as a Music Director and Vocal Coach. He currently lives in New York City where he works professionally as a Musical Director and Coach/ Accompanist. Recent credits include The Yellow Wood (NY Musical Theatre Fest., 2007, dir. B.D. Wong), Shout! The Mod Musical (Off-Broadway), The Screams of Kitty Genovese (NYMF, 2009), and NYMF's Broadway Idol (w. Andrea McArdle). Developmental readings: Awakening (w. Julia Murney and Mary Testa), Groove Lily's Striking 12, Never the Great (TheatreWorks), and UnLock'd. Regional: Betrayal, George S. Playhouse, Texas Shakespeare Festival, and Millbrook Playhouse. He has accompanied at The Juilliard School and NYU, and collaborated with Cyndi Lauper. Later this year, Mr. Littlefield will be recording his own music, which has been described as “R&B with elements of high-end pop and a touch of musical theatre.”

SEAN CURRAN (Choreographer) began his dance training with traditional Irish step dancing in Boston. He went on to be a leading dancer with the Bill T. Jones/Arantzazu Dance Company. He received a Bessie Award for his performance in Secret Passages. A graduate and guest faculty member of NYU’s Tisch School of the Arts, Curran was an original member of the NYC cast of Stamps. He has performed his solo evening of dances at venues throughout the US as well as at Sweden’s Danuta Theatre and France’s ENITE Festival. Recent projects include productions of My Life with Albertine (NY Musical Theatre Fest., 2007), Dreams for The Shakespeare Theater, the twentieth anniversary production of Nixon in China and Street Scene at Opera Theater of St. Louis; choreography for the NYC Opera productions of L’Etoile, Alcina, Tannhauser, Harnoncourt and the Sea of Storries, Capriccio, and Art and arter: the Playwrights Horizons’ production of My Life with Albertine; and Shakespeare in the Park’s A Midsummer Night’s Dream. Curran’s work has appeared on Broadway in Hello Again, The Wild Party, and Evita, collaborating with Cyndi Lauper. His songs have been performed in concert halls across the country, including Carnegie Hall. Recordings include Bernarda Alba (Ghostlight Records), See What I Wanna See (Ghostlight Records), the 2001 Grammy-nominated Original Cast Album of The Wild Party (Decca Broadway), Marie Christine (RCA Victor), Hello Again (RCA Victor), and First Lady Suite (PS Classics).

Mr. LaChiusa has been a contributing writer to the New York Times, Opera News and other periodicals. He is currently on the faculty at New York University, has been an adjunct professor at Yale School of Drama, and has been a guest lecturer on musical theatre at several other universities in the US.

Mr. LaChiusa has been a contributing writer to the New York Times, Opera News and other periodicals. He is currently on the faculty at New York University, has been an adjunct professor at Yale School of Drama, and has been a guest lecturer on musical theatre at several other universities in the US.

Mr. LaChiusa was born in Chautauqua, New York in 1962, and currently lives in New York City.
He assumed the name Stendhal.

Stendhal's life was sometimes similarly defined by disappointment. Indeed, it is through disenchantment with the France he had served loyally in battle that he moved permanently to Italy at the age of 31. It was there, in self-imposed exile, that he spent much of his life with the France he had served loyally in battle that he could do little else but read, and it is to the reading of poetry that he attributes a cure for the syndrome. Much of Stendhal's life revolved around romance in its many forms (he wrote a treatise, On Love, which has been called "the driest book about love ever written"! His works focused on the frank discussion of human motivations. He wrote works on the corruption of the church (which he hated), the corruption of the military (which he hated somewhat less), the sexual promiscuity of women in salon society (which he rather liked), and parts of the sexual experience that others refused to name. His work Armance, for instance, revolves around a young man who falls desperately in love, but finds that he is physically impotent. The desperation he is driven to by the conflict between his wish to fulfill his lover and his inability to do so ultimately leads to his tragic end. Stendhal's life was sometimes similarly defined by disappointment. Indeed, it is through disenchantment with the France he had served loyally in battle that he moved permanently to Italy at the age of 31. It was there, in self-imposed exile, that he spent much of his life and completed much of his work. It was also there that he assumed the name Stendhal.
Fred Astaire (1899-1987) and Ginger Rogers (1911-1995), arguably the most famous dance partners in American history, began the first of their ten collaborations in 1933, with *Flying Down To Rio*. The pair had recently moved from the Broadway musical scene to try their hands at Hollywood. (Astaire's first screen test led to this famously blunt summation: “Can't act. Slightly balding. Can dance a little.”)

The majority of their work together occurred during the Great Depression and included the classics *The Gay Divorcee* (1934), *Top Hat* (1935), *Follow the Fleet* (1936) and *Shall We Dance* (1937). Combining early swing with ballroom and tap dancing, Astaire and Rogers were dance masters who moved with consummate grace, effortlessness and fluidity across the dance floor, belying the complexity and intricacy of the choreography.

The indubitable highlight of *Follow the Fleet* (the film referenced in *Hello Again*) is the number, “Let's Face the Music and Dance” (music by Irving Berlin). Set on a gorgeous art-deco version of a ship's deck, it is a triumph both of dancing and narrative storytelling.

By 1939 there were rumors that there was a growing strain on set between the couple, and both were anxious to go their own way. Astaire wished to establish himself as a dance soloist and Rogers was eager to make her way into more serious dramatic roles. Their last film together was *The Story of Vernon and Irene Castle*.

The two had little in common outside of their passion for dance and film. Rogers, who was to marry five times, was a staunch Republican. Astaire was married for 21 years to Phyllis Potter, with whom he had a son. Potter's death in 2004 was a personal tragedy for Astaire, who described himself as “a dreamer” and “a romantic.”

By 1940, Astaire and Rogers did not have the same chemistry and dissolved their partnership. In an article in *Time* magazine, Rogers said: “Fred was my partner whenever we worked together, but we were never personal friends... He had an amazing reputation, but it was an illusion. I think that we were not meant for each other. I was not disciplined, and Fred was so disciplined. Our life styles were so different.”

Astaire found dancing with Rogers. the film. He would dance with many partners over the years, but none would capture the quality, inspiration and grace of his Astaire found dancing with Rogers. the film. He would dance with many partners over the years, but none would capture the quality, inspiration and grace of the Astaire-Rogers partnership. Astaire's second marriage was to Phyllis and the couple had a daughter, Fana. Rogers, on the other hand, was married five times, to men ranging from a movie producer to an oil tycoon to a wealthy businessman.

The event that brought Astaire and Rogers together was the Great Depression, which led to a decline in the film industry and a decrease in the demand for dance films. Astaire and Rogers both wanted to move into more serious dramatic roles, and were anxious to go their own ways. Astaire wished to establish himself as a dance soloist, while Rogers was eager to make her way into more serious dramatic roles. Their last film together was *The Story of Vernon and Irene Castle*.

The two had little in common outside of their passion for dance and film. Rogers, who was to marry five times, was a staunch Republican. Astaire was married for 21 years to Phyllis Potter, with whom he had a son. Potter's death in 2004 was a personal tragedy for Astaire, who described himself as “a dreamer” and “a romantic.”

By 1940, Astaire and Rogers did not have the same chemistry and dissolved their partnership. In an article in *Time* magazine, Rogers said: “Fred was my partner whenever we worked together, but we were never personal friends... He had an amazing reputation, but it was an illusion. I think that we were not meant for each other. I was not disciplined, and Fred was so disciplined. Our life styles were so different.”

Fred & Ginger

The events of the night of April 14th, 1912 have been etched into the historical consciousness of the Western world, immortalized in popular myths and legends (not to mention books and films), and launched apocryphal stories of heroism and tragedy. Oddly enough, the faint grinding jar that announced the demise of the Titanic early on that evening during her maiden voyage was largely overlooked by the passengers. Even after Captain Edward Smith called all passengers to don life-belts and report to the lifeboats, few responded. The ship simply seemed far too safe, too grand, too big to sink. At first the lifeboats were lowered well under capacity. People simply didn't want to leave the warmth and luxury of the great vessel that had been advertised as unsinkable.

That changed as the ship listed heavily to the fore, her nose sinking under the waves. Gradually, the Titanic's passengers came to acknowledge that the glory of the White Star Line was doomed. The rule was always women and children first, and first class women and children above all else. Yet the story will always be remembered of Ida Straus who, with a sense of true gentility refused to enter the lifeboats, not out of trepidation or a misguided sense of safety, but because she chose rather to remain with her husband who himself was too much of a gentleman to take a lady's place on the boats. When the ship sank in the early hours of April 15th, with a rescue ship still three hours away, 1,503 passengers went down with her.

What initially attracted you to this story? How were you first introduced to it?

MJL: In 1992 Ira Weitzman, Producer of Musical Theatre at Lincoln Center Theatre, asked me to read the play [La Ronde] with the idea of turning it into a musical for Graciela Daniele, noted stage director and choreographer. I responded to it immediately, writing the first scene and playing for Ira the next day and for Graciela the following.

When Schnitzler first introduced his play Der Reigen, it was met with violent controversy. Do you feel that presenting the work's themes is as important a task in today's social climate as it was in its earliest days?

MJL: The themes of Reigen are timeless because they speak to our essential human nature. In spite of technology, or so-called advancements in health care, education, even how we socially interact with each other, etc. one thing that does not change is human nature. Hello Again was met with controversy when it premiered, and it still is: audiences still feel uncomfortable with its frank discussion of sexuality.

In your work, the character “Young Thing” replaces a female character “Little Miss” or “Sweet Miss” with a young male. Why did you feel it was important to make this change?

MJL: Originally, I intended to remain true to the Schnitzler model of Female-Male, Male-Female, Female-Male, etc. But a wonderful young actor came in to audition, John Cameron Mitchell, and I knew I had to use him in the show. I change the Young Miss to the Young Thing that moment, wrote “Safe” that night and cast John Cameron the next day.

The play represents women as being the sexual aggressors at least as often as men. Do you feel this is different from the more general portrayal of men as sexual aggressors in popular media, especially in the time of Schnitzler’s writing?

MJL: I'm not certain that this is the correct interpretation of Schnitzler's work: for instance, the Actress is quite aggressive. And for all her seeming passivity, the Young Miss uses quite aggressive tactics as well. Allowing a partner to be aggressive—or to appear to be aggressive—is, in some ways, an act of aggression in and of itself. However, female aggression in the popular media is often depicted as something monstrous, abnormal. Schnitzler understood the feminine paradox: one may be aggressive but she must take pains to conceal this or she'll be branded as a monster. The paradox plays itself out today in the modern popular media.

In many ways the works of Stendhal parallel Schnitzler's own work. Is there any contemporary writer that you feel could be used as a more recognizable reference today?

MJL: The themes of Reigen are timeless because they speak to our essential human nature. In spite of technology, or so-called advancements in health care, education, even how we socially interact with each other, etc. one thing that does not change is human nature. Hello Again was met with controversy when it premiered, and it still is: audiences still feel uncomfortable with its frank discussion of sexuality.

In many ways the works of Stendhal parallel Schnitzler's own work. Is there any contemporary writer that you feel could be used as a more recognizable reference today?

MJL: This a hard one to answer, because of the general paucity of modern writers who create and imagine on the level of a Stendhal or a Schnitzler; that, and the decline of the written word in general. Unfortunately, we're not in an age of humanist discovery and that's reflected in the arts. That said, there are some juicy insights by the late Susan Sontag ("Interpretation is the revenge of the intellect over art.") and several delicious short stories by Deborah Eisenberg (whose work I've used as the basis for my musical, Little Fish). The late Carl Sagan and several other science writers, including Brian Greene, are inspiring. There's something about David Sedaris that hardens back to Stendhal and Schnitzler, especially in terms of dark and stark humor.
In 1862 in Vienna, then seat of power of the Austro-Hungarian Empire, Arthur Schnitzler was born to prominent Jewish professor and laryngologist, Johann Schnitzler. Vienna was a city of the Austrian aristocracy, and his father's patients included some of the foremost singers and actors of the time. Whether or not this fostered Schnitzler's enthusiasm for poetry and music at an early age, we do not know. What is known is that his father strongly disapproved of his literary bent and encouraged him to enter the medical profession.

In 1895 Schnitzler entered medical practice with a degree from the University of Vienna and began work at the Vienna General Hospital. It was during this extended foray into medicine that he was introduced to a man whose passion for the mind would influence both Schnitzler's medical practice and literary career: Sigmund Freud. The two men moved in the same circles and shared a mutual respect for each other. Ironically, they only met in person once, though Freud once wrote to Schnitzler: “I have gained the impression that you have learned through intuition—though actually as a result of sensitive introspection—everything that I have had to unearth by laborious work on others.”

Schnitzler's novels nearly always revolved around the mystery of love as seen by the upper classes, often by well-established men driven to take up a mistress or multiple mistresses. His interest in the machinations of the human mind led to stunningly complex emotional content peeling back the glossy (and sanitized) view of the aristocracy and its social behaviors—a view that veiled much about the essential and common humanity of all and all human beings.

An example of the kind of conflict his characters deal with is that in his book *Traumnovelle* (“Dream Novel”) on which Stanley Kubrick’s *Eyes Wide Shut* is based. “The narrative of a man who finds, in the midst of what he thought to be a sterile society, a hedonistic underground hidden from public view by the wealthy and well-placed to whom it caters, is a narrative that is parallel in some ways to Schnitzler’s own life. Schnitzler’s extensive diaries (kept from youth to be a sterile society, an hedonistic underground hidden from public view by the wealthy and well-placed to whom it caters, is a narrative that is parallel in some ways to Schnitzler’s own life. Schnitzler’s extensive diaries (kept from youth until two days before his death) reveal a man whose elaborate romantic and sexual life is documented in enormous and graphic detail. A notable exception to this vein in his creative work is his comic novel, Professor Bernhardt, which many interpret both as a reaction against the rising anti-Semitism in Austria as well as a labor of love and homage to his father on whom Bernhardt, a Jewish professor who refuses to compromise his convictions, is based. Among his novels and plays, the work that stands out is the play *Der Reigen* (“Hands Around”), from which *Hello Again* was adapted. When first published, the sexual content (veiled and never depicted in the text) was regarded with such contempt that anti-Semitic violence erupted. Powerful government leaders lashed out against what they deemed “Jewish filth” and riots spread across the city. This violence ultimately was more related to an anti-Semitic backlash against the Jewish intelligentsia, represented by Schnitzler and his work, than to any obscene content in the play.

A six-day obscenity trial, in which Schnitzler was acquitted, nevertheless caused the first production to be cancelled. In light of the heavy resistance to the work and the growing dangerous character of Vienna's social climate, Schnitzler himself banned the play from further production until the time of his death. That came in October, 1931 (one year after the suicide of Schnitzler’s daughter, which left him devastated). A film version (in 1950), directed by Max Ophuls and starring a young Simone Signoret, brought the work, now titled *La Ronde* (a title that stuck even in English language translations), both into the popular consciousness and into the dramatic canon.

The themes in the work are many and varied, dealing with class disparity, as in the scene between the Husband and the “Little Miss,” where a wealthy man unfulfilled by his young wife both seduces and is subject to externalizing himself through the madam of the brothel. In *La Ronde* (it played on Broadway, starring Nicole Kidman as all the female characters, in 1998). *La Ronde* consists of a series of ten dialogues punctuated by asterisks where the characters presumably lie together, Ophuls created an artful series of vignettes between couples, which expressed one thing to the characters while portraying another to the audience. With highly praised acting and magnificent directing, *La Ronde* was such a success that Schnitzler’s play thereafter became mostly forgotten. In light of the heavy resistance to the work and the growing dangerous character of Vienna's social climate, the American premiere of *La Ronde* was picked up by LaChiusa's, a New York women and remaining faithful to the original, also takes some significant liberties. Principal amongst these is the setting of each pairing in a different decade of the 20th Century. This provides LaChiusa with significant opportunities to vary and contrast different musical styles. Additionally, it allows the iconic nature of the characters (most are only known by the names of their professions) to be set against iconic moments and movements of the 20th Century (the sinking of the Titanic, World War II, the Sexual Revolution of the ’60s; the Gay Rights era of the 70’s; the sexual scandals of the 90’s). Consequently, the names of the characters have also been updated, thus the “Whore and The Soldier, members of two of the world’s oldest professions, remain the same. Significant amongst these is “The Little Miss” from the original version becoming being changed into the androgynous “Young Woman.” From the original version being changed into the androgynous “Young Woman.” From the sexual content (in addition to gender) into the work. LaChiusa describes the work as a “ballot with words.” This is perhaps fitting as a renée and a reigen are also. Above all, *Hello Again* is an exploration of our attempts at communion with one another, and an acknowledgment of the very human desire to find that communion.