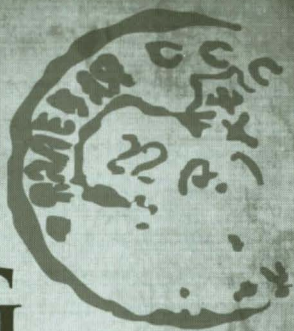


UMD THEATRE PRESENTS



HANDING DOWN THE NAMES

BY STEVEN DIETZ



FEBRUARY 8-11 & 14-17, 2007

PERFORMANCES AT 7:30 PM
(SUNDAY, FEBRUARY 11 ONLY AT 2:00 PM)

MARSHALL PERFORMING ARTS CENTER
MAINSTAGE THEATRE UMD CAMPUS

THE UNIVERSITY OF MINNESOTA IS AN EQUAL OPPORTUNITY EDUCATOR AND EMPLOYER

UMD DEPARTMENT OF THEATRE

The Department of Theatre identifies four distinct areas that are central to our mission: to prepare students for careers in theatre through a balance of academic and production training; to serve all UMD students through artistic fulfillment and appreciation of theatre and dance; to serve as a center for campus and community cultural enrichment; and to serve as a center for guidance and resource in northeastern Minnesota for anyone desiring information about theatre and dance.

The faculty and professional staff of the Department of Theatre are committed to demanding standards of performance in the classroom and in artistic endeavors.

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SCHOOL OF
FINE ARTS

Department of Theatre

UMD THEATRE

presents

HANDING DOWN THE NAMES

by Steven Dietz

Director

Tom Isbell

Scenic Designer

Mark Engler

Costume Designer

Alice Shafer

Lighting Designer

David Premack

Sound Designer

Alex Flinger

Makeup Designer

Laura Lieffring

Dramaturg

Alexandra Johns

Composer

Paul Winchester

Technical Director

Steve Theis

This performance is presented through special arrangement with Mapgarden, Inc. c/o Sterling Standard, LLC

(Videotaping, audiotaping, and photographing are strictly prohibited during performances.)

Cast

(in order of appearance)

Juliet Homme	<i>Irina Bauer, Lydia, Malina</i>
Lindsey Marquardt	<i>Ruth Dorn, Eva</i>
Matthew R. Olsen	<i>Phillip Dorn, Carl</i>
Kyle Bosley	<i>The People Catcher, Eye Doctor, John, Dr. Burg</i>
David Muhs	<i>Gunter, Herr Grunwald, Dr. Bailey, Adam</i>
Kayla Cooper	<i>Mother Dorn, Constanze, Aunt Clara, Hannah</i>
Zach Pizza	<i>Father Dorn, Registrar, Village Rider, Teddy Roosevelt</i>
Michelle Smukowski	<i>Frau Grunwald, Katie Dorn</i>
Dave Hauer	<i>Eye Doctor's Son, Provisioner, Jacob Bauer</i>
Kendra McMillan	<i>Catherine the Great, Elizabeth, Female Official, Pearl</i>

Time 1766 - 1947

Place Germany, Russia and the United States

There will be one fifteen-minute intermission between acts.

About the Playwright - Steven Dietz

Steven Dietz's twenty-plus plays have been seen at over one hundred regional theatres in the United States, as well as Off-Broadway. International productions of his work have been seen in England, Japan, Germany, France, Australia, Sweden, Russia, Slovenia, Argentina, Peru, Singapore and South Africa. Recent plays include *Fiction* (produced Off-Broadway by the Roundabout Theatre Company); *Last of the Boys* (produced by Steppenwolf Theatre, Chicago, among others); and several widely-produced adaptations: *Honus and Me* (from Dan Gutman), and *Sherlock Holmes: The Final Adventure* (from William Gillette and Arthur Conan Doyle). Mr. Dietz's work as a director has been seen at many of America's leading regional theatres. He divides his time between Seattle and Austin, where he is a professor of playwriting at the University of Texas.

Handing Down the Names - Playwright's Note

We build our families both forward and back.

Looking ahead, we seek our partners; we parent our children, we plan our future. And, often at the same time, we are glancing at the past – finding our place amid our ancestors, putting together the jigsaw of our lineage piece by piece, until we arrive at the most mysterious inevitability ... our own life. In this way, as we age, we are moving closer to the past. We are becoming history.

It is perhaps too elegant to say that the stories of our ancestors are “handed down.” Often, they are not so much handed as abandoned; left behind, like hope-chest lace. Unwittingly bequeathed to the lives that will follow.

My ancestors left the German states for Russia in the 1770s, becoming farmers along the Volga River – then came to America at the beginning of this century. (By this time, of course, none of their ancestors had lived in Germany for nearly two hundred years; in fact, few of them had ever met anyone from Germany.) Upon arrival, they considered themselves, first and foremost, Americans. They fought the wars, they flew the flag. Over time, they gave up their German language and, in many cases, their customs. And much was lost because of that. But, the reasons for a quick assimilation are simple: in the first part of this century, through two World Wars, an American was careful to disavow any link with Germany; and, similarly, in the second part of this century, any link with Russia. They wished – like many immigrants after them – to be judged by their place in society, not in history.

My ancestors were not heroes. However, some of their actions – the audacity to cross oceans and continents with nothing to shelter them but hope, nothing awaiting them but promises – I find heroic. My ancestors were not famous, they were common. They were, and in some cases still are, farmers. But, like millions of families seeking refuge, freedom of religion, land of their own – be they Irish, Italian, Jewish, Catholic, Cuban, Laotian, Russian, Polish, Hispanic, Haitian, the list goes on and on – these common people made an uncommon choice.

This play is a combination of the following: family history, gathered stories, historical research and sheer invention. All historical invention, however, is based on documented facts and evidence. Like the lineage of any family, this is a story which evolves out of the struggle with circumstance, the caprices of fate, the power of memory, and the resilience of faith.

(continued on next page)

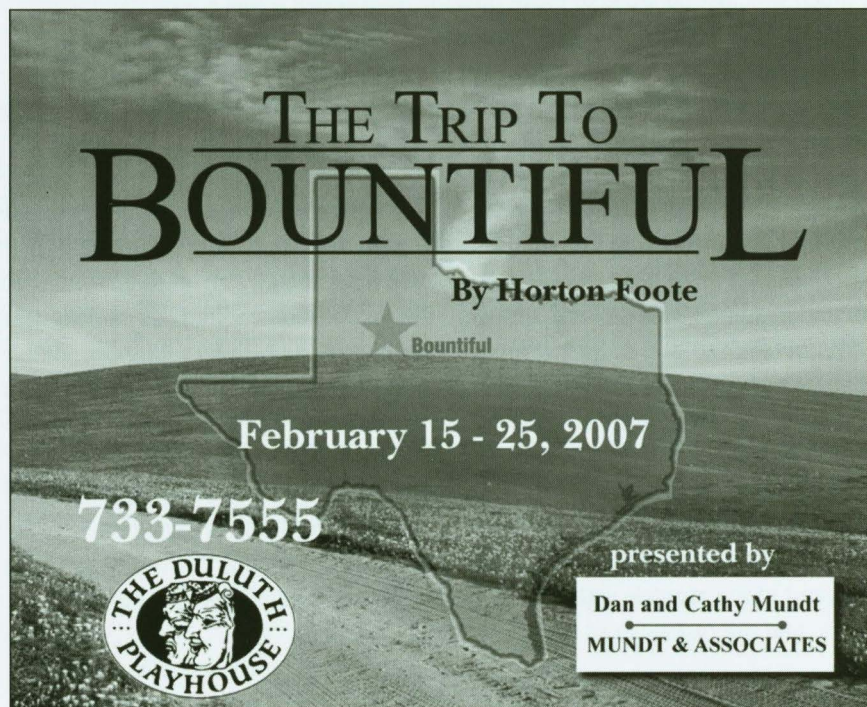
Playwright's Note *(continued)*

My ancestors picked sugar beets for generations so that now, in 1995, I can pick words. Tell stories. I am part of their own inevitability. And, somewhere still in Russia are my cousins. Those who, by choice or chance, never made it to America. They are there – somewhere along the Volga River; or, to the north, in Siberia, where many were sent as part of Stalin's purges in the 1930s. A story is a quiet hand, it is a way to reach across time and distance. A story needs no passport, must swear no allegiance. It is the secret code of a family.

For, in the end, our family's history is as close as we want it to be. It is all the time in our midst – written on our faces and peering from the eyes of our children. It does not necessarily require elaborate research in dusty archives. Our history can be conjured in the simplest of ways: by thinking of our parents, and of our grandparents – and imagining them young.

We can look back – with wonder, with fear, with thanks or regret – because they chose to look forward. We owe them, at the very least, this acknowledgement: they handed us our lives.

Steven Dietz




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February 15 - 25, 2007

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Dan and Cathy Mundt
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FROM THE DRAMATURG'S NOTEBOOK

"Other things may change us, but we start and end with family." —Anthony Brandt

'Family' is an organic, perpetual concept. Our families are not fixed; we evolve, we are interrupted. But through the actions of each individual in a family, more firm outcomes are determined. A family's fundamental hope is to succeed. Active choices made by our ancestors shaped their future and our past.

"If you look deeply into the palm of your hand, you will see your parents and all generations of your ancestors. All of them are alive in this moment. Each is present in your body. You are the continuation of each of these people." —Thich Nhat Hanh

Fifty characters are seen in this play, on three different continents and over a period of nearly two hundred years. The Dorn family is seen journeying through all of these people, places, and years, as their name is handed down through generations.

We are witnesses to this family's courage and heroism. We see them persevere and re-root themselves in different countries, and we see their sorrow and strength as they hand down their name.

*"...Its past was a souvenir.
It has to be living, to learn the speech of the place.
It has to face the men of the time and to meet
The women of the time. It has to think about war
And it has to find what will suffice. It has
To construct a new stage. It has to be on that stage
And, like an insatiable actor, slowly and
With meditation, speak words that in the ear,
In the delicatest ear of the mind, repeat,
Exactly, that which it wants to hear, at the sound
Of which, an invisible audience listens,
Not to the play, but to itself..."*

—From Wallace Stevens' "Of Modern Poetry," 1940

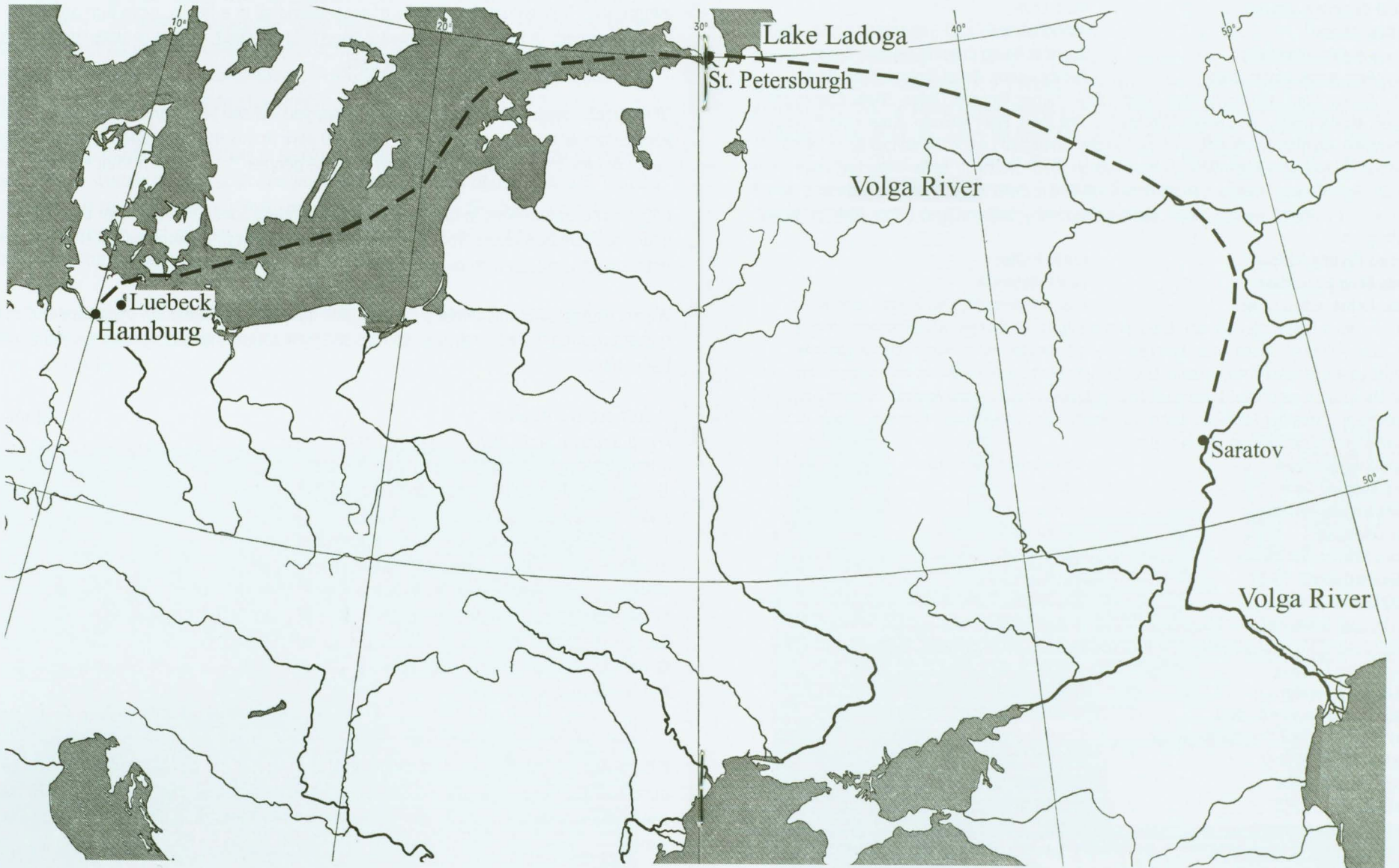
It becomes evident that this particular family is a window, for us as an audience to view ourselves and our own reactions. There is a larger picture that the Dorn family allows us to see, that of our commonalities: our humanity, our memories, and the dirt that we share as family.

"In every conceivable manner, the family is link to our past, bridge to our future."

—Alex Haley

Alexandra Johns
Dramaturg

Migration Map



Production Crew

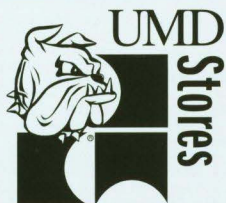
Stage Manager	Jamie West
Assistant Stage Managers	Stephanie Larson, Katie Lindner
Technical Direction Advisor	Mark Engler
Properties Master	Ashley Woods
Scenery/Prop Running Crew	Chandra Baker, Colin Riebel, Kim Turner
Scenery/Prop Construction Crew	Patrick Carroll, Dylan Croeker, Anne Davis, Jonathan Decker, Sarah Diener, Bethany Ebert*, Blake Farber, Nicholas Gosen, Shelbi Graber, Eric Gustafson, Mariya Hawks, Josh Hinke, Bethany Ida, Phil Jents, Elliot Johnson, Kevin Keller*, Brian Kess, Elizabeth Kramer, Sarah Kreuter, Ashely Kuske, Stephanie Larson, Samantha Lavell, Scott Mallace, Kendrah McMillan, Erin Muhs, Abbey Nelson, Jacob Neuman, Justine Plaschko, Dave Premack*, Beth Radeke, Andrew Rakerd, Bethany Reinfeld, Colin Riebel, Thomas Rusterholz, Becky Segbee, Amber Seibert*, Desiree Stock, Alan Slattery, Kathy Tingum, Sarah Turner, Matthew Weyer, Alicia Weagel*
Properties Faculty Advisor	Curtis Phillips
Costume Shop Supervisor	Laura Piotrowski
Costume Construction Crew	Cassy Anderson*, Katy Barto*, Gina Brown, Emily Crom, Rosy Dey, Kinsey Diment, Lauren Dussault, Jacob Effinger, Bria Fleming*, Joshua Hinke*, Elliot Johnson, Jenna Kase, Brian Kess, Sarah Kreuter, Ashley Kuske, Daniel Laraway, Samantha Lavell, Jennie Lennick, Kaitlin Lindner, Seth Marty, Kyle McMillan, Issac Miner, Erin Muhs, Kasono Mwanza, Darren Neve, Jessica O'Hara, Brittany Parker, Brandon Roberts, Samuel Senjem, Erica Sorenson*, Heather Tollefson, Amanda Traaseth, Allen Voight, Leigh Wakeford, Jamie West, Alyson Westberg, Sarah Worley, Janaye Zeise
Costume Running Crew	Caitlin Losure, Erin Muhs
Makeup Running Crew	Larissa Gritti
Costume Faculty Advisor	Patricia Dennis
Master Electrician	Richard Bergsrud
Assistant Master Electrician	Matt Weyer
Light Board Operator	Alex Rugowski
Lighting Load-In Crew	Gina Brown, Geoff Conklin, Jessica Davis, Blake Farber, Mariya Hawks, Bethany Ida, Elizabeth Kramer, Stephanie Larson, Scott Mallace, Lindsey Marquardt, David Muhs, Matthew R. Olsen, Justine Plaschko, Andy Rakerd, Bethany Reinfeld, Aly Westberg, Sarah Worley
Sound Board Operator	Elizabeth Kramer
Lighting/Sound Faculty Advisor	Mark Harvey
Poster/Program Cover Graphic Designer	Spencer Erkkila
Production Photographer	Brett Groehler
Publicity Photographer	Jimi Sides
Program Editor	Sherise A. Morgan
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* UMD Theatre paid student staff

DEDICATION

Because this play is about honoring those who came before us, we would like to dedicate our production to the following individuals:

Ralph James Anderson, Lt. Col. L.R. Dennis, Kathleen Dennis, Emory Draper, Heinz and Rotraud Geohring, Ken Harty, Al Bosley, Ambrose Hauer, William Blanchette, Laretta & Hollis Helgeson, Mary Isbell, Paul Isbell, Samuel Kenneth Lindner, Robert Earl Hogge, Hans & Irene Maier, Hazel Cooper, Pamela McMillan, Jacqueline Audrey Hammond, Hugo Muhs, Allen Richard Muhs, Howard James & Ruth Irene Olsen, Penny Jean (Richert) Olsen, Mary "Mimi" Pizza, Lt. Col. John Pizza, Budd & Carol Premack, Clyde Smukowski, Richard Hardwick, Marvin J. Soderberg, Lillian Soderberg, Elizabeth "Betty" Catherine Thompson, Vivian Katherine West, James David West



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Acknowledgements

Special thanks to:

Terry McCarthy

Thomas Morgan

Justin Rubin

UMD Disability Services and Resources

interpreters: Dawn Stevenson and Jody Elwell



www.kumd.org

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You are invited to join us as we create an endowment to support the UMD Department of Theatre. Your financial assistance will help with the cost of the performances you see on the Marshall Performing Arts Center stages, now and in the future.

The Buy a Seat campaign will allow you to find a permanent place as a supporter of the Department of Theatre. Brochures are available in the lobby or you can contact the School of Fine Arts Development Office for further information. 218-726-8702

School of Fine Arts February Events

Exhibition: Juan Logan / thru March 4 / Tweed Museum of Art

Exhibition: Minnesota National Print Biennial / thru Feb. 11 / Tweed Museum of Art

House Tours / thru May / Sat. & Sun. / Glensheen Historic Estate

Guest Artist Recital: Michael Colquhoun / Feb. 9 / 7:30 pm / Weber Music Hall

Twin Ports Wind Ensemble / Feb. 11 / 3:00 pm / Weber Music Hall

International Film Series: *Paradise Now* / Feb. 11 / 7:30 pm / Weber Music Hall

Art + Design Lecture Series: Juan Logan / Feb. 13 / 6:00 pm / Tweed Museum of Art

Valentine's Day Dinner / Feb. 14 / 6:30 pm-tour; 7:30 pm-dinner / Glensheen Historic Estate

Graphic Design Panel Discussion / Feb. 20 / 6:00 pm / Tweed Museum of Art

Ovation Series: Oslo Chamber Choir / Feb. 22 / 7:30 pm / Weber Music Hall

UMD Bands Concert / Feb. 25 / 3:00 pm / Weber Music Hall

Faculty Artist Recital: U3 Trio Concert / Feb. 27 / 7:30 pm / Weber Music Hall

Exhibition: UMD Art + Design Faculty / thru May 17 / Tweed Museum of Art

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Tickets may be reserved in person or by calling the ticket office at 218-726-8561. Refunds and exchanges are not allowed once the tickets have been purchased. Only season subscribers are privileged to exchange tickets.

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The Marshall Performing Arts Center is equipped with an infra-red hearing system for the hearing impaired. Units may be obtained from ticket office personnel before the performance.

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LATECOMER SEATING:

Patrons arriving after the performance begins will be asked to wait in the lobby until an appropriate time in the performance that will allow for late seating. When arriving late, patrons may be asked to sit in special sections other than their assigned seats until the first intermission. Out of courtesy for the actors, musicians, and other patrons, persons arriving after the latecomers have been seated may be asked to exchange their tickets for a different performance of the same production.

SIGNED INTERPRETED PERFORMANCES:

The Sunday, February 11 performance of *Handing Down the Names* will be interpreted in American Sign Language. Our thanks go to the generous contributions from the UMD Disability Services and Resources.

ALTERNATIVE FORMATS:

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