



39th Season • 377th Production
JULIANNE ARGYROS STAGE / JANUARY 28 THROUGH FEBRUARY 16, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the West Coast Premiere of

THE CARPETBAGGER'S CHILDREN

by HORTON FOOTE

Scenic and Costume Design
ANGELA BALOGH CALIN

Lighting Design
PAULIE JENKINS

Sound Design
MITCH GREENHILL

Dialect Coach
PHILIP THOMPSON

Production Manager
JEFF GIFFORD

Stage Manager
*JAMIE A. TUCKER

Directed by
MARTIN BENSON

Produced by Lincoln Center in 2002, New York City

Commissioned and Originally Produced by Alley Theatre; Gregory Boyd, Artistic Director, Paul R. Tetreault, Managing Director, with support from AT&T.

The Carpetbagger's Children by Horton Foote is presented by arrangement with Dramatists Play Service, Inc., in New York.

CAST OF CHARACTERS

(In order of appearance)

Cornelia *Robin Pearson Rose
Grace Anne *Nan Martin
Sissie *Linda Gebringer

SETTING

Harrison, Texas.

LENGTH

Approximately 90 minutes with no intermission.

PRODUCTION STAFF

Casting Director Joanne DeNaut
Dramaturg Linda Sullivan Baity
Production Assistant Christi Vadovic
Costume Design Assistant Julie Keen
Stage Management Intern Heather McClain

ACKNOWLEDGEMENT

Special thanks to Alice Kors.

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

*The use of cameras and recorders in the theatre is prohibited.
Smoking is not permitted anywhere in the theatre.*

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

AmericanAirlines[™]
Official Airline

OCWEEKLY[™]
Media Partner

Lone Star Carpetbaggers

Carpetbagger was the pejorative term applied to Northerners who moved to the South after the Civil War, specifically those who joined state Republican parties formed in 1867 and who were elected as Republicans to public office.

Southern Democrats alleged that the newcomers were corrupt and dishonest adventurers, whose property consisted only of what they could carry in their carpetbags, who seized political power and plundered the helpless people of the South. This late-19th century assessment of the carpetbagger retained its currency among some historians as late as the 1990s. Since the 1950s, however, revisionist historians have challenged the validity of the traditional view and assessed the carpetbaggers more favorably.

Texas carpetbaggers played only a minor role in the state's Reconstruction history. In part this was because few Northerners who arrived after the Civil War, probably no more than 11 percent, held political offices. In addition to their numerical insignificance, these men generally do not fit the stereotypical pattern. Because most of them arrived in the state before black enfranchisement was mandated by the U.S. Congress in 1867, it is not possible that they were political adventurers intending to take advantage of black voters. Rather than representing the lowest or the property-less class of the North, most of these men were of middle-class origin, usually possessing both education and property, and on the whole, they became responsible state officials.

Only two important carpetbagger officials were tied to public corruption. George W. Honey from Wisconsin was charged with inappropriate use of funds when he loaned state funds to private individuals. Honey was removed by the Davis administration,

but regained the office by order of the state Supreme Court. Adjutant General James Davidson, a Scotsman, defrauded the state of more than \$37,000 by issuing fraudulent warrants and fled in 1872. Few in numbers and never particularly powerful relative to the native (or scalawag) element of the Republican party, carpetbaggers played only a minor role in Texas politics after the Civil War.

Condensed from Carl H. Moneyhon's article "Carpetbaggers" in The Handbook of Texas Online

READ MORE ABOUT IT in the Playgoer's Guide found on our website at www.scr.org.



An 1872 'Harper's Weekly' caricature by Thomas Nast of Carl Schurz carrying bags labeled "Carpetbag from Wisconsin to Missouri" and "Carpetbagger South." Nast criticized Schurz for supporting Horace Greeley in 1872 in the presidential election on a Liberal Republican ticket, as well as for his sympathies toward ex-Confederates.

In The Bag

With the rapid expansion of railroads in the 1840s and '50s, people were traveling in greater-than-ever numbers, and there arose the need for sturdy, affordable luggage. Enter the carpetbag, which was constructed by saddle makers from discarded carpets and sold in dry goods stores across the county for about a dollar each. By the 1860s, carpetbags were being carried by almost everybody. The sight of a carpetbag in hand instantly marked an individual as an outsider.

The Fourth Character

The fourth character in *The Carpetbagger's Children* is music.

— Martin Benson

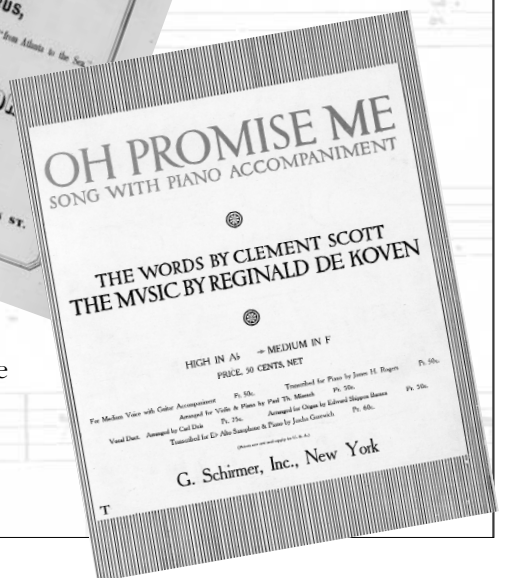
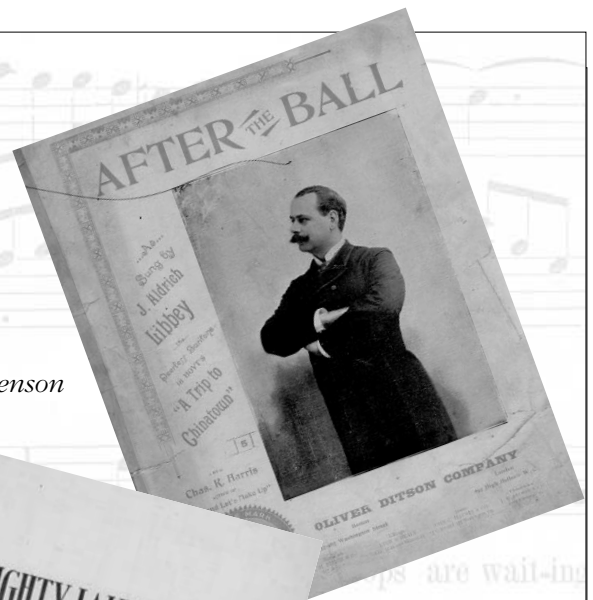
I remember my father had collected sheet music for popular songs since he was a young man and he brought them all with him when he married my mother. Often in the evenings, she would play, and he would sing. There was always around us music of a kind, certainly hymns and blues and what was called then race music. We could hear this music as we sat on our porch in the evenings. The blues would be joined, sometimes, in the far distance, by the sounds of a small Mexican band playing a waltz, or a neighborhood child practicing the piano. The Baptist church was just a block away and these other musical sounds would be joined by their hymns on Wednesday evenings at prayer meeting time. Sometimes all these sounds would come together at once. I think that's why music has always meant so much to me.

— Horton Foote

Sissie: . . . and finally I got so I could sing before Papa and Mama and Brother and Cornelia at the house. Papa's favorites were "Just a Song at Twilight" and "After the Ball." And pretty soon I got to singing around town.

Cornelia: Papa called Sissie into the parlor to sing for him. She sang five songs for him and then he said would she sing "Marching Through Georgia?" And she said she didn't want to sing that, and he said why not? And she said because Sherman was vile and a beast and did terrible things to the South and he said who told her that? . . . She sang "Marching through Georgia" then and I felt ashamed of myself, but I was hoping none of our friends would come in just then, because I knew how all of them felt about Sherman, and Papa said when she finished that to show how broad-minded he was he would like her to sing "Dixie" and she did and we all joined in singing it with her, including Papa and Brother.

Grace Anne: Anyway, it turned out that Mama wouldn't come, but Sissie agreed to sing "Oh, Promise Me" and Cornelia ordered flowers for the house so the living room looked real pretty and festive.





LINDA GEHRINGER

Sissie



NAN MARTIN

Grace Anne



ROBIN PEARSON ROSE

Cornelia

Artist Biographies

***LINDA GEHRINGER** (*Sissie*) appeared at SCR in *Getting Frankie Married—and Afterwards*, *Hold Please*, *A Delicate Balance*, *All My Sons*, *Arcadia*, *Good As New* and as Helen Gahagan Douglas in *But Not for Me*. Appearances at other Southern California theatres include *Be Aggressive* and *Light Up the Sky* at the La Jolla Playhouse, *The Poison Tree* at the Mark Taper Forum and *Strange Snow* at the Laguna Playhouse. Ms. Gehringer has worked at Washington's Arena Stage, Boston's Huntington Theatre, The Guthrie Theater, the Berkshire Theatre Festival, New York Stage and Film and spent seven seasons as a company member at the Dallas Theatre Center. Roles include Blanche in *A Streetcar Named Desire*, Regina in *The Little Foxes*, Wanda in *The Waiting Room*, Merteuil in *Les Liaisons Dangereuses*, Bette in *The Marriage of Bette and Boo*, Olga in *The Three Sisters*, Catherine in *The Heiress*, Edward/Betty in *Cloud 9* and Ann Stanton in *All the King's Men*. She holds an MFA from

the University of Minnesota and has received numerous critical awards. Her television roles include four seasons as Fontana on "Evening Shade" and guest appearances on "The West Wing," "The Practice," "Ally McBeal," "Providence," "Touched by An Angel," "The Larry Sanders Show" and "Law and Order, Criminal Intent." This year she was seen on "Girls Club" and "Boomtown," and will recur on "The Division." She also appeared in the film *As Good as It Gets*.

***NAN MARTIN** (*Grace Anne*) returns to SCR appearing last season in *Getting Frankie Married—and Afterwards* and previously in *Road to Mecca*, *Aunt Dan and Lemon*, *Once in Arden*, *The Show-Off*, *Buried Child* and *Odd Jobs*. Other California appearances include *All My Sons*, *Sarcophagus*, *The Sea Gull* and *Lady of the House* at LATC; *Marriage of Mr. Mississippi* and *Grown Ups* at the Mark Taper Forum; Jules Feiffer's *Hold Me* at the Westwood Playhouse; *Thurs-*

day's Girls at the Coronet; *Design for Living* at the Ahmanson; *The Man Who Came to Dinner* at the Long Beach Theatre; and *Hamlet* with Nicol Williamson at the Doolittle. Ms. Martin also appeared in *The Old Boy* by A.R. Gurney in New York City and *Dividing the Estate* by Horton Foote at the Great Lakes Festival. She began her career in New York with *JB*, *Great God Brown*, *The Constant Wife*, *Lysistrata*, *Henry IV*, *Under the Yum-Yum Tree*, *The Slave*, *Camino Real*, *Summer Brave*, *Taming of the Shrew* and *Eccentricities of a Nightingale*. She and George C. Scott opened the Shakespeare Theatre in Central Park in *Merchant of Venice* followed by *Much Ado about Nothing*, *Hamlet* and *Richard III*. She has appeared in numerous regional theatre productions including *Uncle Vanya*, *Sparks Fly Upward*, *The Visit*, *'night Mother*, *Macbeth*, *Queen and the Rebels*, *Orpheus Descending* and *The Subject Was Roses*. In London, she starred in *Hughie and Others* and *Three Sisters*.

Ms. Martin's film credits include *Shallow Hal*, *Big Eden*, *Cast Away*, *Goodbye Columbus*, *Other Side of the Mountain*, *Doctor Detroit* and *All of Me* to name a few. Her extensive television credits include a recurring role on "The Drew Carey Show," as well as appearances on "Crossing Jordan," "ER," "The Michael Richards Show," "Strong Medicine," "Invisible Man," "Curb Your Enthusiasm," "Gideon's Crossing," "The Practice," "Chicago Hope," "Six Feet Under" and "The Agency." Ms. Martin won the Helen Hayes Award at the Kennedy Center in Washington, D.C., for *Road to Mecca*; the Joseph Jefferson Award in Chicago for *Three Tall Women*; and the L.A. Drama Critics Circle Award for *Odd Jobs* at SCR.

***ROBIN PEARSON ROSE** (*Cornelia*) returns to SCR having appeared in the world premiere of Robert Daseler's *Dragon Lady*. On Broadway she appeared as Julia in *Holiday* and as Otilie in *The Visit* and Off-Broadway as Nellie in *Summer and Smoke* at the Roundabout Theatre. Her regional theatre credits include *All My Sons*, *Da*, *Voir Dire*, *Dancing at Lughnasa*, *Wonderful Tennessee* and *Remembrance* at the Globe Theatres; *King of the Moon* and *Dancing at Lughnasa* at the La Mirada Playhouse; *Amy's View* at Center Rep of Walnut Creek; *Juno and the Paycock* at the American Conservatory Theatre; *Sylvia* at Stage West, Toronto; *Joined at the Head* at the Pasadena Playhouse; *Inadmissible Evidence* at the Matrix Theatre; *The Little Foxes* at Indiana Rep; *Measure for Measure* and *The Drunkard* at

the Williamstown Theatre; and *Bourgeois Gentleman* and *Baal* at Yale Repertory. Film credits include *Speechless*, *Fearless* (directed by Peter Weir) and *Last Resort* and *Enemy of the People* opposite Steve McQueen. She has appeared in several made-for-television movies including *The Pack* (HBO), *My Father's Son* (directed by Beau Bridges), *A Place for Annie* (Hallmark Hall of Fame), *Lucy & Desi*, *Before the Laughter* and *Promised a Miracle*. Other television credits include "Boston Public," "Judging Amy," "ER," "Party of Five," "Murder One," "L.A. Law," "Paper Chase," "Days and Nights of Molly Dodd," "Night Court," "Empty Nest" and "White Shadow."

PLAYWRIGHT, DIRECTOR & DESIGNERS

HORTON FOOTE (*Playwright*) is an award-winning writer for the stage, film and television whose career spans six decades. His most recent plays include *Getting Frankie Married—and Afterwards* which had its premiere at SCR in April 2002; *The Last of the Thorntons*, which had a highly acclaimed run at New York's Signature Theatre; and *The Carpetbagger's Children*. He has won Academy Awards for his adaptation of *To Kill A Mockingbird* and his screenplay *Tender Mercies* and the Pulitzer Prize for Drama for *The Young Man from Atlanta*. He received the William Inge Lifetime Achievement Award and was presented with both the Evelyn Burkey Award and the Screen Laurel Award from the Writers Guild of America. He was awarded the Lucille

Lortel Award for Outstanding Achievement Off-Broadway, the Outer Critics Circle Special Achievement Award for the Signature Theatre's Series of his plays and an Academy Award in Literature from the American Academy of Arts and Letters. In 1996 he was elected to the Theatre Hall of Fame. In 2000, he received the New York State Governor's Arts Award and was presented with the National Medal of Arts Award by President Clinton in a ceremony at the White House.

MARTIN BENSON (*Director/Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 38 years including last year's world premiere of Horton Foote's *Getting Frankie Married—and Afterwards*. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon

Experience all that is exciting and cutting edge in American theatre!

2002-2003 Season NewSCRipts

SCR's Monday evening play reading series provides a forum for talented writers and is a great opportunity to participate in the play development process.

2002 PPF reading of *Intimate Apparel*, with (from right to left) Karole Foreman, Erica Gimpel in foreground and L. Scott Caldwell and Jeff Allin seated in back.

READING DATES

March 3 • April 7

7:30 p.m.

Tickets \$8

(714) 708-5555



Bastian's *Noah Johnson Had a Whore...*, Tom Strellich's *BAFO*, and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue Award* for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled six times for the two Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

ANGELA BALOGH CALIN (*Scenic/Costume Designer*) returns to SCR after having designed *Making It* last season. Her previous SCR credits include set and costume design for *The Lonesome West*, design for *Play Strindberg*, and sets and costumes for SCR's Educational Touring Productions *Power Play*, *Bad Water Blues*, *My Mom's Dad* and *The Day after Evermore*. She is a resident designer at A Noise Within where her designs include costumes for *The Imaginary Invalid*, *The Skin of Our Teeth*, *The Misanthrope*,

Cyrano de Bergerac, *The Other Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Seagull*, *A Winter's Tale*, *The Three Penny Opera* (*Drama-Logue Award*) and *Twelfth Night* (*Drama-Logue Award*). Ms. Calin has designed over 40 productions for local theatres and in her native Romania. Some of those productions are *The Last of Mr. Lincoln* at El Portal, *Diablogues* at the Tiffany Theatre, *The Sunshine Boys* and *Harvey* for the La Mirada Center for the Performing Arts, *Cabaret* and *Company* for the West Coast Ensemble, *Ivona, Princess of Burgundia* for the Odyssey Theatre, *Blood Poetry* (*Drama-Logue Award*) for Theatre 40, *How to Teach the History of Communism* for the Open First Theatre and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest. In her spare time she works at her fine arts career, having now participated in two dozen exhibitions.

PAULIE JENKINS (*Lighting Designer*) has designed the lighting for 50 productions at SCR since 1981. Her work has also been seen at such theatres as the Mark Taper Forum, Laguna Playhouse, Pasadena Playhouse, Seattle Rep, Houston's Alley Theatre, the Denver Center, the Children's Theatre Company of Minneapolis, and At-

lanta's Alliance Theatre. She has lit stage shows in Sweden, Australia, Czechoslovakia and Poland, theme park attractions and stage shows in Japan, electrical parades in South Korea and Germany, a royal wedding in Saudi Arabia, and industrial shows in Canada, as well as theme park attractions, electrical parades, and special events at Disneyland, Disney California Adventure, Tokyo DisneySea, Lotte World Korea, Universal Studios Hollywood, and Six Flags Magic Mountain. Her work has garnered many awards including the Angstrom Award for career achievement from the Los Angeles Drama Critics Circle in 1991. Additionally, she has been honored as an exemplary alum by the University of Wyoming.

MITCH GREENHILL (*Original Music & Sound Design*) returns to SCR after having just designed *Proof*. Other SCR designs include the world premiere of *Collected Stories*, *Sidney Bechet Killed a Man* (*Drama-Logue Award*), *The Piano Lesson*, *Amy's View*, *References to Salvador Dali Make Me Hot* and the workshop productions of the 1998 and 1999 Pacific Playwrights Festivals. He received another *Drama-Logue Award* for *The Waiting Room* at the Mark Taper Forum. On Broadway his work was heard in *An Almost Holy Picture*, starring Kevin Bacon and directed by Michael Mayer. His work has also been heard at Arena Stage, Berkeley Rep, Seattle Rep, La Jolla Playhouse, Huntington Theatre Company, Milwaukee Rep, McCarter Theatre, Alley Theatre and Pasadena Playhouse. On



LIVE THEATRE

Don't miss the rest of SCR's exciting 2002-03 Season

Subscribe now and create your own series
for the remainder of the season!

Call 714 708-5555 *Be here when great theatre happens!*

screen he has appeared in Walter Hill's *The Long Riders* and Todd Haynes' *Safe*. He has recorded several CDs as an artist, most recently *Shepherd of the City of Blues* on Fantasy Jazz. He also has produced one Grammy winner and several nominees. He has performed at the Newport Folk Festival, Harvard, UCLA, MerleFest and internationally at the Cambridge Folk Festival, Vancouver, Winnipeg and tours of Italy and the United Kingdom. He is president of Folklore Productions, a company that has represented vernacular and culturally specific music for 45 years.

PHILIP THOMPSON (*Dialect Coach*) teaches voice and speech at the University of California, Irvine and works as a voice and dialect coach for professional and university productions. He is certified as an associate teacher of Fitzmaurice Voice-work. This is his third show for SCR, having coached *Major Barbara* and *Getting Frankie Married—and Afterwards* in 2002. He has coached at Madison Rep, Weathervane Playhouse among others, including numerous productions at the Cincinnati Playhouse in the Park and five seasons at the Utah Shakespearean Festival. Mr. Thompson serves as secretary for the Voice and Speech Trainers Association (VASTA).

***JAMIE A. TUCKER** (*Stage Manager*) completed his Masters of Fine Arts in Dance, specializing in Stage Management, at UCI in 1994. He had the pleasure of stage managing the world premiere of Richard Greenberg's *The Violet Hour* and the opening of the new Argyros Stage. He worked as SCR's stage manager for the Second Stage productions of *The Dazzle*, *True West*, *Play Strindberg*, the world premiere of *But Not for Me* and the Pacific Playwrights Festival production of *Landlocked*. He also

was stage manager of *La Posada Mágica* for two seasons and SCR's Festival Latino '97 production of Rick Najera's *Latinologues*. He has worked as assistant stage manager on the Mainstage productions of *New England*, *Our Town* and *Arcadia*, and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No, Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in the theatre, he is likely to be on the diamond.

DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondeleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the

1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council (CAC); served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.