



41st Season • 395th Production
JULIANNE ARGYROS STAGE / JANUARY 2 - 23, 2005

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

ON THE MOUNTAIN

BY Christopher Shinn

SCENIC DESIGN
Donna Marquet

COSTUME DESIGN
Melanie Watnick

LIGHTING DESIGN
Rand Ryan

COMPOSER/SOUND DESIGN
Aram Arslanian

DRAMATURG
Jerry Patch

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Randall K. Lum

DIRECTED BY
Mark Rucker

On the Mountain was commissioned and developed by South Coast Repertory

CAST OF CHARACTERS

(In order of appearance)

Jaime *Daisy Eagan**
Sarah *Susannah Schulman**
Carrick *Nathan Baesel**
Phil *Matt Roth**

SETTING

Summer 2003. A small but well-kept home in Portland, Oregon.

LENGTH

Approximately one hour and twenty minutes, with no intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Assistant Director *Krista Cowan*
Assistant to the Lighting Designer *Christopher Kuhl*
Production Assistant *Nina K. Evans*
Stage Management Intern *Katherine Trummel*

There will be cigarette smoking throughout 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.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

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

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Voices of Generations

Jason Carlyle, an offstage character in Christopher Shinn's *On the Mountain*, is the musical voice of the onstage adult characters' generation. Actual musicians whose unique voices so fit their times that they were assigned that role liken it to being called upon to be a messiah. Some survived it, others didn't.

The following excerpts are taken from Kurt Cobain's *Journals*, from Bob Dylan's recently published autobiography, *Chronicles (volume one)*, and from lyrics by *The Who*, *Jimi Hendrix* and *Jim Morrison*.

"Such high expectations, so much support. Everyone wants it more than me. Almost feel like doing it for them. Such high aspirations... I feel there is a universal sense amongst our generation that everything has been said and done. True. But who cares? It could still be fun to pretend."

—Kurt Cobain, *Journals*
Riverhead Books, New York, NY, 2003.

"At (Dylan's house in Woodstock, NY, in 1967) intruders started to break in day and night... Roadmaps to our homestead must have been posted in all fifty states for gangs of dropouts and druggies... Rogue radicals looking for the Prince of Protest began to arrive..."

"The chief of police (Woodstock had about three cops) had told me that if anyone was shot accidentally or even shot at as a warning, it would be me that would be going to the lockup. Not only that, but creeps thumping their boots across our roof could even take me to court if any of them fell off... I wanted to set fire to these people..."

"I had a wife and children whom I loved more than anything else in the world. I was trying to provide for them, keep out of trouble, but the big bugs in the press

kept promoting me as the mouthpiece, spokesman or even conscience of a generation. All I'd ever done was sing songs..."

—Bob Dylan, *Chronicles (Volume One)*
Simon & Schuster, New York, NY, 2004.

"I have been forced to become a reclusive rock star—i.e., no interviews, no radio appearances, etc., due to the legions of self

appointed authorities on music who are not musicians, who have not contributed anything artistic to rock and roll besides maybe a few second rate, long-winded books on rock and roll and most importantly who are the highest group of misogynists of all forms of expression."

—Cobain

**See Me
Feel Me
Touch Me
Heal Me**

**Listening to you, I get the music
Gazing at you, I get the heat
Following you, I climb the mountain
I get excitement at your feet**

**Right behind you, I see the millions
On you, I see the glory
From you, I get opinion
From you, I get the story**

**"See Me, Feel Me," from
Tommy, by Pete
Townshend and
The Who**

"It's hard to live like this. It takes all your effort. The first

thing that has to go is any form of artistic self-expression that's dear to you... Creativity has much to do with experience, observation and imagination, and if any one of those key elements is missing, it doesn't work. It was impossible for me to observe anything without being observed...

"I wasn't going to go deeper into the darkness for anybody. I was already living in the darkness. My family was my light and I was going to protect that light at all costs."

"At this point in our uh, career, before hair loss treatment and bad credit, I've decided that I have no desire to do an interview with *Rolling Stone*. We couldn't benefit from it because the average *Rolling Stone* reader is a middle-aged ex-hippie turned hippiecite who embraces the past as "the glory days" and has a kinder, gentler more adult approach to liberal conservatism. The average *Rolling Stone* reader has always denied the underworld's musical options unless it becomes an obviously safe commodity.

"I've always felt it was kind of necessary to help out the 'now generation' internally destroy the enemy by posing as or using the enemy. But the now generation doesn't read *Rolling Stone*. So we'll

**Will I live tomorrow?
Well, I just can't say
But I don't know for sure
I don't live today.**

**—"I Don't Live Today,"
Jimi Hendrix**

**Yeah, I hope I die
before I get old
(Talkin' 'bout my generation).**

**—"My Generation,"
Pete Townshend,
The Who**

—Dylan

**And if I don't meet
you no more in this world
Then I'll see you in the next one
And don't be late, don't be late
'Cause I'm a voodoo child.**

**—"Voodoo Child,"
Jimi Hendrix**

**This is the end,
beautiful friend.
It hurts to set you free,
But you'll never follow me.
The end of laughter and soft lies.
The end of nights we tried to die.
This is the... end.**

**—"The End,"
Jim Morrison**

just sit around and wait until the old school starves like dinosaurs while the diaper school begins to litter the floors of Wall St. with "Real Love"—revolutionary debris. Smells like thirty something."

—Cobain

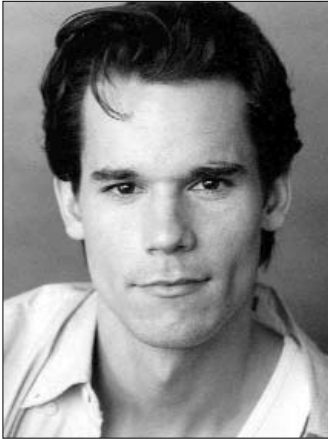
"(My) old image slowly faded and in time I found...different anachronisms were thrust upon me... Legend, Icon, Enigma (Buddha in European Clothes was my favorite). But that was all right. These titles were placid and harmless, threadbare, easy to get around with them. Prophet, Messiah, Savior—those are tough ones... "It would have driven anybody mad."

—Dylan

"These (rapper) guys definitely weren't standing around bullshitting. They were beating drums, tearing it up, hurling horses over cliffs. They were all poets and knew what was going on. Somebody different was bound to come along sooner or later who would know that world, been born and raised with it... be all of it and more... you'd know him when he came—there'd be only one like him. The audience would go that way, and I couldn't blame them."

—Dylan

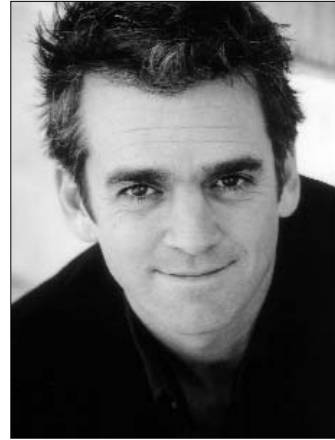
This page, 'Mother and Child in Red' by Pablo Picasso, 1921. Previous page, 'Baby's Back (Mother and Child)' by Mary Cassatt, 1889-90.



NATHAN BAESEL
Carrick



DAISY EAGAN
Jaime



MATT ROTH
Phil

Artist Biographies

***NATHAN BAESEL** (*Carrick*) made his SCR debut last season in *The Last Night of Ballyhoo*. He appeared in *The Countess Cottluby* at Poland's Gombrowicz Festival. He recently wrapped his first film, the upcoming *Through the Mask*, and has guest starred on "The District" and "Cold Case" on CBS. A graduate of The Juilliard School, he has his BA in Theatre from UCLA and began his college career at Fullerton College. He is a proud husband, father and member of Group 31.

***DAISY EAGAN** (*Jaime*) is making her SCR debut. On Broadway she appeared in *James Joyce's The Dead*, *Les Misérables* and *The Secret Garden* for which, at 11 years old, she was the youngest person to win a Tony (Drama Desk and Outer Critics Circle Award Nominations). Off-Broadway appearances include

War in Paramus, *Be Aggressive*, *First Day of Hunting Season*, *Caught in the Net*, *James Joyce's The Dead* and *Smack the Birdie*. She performed in many concerts including Reel Music at Carnegie Hall, Hillary Clinton's First Ladies Luncheon, President Clinton's first White House dinner for the Governors of the States and Territories, President Clinton's Inaugural Ball, a benefit performance of The Ringling Brothers Barnum and Bailey Circus, *Sondheim! A Celebration* at Carnegie Hall, and the UNESCO Memorial for Audrey Hepburn at the U.N. Film and television credits include *Tony 'n' Tina's Wedding*, *Ripe*, *Losing Isaiah*, *Judgement*, "The It Factor," "Another World," "Space Cases," "All My Children" and "Square One TV." She is currently producing *In the Right*, a short film written and directed by Aimee Lagos. She would like to

thank her husband Patrick Comer for his endless amounts of patience and love. Her performance is dedicated to the loving memory of her mother, Andrea Boroff Eagan.

***MATT ROTH** (*Phil*) made his SCR debut in *The Dazzle*. Theatre credits include *Purple Heart* with Steppenwolf Theatre at the Galway Arts Festival, *Light Up the Sky* at the Pasadena Playhouse, *Pot Mom* at Steppenwolf Theatre, *Us and Them* at the Hudson Theatre, *The Public Eye* at Interplay, *Noises Off* at Pegasus and *The Suicide* at the BDI Theatre Company. Film and television credits include *A View from the Top*, *Chicago Cab*, *Till There Was You*, *Blink*, "Frasier," "Blue Skies," "All About Us," "Cupid," "Crisis Center," "Rosanne" and "According to Jim." Mr. Roth is a graduate of the Goodman School of Drama at DePaul University.



SUSANNAH SCHULMAN

Sarah

***SUSANNAH SCHULMAN** (*Sarah*) appeared at SCR as Roxane in *Cyrano de Bergerac*, Milly in *The Dazzle*, Buddug in *Nostalgia*, Bianca in *The Taming of the Shrew*, Elizabeth in *Six Degrees of Separation* and Belle in *A Christmas Carol*. She appeared recently in the world premiere of David Edgar's *Continental Divide* at the Oregon Shakespeare Festival, Berkeley Repertory Theatre and the Barbican Theatre in London. Other recent appearances include *The House of Blue Leaves* at Berkeley Repertory Theatre and *The Importance of Being Earnest*, *The Seagull*, *A Midsummer Night's Dream* and *Romeo & Juliet* at the California Shakespeare Festival. Her Shakespeare Santa Cruz credits include *Cymbeline*, *Love's Labour's Lost*, *King Lear*, *The Tempest*, *The Merchant of Venice*, *All's Well that Ends Well*, *Damn Yankees* and *Macbeth*. Other productions include *The Two Gentlemen of Verona* at Geva Theatre, *The Comedy of Errors* at the Aurora Theatre, *Picnic* at Marin Theatre Company and the National Tour of Steve Martin's *Picasso at the Lapin Agile*.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

CHRISTOPHER SHINN (*Playwright*) was commissioned by SCR to write *On the Mountain*. His other plays include *Four*, *Other People*, *The Coming World*, *What Didn't Happen* and *Where Do We Live*. His plays have been produced at the Royal Court, Manhattan Theatre Club, Playwrights Horizons, the Vineyard Theatre and the Soho Theatre, among others. He is presently under commission at the Mark Taper Forum, Hartford Stage, and the Royal Shakespeare Company. His plays are published in a collection from TCG, in the UK by Methuen, and in acting editions from Dramatists Play Service. He has received grants from the NEA/TCG Residency Program and the Peter S. Reed Foundation, and he is recipient of the Robert S. Chesley Award. He is a member of New Dramatists, Vineyard Community of Artists, New York Theatre Workshop's Usual Suspects, and the Dramatists Guild. Mr. Shinn studied at NYU and Columbia with Tony Kushner, David Greenspan, Irene Fornes, Michael Cunningham, and Jessica Hagedorn. He has taught playwriting in the Actors Studio/New School, NYU's School of Continuing and Professional Studies, and the Kennedy Center's American College Theatre Festival.

MARK RUCKER (*Director*) directed *Cyrano de Bergerac* last season and *The Two Gentlemen of Verona* the previous season. Other SCR directing credits include *The Dazzle*, *Hold Please*, *Much Ado about Nothing*, *The Summer Moon*, *Amy's View*, *On the Jump*, *Dimly Perceived Threats to the System*, *Our Town*, *The Birds*, *Art*, *The Triumph of Love*, *The Taming of the Shrew*, *Later Life*, *Loot*, *Intimate Exchanges* and the world premiere of *So Many Words* by Roger Rueff. Mr. Rucker directed the premiere of Anna Deavere Smith's play *House Arrest* at Arena Stage in Washington, D.C. For Yale

Repertory Theatre he directed productions of *Twelfth Night*, *Measure for Measure*, *The Cryptogram* by David Mamet, John Guare's *Landscape of the Body*, a new translation by James Magruder of Molière's *Imaginary Invalid* and *Kingdom of Earth* by Tennessee Williams. Other productions include Amy Freed's *The Beard of Avon* at ACT in San Francisco, *Romeo & Juliet* at the California Shakespeare Festival, *How I Learned to Drive* and *The Taming of the Shrew* at the Intiman Theatre, *The Model Apartment* by Donald Margulies at La Jolla Playhouse and *Dracula* at The Old Globe. His other credits include Shaw's *Arms and the Man* for The Acting Company, *On the Razzle* by Tom Stoppard at Indiana Repertory and ten productions for Shakespeare Santa Cruz. He is a graduate of UCLA and the Yale School of Drama. He recently directed his first feature film, *Die, Mommie, Die!*, which won a special jury prize at the 2003 Sundance Film Festival.

DONNA MARQUET (*Scenic Design*) made her SCR debut last season with the Theatre for Young Audience productions of *The Emperor's New Clothes*, *Sideways Stories from Wayside School* and *The Wind in the Willows*. She looks forward to designing the rest of this year's TYA season as well (*The Hoboken Chicken Emergency*, *The Little Prince* and *Pinocchio*). Southern California credits include designs for *Perfect Wedding* at the Kirk Douglas Theatre, *Once in a Lifetime* at USC, *Skin of Our Teeth* at Evidence Room and *As I Lay Dying* at Open Fist Theatre Company. Ms. Marquet has her MFA from the University of California San Diego.

MELANIE WATNICK (*Costume Design*) is pleased to be part of *On the Mountain* at SCR. At UC Irvine she is teaching costume design for graduate dance students as well as de-

signing productions for faculty choreographers such as Donald McKayle, Loretta Livingston, Lisa Naugle and Bob Boross. She is also guest lecturer at UC San Diego where she teaches costume design for the undergraduate theatre program. Design work in San Diego includes the world premiere of *Three Mo' Divas*, *Mummified*, *Deer*, *Oxygen*, *Nuevo California* and *Fire on the Mountain* which toured the Cerritos Center and Barter Theatre. She has worked closely with the Malashock Dance Company on a variety of shows. Other work includes *The King Stag* at The Juilliard School, *Love Langston* at Great Lakes Theatre Festival, *Playhouse Creatures* and *Flight* at Open Fist Theatre Company, *Possible Worlds* at The Lee Strasberg Theatre Institute (L.A.), *Unlisted* at The Actor's Studio (L.A.) and *Around the World in 80 Days* at The Colony Theatre.

RAND RYAN (*Lighting Design*), a Southern California native, is thrilled to be designing his first production at SCR. At the Mark Taper Forum, he lit last year's *Stones in His Pocket* and numerous Taper, Too, Next Step and New Works Festival shows. He has provided lighting for several theatrical evenings at Disney Concert Hall for the LA Philharmonic, and has done similar work at the Dorothy Chandler Pavilion and the Pasadena Symphony. He is a member of the Evidence Room Company, where he has designed a dozen productions, including *Dog Mouth* (*LA Weekly* Award) and Chuck Mee's *Berlin Circle*. His collaboration with other local companies include productions for the East-West Players, Actor's Gang, International City Theater, Long Beach Opera, Deaf West, Padua Playwrights, A Noise Within and the Cabrillo Music Theatre in Thousand Oaks. He designed four local/touring shows for the late director Reza Abdoh, including *Bogeyman* at

LATC. Elsewhere, he has designed for Seattle Opera, City Theater in Pittsburgh, Madison Rep, Seattle Rep, Opera Omaha and productions in New York, Montreal, San Francisco and throughout Europe. He is a recipient of a TCG/NEA Design Fellowship and lives in Eagle Rock.

ARAM ARSLANIAN (*Composer/Sound Design*) is pleased to return to SCR where he designed *The Two Gentlemen of Verona*, *Lobby Hero* and *Hold Please*. As a founding member of the Relentless Theatre Company he has composed and designed sound for *And Baby Makes Seven*, *Skin*, *Hit and Run*, *The Crackwalker*, *The Sleeping Girl* and a staged reading of *Sonnets for an Old Century*. Other shows include Culture Clash's *Chavez Ravine* as part of the Mark Taper Forum's Next Step series, the Lillian Theatre's *Contentious Minds*, the Open Fist Theatre Company's *A Time Piece* and *Guernica*, the Gascon Center Theatre's *Sun Dialogues* and the Attic Theatre's *Just Society*. He has composed original themes for ESPN including the Emmy award winning Century's Greatest Athletes series. Also a songwriter and recording artist, he has released three CDs on the Surprise Truck label (www.surprisetruck.com) and has performed extensively across the country. As a record producer, his credits include jazz harpist Stella Castellucci's "Lights and Shadows," the Hyperion's "Howl" and "Under My Sombrero" and the Ethers self-titled debut. Arslanian worked as musical director/guitarist for Lisa Marie Presley and toured with Sandra Bernhard, Blue Eyed Son, Cassidy (of the band Antigone Rising), PJ Olsson, and 60's singing legend Fabian. Orphan Train, his current solo project will resume touring the US and Europe in April 2005 (see www.Orphan-Train.com for tour dates and more information).

JERRY PATCH (*Dramaturg*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on nearly 150 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. He co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). He has been the project director of SCR's Pacific Playwrights Festival since it began in 1998, and for seven years was Artistic Director of the theatre program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York.

***RANDALL K. LUM** (*Stage Manager*) began his 15th year with the company with *Brooklyn Boy* and *Habeas Corpus*. Last season he worked on *Safe in Hell*, *Antigone*, *Terra Nova* and *The Last Night of Ballyhoo*. The previous season he stage managed *Major Barbara*, *Proof* and *Intimate Apparel*. During his long association as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 65 productions. In 1997, Mr. Lum stage managed the AIDS Benefit *Help is on the Way III* at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theatre in San Francisco, The Old Globe in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who

have lost the battle and all those still suffering and fighting the AIDS epidemic.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during SCR's 40-year history, including a 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 *Safe in Hell*, *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 Kondoleon'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, *The Importance of Being Earnest* by Oscar Wilde, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres (LORT), 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.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*; and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. 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 *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are 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 seven times for the three 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 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.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR 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 the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She 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; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from the University of California, 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.