



43rd Season • 415th Production
JULIANNE ARGYROS STAGE / MARCH 11 - APRIL 1, 2007

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

THE PIANO TEACHER

BY Julia Cho

Myung Hee Cho
SCENIC AND COSTUME DESIGN

Jason Lyons
LIGHTING DESIGN

Tom Cavnar
SOUND DESIGN

Deborah Wicks La Puma
MUSIC CONSULTANT

Megan Monaghan
DRAMATURG

David Leavenworth
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY
Kate Whoriskey

Curtis and Pamela Reis
HONORARY PRODUCERS


CORPORATE PRODUCER

"The Piano Teacher" was commissioned and developed by South Coast Repertory.

CAST OF CHARACTERS

(In order of appearance)

Mrs. K *Linda Gebringer**
Mary Fields *Toi Perkins**
Michael *Kevin Carroll**

SETTING

Mrs. K's living room.

LENGTH

Approximately one hour and 45 minutes, with one 15-minute intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Production Assistant *Jenny Butler*
Stage Management Intern *Jennifer Sherman*
Assistants to the Set/Costume Designer *Jill Boyon, Jennifer Kormar*
Cassandra Mitchell, Brandy Stiles

ACKNOWLEDGEMENT

Special thanks to Hedda Marosi and Caitlin Cohn.

*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.



Piano

by D. H. Lawrence (1918)

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the
tingling strings
And pressing the small, poised feet of a mother who
smiles as she sings.
In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter
outside
And hymns in the cosy parlour, the tinkling piano our
guide.
So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The
glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a
child for the past.

Piano Practice

By Rainer Maria Rilke, translated by Alice Park

The summer afternoon brings on a mood
Of fretfulness, as she impatiently
Fluffs up the ruffles of her flowered dress,
And plays an intricate Chopin étude.
She longs for the reality of what
Could come tomorrow, or this very night.
She looks out at a figure in the park,
Until he wholly disappears from sight.
She ceases playing, wrings her slender hands,
And wishes for a long, thick book.
Disturbed,
She pushes back the vase of
jasmine flowers,
As suddenly she finds their fragrance
hurts.

head feeds the hands

by Christine Boepple

always, there is movement, hands
racing, building music,
sounds jumping through the house,
making heat when there isn't any,
pushing air, pushing ears, opening
minds to larger and brighter
ideas. how easy it is for sounds, once bright
to dim. head feeds the hands.
my big wet open
eyes sing with the music
within my body, not as if any
sound will break me, there is no sound for my house.
my father is content in his house.
his mornings ring bright,
when grey, any
heavy dullness floats out of his fresh hands.
words brew with the music,
our day ripens, our eyes open.
when the moon opens
and the eyes close in our house,
my father begins his music
and my dreams are colored brightly.
like a spell, sounds use their hands
squeeze out any
questions, any worries, any
time the sound of open
hearts leak from his hands.
tucked inside my house
of bright
sounds and light; his blood, his music
turns into my music
that I will carry to any place, any
time. my hands are now bright
like his hands. my heart now opens
like his heart. his house was always my house,
my house was always his hands.
now I swim into the music, into the open
anywhere. any sound is my house,
and I will always be as bright, as colored
as my hands.

Appeared in *Santa Clara Magazine*, spring
1993



Wild Boys and Savage Girls

In 2006 the United Nations estimates that more than 250,000 children are actively involved in armed conflict in government armed forces, government militias and in a range of armed opposition groups. The majority of these children are involved in a variety of armed political groups. These include government-backed paramilitary groups, militias and self-defense units operating in many conflict zones. Others include armed groups opposed to central government rule, groups composed of ethnic, religious and other minorities, and clan-based or factional groups fighting governments and each other to defend territory and resources.

“The first time I went into battle I was afraid. But after two or three days they forced us to start using cocaine, and then I lost my fear. When I was taking drugs, I never felt bad on the front. Human blood was the first thing I would have every morning. It was my coffee in the morning...every morning.” - Ibrahim, age 16. Source: Youth Ambassadors for Peace, Voices and Stories, Free the Children, 2001

CHILDREN UNDER 18 INVOLVED IN RECENT AND ONGOING CONFLICTS

Data are provided by the Coalition to Stop the Use of Child Soldiers *Global Reports, 2001 and 2004.*

THE AMERICAS Colombia Mexico Peru United States of America EUROPE Russian Federation Turkey Yugoslavia (former Rep. of) AFRICA Algeria	Angola Burundi Cote d’Ivoire Dem. Rep. of the Congo Eritrea Ethiopia Guinea Liberia Rwanda Sierra Leone Somalia Sudan Uganda Zimbabwe	MIDDLE EAST Iran Iraq Israel and Occupied Palestinian Territories Lebanon ASIA Afghanistan** India Indonesia Myanmar Nepal	Pakistan Philippines Solomon Islands Sri Lanka East Timor Tajikistan Papua New Guinea Uzbekistan **Note: The interim government has made a public commitment to stop the use of children.
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“When they came to my village, they asked my older brother whether he was ready to join the militia. He was just 17 and he said no; they shot him in the head. Then they asked me if I was ready to sign, so what could I do — I didn’t want to die.” A former child soldier taken when he was 13. (BBC report.)

“Early on when my brothers and I were captured, the LRA [Lord’s Resistance Army] explained to us that all five brothers couldn’t serve in the LRA because we would not perform well. So they tied up my two younger brothers and invited us to watch. Then they beat them with sticks until two of them died. They told us it would give us strength to fight. My youngest brother was nine years old.” Former child soldier, aged 13.

“They give you a gun and you have to kill the best friend you have. They do it to see if they can trust you. If you don’t kill him, your friend will be ordered to kill you. I had to do it because otherwise I would have been killed. That’s why I got out. I couldn’t stand it any longer.” 17-year-old boy, joined paramilitary group aged 7, when a street child.

“When we got there we were in an ambush, the rebels were attacking where we were in the bush. I did not shoot my gun at first, but when you looked around and saw your schoolmates, some younger than you, crying while they were dying with their blood spilling all over you, there was no option but to start pulling the trigger. The sight stays with you. I was just pulling the trigger. I lost my parents during the war, they told us to join the army to avenge our parents.” Ishmael Beah, age 14. Source: Franz Kruger, “Child Soldiers Active in 41 Countries,” Radio Netherlands, June 12, 2001



KEVIN CARROLL
Michael



LINDA GEHRINGER
Mrs. K



TOI PERKINS
Mary Fields

Artist Biographies

***KEVIN CARROLL** (*Michael*) is making his SCR stage debut. He appeared previously in the New-SCRipts reading of *Blue Door*. Theatre credits include *Take Me Out*, *45 Seconds from Broadway*, *Bring in 'Da Noise*, *Bring in 'Da Funk*, *Angels in America*, *Seven Guitars*, *Satellites*, *God's Heart*, *Stop Kiss*, *Black Codes From The Underground*, *Sleep Deprivation Chamber*, *Scapin*, *The Black Picture Show*, *Impressario of Smyrna*, *The Letter from the Birmingham Jail*, *Much Ado about Nothing* and *The Skin of Our Teeth*. Film and television credits include *Always Outnumbered*, *The Object of My Affection*, *Paid in Full*, *The Notorious Bettie Page*, *Ed's Next Move*, *Jesus's Son*, *Being John Malkovich*, *Always Outnumbered* (HBO), "ER," "High Incident," "Modern Legends," "New York News" and "New York Undercover." Please visit aboutKevinCarroll.com.

***LINDA GEHRINGER** (*Mrs. K*) has appeared at SCR in *A Naked Girl*

on the Appian Way, *The Retreat from Moscow*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *Getting Frankie Married* — and *Afterwards*, *Relatively Speaking*, *All My Sons*, *Hold Please*, *Arcadia* and *Good as New*, among others. Most recently she appeared at the Atlantic Theater Company in the New York premiere of *The Intelligent Design of Jenny Chow*, which had its world premiere at SCR. She has played leading roles in theaters across the country including Arena Stage, Huntington Theatre Company, Baltimore CenterStage, Berkshire Theatre Festival, New York Stage and Film, Mark Taper Forum, La Jolla Playhouse, Laguna Playhouse, Ojai Playwright's Festival and seven seasons at Dallas Theater Center. She holds an MFA from the University of Minnesota which she attended on a Guthrie Fellowship and has won numerous critical awards. Her television roles include four seasons as Fontana on "Evening Shade" and

many guest starring roles including "Without a Trace," "Gilmore Girls," "Cold Case," "The West Wing," "Frasier," "Law & Order: Criminal Intent," recurring roles on "Ally McBeal," "The Division" and "Dallas" and the film *As Good as it Gets*.

***TOI PERKINS** (*Mary Fields*) is making her SCR stage debut. She appeared previously in the New-SCRipts reading of *New York is Bleeding*. She appeared Off-Broadway in *Molly's Dream* and regionally in *Ugly* at Santa Monica Playhouse; *Much Ado about Nothing* and *Macbeth* at Shakespeare Orange County; *All's Well that Ends Well* and *Othello* at Shakespeare Sedona; and *Twelfth Night*, *The Hothouse*, *Landscape of the Body* and *As Five Years Pass* at The Juilliard School. On television she has appeared in "Queens Supreme," "All My Children" and "The Guiding Light." Ms. Perkins is a graduate of The Juilliard School.

PLAYWRIGHT, DIRECTOR & DESIGNERS

JULIA CHO (*Playwright*) has written plays including *Durango* (Long Wharf Theatre and The Public Theater), *The Winchester House* (The Theatre @ Boston Court), *BFE* (Long Wharf Theatre and Playwrights Horizons), *The Architecture of Loss* (New York Theatre Workshop), *99 Histories* (Cherry Lane Alternative, Theater Mu) and *Bay and the Spectacles of Doom* (La Jolla Playhouse's POP Tour). She holds degrees from NYU's Graduate Dramatic Writing Program and The Juilliard School. Currently, she is a member of New Dramatists. Plays are available from Dramatists Play Service and www.playscripts.com.

KATE WHORISKEY (*Director*) returns to SCR where she directed *Life is a Dream*, *The Caucasian Chalk Circle*, *The Clean House*, *Antigone* and the world premiere of *Intimate Apparel*. She is an SCR Associate Artist and has served as an Artistic Associate at Intiman Theatre through a TCG New Gen-

erations Grant. Her credits include *Fabulation* at Playwrights Horizons; *Vigils*, *Heartbreak House*, *The Rose Tattoo* and the world premiere of *Drowning Crow* at The Goodman Theatre; *The Master Builder* at American Repertory Theatre; *The Tempest* at The Shakespeare Theatre in Washington, DC; *Lady from the Sea* and *The Chairs* at Intiman Theatre; and *Desire Under the Elms* at Perseverance Theatre. She has worked with writers Regina Taylor, Sara Ruhl, Lynn Nottage and Michael Ondaatje. At the Sundance Theatre Institute she workshopped *New York is Bleeding*. Ms. Whoriskey is a graduate of NYU-Tisch School of the Arts and American Repertory Theatre's Institute for Advanced Theatre Training. A recipient of an NEA/TCG Director's Fellowship, she has also acted as a visiting professor at UC Davis, and is currently a visiting lecturer at Princeton University.

MYUNG HEE CHO (*Scenic/Costume Design*) has designed for theatre, opera and dance. She is happy to be back at SCR after previously de-

signing *Nostalgia* and *Entertaining Mr. Sloane*. Her designs have been seen at Mark Taper Forum/Kirk Douglas Theatre, McCarter Theatre, La Jolla Playhouse, A.C.T./SF, Kennedy Center, Laguna Playhouse, Berkeley Repertory, Pasadena Playhouse, East West Players, Chicago Opera Theater, Long Wharf Theatre, Intiman Theatre, The Public Theater/ NYSF, Union Square Theatre, Manhattan Class Company, Vineyard Theatre, Music Theatre Group, Second Stage/NY, New York Stage & Film, New York Theatre Workshop, MaYi Theater Company, Classic Stage Company, CenterStage, The Children's Theatre Company, Disney Creative Entertainments and Nai-Ni Chen Dance Company. She has designed the North American tours of *Wit* and *Lackawanna Blues*. She was the recipient of the 1995 Princess Grace Award. Ms. Cho is a graduate of Cooper Union and Yale School of Drama.

JASON LYONS (*Lighting Design*) recently designed *In the Heights*, *Vigils at the Goodman*, *Evil Dead*, *The Musical* and last season's Broadway productions of *The Threepenny Opera* and *Barefoot in the Park*. Other recent credits include *Shout!*, and *The Field* (Irish Repertory); *Once Around the Sun*, *HurlyBurly*, *Good Vibrations* and *Patriot Act* (New York Theatre Workshop); and *Kiki & Herb: Coup de Theatre* and *Massacre* (LABrynth). For The New Group he designed *The Prime of Miss Jean Brodie*, *A Spalding Gray Matter*, *Abigail's Party*, *Hurlyburly*, *ROAR*, *Aunt Dan and Lemon*, *Comedians*, *The Women of Lockerbie* and *Smelling a Rat*. Dance design includes *Bitter Suite* (Ailey 2), *The Dark Side* (Joyce SoHo), *The Sorcerer's Apprentice* (ABT), *Full on Night* (Ailey 2), and several seasons for DanceRink with choreographer Scott Rink. He has de-



South Coast Repertory Salutes...

DENNIS HAZBETT'S
KEYBOARD CONCEPTS

SCR is proud to partner with Keyboard Concepts, the exclusive dealer for Yamaha in the City of Los Angeles and for Bösendorfer and Schimmel in Southern California. The Yamaha Disklavier, featured on stage in *The Piano Teacher*, puts the power and pleasure of beautiful music at your fingertips.

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signed industrials for SAP, Estee Lauder, SONY, Pfizer, AIG and United Brewers. He was Associate Designer on the Broadway productions of *The Pillowman*, *Fiddler on the Roof*, *Nine*, *Tartuffe*, *Frankie and Johnnie...*, *Into the Woods*, *The Women*, *A Thousand Clowns* and *Judgment at Nuremberg*. He is on the faculty of Purchase College.

TOM CAVNAR (*Sound Design*) is in his second season as staff Audio Technician and is designing his sixth production at SCR. This season, he created the sound design for *Bach at Leipzig*, *Pig Farm*, and most recently *The Prince and the Pauper*. He also designed sound for the Summer Players' production of *East of the Sun and West of the Moon* as well as the workshop production of *Leitmotif* at the 2006 Pacific Playwrights Festival. His other design credits include *After Juliet* at The Coterie Theatre; *Bright Ideas* at Unicorn Theatre; and numerous productions for the University of Missouri-Kansas City's Department of Theatre. Mr. Cavnar holds a MFA in Theatre Sound Design from UMKC, and a BA in Theatre from Western Michigan University.

DEBORAH WICKS LA PUMA (*Music Consultant*) is delighted to be involved in her first production with SCR, after recently moving from Washington, D.C. where she worked for 15 years as a theatrical composer, music director and sound designer. Her work for adults and children has been seen across the country at the Kennedy Center, The Goodman Theatre, Atlanta's Alliance Theatre, Maryland's Olney Theatre, Arlington's Signature Theatre, Palo Alto's TheatreWorks, Barrington Stage Company and Interlochen Center for the Arts. Her awards include the Jane Chambers Playwriting Award, the

Robert M. Golden Award, a National Endowment for the Arts New American Works Grant and a Helen Hayes nomination for Outstanding Musical Direction. Ms. La Puma, a Mexican-American, received her MFA from NYU's Tisch School of the Arts, her BA from Stanford University, and studied folk music with Alfredo Lopez, musicologist at la Universidad de Baja California. Upcoming projects at SCR include music directing the world premiere of *The Only Child* this May, and a commission for a new musical with playwright Karen Zacarias.

MEGAN MONAGHAN (*Dramaturg*) is the Literary Manager of SCR, where she serves as co-director of the Pacific Playwrights Festival. She was the dramaturg of SCR's productions of *Bach at Leipzig*, *The Studio*, *The Further Adventures of Hedda Gabler* and *Dumb Show*. Before coming to SCR, she was the Literary Director of the Alliance Theatre in Atlanta, GA, the Director of Playwright Services at The Playwrights' Center in Minneapolis, MN, and the Director of New Play Development at Frontera @ Hyde Park Theatre in Austin, TX. Her freelance dramaturgy work has included The O'Neill's National Playwrights Conference, the New Harmony Project, and the Bay Area Playwrights Festival. She has been a panelist for the Fulton County Arts Council, Atlanta's Bureau of Cultural Affairs, TCG, The O'Neill's National Playwrights Conference, NAMT, and Austin ScriptWorks, and a guest dramaturg and teacher at Iowa Writers' Workshop, Yale School of Drama graduate programs, Brown University, UCSD, and the Kennedy Center - American College Theatre Festival. She has directed recent productions at Actor's Express, Horizon Theatre, and Theater Emory. Ms. Mon-

PAMELA AND CURTIS REIS

(*Honorary Producers*). Pamela Reis served on the SCR Board of Trustees (1994-2003) holding leadership positions as the Vice President of Finance and Chair of the Board Development Committee. During that time, she and Curtis were major donors to The Next Stage Campaign, Gala Ball underwriters and members of the Golden Circle, which they continue to support. Curtis is Chairman and CEO of Alliance bank, which has been a member of the Corporate Circle for many years. "After enjoying our years at SCR, it seemed natural to take the next step as Honorary Producers," Pamela said, "and we are proud to have this opportunity to support new work."

THE CITIGROUP PRIVATE BANK

(*Corporate Producer*) has helped underwrite two other world premieres, Richard Greenberg's *The Violet Hour* and Donald Margulies' *Brooklyn Boy*, as well as *Intimate Exchanges*, *A Christmas Carol* and last season's *The Real Thing*. SCR Trustee Joan Kaloustian, who is Director, US Marketing for Citigroup Private Bank, is an enthusiastic theatre-goer, proud of Citigroup's long partnership with SCR. "We're particularly pleased to give a boost to emerging playwrights like Julia Cho by helping to underwrite her thoughtful and intelligent new play."

aghan earned an MFA in directing from the University of Texas at Austin and a BA from Emory University.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over

25 shows in addition to six seasons of *La Posada Mágica*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *A Naked Girl on the Ap-pian Way*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics* and *A View from the Bridge*. If you can't find him in the theatre, he is likely to be on the diamond or riding his bike down PCH.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, 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 premieres of Terry Johnson's *Un-suitable for Adults* and Joe Penhall's *Dumb Show*; 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, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts.

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, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, 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 William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married— and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. 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 *Heart-break House*. Among his numerous world premieres is 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 *A View from the Bridge*. Mr. Benson has received the 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 San Francisco State University.

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 served on the board of Theatre Communications Group (TCG), the service organization for theatre, from 1998-2006 and was its President for four years. She has also 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. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the CAC; 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 and the University of California, Irvine. 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.