

DIFFERENT STAGES PRESENTS  
AMY HERZOG'S



# 4000 MILES

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This project is supported in part by the Cultural Arts Division of the City of Austin, Economic Development Department.

Different Stages presents

# 4000 Miles

by Amy Herzog

Director ..... Karen Jambon  
Stage Manager..... Cary Urso and Jonathan Urso  
Set Design ..... Ann Marie Gordon  
Light Design ..... Patrick Anthony  
Sound Design ..... Tom Martin  
Costume Design..... Shannon Mott

## CAST

Leo Joseph Connell ..... Will Douglas  
Vera Joseph ..... Jennifer Underwood  
Bec..... Andrea Flowers  
Amanda/Lily..... Christine Hoang

## Setting

September of a recent year. A rent controlled apartment in Greenwich Village that hasn't been redocrated sing the 1960s.

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*4,000 Miles* is a play in one act with no intermission

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*4000 Miles* was originally produced by  
Lincoln Center theatre in 2011, New York City.

*4000 Miles* was written in the SoHo Rep Writers/Directors Lab

*Produced by special arrangement with Samuel French, Inc.*

## ABOUT THE PLAYWRIGHT

**Amy Herzog** is a graduate of the Yale School of Drama and the 2011 recipient of the prestigious Whiting Writers' Award. Her play *4000 Miles* premiered as part of Lincoln Center Theater's new works initiative LCT3 in 2011 and became the first play from LCT3 to graduate to a full Off-Broadway run at Lincoln Center Theatre. The production received an OBIE Award for Best New American Play, and the play was nominated for the 2013 Pulitzer Prize for Drama.

Herzog unapologetically cites her extended Marxist family as a constant source of material for her writing. In fact, she based Leo, a (modern) hippie, on a cousin who lost a good friend at a young age, and even the character's onstage bicycle (featured in the original production) had biographical origins. It's the one Herzog rode from New Haven to San Francisco on a Habitat for Humanity fundraiser after she completed her undergraduate degree at Yale in 2000. She credits her grandmother (who passed away in April 2012) with helping make Vera come alive. Herzog said, "I'm so lucky to be an adult person with a living grandmother who is very much a part of my life—and who's not grandmotherly. I interact with her in a complicated way, like I interact with people of my own generation."

The Josephs (family members) in Herzog's plays *After the Revolution* and *4000 Miles* are also partly based on her father's stepfamily. "They certainly had reservations about the play," Herzog acknowledges. "Luckily, they were excited to have a dialogue with me about it instead of getting angry. They were happy to say, 'I don't like this part,' instead of taking it personally or feeling accused." Beyond *4000 Miles*, Herzog thinks she may have one more play about the Josephs in her. And although she toyed with setting one in the 1950s, she now feels a third play should maintain the contemporary setting. "I'm interested in those moments of examination that, by necessity, come later," she says "I really don't know anyone who is present and thoughtful going through their whole lives, and the things that we inherit from our families are the things that we really question." Herzog's other plays include *Belleville*, *After the Revolution*, *The Wendy Play*, *Hungry*, and *The Great God Pan*. Additional awards include the Benjamin H. Danks Award from the American Academy of Arts and Letters, the Helen Merrill Award for Aspiring Playwrights, the Joan and Joseph Cullman Award for Extraordinary Creativity, and the New York Times Outstanding Playwright Award.



## FROM THE DIRECTOR

This play really grew on us in the rehearsal process. All plays do, of course - that's the beauty of the rehearsal process - exploring, researching, questioning, trying character traits on for size. But *4000 Miles* was especially surprising. Upon first reading, it seemed very simple, almost too simple. But as we rehearsed and exposed characters and situations, we all began to realize just how much substance there was beneath the simplicity. Amy Herzog's writing is amazing because she says so much in such a sparing way. Early on we had many a discussion regarding how much information was being given about a character in a seemingly throwaway sentence.

We also loved the fact that it was so autobiographical. Grandma Vera is based on Herzog's actual grandmother, a lifetime activist, she was first arrested for picketing at age 12, and in her 90's participated in the Occupy Wall Street movement. The playwright honors even the small details of her grandmother's life by inserting them over the course of the play: Leepee Joseph's first marriage was to lyricist, Arthur Herzog (God Bless the Child). Grandma Vera's discourse about her first husband, Arthur, is one of the highlights of the play for me.

I think of *4000 Miles* as a chamber play, quiet and unassuming with a lot to say about relationships, responsibility, growing old and facing loss. Life itself.

## CAST BIOGRAPHIES

**WILL DOUGLAS (Leo Joseph Connell)** is excited to be working with Different Stages again and especially with this talented and dedicated cast and creative team. He recently attended The University of Texas, where he studied acting and directing. He was most recently seen as Harker in Different Stages' production of *Dracula*. Other credits include *DNA* (Capital T Theatre), *The Pillowman* (UT), *Purification* (Cohen New Works Festival), *Our Country's Good* (UT), *Love's Labour's Lost* (UT), *The Cherry Orchard* (UT), and *River City* (UT New Theatre), as well as numerous other productions, workshops and readings in the Austin area. He would like to dedicate this performance to his grandmother and thank his family for their constant love and support.

**ANDREA FLOWERS (Bec)** is excited to be making her Different Stages debut in *4,000 Miles*. Andrea recently graduated with a BFA in Acting from Southern Methodist University in Dallas, TX and has moved back to Austin briefly before making her next move to New York City. In Dallas, she worked with Shakespeare Dallas and Kitchen Dog Theater for various productions. Andrea has also been in several films in the Austin, Houston, and DFW area and is on her way to gaining her SAG card.

**CHRISTINE HOANG (Amanda/Lily)** is excited to be working with Different Stages for the first time. In 2015, Christine founded Color Arc Productions. She

wrote, produced, performed, and directed Color Arc's inaugural production - *People of Color Christmas: The White Elephant in the Room*. She also wrote and performed *Two Fathers: The Vietnam Vet & The Vietnamese Refugee*, which premiered at Frontera Fest 2016 and was selected to run during the Best of Fest week.

**JENNIFER UNDERWOOD (Vera Joseph)** most recently appeared as Eller in The VORTEX's world premiere of *Terminus*. Her last appearance with Different Stages was the role of Alta in *The Language Archive*, and before that as Abbey Brewster in *Arsenic and Old Lace*, and Ann Kron in *Well*, for which she won a B. Iden Payne award for Best Featured Actress in a Comedy. Other roles for Different Stages include Flora in *Humble Boy*, Grace Anne in *The Carpetbagger's Children*, Esther in *Morning's at Seven*, the title role in *Miss Witherspoon*, Mrs. Venable in *Suddenly Last Summer*, Lotte Shoen in *Lettice and Lovage*, Queen Elizabeth I in *The Beard of Avon*, Catherin Petkoff in *Arms and the Man*, Mrs. Siezmagraff in *Betty's Summer Vacation*, (B. Iden Payne Award for Outstanding Actress in a Comedy), the title role in *The House of Bernarda Alba*, Gertie in *Fuddy Meers*, Mrs. Dudgeon in *The Devil's Disciple*, Kate in *The Cripple of Inishmaan*, Kate in *All My Sons*, and Norma in *The Misses Overbeck*. Other Austin area productions include The Duchess in *The Casket of Passing Fancy*, (2009 Austin Critics Table Award for Outstanding Actress in a Leading Role), Mag in *The Beauty Queen of Leenane* (B. Iden Payne for Outstanding Cast Performance), Kate in *Dancing at Lughnasa*, Vera in *Auntie Mame*, Sis in *Queen of Bingo*, Big Mama in *Cat on a Hot Tin Roof*, Melissa in *Love Letters*, Bessie in *Marvin's Room*, Elizabeth in *The Petition*, Betty in *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds*, and Evie in *The Gingerbread Lady*.

## DIRECTION AND DESIGN BIOGRAPHIES

**KAREN JAMBON (Director)** most recently directed *Charley's Aunt* for Different Stages and appeared in *The New Electric Ballroom* at The VORTEX. For Different Stages she has directed *Good People*, *Fuddy Meers*, *Betty's Summer Vacation* (B. Iden Payne nominations for Best Play), and *Playboy of the Western World* (Critic's Circle nomination for best play) as well as *Morning's at Seven*, *Stop Kiss*, and *Mrs. Bob Cratchit's Wild Christmas Binge*. Karen has also directed for The VORTEX Repertory Company, Sam Bass Theatre, Loaded Gun Theory, and Scottish Rite Children's Theatre. She was most recently seen as Martha in Different Stages' production of *Arsenic and Old Lace*. Karen wants to thank the cast and crew for their talent, faith, and commitment.

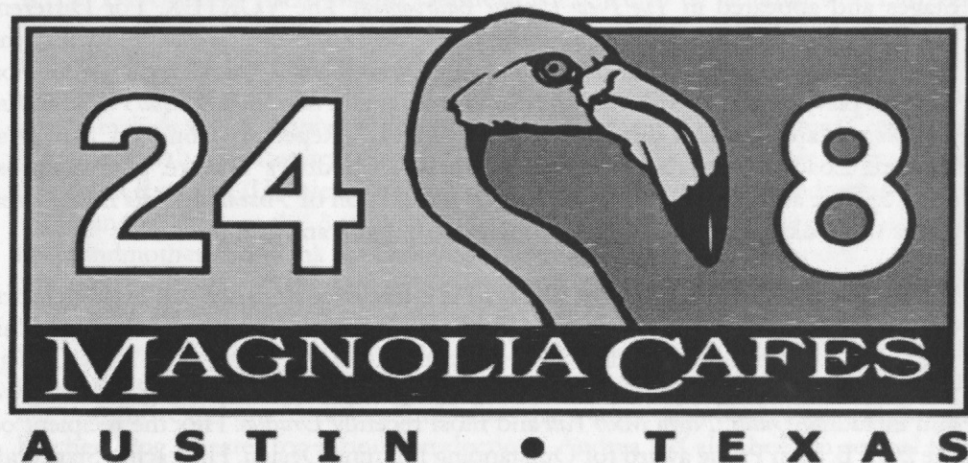
**PATRICK ANTHONY (Light Design)** is a freelance designer and master electrician based in Austin, Texas. He holds a Bachelor of Arts in Theatre from Loyola University: New Orleans, and studied Scene Design at the Lir Academy of Trinity College Dublin. Patrick has designed with Different Stages since 2010 starting with *Eurydice* and including *Quills*, *Night Must Fall* and most recently *Dracula*. He's the recipient of the 2011 B. Iden Payne award for Outstanding Lighting Design. He teaches Stagecraft at Southwestern University.

**TOM MARTIN (Sound Design)** a native of San Antonio, moved to Austin to attend The University of Texas at Austin and never found a reason to leave. Early jobs

in broadcasting exposed him to sound and lighting and created a tendency to hide in the dark. He spends his days portraying an engineer in a recurring role as Electron Wrangler #3.

**ANN MARIE GORDON (Set Design)** is pleased to be working again with Different Stages. Her recent work with Different Stages includes *Fallen Angels*, *Dracula*, *When the Rain Stops Falling*, *Charley's Aunt*, *Mauritius*, *The Prime of Miss Jean Brodie*, *Pygmalion*, *The Last Meeting of the Knights of the White Magnolia*, *Good People*, *Is Life Worth Living?*, *The Children's Hour* and *A Number*, which was nominated for a Critics Table Award. She is a member of the VORTEX Repertory Company, where she designed the sets for *Oceana*, *The Inbetweeners* and *The Dragonfly Queen*, all premiere works recently presented by the VORTEX.

**SHANNON MOTT (Costume Design)** first designed for Different Stages' production of *Dracula*. She is a freelance costume designer and technician here in Austin. She graduated with degree in Theatre from Oklahoma State University, but credits much of her skill to spending three years as a First Hand at the notable Barter Theater in Virginia. Since moving to Austin in 2011, she has contributed to several productions for Austin Shakespeare, Salvage Vanguard, and Southwestern University, but has devoted the most time and effort to The VORTEX Repertory Theater; she is proud to call herself a company member this year.



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### DIFFERENT STAGES 2015-2016 SEASON

*Dracula* by Steven Dietz from the novel by Bran Stoker

Nov. 20 - Dec. 12 at The Vortex

Directed by Melissa Vogt

*Fallen Angels* by Noel Coward

Jan. 8-30 at Trinity Street Theatre

Directed by Norman Blumensaadt

*4000 Miles* by Amy Herzog

Mar. 11 - April 2 at Ground Floor Theatre

Directed by Karen Jambon

*John Gabriel Borkman* by Henrik Ibsen

June 24 - July 16 at The Vortex

Directed by Norman Blumensaadt

DIFFERENT STAGES IS DEDICATING THE 2015-2016 SEASON TO TWO  
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THIS REALM THIS PAST YEAR:

GERROLL MOORE

ANN BOWER

IRENE DUBBERLEY

*Requiescant in Pace*

## PRODUCTION STAFF

Light/Sound Technician ..... Cary Urso and Jonathan Urso  
Set Crew ..... Ann Gordon, Elaine Jacobs, Brandon Tucker, Joe Masterpieri,  
..... Norman Blumensaadt, Karen Jambon, Katherine Schroeder  
Properties ..... Karen Jambon, Norman Blumensaadt  
Webmaster ..... Martina Ohlhauser  
Photography ..... Errich Peterson  
Graphic Artist ..... Dean Schultz  
Publicity ..... Taylor Flanagan, Carol Ginn, Norman Blumensaadt  
Program Design ..... Emily Erington

## ABOUT DIFFERENT STAGES

Different Stages, Inc. has been a community-based organization since its inception in 1981 and incorporation in 1984. It produces works by playwrights who we believe to be defining forces in theatre. We seek to entertain with performances that reveal life in all its comedy, tragedy and intensity; and we hope to educate by choosing plays that provide exceptional insight into the human condition. By challenging ourselves as artists, and our audiences as participants, as we endeavor to provide the community with vigorous and exciting live theatre.

### Producing Artistic Director

Norman Blumensaadt

### Board of Directors

Karen Jambon, T.J. Moreno, Norman Blumensaadt

### Operating Board

Norman Blumensaadt, Sarah Seaton, Royce Gehrels, Paula Ruth Gilbert

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## ACKNOWLEDGEMENTS AND SPECIAL THANKS

Bobby Stephens, Goran Devic, Vicki and Nick Logan, Pollyanna Theatre Company, Paradox Players, Lisa Schepps and Ground Floor Theatre, Andrea Sosa, First Unitarian Universalist Church of Austin and Carol Ginn for being our sponsor with them

## FUNDING AND DONATIONS

### Director Level \$5000+

The City of Austin

### Actor Level \$1000 - \$5000

Karen Jambon & Jennifer Underwood, Connie McMillan

### Stage Manager Level \$500-\$999

Harvey Guion

### Designer Level \$200-\$499

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### Stage Hand Level \$100-\$199

Kathy Rose Center, Diane Herrera, Katherine Schroeder, Laurei Stiggers, Jerrold Buttrey, Sarah Seaton, Peggy Little, Robert Tolaro, Tristin Caramiho, Kyle Evans, Ann Blumensaadt, Miriam & Larry Rubin, Emily & Kent Erington, Tom Chamberlain, Craig Kanne, Gerroll Moore, Peggy Little, Andy Brown, Katherine Schroeder

### Audience Level \$10-\$99

Kirstin Fern Johnson, Debbie Torres, Bernadette Nason, Martin J. Reyes, Pam Friday, Charles Stevens, Suzanne Balling, Katherine Sangster, Melissa Vogt, Inge Rider, Margaret Hoard, Jennifer Rogers, Trevor Bissell, Nancy Elder, Karen Roe, Amy Lewis, Tom Chamberlain, Craig Kanne, Diana Phillips, Circe Sturm, Miriam Segura, Jeff Miller, Myra McIlvain, Mary Alice Carnes, Lisa Schepps, Bethany Harbaugh, Marcia Evers, Linda Stade, Paula Gilbert, Lou Ann Looney

### In-Kind Donations

Bonnie Cullum and The VORTEX, Anne Marie Gordon, Karen Jambon, Mary Alice Carnes, Douglas Kelley



Cultural Arts  
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This project is funded and supported in part by the City of Austin through the Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at: [NowPlayingAustin.com](http://NowPlayingAustin.com)

## DIFFERENT STAGES' REPERTORY

### Begun as Small Potatoes Theatrical Company

**1981:** August Strindberg's *Creditors and The Stronger*. **1982:** William Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. **1983:** George Bernard Shaw's *Candida*; Anton Chekhov's *The Brute*, *Swan Song*, and *Celebration*. **1984:** Luigi Pirandello's *Right You Are (If You Think You Are)*; Jane Martin's *Talking With...* **1985:** Caryl Churchill's *Cloud 9*; William Shakespeare's *As You Like It*; Carl Sternheim's *The Underpants*; Michael Weller's *Moonchildren*. **1986:** Amlin Gray's *How I Got That Story*; William Shakespeare's *The Winter's Tale*; Eugene O'Neill's *Beyond the Horizon*. **1987:** Michael Weller's *Loose Ends*; Aristophanes' *The Wasps*; Larry Kramer's *The Normal Heart*; Arthur Schnitzler's *Anatol*. **1988:** Wallace Shawn's *Aunt Dan and Lemon*; Dylan Thomas' *Under Milk Wood*; Moss Hart's *Light Up the Sky*; Jean Racine's *Phaedra*; Jean-Baptiste Molière's *The Misanthrope*. **1989:** Caryl Churchill's *Fen*; Charles Ludlam's *The Artificial Jungle*; William Shakespeare's *The Merchant of Venice*. **1990:** Eric Overmeyer's *On the Verge*; Eugene O'Neill's *Long Day's Journey Into Night*; Milan Kundera's *Jacques and His Master*; Tom White's *The Trouble with Tofu*; William Shakespeare's *Titus Andronicus*. **1991:** George Kelly's *The Show-Off*; George Bernard Shaw's *Mrs. Warren's Profession*; Keith Reddin's *Life and Limb*; Mozart/Lorenzo da Ponte's *Così fan Tutte*; Jean-Baptiste Molière's *The Learned Ladies*. **1992:** Alan Ayckbourn's *Woman in Mind*; Carlo Gozzi's *The Raven*; Henrik Ibsen's *The Wild Duck*; Charles MacArthur's *Johnny on a Spot*; George Farquhar's *The Recruiting Officer*. **1993:** Timberlake Wertenbaker's *Our Country's Good*; Charles Ludlam's *The Secret Lives of the Sexists*; Tennessee Williams' *Orpheus Descending*. **1994:** Constance Congdon's *Tales of the Lost Formicans*; William Shakespeare's *Cymbeline*; George M. Cohan's *The Tavern*; Marlayne Meyer's *Etta Jenks*. **1995:** Pierre Marivaux's *The Triumph of Love*; Tom Stoppard's *Travesties*; Larry Kramer's *The Destiny of Me*; Alexander Ostrovsky's *The Diary of a Scoundrel*. **1996:** Caryl Churchill's *Mad Forest*; Agatha Christie's *Black Coffee*; William Congreve's *The Way of the World*. **1997:** Terrence McNally's *A Perfect Ganes*; Dorothy Parker's *Here We Are*; Alan Ayckbourn's *Drinking Companion*; Terrence McNally's *Noon*; George M. Cohan's *Seven Keys to Baldpate*; Sean O'Casey's *Juno and the Paycock*. **1998:** Tom Stoppard's *Arcadia*; Aeschylus' *Agamemnon*; Giles Havergal's *Travels with my Aunt*; Arthur Miller's *All My Sons*. **1999:** Edit Villareal's *My Visits with MGM*; Jean-Baptiste Molière's *The Hypochondriac* (tr. Martin Sorrel); Edward Percy and Reginald Denham's *Ladies in Retirement*; Anton Chekhov's *Uncle Vanya*. **2000:** Peter Parnell's *The Rise and Rise of Daniel Rocket*; Ann Ciccolella's *Fruits and Vegetables*; George S. Kaufman and Marc Connelly's *Merton of the Movies*; Martin McDonagh's *The Cripple of Inishmaan*. **2001:** Milcha Sanchez-Scott's *Roosters*; George Bernard Shaw's *The Devil's Disciple*; J. B. Priestly's *Dangerous Corner*; Tennessee Williams' *Summer and Smoke*. **2002:** Ann Ciccolella's *Madame X*; David Lindsay-Abaire's *Fuddy Meers*; Agatha Christie's *The Unexpected Guest*; Federico Garcia Lorca's *The House of Bernarda Alba*. **2003:** Christopher Durang's *Betty's Summer Vacation*; Horton Foote's *The Traveling Lady*; William Shakespeare's *Two Gentlemen of Verona*; Oscar Wilde's *An Ideal Husband*; Molière's *The Miser*. **2004:** John Patrick's *The Hasty Heart*; Tom White's *The Misses Overbeck*; Brian Friel's *Molly Sweeney*; George Bernard Shaw's *Arms and the Man*. **2005:** William Shakespeare's *Pericles, Prince of Tyre*; Edit Villareal's *Marriage is Forever*; Agatha Christie's *Appointment with Death*; John Millington Synge's *The Playboy of the Western World*. **2006:** *Two into War (The Gifts of War and The Retreating World)*; Amy Freed's *The Beard of Avon*; Agatha Christie's *The Hollow*; Christopher Durang's *Mrs. Bob Cratchit's Wild Christmas Binge*. **2007:** Edward Albee's *The Goat or Who is Sylvia?*; Peter Shaffer's *Lettice and Lovage*; W. Somerset Maugham's *The Constant Wife*; Molière's *The Miser*. **2008:** Tennessee Williams' *Garden District: Something Unspoken & Suddenly Last Summer*; Diana Son's *Stop Kiss*; Tom White's *What I Want Right Now*; George Bernard Shaw's *Getting Married*. **2009:** Christopher Durang's *Miss Witherspoon*; Caryl Churchill's *A Number*; J.B. Priestley's *An Inspector Calls*; Thornton Wilder's *The Skin of Our Teeth*. **2010:** Sarah Ruhl's *Eurydice*; Horton Foote's *The Carpetbagger's Children*; Agatha Christie's *Spider's Web*; Paul Osborn's *Morning's at Seven*. **2011:** Charlotte Jones' *Humble Boy*; Tennessee Williams' *The Night of the Iguana*; W. Somerset Maugham's *Too Many Husbands*; Lisa Kron's *Well*. **2012:** Lillian Hellman's *The Children's Hour*; Agatha Christie's *Murder on the Nile*; Lennox Robinson's *Is Life Worth Living?*; George S. Kaufman & Moss Hart's *You Can't Take it With You*. **2013:** Doug Wright's *Quills*; David Lindsay-Abaire's *Good People*; Emlyn Williams' *Night Must Fall*; Joseph Ketterling's *Arsenic and Old Lace*; Julia Cho's *The Language Archive*; Preston Jones' *The Last Meeting of the Knights of the White Magnolia*; George Bernard Shaw's *Pygmalion*; Jay Presson Allen's *The Prime of Miss Jean Brodie*; Theresa Rebeck's *Mauritius*; Brandon Thomas' *Charley's Aunt*; Andrew Bovell's *When the Rain Stops Falling*; Steven Dietz's *Dracula*, adapted from the novel by Bram Stoker; Noël Coward's *Fallen Angels*