

Different Stages presents

The Carpetbagger's Children

by Horton Foote

Director Norman Blumensaadt
Assistant Director Carol Ginn
Stage Manager Amy Lewis
Set Design Jeremy Delgado
Light Design William (Bill) Peeler
Costume Design..... Lauren Matesic

CHARACTERS AND CAST

Cornelia..... Kathy Rose Center
Grace Anne..... Jennifer Underwood
Sissie..... Anne Hulsman

Setting: Harrison, Texas

Produced by special arrangement with Dramatists Play Service, Inc.

*Produced by Lincoln Center Theater in 2002, New York City
Commissioned and Originally Produced by
Alley Theatre, Houston
Gregory Boyd, Artistic Director
Paul R. Tetreault, Managing Director
with support from AT&T*

FROM THE DIRECTOR

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 the U.S. Congress mandated black enfranchisement 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*

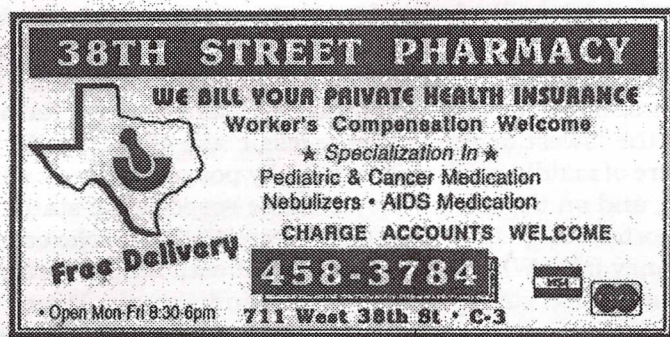
In The Bag

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.

Songs in the Play

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



ABOUT THE PLAYWRIGHT

Albert Horton Foote, Jr. (March 14, 1916 – March 4, 2009) was an American playwright and screenwriter, perhaps best known for his Academy Award-winning screenplays for the 1962 film *To Kill a Mockingbird* and the 1983 film *Tender Mercies*, and his notable live television dramas during the Golden Age of Television. He received the Pulitzer Prize for Drama in 1995 for his play *The Young Man From Atlanta*. In 1995, Foote was the inaugural recipient of the Austin Film Festival's Distinguished Screenwriter Award. In describing his 9-play work, *The Orphans' Home Cycle*, the drama critic for the Wall Street Journal said this: "Foote, who died last March, left behind a masterpiece, one that will rank high among the signal achievements of American theater in the 20th century." In 2000, he was awarded the National Medal of Arts.

Foote was born to Albert Horton Foote and Hallie Brooks in Wharton, Texas.

Foote began as an actor after studying at the Pasadena Playhouse in 1931-32. After getting better reviews for plays he had written than his acting, he focused on writing in the 1940s and became one of the leading writers for television during the 1950s, beginning with an episode of *The Gabby Hayes Show*. *The Trip to Bountiful* premiered March 1, 1953 on NBC with the leading cast members (Lillian Gish, Eva Marie Saint) reprising their roles on Broadway later that year. Throughout the 1950s, Foote wrote for The Gulf Playhouse, The Philco Television Playhouse, The United States Steel Hour, Playwrights '56, Studio One, Armchair Theatre and Playhouse 90. He continued into the 1960s with ITV Playhouse and DuPont Show of the Month. He adapted William Faulkner's *Old Man* to television twice, in 1959 and 1997; receiving Emmy nominations both years and winning for the 1997 drama.

Tess Harper, an actress who worked with Foote on *Tender Mercies*, described him as "America's Chekhov. If he didn't study the Russians, he's a reincarnation of the Russians. He's a quiet man who writes quiet people." Regarding his own writing, Foote said, "I know that people think I have a certain style, but I think style is like the color of the eyes. I don't know that you choose that."

~Wikipedia, the free encyclopedia

CAST BIOGRAPHIES

KATHY ROSE CENTER (Cornelia) worked 30 years for IBM before launching a second career as an actor, screenwriter and playwright. She performs for film, television and theater, and has studied acting with many wonderful teachers, including Alan Arkin, Babs George, Paula Russell, Barry Pineo and Ann Ciccolella. She most recently appeared on stage as 'Calphurnia' in Shakespeare's *Husbands and Wives* at the Blue Theatre. In January, she performed in the Keith Johnstone-directed improv comedy *Maestro* at the Rollins Theatre. In 2009, she played both "Elsa" and "Swen" in *What Was I Thinking? Bad Boyfriend Stories* at Hyde Park Theatre, and appeared as the 'Woman Running for Elevator' in the award-winning *Redeem Yourself* TV spot for the Blood Center of Central Texas. This coming April, watch for her brief appearance in episode #305 of AMC's TV series *Breaking Bad*. For her major film credits see IMDb.com. For her complete resume see <http://resumes.actorsaccess.com/KathyRoseCenter>.

Kathy is represented by Agence Talent. As a native Texan born to Yankee parents, she is thrilled to be playing "Cornelia" in *The Carpetbagger's Children*!

ANNE HULSMAN (Sissie) has been acting on the stage and on the screen since 1992. Currently she lives in Austin where she has received numerous Critics' Table Awards (Most recently 2006 Best Supporting Actress in a Drama), and a B. Iden Payne Award. She was seen in last year's production of *The Long Now* and has worked in many of Austin's talented theater companies including Shrewd Productions, ONSTAGE, Austin ScriptWorks, Different Stages, Refraction Arts, the State Theater Company, Iron Belly Mus-es, Public Domain, The Company and many more. Some of her film and television credits include *She Fought Alone* and *A Mother's Gift* for ABC Television. She received a Communication degree from The University of Texas at Austin and has studied Theater at the American Conservatory Theater in San Francisco.

JENNIFER UNDERWOOD (Grace Anne) was last seen in the title role of *Miss Wither-spoon*. Other Austin area productions include 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. Siez-magraff in *Betty's Summer Va-cation*, (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 Inishmann*, Kate in *All My Sons* and Norma in *The Misses Overbeck*. Other Austin

area productions include *The Duchess in The Casket of Passing Fancy*, 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*. Jennifer was also awarded the 2009 Austin Critics Table Award for Outstanding Acting in a Leading Role for *The Casket of Passing Fancy* and *The Beauty Queen of Leenane*.

DIRECTION AND DESIGN BIOGRAPHIES

NORMAN BLUMENSAADT (Director) is the Producing Artistic Director for Different Stages. As an actor he has worked in Shakespeare Festivals in Odessa and Dallas, Texas, and Madison, New Jersey. For Different Stages he has recently appeared in *Eurydice*, *A Number*, *The Miser*, *Arms and the Man* and *The Playboy of the Western World*. Among the numerous shows that he has directed are *The House of Bernarda Alba*, *An Ideal Husband*, *The Beard of Avon*, *The Hollow*, *The Constant Wife*, *Getting Married*, *An Inspector Calls*, and *The Skin of Our Teeth*. In celebration of his long and outstanding work in the Austin theater scene, the Austin Circle of Theaters bestowed upon Norman the 1998 Deacon Crain/John Bustin Award. His production of *The Goat or Who is Sylvia?* won the 2006-2007 ACOT Award for Best Production of a Drama.

CAROL GINN (Assistant Director) has appeared on stage in Different Stages' productions of George Bernard Shaw's *Getting Married*, Jean Baptiste Moliere's *The Miser*, Moss Hart's *Light Up the Sky*, and Dylan Thomas' *Under Milk Wood*. She has also enjoyed working as the director's assistant and doing music and sound for several Different Stages productions: Terrence McNally's *A Perfect Ganesh*, Tom Stoppard's *Arcadia*, Giles Havergil's *Travels with My Aunt*, Arthur Miller's *All My Sons*, Jean Baptiste Moliere's *The Hypochondriac*, Amy Freed's *The Beard of Avon*, Agatha Christie's *The Hollow*, W. Somerset Maugham's *The Constant Wife* and J.B. Priestley's *An Inspector Calls*.

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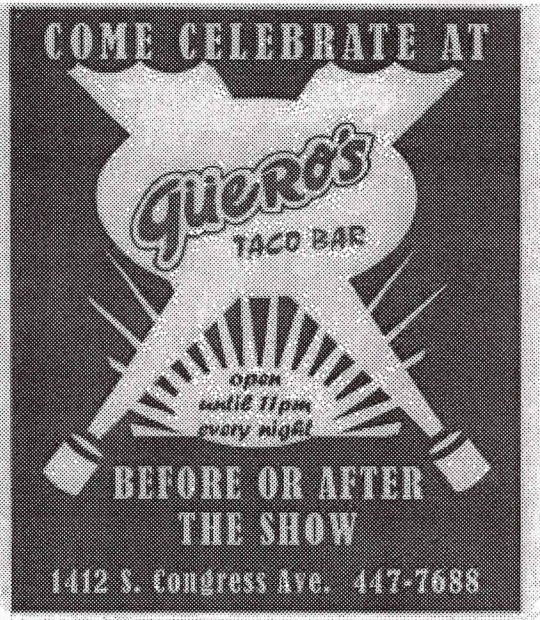
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AMY LEWIS (Stage Manager) is a graduate of McMurry University with a BFA in Theatre. She is very active in the Austin theatre community as both an actor and a lighting designer. Amy's Austin area acting credits include, *Sordid Lives*, *Human Sketches*, *Picasso at the Lapin Agile*, *Romeo and Juliet*, *Shakespeare in Hollywood*, *Time Flies*, *Babels in Arms*, and *All in the Timing* at Sam Bass Community Theatre, *Dracula* at the Bastrop Opera House, *The Laramie Project* at City Theatre, *Bitten! A Zombie Rock Odyssey*, *The Automat*, *Bride of Slapdash*, *Slapdash Cinco de Flimflam*, *Slapdash Live Six*

Show with Loaded Gun Theory, of which she is also a member and resident lighting designer. Past productions with Different Stages include, *The Skin of Our Teeth*, *An Inspector Calls*, *What I Want Right Now*, *Mrs. Bob Crachit's Wild Christmas Binge*, *The Hollow*, and *Playboy of the Western World*.

LAUREN MATESIC (Costume Design) a Dallas native, started sewing at age 6. Becoming a master at a young age, she brought home a nationwide Simplicity costume award in high school. She interned on a few movie sets in the wardrobe department as a sophomore, including *Ray*, starring Jamie Foxx. She spent three years in LA at FIDM, graduated with an AA in Fashion Design, and continued to work on theatrical productions, at Universal Studios Hollywood, and building corsets for Farthingales (a corset company in Santa Monica). She came back to Texas in January of 2009, continuing her corset and costume designing at the Vortex, Zach Scott, and City Theatre. Living in Austin has treated her well so far, and hopes to continue her future in wearable art.


JEREMY DELGADO (Set Design) is a graduate of Southwestern University with a bachelor's degree in scenic design



and artistry. During his four years, he designed 8 shows, including his senior capstone, *The Rocky Horror Show*. Also working in professional theatre during the summers, he held professional jobs as a scenic designer for 7 shows at Stage-door Manor in New York, as well as scenic artist for three shows at the Utah Shakespearean Festival, and charge scenic artist for the Zilker Park summer musical, *My Favorite Year*.

WILLIAM (BILL) PEELER (Light Designer) is a faculty member with the Texas State University Department of Theatre and Dance. He has over 30 years experience as a lighting designer, holding both national and international credits including Uncle Vanya with the National Theatre Company of Costa Rica, a four-year stint lighting the International Bluegrass Music Awards Show, in addition to Trying and Men of Tortuga for the Asolo Rep in Sarasota, Florida and the 2009 National Cowboy Poetry Gathering in Elko, Nevada. Among his Austin area credits are the world premier productions of *Sonny's Last Shot* at the State Theatre, Austin, Texas, *A Ride With Bob* featuring Grammy award winning Ray Benson and *Asleep* at the Wheel and eleven shows for Different Stages.

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PRODUCTION STAFF

Set Construction.....Jeremy Delgado and Emily Everidge
Web Master.....Martina Olhauser
Properties.....Norman Blumensaadt
Graphic Design.....Matthew Eng
Photography.....Bret Brookshire
Program Design.....Emily Erington
Publicity .. Carol Ginn, Norman Blumensaadt, Martina Olhauser

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Karen Jambon, Carol Ginn, Bonnie Cullum, Cotton Stone,
Lana Dieterich, Suzanne Balling

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 whom 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, we endeavor to provide the community with vigorous and exciting live theatre.

Producing Artistic Director

Norman Blumensaadt

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FUNDING AND DONATIONS



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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 Ganesh*; 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. Priestley'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*. **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*. **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*