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.
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Alley Theatre, Houston
Gregory Boyd, Artistic Director
Paul R. Tesreau, 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 disfranchisement 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.
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 HULSMA (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 Muses, 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.

**Now playing...**

Terra Toys

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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 Lughnasat*, 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-Margarolds*, 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*. 
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 Cratchit’s Wild Christmas Binge, The Hollow, and Playboy of the Western World.

LAUREN MATESEC (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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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

Board of Directors
Karen Jambon, T.J. Moreno, Norman Blumensaadt

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

FUNDING AND DONATIONS

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Mary Alice Carnes, Sarah Seaton
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Begun as Small Potatoes Theatrical Company

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