

# PERFORMING **ARTS** magazine

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## BY THE BOG OF CATS...

BY MARINA CARR

SEPT 6 – OCT 7, 2001



SAN JOSE REPERTORY THEATRE



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PRESENT


# BY THE BOG OF CATS...

BY MARINA CARR

DIRECTED BY TIMOTHY NEAR

<i>Set and Costume Design</i>	Joe Vaněk
<i>Lighting Design</i>	Peter Maradudin
<i>Assistant Lighting Design</i>	Allison Brooker
<i>Sound Design</i>	Jeff Mockus
<i>Original Music</i>	Lúnasa Susan McKeown
<i>Dialect Coaches</i>	Deborah Sussel Jessica Drake
<i>Dramaturgical Consultant</i>	Melissa Sihra
<i>Casting Director</i>	Bruce Elsperger
<i>Los Angeles Casting</i>	Julia Flores
<i>New York Casting</i>	Harriet Bass
<i>Stage Manager</i>	Jenny R. Friend*

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## C A S T

*In order of appearance*

<i>Hester Swane</i>	<b>Holly Hunter*</b>
<i>Ghost Fancier</i>	<b>James Carpenter*</b>
<i>Monica Murray</i>	<b>Wanda McCaddon*</b>
<i>Josie Kilbride</i>	<b>Jillian Lee Wheeler*</b>
<i>Mrs. Kilbride</i>	<b>Carol Mayo Jenkins*</b>
<i>Catwoman</i>	<b>Joan MacIntosh*</b>
<i>Carthage Kilbride</i>	<b>Gordon MacDonald*</b>
<i>Caroline Cassidy</i>	<b>Gretchen Cleevely*</b>
<i>Xavier Cassidy</i>	<b>J. G. Hertzler*</b>
<i>Young Dunne/Waiter</i>	<b>Alex Moggridge</b>
<i>Ghost of Joseph Swane</i>	<b>Matt Huffman *</b>
<i>Father Willow</i>	<b>Stuart Rudin*</b>
<i>Voice of Josie Swane</i>	<b>Susan McKeown</b>

The action of the play is set between dawn and dusk on the Bog of Cats.

*There will be one fifteen-minute intermission during this performance.*

*\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

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PROGRAM

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PERF



## Notes From the Director

The bog of the Irish Midland is made up of thick layers of partly rotten plant matter, peat and sphagnum moss. It is waterlogged and feels spongy to walk on. In some areas it is so soft you can sink into a bog hole and disappear completely. It has an acidic preservative component, so a buried body, a hidden book, or discarded jewelry would be quite completely there if someone was to unearth it while cutting the bog years later. The Midlands Bog is 10,000 years old. People used to cut it with a v-shaped shovel but it is now done with big Cats and heavy machinery, leaving Caterpillar tracks all across the flat bog fields of the Midland. The drying turf is covered with huge sheets of black plastic that snap to the wind. When dried, the cut up bog is used primarily, instead of wood, to heat homes. Smoke from a turf fire is thick and pungent. *Bog* is the Irish word for *soft* or *moist*.

The cat in ancient Egyptian lore, and also in early Celtic tribal civilization, represented fertility and warded off evil. The circle the cat forms as she sleeps is the symbol for eternity, self-renewal and unending Re-creation.

*By the Bog of Cats...* is filled with these echoes from dark old places, with bits of song blown in and away on the wind, with bones of ancestors, buried memories, footprints of Goddesses and scraps of history, all preserved somewhere in the thick, wet bog of the past.

To make tragedy, we look to the past. The ancient Greeks looked to their even more ancient myths. As did Shakespeare. And O'Neill. Each incorporated, added and rearranged, re-telling the tales. Who can fathom the depth of Marina Carr's well of tales? From my perch I see Medea, the story of Dido and Aeneas, and the myth of Demeter and Persephone. I hear Teiresias, Cassandra and Jocasta. All dancing to the music of Celtic pagan mythology. There is something rare and wonderful about seeing the lineage of a play, like viewing a long hallway of family portraits across dozens of generations. We see what strains continued and how others evolved. In *By the Bog of Cats...* one can see the patriarch, Euripides. Looming large is another descendant, J.M. Synge, who pretty much owns the 20th century Irish national character. And off to the side is the odd second cousin, Samuel Beckett, in the shadows, but he's there.



Marina Carr (l) and Timothy Near (r) look out over the Bog in the Midlands.

Carr weaves a web that softly holds us in her grasp and leaves us racing up and down the threads of our past and future.

Ongoing relationships are important, and all too rare in the theatre. I hope our sister city relationship with Dublin and her playwrights will create a long line of theatre portraits. With this production we welcome back to the Rep stage some of our favorite artists. I am very pleased to work again with Holly Hunter (this is our fifth collaboration) and to present this exciting actress to you. And then there is our most valuable ongoing relationship - the one with you, the Rep audience.

Welcome Back!

*Timothy Near*



Black plastic sheets covering the drying turf.



# THE TRAVELLERS OF IRELAND

By Michael Butler

*"We don't read and we don't write. What we do is sing. That is the way out of the tragedy of the life on the road, and it does be a lonely life at that. Diddling and crying is the only way out, to tell you it can make you friendly with yourself..."*

There were once 3 million of them in Ireland, perhaps more. There are now about 25,000, less than 1% of the population. There are about 15,000 in Britain and another 7,000 in America. They are a distinct ethnic group with their own language, beliefs and social customs. They have been mistakenly called *gypsies* and derogatorily called *tinkers*. They call themselves *Travellers* or *Travelling People*. And no one, including themselves, really knows where they came from.

The most commonly held, and probably incorrect, belief is that they are descendants of people who lost their land in the Great Famines of the late 19th century or during other, earlier times of social and economic upheaval, such as Cromwell's infamous campaigns and the *Battle of the Boyne* in the 1600s. Others believe their roots go back further, to an ancient class of wandering poets, to dispossessed nobility, or to a pre-Celtic class of skilled metal workers.

*"We are the rag and bone. We are the summer walkers of the long acre of Widow Breen. We are the men of the rag and bone and we've come to pick the potato eyes out of the quality folk. We are knights of the road."*

The mystery of their origins is not likely to be solved soon. *Travellers* have long been a secretive and marginalized society, living on the outskirts of the "settled" people, and since theirs is a culture of oral tradition, there are no records. They are renown as great "song-

stitchers", as poets, story-tellers and, of course, tinsmiths, hence the pejorative "tinker." Derived from the 12th century word *tinceard*, meaning tin craft, the very origin of the word seems to lend support to the theory that *Travellers* have been around a long time.

*"I'll have you know their father is a fit and proper tinsmith too. He knows the look of money shining from the metal side. He knows the talk of money too. He can argue with a stone and bring the tears from your eyes. He can solder a brand on a hare when your back is turned agin him, or put a horseshoe on the moon..."*

The language of the *Travelling People* is most commonly called *Shelta*. It is also called *Gammon*, *Cant* and *Minceir-toiree*, which literally means "Traveller talk." Its origins have baffled scholars and etymologists. Some believe it's closest linguistic cousin to be old Irish, which dates back to the 12th century or earlier. Others see traces of the ancient Ogham alphabet as well as elements from Greek and Hebrew, and infer from this that the original framers must have been pre-Christian scholars. Structurally, *Shelta* is more similar to English than it is to Gaelic, yet the core of its vocabulary has Gaelic origins. It's as if it was created to baffle.

*"Still my baby is born a traveller and there is nothing I can do. Birds are flying upside down in this world and there's nothing that can put a straight man on a crooked road but speech this side of earth..."*

*Travellers* – and this should come as no surprise – are nomadic. For centuries they lived, worked and moved around in horse-drawn caravans, similar in shape to the covered wagons of the American West, but brightly and individually painted.

*"It's not healthy to be shut inside them four walls with no trees in sight and only the windys to keep you half breathing. No, I'd sleep in a stable before I'd sleep in a house..."*

*"I spend half my days in houses working so I see all I wants of them then..."*

Few of the old caravans still exist, however, because of a unique *Traveller* custom:



*"The Travellers will burn a caravan where a dead person has been. They don't believe in letting ghosts about the place. Some goes again' it and they have the likes of ghosts moving about and messing about the tent and I wouldn't put up with that now, would you?"*

*Travellers* are intensely devout Catholics and yet a pre-Celtic pagan heritage survives as well: the belief in ghosts and spirits, a strong connection to the natural world, and powers of second sight.





MATHIAS OPPENDOORF, 'PEOPLE OF THE ROAD: THE IRISH TRAVELLERS'

The traditional Travellers home.

*"Like I have a sister and she can do queer pulls of things and no one can explain it. One night she was putting up the clothes on the thorn tree when she heard the sound of a grave crying in her ear. And when she heard it she knew her baby was dead, it was a little ghosteen. And when she went into the tent the fate was on it..."*

The past 30 years have brought huge changes to the Travellers' culture. The wooden caravans have been replaced by motor driven ones that dot the landscape with "halting sites." The music and singing of the Travellers has been in decline since the arrival of television. And the traditional livelihoods of tin-smithing, spoon mending, horse-trading and flower making have given way to scrap dealing in the face of increased urbanization, industrial technology and the omnipresence of plastic.

*"Everyone says you can make a fine living on tin, but today won't tin maybe buy you a handshake with a priest and that's all..."*

*"This is how I makes a cup if yer want to know how's the thing done. I sits with the anvil like a saddle between my legs. I just pick my hammer or a stick that says to me it's going to make a right hammer, and I just hit the tin plate just straight between the eyes that's looking back at me in the mirror of me soul... It's the cleanest trade is the tin. But cleaner still is sweeping, and you can clean the sky of sparrows with my little brushes..."*

*"To tell you the truth, I was never at a wake where they they didn't drink from one of my cups and one of my candles didn't burn at the bedside of the corpse..."*

Travellers are fiercely family oriented. One cannot "become" a Traveller, one must be born to it. And when Travellers marry a settled person, they will probably no longer be recognized by their own people. Respect for the family, surviving by one's wits, and the wisdom that comes from centuries of life on the road – these are the qualities most valued by the Travelling People. And, as their own words here attest, we may value the bewitching power of their innate poetry.

*"May God increase the length and breadth of your wisdom for having seen a real traveller in an apron speak to you in the weak light of the Famine's morning..."*



Flat cut bog, County Offaly

JOE VANEEK





## FOR YOUR INFORMATION

### Late Seating

Late patrons cannot be seated until intermission or a designated seating break.

### Recording Equipment

The use of sound, video or photographic recording equipment during performances is prohibited.

### Listening Devices

For patrons with impaired hearing, listening devices are available free of charge. Please see the House Manager for details.

### Pagers

As a courtesy to other patrons, please turn off all watch alarms, pagers, and cellular phones.

### Noise

Please refrain from talking, opening wrappers, or other distractions that keep fellow patrons from hearing the performance. Anyone disturbing audience members will be asked to leave.

### Children

Patrons are discouraged from bringing young children and infants to performances. Every person, regardless of age, must purchase a ticket.

### No Smoking

Smoking in the auditorium and lobby is prohibited at all times. Smoking is only permitted on the Paseo.

### Concession Services

Food and drink are allowed in the lobby area of the theatre only. Intermission drinks can be ordered prior to the start of the performance. The right is reserved to refuse service to anyone. Refreshments and chewing gum are not allowed inside the auditorium.

**Thank You For Your Cooperation  
and Enjoy The Show.**

## WRITING IN GREEK

By Frank McGuinness, Irish Playwright

I wonder what Marina Carr believes? I think it might be the Greek gods - Zeus and Hera, Pallas Athena. She knows what the Greeks know. Death is a big country. And hers is a big imagination, crossing the border always between the living and the dead. She speaks in a strange language, but has no truck with the gift of tongues. In her plays, words are like boiling water. They scald you if they so choose. And she knows playwrights have to be in the business of discovering fire, for without it there is no passion, no comfort, no terror, no light.



Marina Carr

I love her plays for the light they cast on darkness. Their passions are terrible, but they are confronted. She has listened to the stern voice of her true literary ancestor, Emily Bronte. No coward's soul is hers. In her confrontation with terror, she is without fear. Her theatre is, in the most brutal sense, heroic. Her brave women look into the face of those who have gone

before them - Medea, Hedda Gabler, Miss Julie - and they can hold their own in that tough company who took their world and tore it to ribbons, that was their destiny. They swap wedding rings for breakfast. If they have pity, it is not for themselves.

There is no knowing what is going to happen in any play by Marina Carr, except that it is inevitable. *By the Bog of Cats...* is a play about a row. Therefore it must be funny. A play about death so a wedding shall be the centre of it. A play about saying things that need to be said, so there will be silence at the end of it. A play about hatred, so love is at its heart. A play whose philosophy is that Carthage must be destroyed, but what happens to the destroyers? That is what *By the Bog of Cats...* tells us.

I wonder what Marina Carr believes? I can't say for certain, but I am certain that this play she writes in Greek. ✎

• Courtesy of the Abbey Theatre.

## Acknowledgements

Special thanks to the many individuals who help make this production of *By the Bog of Cats...* so rich and wonderful!

Timothy Near would like to pay special thanks to the following for additional research and consultation: Gregory Hoffman, Frank Dwyer, Ray O'Flaherty, Ruth Rehm, Bernadette Sweeney, Penny Allen, and the Travellers Margaret Donohue, Paddy Wall, Nancy McCarthy, all the actors who auditioned and the people of Birr.

Joe Vanek thanks Vera Wang for her costume advice and appreciates the assistance given by The National Museum of Ireland Folk Department.

Additional thanks to Brendan Jamieson and John Spurney.



## CAST PROFILE



**Holly Hunter** (*Hester Swane*)

Ms. Hunter's career includes roles in television and film such as ABC's *When Billie Beat Bobby* (Emmy® nomination) for which she most recently portrayed tennis legend Billie Jean King, Showtime's *Things You Can Tell Just By Looking At Her* (Emmy® nomination) and *Harlan County War* (Emmy® and Golden Globe® nominations), *Jesus' Son*, *Time Code*, *Living Out Loud*, *O Brother, Where Art Thou?*, *The Piano* (Academy Award® and Golden Globe Award), *The Firm* (Academy Award® nomination), HBO's *The Positively True Adventures of a Alleged Texas Cheerleader-Murdering Mom* (Emmy® Award), *Broadcast News* (Academy Award® nomination), NBC's *Roe vs. Wade* (Emmy® Award), *Copy Cat*, *Once Around*, *Always*, *Raising Arizona*, and *Crash* among others. Ms. Hunter's stage credits include *Crimes of the Heart*, *The Wake of Jamey Foster*, *Battery*, *A Doll's House*, *A Weekend Near Madison*, *Impossible Marriage*, *Control Freaks*, *A Lie Of The Mind*, and *Buried Child*, among others.



**James Carpenter** (*Ghost Fancier*)

Mr. Carpenter has recently appeared at San Jose Rep as Gene in *Side Man* and Miss Van Huysen in *The Matchmaker*. At A.C.T. he played Linc in *Glengarry Glen Ross*, the title role in *The Guardsman*, and Agamemnon in *Hecuba*. His credits include three seasons with the Old Globe Theatre, three seasons with the Oregon Shakespeare Festival, and The Huntington and Intiman Theatres.

Mr. Carpenter has appeared in over thirty productions at Berkeley Repertory Theatre in such roles as Jack in *The Importance of Being Earnest*, the Vampire in *Mad Forest*, and Zac in *Serious Money*. For the Berkeley/California Shakespeare Festival he has played the title roles in *Henry V*, *Timon of Athens*, *Richard the II*, and for Shakespeare Santa Cruz, *Macbeth*. Film and television credits include *Nash Bridges*, *The Rainmaker*, *Metro* and the Independent films *Singing* and *The Sunflower Boy*.



**Wanda McCaddon**

(*Monica Murray*) Ms. McCaddon returns to the Rep, where she last appeared in *The Mousetrap*. Her most recent role was in *Mornings at Seven* at the Marin Theatre Company, where she had earlier appeared in *Kindertransport*, (reprised at the Tiffany Theatre in L.A.). Other recent credits include productions at the Eureka Theatre, San Jose Stage, A.C.T., a six-month run in *Shear Madness* at Mason Street Theatre and A.M.T. She has also appeared at the California Shakespeare Festival, Oregon Shakespeare Festival, California Rep, Pacific Alliance, Rohnert Park, TheatreWorks, Colorado Springs and TheatreFirst Berkeley; of which she was a co-founder. Awards include a Dramalogue Award and two S.F. Chronicle Directing Awards. Film and television credits include *Howard the Duck*, *Ishi*, *So I Married An Axe Murderer*, *Patch Adams*, *Wolf* and *Midnight Caller*. She is also a well-known professional audio-book narrator with over 600 titles to her credit, winner of numerous awards, and acclaimed five years running as one of audio's "Golden Voices".



**Jillian Lee Wheeler** (*Josie Kilbride*)

Ten-year-old Jillian Wheeler is excited to be making her West Coast debut in San Jose. A native of New Hampshire, Jillian began her acting career playing the part of Molly in the musical *Annie* and has since gone on to act in ten musicals including two productions at the historic Palace Theater. In addition to theater, Jillian has acted in six movies and has been fortunate to work with many well-known actors. Jillian's television experience includes *All My Children*, a TV pilot titled *Treasure Time*, and seventeen commercials. Jillian has also done voice-overs for *Highlights Magazine*, Disney's *Bear in The Big Blue House* and numerous films. Jillian would like to thank her family and her agent Nancy Carson for all their support and encouragement.



**Carol Mayo Jenkins**

(*Mrs. Kilbride*) Carol made her San Jose Rep debut as Esme Allen in last season's *Amy's View*. She began her career with the opening of the American Conservatory Theatre in San Francisco. During her first four seasons there, her roles included Abigail in *The Crucible*, Olivia in *Twelfth Night*, Judith in *The Devil's Disciple*, and Jocasta in *Oedipus Rex*. She made her Broadway debut in William Ball's production of *The Three Sisters* as Natasha. Other Broadway appearances include *There's One In Every Marriage* with the Stratford, Ontario Shakespeare Festival; *First Monday In October* with Jane Alexander and Henry Fonda and *The Suicide* with

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Derek Jacobi. Off-Broadway, she played Rita in *Little Eyolf*, Jennet in *The Lady's Not For Burning*, and the title role in *Zinnia*, for which she won a Drama Desk nomination. Ms. Jenkins has played in regional theatres across the country; in 1992 she was selected by Edward Albee to play Martha in his production of *Who's Afraid of Virginia Woolf?*, which toured the United States, Lithuania, and the Soviet Union. In film and television, she is best known for her portrayal of English teacher, Elizabeth Sherwood, in the award-winning series *Fame*.



### Joan MacIntosh (Catwoman)

Joan's most recent work has been at the New York Theatre Workshop with Flemish director, Ivo van Hove in *Alice in Bed*, *More Stately Mansions* (1998 OBIE Award, 1998 Drama League Award, 1998 Heald Angel Award, Edinburgh International Theatre Festival); and assistant director on *Streetcar Named Desire*.

Favorites from 34 years in the theatre include *Orpheus Descending*, *Our Town* and *The Seagull* (Broadway productions), *Request Concert* (1981 Drama Desk Award), *All's Well That Ends Well*, *Cymbeline*, *Julius Caesar*, *A Bright Room Called Day* (NYSF), *Night Sky*, *A Shayna Maidel*, *Endgame* (Off-Broadway). Regional theatre credits include *Sore Throats*, *Hedda Gabler*, *Three Sisters*, *King Lear*, *The Balcony*, *Plenty* and *Mother Courage*. As a founding member of The Performance Group (1967-78), she received two OBIE Awards for her performance in *Dionysus in '69* (1969) and *Commune* (1972). Television and film credits include *Awakenings*, *A Flash of Green*, *Law and Order*, *Fool's Fire* and numerous daytime shows. She is a Fox Fellow, a playwright, has a healing practice and teaches at Cal Arts.



### Gordon MacDonald

(*Carthage Kilbride*) Mr. MacDonald has lived and died in such films as *The Thin Red Line*, *Looking For Richard* and *The Monkey's Paw*. On television, he has appeared in several guises in *Law and Order* and as the first AIDS patient on daytime television in *All My Children*. His theatrical oeuvre includes many plays in many New York theatres and visits to regional theatres such as Hartford, Cincinnati, Albany, Denver, George Street and Two River in New Jersey, and Walnut Street in Philadelphia. He has stopped cutting his own hair.



### Gretchen Cleevely

(*Caroline Cassidy*) Gretchen's New York theatre credits include *Juno and The Paycock* and *Impossible Marriage* with the Roundabout Theatre Company, *Hurricane* with the Classic Stage Company, and *Curse of the Starving Class* with Signature Theatre Company. Other theatre credits include *When Grace Comes In*, *Shoppers Carried By Escalators Into The Flames* and *Making It* (Sundance Theatre Lab), *Going, Gone* (The O'Neill Playwrights Conference), *Factory Girls* and *La Ronde* (Williamstown Theatre Festival), and *The House of Bernarda Alba* (McCarter Theatre). Gretchen was awarded Boston's Elliot Norton Award for her work in *Arcadia* (The Huntington Theatre and Pittsburgh Public Theatre) and was nominated for a Helen Hayes Award for *Dimly Perceived Threats to the System* (Arena Stage). Her television and radio credits include HBO's *Sex and the City*, NBC's *The Others*, and National Public Radio's *The Substance of Fire*. Gretchen can also be seen in the films *Garmento* and *Le New Yorker*.



### J. G. Hertzler (Xavier Cassidy)

Mr. Hertzler returns to the Rep where he last appeared in 1940s *Radio Hour* and *Arms and the Man*. Since then he has been working in L.A., appearing as General Martok on *Star Trek: Deep Space Nine*. Other T.V. credits include *Seinfeld*, *Roswell*, and *Touched by An Angel* among others. Film credits include *Prophecy II* with Christopher Walken, *Treasure Island* with Anthony Zerbe, the *Pirates of Silicon Valley* and ... *And Justice For All* with Al Pacino. Mr. Hertzler appeared in the Broadway production of *The Bacchae*. He also performed with Roddy McDowall in *Dial M for Murder* (National Tour). Other theatre credits include *Richard II* and *The Admirable Crichton* for A.C.T., *Born Yesterday* at St. Louis Repertory and work at The Guthrie, Kennedy Center and San Diego Rep, among others. Mr. Hertzler is a director and has staged works for several regional theatres and festivals. His two-part sci-fi saga, *The Left Hand of Destiny*, is due to be published by Simon & Schuster in December, 2001.



### Alex Moggridge

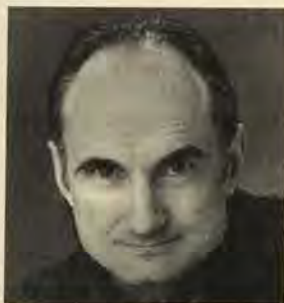
(*Young Dunne/Waiter*) Alex's Bay Area theatre credits include *A Christmas Carol*, *Threepenny Opera* at A.C.T., *Silence* at the Magic Theatre and understudy performances in *The Laramie Project* at Berkeley Rep. He has been seen regionally at the Utah Shakespeare Festival and Portland Repertory Theatre. He received his M.F.A. in Acting at A.C.T. in 2000.





## Matt Huffman

(*Ghost of Joseph Swane*) Mr. Huffman graduated in May 2000 with a B.F.A. in Theatre from Webster Conservatory in St. Louis. While studying at Webster he worked in several productions; *The Cherry Orchard*, directed by Tim Ocel and *Death of A Salesman*, directed by Steven Woolf, among his favorites. Matt was last seen in *Wicked*, a new play by Gavin Glynn, at the Hudson Theatre in Los Angeles. Making his Equity debut with the San Jose Rep's production of Marina Carr's *By the Bog of Cats*..., Matt is proud to join the union, and looks forward to future opportunities, and an exciting run ahead. Matt would like to thank all his teachers, past and present, especially Tom Todoroff, and dedicates his first professional performance to all the ghosts standing just inside the stage door.



## Stuart Rudin (*Father Willow*)

Stuart Rudin, Associate Director of New York's TriBeCa Lab and its film production group TUB, was recently seen as Captain Al Haynes in *Charlie Victor Romeo* at The Macgowan Theater in Los Angeles. Other credits include the N.Y. Shakespeare Festival, Second Stage, the Arkansas Repertory Theater, *Amadeus* (National Tour), *Law and Order*, *Law and Order: Criminal Intent*, *Sex and the City*, *Wonderland*, *Silence of the Lambs*, *The Professional*, *Quick Change*, *Private Paris*, *No Looking Back*, and, as a San Franciscan, Christy Mahon's *da* in *Playboy of the Western World* on Mt. Tamalpais, and two seasons with the Grand Comedy

Festival in Eureka, CA. (Special thanks to Penny Allen and Charlie Laughton).

## Susan McKeown

(*Voice of Josie Swane*) Susan McKeown is from Dublin, Ireland, where she studied music and theatre from an early age. Upon graduating from University College of Dublin with a degree in English and Philosophy, she attended the American Musical and Dramatic Academy in New York City as a scholarship student and has lived there since. As an actress Susan appeared in productions at the Irish Arts Center and Samuel Beckett Theatre, but a career as a vocalist and songwriter took over with the release of her first album 'Bones' on her own Sheila-na-Gig label in 1995. Subsequent releases include 'Bushes & Briars' (Alula, 1998) and 'Lowlands' (Green Linnet, 2000). Susan has performed on *A Prairie Home Companion*, *All Things Considered*, *Mountain Stage*, *CBS Today* and *Sessions at West 54th* as the guest of Natalie Merchant. Susan is the vocalist for the OBIE award-winning Mabou Mines production *Peter & Wendy*, scored by the Scots Fiddler and composer Johnny Cunningham.

[www.susanmckeown.com](http://www.susanmckeown.com)

## Marina Carr (*Playwright*)

Marina Carr was born in 1964. Brought up in County Offaly, she graduated from the University College of Dublin in 1987. Her plays to date include *Low in the Dark*, *Ullaloo*, *The Mai*, *Portia Coughlan*, *By the Bog of Cats*..., and *On Raftery's Hill* (with the Royal Court Theatre). Ms. Carr has been awarded The Macaulay Fellowship, The Susan Smith Blackburn Prize, The Hennessy Short Story Prize and recently received the E.M. Forster Award from the American Academy of Arts and Letters. In 1999 *By the Bog of Cats*... won the Irish Times/ESB Award for Best New Play. For her play *The Mai* she won the Dublin Theatre Festival Best Play Award. Her work is translated into several languages and produced in America and Europe. Ms. Carr has been writer-in-residence at the Abbey Theatre, Trinity College and currently Dublin City University. Her plays are published by *The Gallery Press* and *Faber & Faber*.

## Timothy Near (*Director and Artistic Director*)

Timothy is in her fifteenth season as Artistic Director of San Jose Rep. Her many directing credits at the Rep include *Amy's View*, *The Matchmaker*, *Legacy*, *Three*

*Days of Rain*, *Thunder Knocking on the Door*, *The Lady's Not for Burning*, *Wallflowering*, *Miss Julie*, *Mirandolina*, *The Caretaker*, *The Baby Dance*, *The Little Foxes*, *1940s Radio Hour*, *Oedipus the King* and *The Seagull*. She has directed at numerous theatres around the U.S. including The Guthrie Theatre, Berkeley Rep, La Jolla Playhouse, The Alliance Theatre, the Mark Taper Forum, Tiffany Theatre, Ford's Theatre in Washington, D.C., Repertory Theatre of St. Louis, Cincinnati Playhouse, Union Square Theatre in New York, The New York Shakespeare Festival and A.C.T. in Seattle. She has received DramaLogue Awards for her direction of *Ghosts on Fire* at La Jolla Playhouse, *Fire in the Rain...Singer in the Storm* at the Mark Taper Forum and *Thunder Knocking on the Door*. She is a graduate of San Francisco State University and the London Academy of Music and Dramatic Art. Under Ms. Near's leadership, the Rep has produced four world premieres, four American premieres, twenty-four West Coast premieres and created the *New America Playwrights Festival*, now in its sixth year. She contributed significant leadership as well as artistic and technical guidance to the design and building of San Jose Rep's new theatre. Timothy is a recipient of the *Woman of Achievement in the Arts Award*, given by the *San Jose Mercury News* and *The Women's Fund*. In April 2001, *San Jose Magazine* included Ms. Near in the Top 100 list of Powerful People in Silicon Valley.

## Joe Vaněk (*Set and Costume Design*)

From 1994 to 1997, Joe was the Abbey Theatre's Director of Design in Dublin, Ireland. Notable productions designed during this period include *The Broken Jug*, *Observe the Sons of Ulster Marching Towards the Somme*, *Angels in America*, *Macbeth*, *The Secret Fall of Constance Wilde*, *Saint Joan*, *Dolly West's Kitchen* and *Love in the Title*, which received its American premiere at San Jose Rep in March 2000. As well as designing major plays for the Gate Theatre since 1987, he is principally known for his designs for the recent works of Brian Friel—*Dancing at Lughnasa*, *Wonderful Tennessee* and *Molly Sweeney* all premiered in Dublin and presented on Broadway, where for *Lughnasa* he was nominated for two Tony Awards for set and costume design. Opera work includes three seasons at Wexford (1987-89), *Don Pasquale*, *Ariane* and *Bluebeard* and *Caritas* for Opera North, *Rigoletto*



for Welsh National Opera, *Il Trittico* (Puccini) for ENO, *The Love for Three Oranges* for the Royal Danish Opera and Covent Garden and *The Makropulos Case* for Opera Zuid in The Netherlands. Recent production designs include the operas - *The Rakes Progress* (Opera Theatre Co.), *Lady Macbeth of Mtsensk* and *The Silver Tassie* both for Opera Ireland. For the Gate Theatre in Dublin in 2001 he has designed *Therese Raquin* and *b.a.s.b.* written and directed by Neil LaBute. His ballet credits include *Legs of Fire*, which originally premiered in Copenhagen for the Royal Danish Ballet in '98 and will open in San Jose in October.

### **Peter Maradudin** (*Lighting Design*)

Peter has designed the lighting for over 15 San Jose Rep productions, including *Desire Under the Elms*, *Thunder Knocking on the Door*, *Wallflowering* and *1940s Radio Hour*. Other Bay Area productions include *The Oresteia*, *Closer*, *The First Hundred Years* and *Pentecost* for Berkeley Repertory Theatre, and *Master Harold...and the Boys*, *Enrico IV*, *Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night* and *Mary Stuart* for the American Conservatory Theatre, where he serves as an Associate Artist. Broadway credits include the Pulitzer Prize winning *The Kentucky Cycle* and *Ma Rainey's Black Bottom*. Off-Broadway credits include *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Regional theatre credits include over 200 productions for The Guthrie Theater, The Kennedy Center, Ahmanson/Doolittle, Seattle Rep, Hartford Stage, Mark Taper Forum, La Jolla Playhouse, Old Globe Theatre, Oregon Shakespeare Festival, Huntington Theatre Company and the Alliance Theatre Company, among others. Peter is a founding principal of *Light and Truth*, a lighting design consultancy for themed entertainment and architecture, and is the book-writer of a new musical, *The Count of Monte Cristo*.

### **Jeff Mockus** (*Resident Sound Designer*)

Jeff begins his eighth season with San Jose Rep, having designed sound for every Rep production in that time, as well as provided technical support to the many guest artists and presenters who have shared our stage. Some favorites have been: *Cyrano*, *Enter the Guardsman*, *The Redwood Curtain*, *The Elephant Man*, *Nixon's Nixon*, *Thunder Knocking on the Door*, *Over the Tavern*, and *Old Wicked Songs*, which earned the 1998 Bay Area Theatre Critics Circle Award for

Best Sound Design. Before joining S.J.R.T. Mr. Mockus served as Director of Sound for P.C.P.A. Theaterfest designing over forty productions, including fourteen musicals. He has credits with A.C.T., Sacramento Theatre Company, Asian American Theatre, A Contemporary Theatre, The Huntington Theatre, Missouri Repertory Theatre, and Shakespeare Santa Cruz. As a composer, Mr. Mockus has contributed original music to *Burning Patience*, *The Crucible*, *Great Expectations*, *Two Rooms*, *Anna Christie*, *Redwood Curtain*, *The Little Foxes*, *Othello*, *Communicating Doors*, *Amy's View* and *Kean*.

### **Lúnasa** (*Musical Underscoring*)

In less than four years, Ireland's new quintet, Lúnasa, have become one of the most sought-after bands on the international Irish music scene. Their albums include 'Live', 'Otherworld' and 'The Merry Sisters of Fate'. Lúnasa have received international acclaim for their music and have toured festivals across Europe, Japan and Australia. On their first American visit, word-of-mouth led to sold-out shows and rave reviews. "A standing-room only crowd in New York confirmed Lúnasa's reputation," wrote the *Irish Voice*. Inspired by Ireland's great 1970s group *The Bothy Band*, Lúnasa uses wind and string instruments, pairing flutes, fiddle, whistle and pipes in often-breathtaking arrangements. The result is a sound that, though distinctly Irish in flavor, touches on jazz and other improvisational music forms. The members of the band are Seán Smyth, Kevin Crawford, Trevor Hutchinson, Donogh Hennessy and Cillian Vallely.

### **Bruce Elsperger** (*Casting Director*)

Bruce is in his ninth season at the Rep. He has stage managed productions of *Aliens in America*, *Love in the Title*, *Communicating Doors*, *Old Wicked Songs*, *The Lady's Not for Burning*, *Holiday*, *Mirandolina*, *Blithe Spirit*, *Later Life*, *Sylvia*, *Banjo Dancing*, *Beehive: the 60s Musical* and *Redwood Curtain*. He stage managed for eight seasons with A.C.T., where his credits include *Home*, *Oleanna*, *The Duchess of Malfi*, *Nothing Sacred*, *Golden Boy*, *Right Mind*, *A Christmas Carol*, *Cyrano de Bergerac*, *Learned Ladies* and *Hecuba*. He was Production Stage Manager with Seattle's Intiman Theatre Company, The Bathhouse Theatre and a western U.S. tour of *Big Broadcasts*, as well as at P.C.P.A. Theaterfest. He has appeared onstage at the Rep in roles in *Anna Christie*

and *Desire Under the Elms*. His directing credits include *A Breeze from the Gulf*, *Bag Lady*, *A Streetcar Named Desire* and *A Tribute to the American Musical Theatre*. A graduate of Drake University, he studied in London and worked as an art therapist at schools in Iowa and Montana.

### **Jenny R. Friend** (*Stage Manager*)

Jenny returns to San Jose Rep for her second season as Production Stage Manager having stage-managed *The Piano Lesson*, *Enter the Guardsman*, *Side Man* and *Desire Under the Elms*. Prior to that, she traveled the country and world, touring with American Ballet Theatre; *Forbidden Hollywood*; *Forbidden Broadway-Japan*; *I Love You, You're Perfect, Now Change!*; Diahann Carroll in *Almost Like Being in Love*; Marilyn McCoo and Billy Davis Jr. in *Hit Me With a Hot Note!* and *Geography*, a post-modern/African dance piece. Other favorite stage management moments include *Forever Plaid*, *Beehive*, *Song of Singapore*, *Weird Romance*, *Gilligan's Island: The Musical* and eleven summers at the Okoboji Summer Theatre in Spirit Lake, Iowa. Jenny holds degrees from Stephens College and the Yale School of Drama. What she enjoys the most at the Rep is collaborating daily with her husband, S.J.R.T.'s Technical Director, Erik Bolling.

### **Alexandra Urbanowski**

(*Managing Director*) Alexandra has been Managing Director of San Jose Rep since 1992. In that capacity she leads the Rep in partnership with Artistic Director Timothy Near. Under Alexandra's guidance, the Rep has eliminated an accumulated deficit, balanced its operating budget for seven consecutive years, increased attendance to over 100,000 annually, and moved into a new era and into a new facility within the framework of an aggressive strategic business plan. Prior to becoming Managing Director, she served as Business Manager and General Manager of the Rep, having joined the Rep staff in 1986. She is a member of San Jose Leadership Council, Rotary Club of San Jose, San Jose Arts Roundtable, American Leadership Forum Silicon Valley and is on the board of the San Jose Convention and Visitors Bureau. Ms. Urbanowski is a graduate of Smith College in Massachusetts and is an alumna of Harvard Business School's Executive Education Program. ♪



# A CELEBRATION OF SAN JOSE REP

**1980** San Jose Rep founded by Santa Clara County resident James P. Reber.

**1982** The Rep becomes the fastest growing regional theatre in America.

**1985** World premiere co-production with Berkeley Rep of *Execution of Justice*.

**1987** Timothy Near's tenure as Artistic Director begins. *All My Sons* named "Best Production in the Bay Area" by San Jose Mercury News.

**1988** *1940s Radio Hour* breaks box office records.

**1991** World premiere of *Fire In The Rain* goes on to successful runs in N.Y., L.A. and San Francisco.

**1992** The Rep's production of *Cole!* runs in San Francisco for over a year and The Rep launches its Outreach Program, *The Red Ladder Theatre Company*, under the direction of Associate Director, John McCluggage.

**1993** Season closes with six Drama-Logue Awards and nine Bay Area Theatre Critics Circle Awards.

**1995** Timothy's cousins Kevin and Michael Bacon play their first concert as *The Bacon Brothers*.

**1996** *The New America Playwrights Festival* is created.

**1997** The Rep opens the doors to its new home with *Thunder Knocking on the Door*.

**1998** Rep's 19th season includes two world premieres, *Sisters Matsumoto* and *Legacy*.

**1999** Ireland's Abbey Theatre makes historic trip to perform the American premiere of *Love in the Title* at the Rep.

**2000** *Red Ladder* becomes semi-finalist in the National Coming Up Taller Awards.

**2001** The Rep's current season opens with *By the Bog of Cats...* starring Oscar® Winner Holly Hunter.

San Jose Repertory Theatre is committed to stimulating, celebrating and enhancing understanding of others and ourselves through the shared experience of live theatre. The Rep produces a variety of new plays and classics marked by inventive approaches, a creative use of music and dance, and a reflection and inclusion of the community and world we live in.



The Red Ladder Theatre Company

San Jose Rep offers extensive outreach and education programs to the local community. Programs include *student matinees*, *post-show discussions*, *artists in the schools*, *Ghostlight Speaker Forums*, the nationally recognized *Red Ladder Theatre Company*, and the *New America Playwrights Festival*, which fosters the development and production of new work by diverse new voices in American Theatre. For more information about the Rep's outreach programs, contact **Karen Altree Piemme**, Education and Outreach Programs Manager, at **408. 367. 7291**.



*Sisters Matsumoto* (l to r) Sala Iwamatsu and Stan Egi



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# San Jose Repertory Theatre 2001-2002 Season



San Jose Repertory Theatre presents in association with the Wharton Center for Performing Arts

## Ctrl+Alt+Delete

By Anthony Clarvoe Directed by Ethan McSweeney

A World Premiere

A "history play," set in 1998-2000, about the brave new world of high tech, high risk, venture capital start-up. A kid with a "gizmo" – the next new, new thing – joins forces with market guru Gus Belmont, the "King of the Roaring Tech Rocket," to build and sell a multi-billion – dollar house of cards. But is Belmont a financial genius or a gifted lunatic? When the shock waves start hitting, it doesn't matter if they're real or imagined because either way, the tremors can bring it all down. Airports and offices blur together in this dizzying fast-forward world where books are remembered as "little paper websites" and the young hotshots of major corporations identify with the Muppets™. Sound crazy? Sound real? It's both in this provocative, up-to-the-minute, on line, off the wall ride.

October 20 ~ November 18, 2001

### A Flea In Her Ear

By Georges Feydeau Translated by John Mortimer

Directed by John McCluggage

December 8, 2001 ~ January 6, 2002

### Las Meninas

By Lynn Nottage A World Premiere

Directed by Michael Edwards

March 16 ~ April 14, 2002

### The Mandrake Root

Written by and starring Lynn Redgrave

Directed by Warner Shook

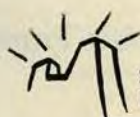
January 26 ~ February 24, 2002

### "ART"

By Yasmina Reza Translated by Christopher Hampton

Directed by Timothy Near

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San Jose Repertory Theatre is a member of the Theatre Communications Group, the League of Resident Theatres, Theatre Bay Area and the San Jose Arts Roundtable.

San Jose Repertory Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States. The director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

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