

Different Stages Presents

The Hasty Heart

by John Patrick

Director	Bob Tolaro
Set Design	James Stadler
Lighting Design	Root Choyce
Costume Design	Kendi Eickson
Stage Manager	Irene Dubberley
Dialect Coaches:	
Scottish	Lorella Loftus
English	Lucy Jennings
Aussie/New Zealand	Martin Blacker

CHARACTERS AND CAST

(in order of appearance)

<i>Orderly</i>	Michael Lenneville
<i>Yank</i>	Jon Boatwright
<i>Digger</i>	R. Bryan Peterson
<i>Kiwi</i>	Odilon Ross
<i>Blossom</i>	Colin D. Hughey
<i>Tommy</i>	Charles P. Stites
<i>Sister Margaret</i>	Beth Burroughs
<i>Colonel</i>	Mike Groblewski
<i>Sergeant Lachlen McLachlen</i>	Preston Jones

ACT ONE

Interior of a hut which is being used as a convalescent ward in a temporary British General Hospital somewhere in the South East Asia Command

INTERMISSION

ACT TWO

Scene 1: Two weeks later.

Scene 2: Evening - a few nights later.

INTERMISSION

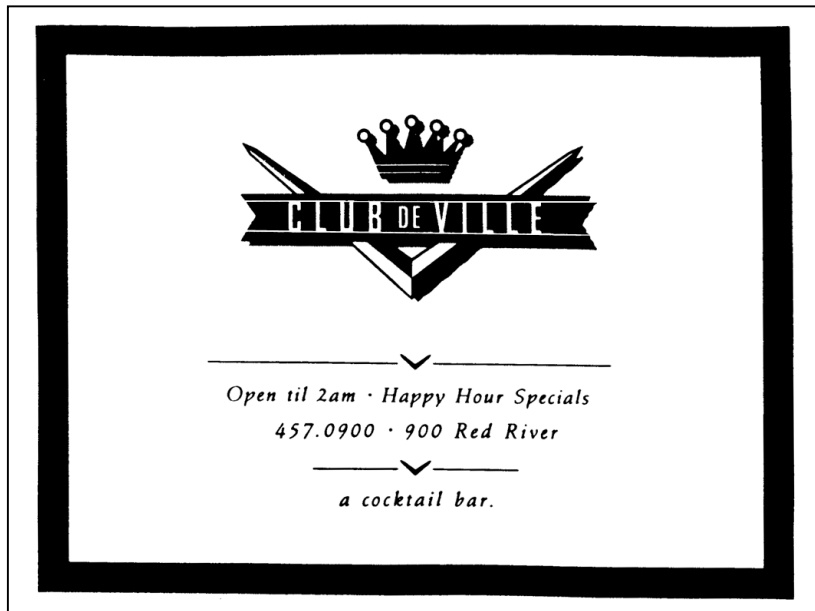
ACT THREE

Scene 1: The next afternoon.

Scene 2: The next morning.

Produced by special arrangement
with Dramatists Play Service, Inc.

THE PRODUCTION COMPANY



JON BOATWRIGHT (*Yank*) grew up in Arkansas and studied acting at The Stella Adler Conservatory in Los Angeles while Stella was still with us. He also studied with Joanne Linville in Los Angeles for several years. Jon has appeared in numerous stage and screen productions. He is a new transplant to Austin. This is his return engagement with Different Stages. He had to be replaced in last year's production of The Traveling Lady at the last minute due to an accident. Norman, please accept this as payback. Jon would like to thank this very talented cast who is a joy to work with; Irene Dubberley, who is also a joy and I'd be lost without; Norman Blumensaadt for his wonderful taste and tenacity; and Bob Tolaro for his exceptional skills of directing and caring. Thanks, Bob, for believing in us all. And thank you God.

ROOT CHOYCE (*Lighting Designer*) has been working in the technical theatre for over 20 years. She worked in New York City for Circle Repertory Theatre, Playwrights horizons, the Roundabout Theatres 1 & 2, The N. Y. Shakespeare Festival, and The Theatre Machine scene shop. She Stage-managed for Lily Tomlin's pre-Broadway tryouts for Signs of Intelligent Life. Ms. Choyce was Technical Director of Trans/act Theatre where she met Joe Sears and Jaston Williams and designed lights for the original Greater Tuna. She has worked throughout Austin on the Trail of Lights, Zilker Summer Musical and was the Master Electrician at Bass Concert Hall for many years.

BETH BURROUGHS (*Margaret*) moved to Austin almost 4 years ago from Virginia, where she was immersed in the local acting scene. In Austin, she has appeared in local independent films and in theatre in Austin, Round Rock and Georgetown. Favorite roles include Shelby in Steel Magnolias, Muriel Tate in Plaza Suite and Roxie Hart in Chicago (non-musical). When not acting, she works at Southwestern University, and hangs out with her husband and her 3 cats. Extra special love and thanks to Paul and B. Beth is delighted to be in her first production with Different Stages.

KENDI ERICKSON (*Costume Design*) was born and raised in Austin Texas. She has been a part several other Different Stages productions over the past two years: Dangerous Corner, Summer and Smoke, Fuddy Meers, and, The House of Bernarda Alba. Kendi also participates in productions for The Bastrop Opera House. She has received awards for her work from the Texas Non-Profit Theatre Association and looks forward to every opportunity to help tell stories on the stage. Kendi would like to thank Different Stages for asking her to be a part of this production and she would like to thank her husband, Mike, for his support of her passion for the theatre.

MICHAEL "GRUBB" GROBLEWSKI (*Colonel*) first auditioned on a dare with a community theatre in Houston in 1976 and until 1988 performed for the Channing Players, Inc. in some two dozen productions, including A Man For All Seasons, Autumn Garden and Pictures in the Hallway. Having moved to Austin in 1988, he now considers himself a veteran of Different Stages, starting with Our Country's Good and including Cymbeline, Arcadia, The Cripple Of Innishmaan and the Rev Anderson in The Devil's Disciple.

COLIN D. HUGHEY (*Blossom*) Born and raised in Austin, Texas, actor/singer/writer Colin Hughey began entertaining crowds at a young age. His first array into professional theater was in Hyde Park's production of Stand By Your Beds Boys, when he was just eleven years old. Since then he has been in productions of Godspell, Alice, Little Shop of Horrors and Yankee Doodle. He was most recently seen in St. Edwards' production of Lorraine Hansberry's A Raisin in the Sun, where he coincidentally played another African, this time, a Yoruba man from Nigeria. Colin is also a recurring personality on Soul Vibrations: The Radio Show, on KAZI, 88.7FM as well as a member of the Progressive Arts Collective Theatre Group, under the direction of Boyd Vance. This is Colin's first production with Different Stages and he is very proud to be apart of this project and would like to thank Irene Dubberly, Norman Blumensaadt and last but certainly not least, Bob Tolaro for this wonderful opportunity and support. Colin would also like to give a special thanks to Boyd Vance, whose continued support and encouragement has meant the world to him.

PRESTON JONES (*Lachie*) is a Junior at the University of Texas and is majoring in Radio Television Film and Theatre. He plans to make a career in the film industry as an actor. He has been splitting his time in half with acting in theatre, and acting in film projects. Recently he has been seen as Vince in Tape at UT, and Billy Budd in Billy Budd at the Dougherty Arts Center. The other half of his time has been spent on various UT student films, and most recently Richard Linklater's HBO pilot. He would like to thank Bob T. and the whole cast for the great rehearsal period.

MIKE LENNEVILLE (*Orderly*) is a recent move to Austin from San Antonio where he recently got his degree in theatre from Trinity University. While supporting himself through swing and lindy hop dancing with Four on the Floor his recent theatrical work in Austin includes working with the Vortex Theatre on Eleytra and Coriolanus as well as running crew for Austin Shakespeare Festival's Titus Andronicus. Mike is thrilled to be able to work on The Hasty Heart with such a talented group of artists and looks forward to many more fond Austin memories.

R. BRYAN PETERSON (*Digger*) ‘The Hasty Heart’ marks Bryan’s first production with Different Stages and third with director Bob Tolaro. He is one of the founding members of the Mainline Theatre Project and has been working as producer, actor, and designer. Some of his more recent roles include Vincent in Saved or Destroyed and Lt. Seymour in Billy Budd for Mainline. Most recently, he was producer and co-scenic designer for Jesus Hopped the “A” Train for Mainline at Hyde Park Theater. Other notable acting roles include Lt. Ralph Clark in Our Country’s Good and Petruchio in The Taming of the Shrew, at Mary Moody Northern Theater, as well as Mickey Thomas in Shear Madness and Tom Valinus in The Sisters Rosensweig, both at Zachary Scott Theater. *“...we pay dearly for our refusal to recognize the necessity of sanely balancing the practical tangibles with the artistic intangibles. And art is a sphere which suffers most easily and acutely from such and imbalance.” - M.C*

ODILON ROSS (*Kiwi*) is new to Austin Theater. He has worked in film production and in publishing poetry for many years. He recently spent two years on the road promoting a book.

JAMES STADLER (*Set Designer*) This is James Stalder's first show with Different Stages. He has recently moved here from Santa Fe, and is enjoying being in the Austin area. Jim has designed shows such as Sight Unseen for Santa Fe Stages, Icarus Rising for 7 Stages in Atlanta, and The Maids for the Connecticut Repertory Theater. He was the Scenic designer for the Granbury Opera House from 1995 till 1997. Jim is looking forward to a wonderful experience in Austin, and an opportunity to meet everyone.

CHARLES P. STITES (*Tommy*) is a graduate of the University of Texas, and the veteran of numerous local productions. He appeared in the Capitol City Playhouse productions of Something's Afoot, A Flea in Her Ear, and the parody, Hamlet, the Dane (B. Iden Payne nominee). Charles also played in The Cherry Orchard at Hyde Park Theatre and Laura at the Georgetown Palace Theater. Most recently, he has been seen in the Sam Bass Community Theatre productions of Fools (B. Iden Payne winner), Musical Comedy Murders of 1940, Art (B. Iden Payne nominee), and Arcadia. Charles has also participated in The Dave & Buster's Mystery Players and was a member of the Cheese Pistols Improv Comedy Troupe at the Velveeta Room for three years.

A sometime playwright, Charles' one-act play, I Used to be a Brooklyn Dodger, won first prize at the 2001 Judy and A.C. Greene Literary Festival, and his first full-length play, Diamonds, was runner-up for the 2002 Stanley Drama Award.

The Hasty Heart marks Charles' second performance with Different Stages, having appeared previously in their production of The Wild Duck. ROBERT TOLARO (Director) has been a member of Charles H. Duggan Presents for 15 years. He has served as Production Stage Manager for National tours of The Foreigner, Greater Tuna, The Fantastics, Red, White & Tuna, and A Tuna Christmas, which included four weeks on Broadway at the Booth Theatre. He has also performed in Greater Tuna and A Tuna Christmas in Jaston Williams' roles. A director, actor and stage manager, Robert was a member of the Dallas Theatre Center acting company under Paul Baker for six years and appeared in over twenty productions. He holds an MFA in Theatre from Trinity University in San Antonio, was co-founder of Callier Theatre of the Deaf in Dallas, and Artistic Director of the Fairmount Theatre of the Deaf at the Cleveland Playhouse in Ohio. A freelance director, his productions include Othello, Foxfire, And A Nightingale Sang..., The Oldest Living Graduate, Lu Ann Hampton Lavery Oberlander, The Miser, Hamlet ESP, Lone Star and Laundry & Bourbon, Gemini, Purlie Victorious, The Gin Game, I Ought to Be in Pictures, and a variety of Shakespeare productions. He dedicates this work to his father, a Purple Heart recipient from World War II.

PRODUCTION STAFF

<i>Light/Sound Operator</i>	Irene Dubberley
<i>Set Construction</i>	Jim Stadler, Bob Tolaro
<i>Costumes</i>	Kendi Erickson
<i>Graphic Artist</i>	Sarah Hauck Seaton
<i>Photographer</i>	Brett Brookshire
<i>Program</i>	Norman Blumensaadt
<i>Properties</i>	Irene Dubberley,
<i>Publicity</i>	Carol Ginn

ACKNOWLEDGEMENTS AND SPECIAL THANKS

TeraQuest, ACOT for Rehearsal Space, Greater Tuna Corporation, Joe Mastropieri, Root Choyce, Jason's Deli, Pasquale DelVillaggio, Daugherty Arts Center, Laura Sandberg, Dave Shackelford, Thomas Goehner, Director of Museum Education, American Red Cross, Tim Mateer, Phil Judah

ABOUT THE PLAY

Before dramatizing "Teahouse of the August Moon", **John Patrick** had already established himself as a playwright of first rank with several productions on Broadway. They include "The Hasty Heart," "The Curious Savage," "Lo and Behold" and several other plays.

Born in Louisville, KY, he spent his boyhood in boarding schools all over the South and Far West, being expelled from most of them for challenging authority.

His college career was similarly nomadic - Harvard to Columbia to N.Y. University. His first writing assignment was at a Hollywood radio station, where he had been hired originally as a singer. Hearing that there were to be auditions there, Patrick naively believed this meant auditions for dramatic writers. When he discovered he was expected to sing, he went through it for fun-and got the job with his vocal efforts.

Once on the radio station's payroll, however, he was soon busy writing playlets for production on the air. In addition he wrote a play for the stage, "Hell Freezes Over," which he later called "one of the world's worst." He didn't think this at the time, though.

To market the play, he worked his transportation to N.Y. by chauffeuring two old ladies east in their car. For months after his arrival, while he peddled his play, he lived mostly on tea, with sugar "borrowed" from the Automat. He managed to have the play produced (it was the first play to be directed by Joshua Logan) but it closed quickly. The production "qualified" him all the same for a job as a Hollywood screenwriter, and back west he went.

He came to a film studio on a six-week trial contract. He collected his check every Friday, but wasn't assigned to write a line. At the end of the six weeks, however, his agent told him that the studio liked his work so much they were picking up his option of six months. This gave him time to write two more plays. One he shelved because it became unsuitable with the outbreak of World War II. The other was "The Willow and I," which was produced with Martha Scott and Gregory Peck in the leading roles. Patrick never saw a performance of that play. Before it could open, he was on his way overseas, for he had enlisted in the American Field Service, a corps of volunteer medical aides serving with the British army.

He served with Montgomery's Eighth Army in Egypt and then was transferred to India and Burma. The idea for his next play, destined to be his first big hit, "The Hasty Heart," was germinated in hospitals for troops in the orient. This Far-Eastern experience was also a qualification nine years later for his assignment to dramatize "Teahouse."

He wrote "The Hasty Heart" aboard the ship that brought him back to the U.S. after the war. It was a big hit, and he followed this up with "The Curious Savage" in 1950. His next play, "Lo and Behold," in 1951, did not win so great a success in New York, but has been popular in stock. "Teahouse of the August Moon" in 1953 brought him to the peak of fame and fortune, winning the Pulitzer Prize for Drama

Mr. Patrick has adapted a number of notable stories for the screen: Irving Stone's "The President's Lady," John Secondari's story of life in Rome, "Three Coins in the Fountain," Han Suyin's "Love Is a Many Splendored Thing," and James Jones' "Some Came Running." He also wrote the screenplays for two popular musicals, "Les Girls" and "High Society."

After the success of "The Hasty Heart" Patrick lived for many years on a 65-acre farm called Hasty Hill near Suffern, N.Y. (except for expeditions to Hollywood) where he wrote in rainy weather and felled trees. Later he moved to St. Thomas in the U.S. Virgin Islands where he continued to write plays. Most of Patrick's plays have been welcomed by regional and community theaters, but have not been produced on Broadway.

John Patrick died in November, 1995, at the age of 90.

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.

Board of Directors: Margaret A. (Peggy) Centilli, Henry V. Fitzgerald, Jr. & Randolph Stripling. **Operating Board:** Norman E. Blumensaadt, Mike Groblewski, Royce Gehrels & Paula Ruth Gilbert.

Contributors

The City of Austin, AT&T Foundation, Tera Quest Metrics, Inc. Connie McMillan, Norman S. Blumensaadt, Paula Ruth Gilbert, Norman E. Blumensaadt, Steve Chapman, Martin J. Reyes, Karen Kuykendall, Irene Dubberley, Austin Theatreworks, Mary Furse, Neal Jodeit/Vicky Boone, Scott K. Schroeder, John Howrey, Deborah Hamilton-Lynne, Ora and Jim Shay, Terraquest, Inc., Jennifer Underwood, Karen Jambon, Harvey Guion, Don Howell, Corina Del Toro, Don Howell, Carol Smith Adams, Jerry Conn, Valiere D'Antonio, Betsy Christian, William (Dirk) Van Allen, Arno Blase, Deanna Abshire

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; 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 The Traveling Lady; William Shakespeare 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 Molloy Sweeney.


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