

Different Stages presents

The Children's Hour

by Lillian Hellman

PRODUCTION STAFF

Director	Karen Jambon
Assistant Director	Rebecca Haynes
Stage Manager	Angelica Manez
Set Design	Ann Marie Gordon
Light Design	Justin Louis Morris
Sound Design	Acorn Design, LLC
Costume Design	Emily Cawood

CAST

Peggy Rogers	Katie Kohler
Catherine	Sara Billeaux
Mrs. Lily Mortar	Miriam Rubin
Evelyn Munn	Bethany Harbaugh
Helen Burton	Molly Bentley
Rosalie Wells	Helen Hulka
Mary Tilford	Laura Ray
Karen Wright	Nikki Zook
Martha Dobie	Bridget Farias
Doctor Joseph Cardin	Errich Petersen
Agatha	Nguyen Stanton
Mrs. Amelia Tilford	Rae Petersen
A Grocery Boy	Sara Billeaux

Act I:

Living-room of the Wright-Dobie School
Late afternoon in April.

~~Intermission~~

Act II:

Scene 1: Living-room at Mrs. Tilford's.
A few hours later.
Scene 2: The same. Later that evening.

~~Intermission~~

Act III:

The same as Act I. November

Produced by special arrangement with
THE DRAMATISTS PLAY SERVICE, New York

ABOUT THE PLAYWRIGHT

Lillian Hellman (born June 20, 1905, New Orleans, La., U.S.—died June 30, 1984, Vineyard Haven, Martha's Vineyard, Mass.) American playwright and motion-picture screenwriter whose dramas forcefully attacked injustice, exploitation, and selfishness.

Hellman attended New York public schools and New York University and Columbia University. Her marriage (1925–32) to the playwright Arthur Kober ended in divorce. She had already begun an intimate friendship with the novelist Dashiell Hammett that would continue until his death in 1961. In the 1930s, after working as book reviewer, press agent, play reader, and Hollywood scenarist, she began writing plays.

Her dramas exposed some of the various forms in which evil appears—a malicious child's lies about two school-teachers (*The Children's Hour*, 1934); a ruthless family's exploitation of fellow townspeople and of one another (*The Little Foxes*, 1939, and *Another Part of the Forest*, 1946); and the irresponsible selfishness of the Versailles-treaty generation (*Watch on the Rhine*, 1941, and *The Searching Wind*, 1944). Criticized at times for her doctrinaire views and characters, she nevertheless kept her characters from becoming merely social points of view by writing credible dialogue and creating a realistic intensity matched by few of her playwriting contemporaries. These plays exhibit the tight structure and occasional over-contrivance of what is known as the well-made play. In the 1950s she showed her skill in handling the more subtle structure of Chekhovian drama (*The Autumn Gar-*

den, 1951) and in translating and adapting (Jean Anouilh's *The Lark*, 1955, and Voltaire's *Candide*, 1957, in a musical version). She returned to the well-made play with *Toys in the Attic* (1960), which was followed by another adaptation, *My Mother, My Father, and Me* (1963; from Burt Blechman's novel *How Much?*). She also edited Anton Chekhov's *Selected Letters* (1955) and a collection of stories and short novels, *The Big Knockover* (1966), by Hammett.

Her reminiscences, begun in *An Unfinished Woman* (1969), were continued in *Pentimento* (1973) and *Maybe* (1980). After their publication, certain fabrications were brought to light, notably her reporting in *Pentimento* of a personal relationship with a courageous woman she called Julia. The woman on whose actions Hellman's story was based denied acquaintance with the author.

Hellman, a longtime supporter of leftist causes, detailed in *Soundrel Time* (1976) her troubles and those of her friends with the House Un-American Activities Committee hearings during the 1950s. Hellman refused to give the committee the names of people who had associations with the Communist Party; she was subsequently blacklisted though not held in contempt of Congress.

Her collected plays, many of which continued to be performed at the turn of the 20th century, were published in 1972.

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Britannica, Biography.com

CAST BIOGRAPHIES

MOLLY BENTLEY (Helen Burton) was born and raised in Austin and has been involved in theatre since the age of 12, mainly in school. This is her second community theatre experience. Molly graduated from Crockett High School and will begin studying at ACC in the spring with plans of transferring to a university, where she will pursue her studies in Theatre and Communications.

SARA BILLEAUX (Catherine, a Grocery Boy) is thrilled to be performing on the City Theatre stage with such a talented group of people. She moved to Austin in 2008 to pursue her dream of working in theatre. She holds a Bachelor of Arts in Theatre and Communication from Texas A&M Corpus Christi and recently earned a Master of Liberal Arts from St. Edward's University. She currently serves as the Business Director for Last Act Theatre Company. Her favorite roles include Phantom in *The Rocky Horror Show*, Trish in *Psycho Beach Party*, Tess in *The Sisters Rosensweig*, and the Damsel in *Distress* in two summer melodramas at Corpus Christi's Harbor Playhouse. She would like to thank Karen for the opportunity to perform in this production and her friends and family for their constant love and support.

BRIDGET FARIAS (Martha Dobie) graduated from Texas State University with a BFA in Acting and a BFA in Directing. She studied abroad with the Royal Shakespeare Company in England for two summers. She is the full time Artistic Director for the EmilyAnn Theatre & Gardens. Bridget has been lucky enough to work with ZACH, Austin Shakespeare, Scottish Rite Children's Theatre, TroupeTexas, TheSearchParty, City Theatre, Last Act, Penfold, Weird City Theatre, The Baron's Men, and other wonderful Austin theatres. This is her first time to work with Different Stages, and she has thoroughly enjoyed it. Having played Karen in *The Children's Hour* in college, she always wanted to play Martha, as well. Thank you so much Karen and Norm for giving me the opportunity to do so, and with such a wonderful team! She will be seen on stage next playing Catherine in *Proof* for Trinity Street Players in February, and then Dol Common in *The Alchemist* with The Baron's Men in May. Bridget is represented by DVA Talent for modelling and film. To my amazingly handsome and talented husband, Judd, you are the light of my life! I love you!

HELEN HULKA (Rosalie Wells) is performing for the first time with Different Stages. In 2011 she has performed in Chaotic Theater's *A Night of Horror* and in RockUs Entertainment's *Mighty Five's: A Funk Odyssey* and has designed several productions at the Vortex theater. She is very excited to be working with such a fun cast and crew of people on a very dark play.

BETHANY HARBAUGH (Evelyn Munn) is performing for the first time with Different Stages, but she is no stranger to playing a child! After earning her BFA in Theatre from Texas State University, Bethany worked at Walt Disney World in both the Entertainment and Attractions Departments. Most recently, Bethany has performed with Pollyanna Theatre Company, Weird City Theatre and Scottish Rite Children's Theatre. She also recently made her silver screen debut as Teela in *Masters of the Universe: The Wizard of Stone Mountain*, a fan film based on the He-Man characters.

KATIE KOHLER (Peggy Rogers) is freshly graduated from the Theatre and Dance department at the University of Montana. So far, the journey south has been exciting and fulfilling, thanks to an outstanding cast, crew, and new puppy. Besides Peggy being her first role in Austin, her other credits include *Crazy For You*, *Hair*, *Eurydice*, and *Buried Child*.

ERRICH PETERSEN (Doctor Joseph Cardin) is excited to be working with Karen Jambon again at City Theatre. He acted alongside her in the B. Iden Payne nominated *The Women of Lockerbie*. Errich also starred in City Theatre's *Tartuffe* and most recently *Buried Child*. Other Different Stages shows he's been in include *The Misses Overbecks*, *Pericles*, and *Garden District: Suddenly Last Summer*. Errich was nominated for Outstanding Ensemble Performance with Douglas Rutherford in *I Love My Dead Gay Son: the Musical!* Along with acting, Errich enjoys rockin' it behind the camera producing, writing, and directing his own films. A couple of his pieces can be seen at <http://exposureroom.com/errich> including an award-winning documentary about arts in East Austin.

RAE PETERSEN (Mrs. Amelia Tilford) has been active in theater in and around Austin since 2007. She has appeared in several ACC productions including *Oedipus*, *Betty's Summer Vacation*, *Under the Gaslight* and Edward Albee's *The Sandbox*. In 2010, she began the year as Mama in *Night, Mother* for WOBCP in Leander, and finished it up as Mother Superior in the Paradox production of *Incorruptible*, with Tongue and Groove's *Red Balloon* and The

Weird Sisters Sycorax in *the middle*. 2011 saw a Best of the Fest performance of *Crazy Bett*, Oberon for the Weird Sisters *Midsummer Night's Dream* and the weddings of two children. You can also see her work in the first episode of "Once You Leave" at <http://www.oneyouleave.com/oyl/home.html>. This is her first production with Different Stages.

LAURA RAY (Mary Tilford) is excited to be in her first production with Different Stages! Laura is a graduate of St. Edward's University in Austin, Texas, where she received a Bachelor's Degree in Theatre Arts. Some of her recent Austin-area show credits include: Miranda in *The Tempest* (Emily Ann Theatre & Gardens); Agnes in *Agnes of God* - Austin Theatre Examiner winner for Best Ensemble in a Drama (The City Theatre Company); Mary Warren in *The Crucible* (The City Theatre Company); The Assistant in *Cardigan*, an original play by Trey Deason (Frontera Fest Long Fringe); and Hermia in *A Midsummer Night's Dream* (The Baron's Men). Laura is represented by DVA Talent. She would like to say a special thank you to Karen, the wonderful cast & crew, & her loving family (Heath, Robert, Barbara, Brandon, & Lisa).

MIRIAM RUBIN (Mrs. Lily Mortar) is very excited to be once again working with Different Stages. Previous Different Stages shows include: *Eurydice*, *Betty's Summer Vacation* (B. Iden Payne nominee) and *The Rise and Rise of Daniel Rocket*. Other Austin work includes NxNW Theatre *The Shadow Box* (B. Iden Payne award), and *The Nerd*, Loaded Gun Theory's *The Grind* and *Slapdash Flimflammy III-VIII*, *Lacuna* at The Cohen New Works Festival at UT, *Orange* with Refraction Arts, *Naughty Austin*, *Sordid Lives* and *Second Youth Family Theatre Oz* (B. Iden Payne award), *The Lion*, *the Witch and The Wardrobe*, *The Little Mermaid*, *The Emperor's New Clothes*, *A Thousand Cranes*, *The Snow Queen* and *The Mixtec Bird Tales*.

NGUYEN (pronounced 'Win') STANTON (Agatha) was born in Vietnam, lived in Topeka, grew up in Houston, and now lives in Austin with her husband David, daughter Isabel, and son Philip. She considers it a tremendous honor to be cast in this poignant production. She has performed in *Alice in Wonderland* musical, *Twelfth Night*, *Medieval Macabre (Macbeth, Titus Andronicus)*, and *Tumbleweeds* and has crewed for *A Midsummer Night's Dream* and *Bawdy Five*. She has also hosted the TV talk show *Asian American Austin*. Nguyen would like to thank her husband for his abundant support of her pursuing a lifelong fantasy! (What else are you going to do with a B.A. in English? LOL.)

NIKKI ZOOK (Karen Wright) is grateful to be working with the amazing director, Karen Jambon, for the sixth time. She is also excited, and mildly trepidatious, about taking on the challenge of playing Karen Wright! Nikki has appeared in many stage productions for numerous theatre companies in and around Austin. Some of her most cherished roles include Feste in *Twelfth Night* (Austin Critics Table win), Dr. Sarah King in *Appointment with Death* (Austin Critics Table win), Pegeen Mike in *The Playboy of the Western World* (B. Iden Payne nomination), Clarissa in *Spider's Web* (B. Iden Payne nomination), and Tiny Tim in *Mrs. Bob Cratchit's Wild Christmas Binge*. Nikki has also served as assistant director for Different Stages on their productions of *Getting Married* and *Too Many Husbands*. She is also a film actor and is represented by Agencê Talent. Nikki would like to thank her husband and her family for their continual love and support, and the cast and crew for making this monumental challenge such a joy!

DIRECTION AND DESIGN BIOGRAPHIES

KAREN JAMBON (Director) has worked as a director and actor for Different Stages for over ten years. Among some of the shows she has directed for Different Stages are *Morning's at Seven*, Sarah Ruhl's *Eurydice*, *Miss Witherspoon*, and *Stop Kiss*. She has most recently directed *Guest Artist* for Paradox Players and *Peter Pan* for the Scottish Rite Children's Theatre.

REBECCA HAYNES (Assistant Director) is working with Different Stages for the first time. In El Paso she was active in local theatre for many years (*House of Blue Leaves*, *Seven Year Itch*) and taught theatre arts in the public schools. Rebecca took a long hiatus to focus on a career in school administration. She is currently the principal at Chandler Oaks Elementary in Round Rock. Rebecca recently returned to theatre working crew for *The Nerd* and *I Love You, You're Perfect, Now Change*. Rebecca is excited about this opportunity to learn from someone whose work she has long admired.

ANN MARIE GORDON (Scenic Design) is pleased to be working again with Different Stages. Her recent work with Different Stages was *A Number*, which was nominated for a Critics Table Award. She is a member of the Vortex Repertory Company where she designed the sets for *Oceanna*, *The Inbetweeners*, and *The Dragonfly Queen*, all premier works recently presented by the Vortex.

JUSTIN LOUIS MORRIS (Light Design) is a native of southern Vermont. After receiving a B.F.A in Lighting Design from The Design Technology Program at SUNY Purchase, he spent some time working for CNN New York, before heading off to explore the world on a cruise ship. After spending six months living in a cruise ship theater, he and his wife traveled to Austin so he could share his talents with the south. He recently designed the lighting for Different Stages' production of *Well*.

ACORN DESIGNS, LLC (Sound Design) is a Sound Design and Consulting firm with over 30 years of experience in theatre sound design and concert sound and has recently moved into retail sales. Acorn Designs was founded by Jeff Miller to provide an affordable sound alternative for the non-profit arts. Jeff has served as Sound Engineer on Broadway and National Tours of *A Chorus Line*, *South Pacific*, *Zorba*, *Singin' in the Rain*, and *The Mystery Of Edwin Drood*, as well as numerous films, videos, and commercials.

EMILY CAWOOD (Costume Design) received her BFA in Technical Theatre Design and Acting from Abilene Christian University. She recently finished working nine seasons with Ballet Austin as a designer, wardrobe assistant, and shoe manager. Some of her Ballet Austin design credits include *Truth and Beauty*, *the Bach Project*, *Peter and the Wolf* and *Symphony of Clouds*. She has designed several shows with Different Stages, the most recent being *Well*, *Morning's At Seven*, and *Night of the Iguana*.

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PRODUCTION STAFF

Light Technician..... Dallas Tate
 Set Crew..... Elaine Jacobs, Ann Marie Gordon
 Properties Norman Blumensaadt
 Webmaster..... Martina Ohlhauser
 Photography..... Bret Brookshire
 Graphic Artist..... Matthew Ing
 Program Design Emily Erington
 Publicity Carol Ginn, Norman Blumensaadt, Martina Olhauser

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

Operating Board

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

ACKNOWLEDGMENTS AND SPECIAL THANKS

Paula Gilbert, Mike Mesko, Karen Jambon, Bridget Farias for the use of costumes from the EmilyAnn Theatre in Wimberley

FUNDING AND DONATIONS

Director Level \$5000+

The City of Austin

Stage Manager Level \$500-\$999

Craig Kanne, AMD Foundation/Paul Arndt

Stage Hand Level \$100-\$249

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In-Kind Donations

Karen Jambon, Bill Peeler



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Different Stages 2011-2012 Season

Well by Lisa Kron

Nov. 11 - Dec. 13, 2011

The Children's Hour by Lillian Hellman

Jan. 6-28, 2012

Saint Joan by George Bernard Shaw

April 13-May 5, 2012

Drama At Inish (or *Is Life Worth Living*) by Lennox Robinson

June 29-July 21, 2012

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 Haverгал'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*; Molière's *The Miser*. **2004:** John Patrick's *The Hasty Heart*; Tom White's *The Misses Overbeck*; Brian Friel's *Molly Sweeney*; George Bernard Shaw's *Arms and the Man*. **2005:** William Shakespeare's *Pericles, Prince of Tyre*; Edit Villareal's *Marriage is Forever*; Agatha Christie's *Appointment with Death*; John Millington Synge's *The Playboy of the Western World*. **2006:** *Two into War (The Gifts of War and The Retreating World)*; Amy Freed's *The Beard of Avon*; Agatha Christie's *The Hollow*; Christopher Durang's *Mrs. Bob Cratchit's Wild Christmas Binge*. **2007:** Edward Albee's *The Goat or Who is Sylvia?*; Peter Shaffer's *Lettice and Lovage*; W. Somerset Maugham's *The Constant Wife*; Molière's *The Miser*. **2008:** Tennessee Williams' *Garden District: Something Unspoken & Suddenly Last Summer*; Diana Son's *Stop Kiss*; Tom White's *What I Want Right Now*; George Bernard Shaw's *Getting Married*. **2009:** Christopher Durang's *Miss Witherspoon*; Caryl Churchill's *A Number*; J.B. Priestley's *An Inspector Calls*; Thornton Wilder's *The Skin of Our Teeth*; **2010:** Sarah Ruhl's *Eurydice*; Horton Foote's *The Carpetbagger's Children*; Agatha Christie's *Spider's Web*; Paul Osborn's *Morning's at Seven*; Charlotte Jones' *Humble Boy*; Tennessee Williams' *The Night of the Iguana*; W. Somerset Maugham's *Too Many Husbands*; **2011:** Lisa Kron's *Well*