

Different Stages presents:

# Mrs. Mannerly

by Jeffrey Hatcher

Directed by Karen Jambo

Starring:

Fennifer Underwood  
and  
Suzanne Balling



March 24 – April 15, 2017

Thursday – Saturday, 8pm

Sundays at 3pm

Santa Cruz Center for Culture  
1805 East 7th Street



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This project is funded and supported in part by the Cultural Arts Division of the City of Austin Economic Development Department. Poster by Melissa Vogt.

*Different Stages presents*

# MRS. MANNERLY

by Jeffrey Hatcher

## PRODUCTION STAFF

Director ..... Karen Jambon  
Stage Manager ..... Laura King  
Set Design ..... Ann Marie Gordon  
Light Design ..... James Jennings  
Costume Design ..... Shannon Mott

## CHARACTERS AND CAST

Mrs. Mannerly ..... Jennifer Underwood  
Jeffrey ..... Suzanne Balling

**TIME**  
Fall, 1967.

**PLACE**  
Mrs. Mannerly's manners class  
Various other places in Steubenville, Ohio

Produced by special arrangement with *DRAMATISTS PLAY SERVICE*.

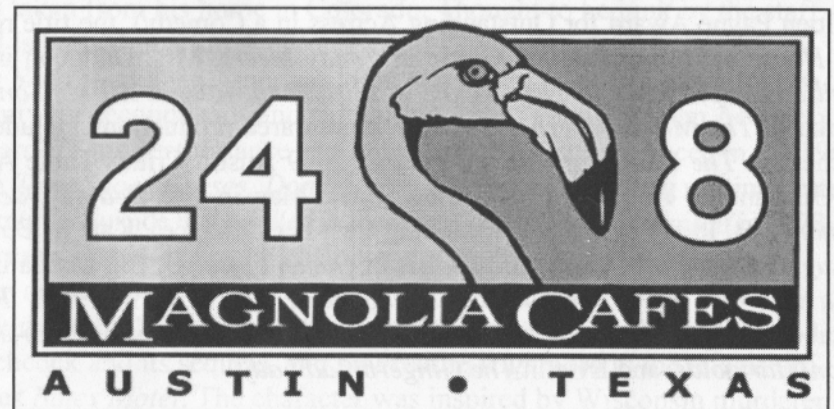
*MRS. MANNERLY* was first produced by Illusion Theater, Minneapolis, Minnesota.  
*MRS. MANNERLY* was subsequently produced by Alley Theater, Houston, Texas.  
Gregory Boyd, Artistic Director, Dean R. Gladden, Managing Director.

## PRODUCTION CREW

Production Assistant ..... Emily Andrews  
Set Crew ..... Ann Marie Gordon, Elaine Jacobs,  
..... Katherine Schroder, Ingrid Edwards  
Webmaster ..... Martina Ohlhauser  
Photography ..... Bret Brookshire  
Graphic Artist ..... Melissa Vogt  
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Properties ..... Karen Jambon, Norman Blumensaadt

## ABOUT THE PLAYWRIGHT

**JEFFREY HATCHER** is an American playwright and screenwriter. He wrote the stage play *Compleat Female Stage Beauty*, which he later adapted into a screenplay, shortened to just *Stage Beauty* (2004). He also co-wrote the stage adaptation of *Tuesdays with Morrie* with author Mitch Albom, and *Three Viewings*, a comedy consisting of three monologues - each of which takes place in a funeral home. He wrote the screenplay *Casanova* for director Lasse Hallström, as well as the screenplay for *The Duchess* (2008). He has also written for the Peter Falk TV series *Columbo* and *El Entertainment Television*. Jeffrey Hatcher is the author of *Ten Chimneys*, *Ella* and co-author of *Work Song: Three Views of Frank Lloyd Wright* and *Tuesdays with Morrie* - all of which have been seen on Arizona Theatre Company's stages. Mr. Hatcher authored the book for the Broadway musical *Never Gonna Dance*. Off-Broadway, he has had several plays produced, including *Three Viewings* and *A Picasso* at Manhattan Theatre Club, *Scotland Road* and *The Turn of the Screw* at Primary Stages, *Tuesdays with Morrie* (with Mitch Albom) at Minetta Lane Theatre, *Murder by Poe* and *The Turn of the Screw* with The Acting Company, *Neddy* at The American Place Theatre and *Fellow Travelers* at Manhattan Punchline. His plays - among them, *Compleat Female Stage Beauty*, *Mrs. Mannerly*, *Murderers*, *Mercy of a Storm*, *Smash Armadale*, *Korczak's Children*, *To Fool the Eye*, *The Falls*, *A Piece of the Rope*, *All the Way with LBJ*, *The Government Inspector*, and *Work Song* (with Eric Simonson) - have been seen at such theatres as Yale Repertory Theatre, The Old Globe, South Coast Repertory, Seattle Repertory Theatre, Intiman Theatre, Florida Stage, The Empty Space, California Theatre Center, Madison Repertory Theatre, Illusion Theater, Denver Center Theatre Company, Oregon Shakespeare Festival, Milwaukee Repertory Theater, The Repertory Theatre of St. Louis, Philadelphia Theatre Company, Coconut Grove Playhouse, Asolo Repertory Theatre, City Theatre, Studio Arena Theatre and dozens more in the U.S. and abroad. WIKIPEDIA



## CAST BIOGRAPHIES

**SUZANNE BALLING (Jeffrey)** has appeared with Different Stages in *Humble Boy*, *The Skin of Our Teeth*, and *Miss Witherspoon* (B. Iden Payne award). Other Austin productions include *Closer*, *All's Well That Ends Well*, and *Burn This* with 7 Towers Theatre Company, *A Delicate Balance*, *Reckless*, *Medea*, and *The Imaginary Invalid* with City Theatre, *Nevermore: The Imaginary Life and Mysterious Death of Edgar Allan Poe* (Doctuh Mistuh Productions), *Bull* (Street Corner Arts), *Rapture*, *Blister*, *Burn* (Southwest Theatre Productions), *Lady Windermere's Fan* (Austin Playhouse) and *Dead White Males* (Sustainable Theatre Project). New works from Texas playwrights include *Zeus in Therapy* (Tutto Theatre Company), *Good Weather for Bundt Cakes* (Cinnamon Path Theater), *The Happy Couple* (Last Act Theatre Company), *The Long Now* (Shrewd Productions), *Sleeping Beauty* (Vortex Rep) and *Just Outside Redemption* (Theatre En Bloc). Suzanne is a member of SAG-AFTRA.

**JENNIFER UNDERWOOD (Mrs. Mannerly)**: Jennifer's most recent role was Eller Freeman in *Terminus* for which she won a B. Iden Payne for Best Actress in a drama. Other recent roles include Breda in *The New Electric Ballroom* at The Vortex. Previously, she starred as Rose in the Vortex premier of *Qualities of Starlight* for which she was awarded a B. Iden Payne award for Best Ensemble. For Different Stages, she has recently played Vera in *4000 Miles*, Abby in *Arsenic & Old Lace* and Ann Kron in *Well*, (B. Iden Payne award for Best Featured Actress in a Comedy). Other roles include Flora in *Humble Boy*, Grace Anne in *The Carpetbagger's Children*, Esther in *Morning's at Seven*, the title role in *Miss Witherspoon*, Mrs. Venable in *Suddenly Last Summer*, Lotte Shoen in *Lettice and Lovage*, Queen Elizabeth I in *The Beard of Avon* as well as in *Elizabeth*, *Heart of a King*, Catherine Petkoff in *Arms and the Man*, Mrs. Siezmagraff in *Betty's Summer Vacation*, (B. Iden Payne Award for Outstanding Actress in a Comedy), the title role in *The House of Bernarda Alba*, Gertie in *Fuddy Meers*, Mrs. Dudgeon in *The Devil's Disciple*, Kate in *The Cripple of Inishmann*, Kate in *All My Sons* and Norma in *The Misses Overbeck*. Other Austin area productions include The Duchess in *The Casket of Passing Fancy*, (2009 Austin Critics Table Award for Outstanding Actress in a Leading Role), Mag in *The Beauty Queen of Leenane*, (B. Iden Payne for Outstanding Cast Performance), Kate in *Dancing at Lughnasa*, Vera in *Auntie Mame*, Sis in *Queen of Bingo*, Big Mama in *Cat on a Hot Tin Roof*, Melissa in *Love Letters*, Bessie in *Marvin's Room*, Elizabeth in *The Petition*, Betty in *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds*, and Evie in *The Gingerbread Lady*.

## DIRECTOR'S NOTE

My family in Harvey, Louisiana was much like Jeffrey Hatcher's blue-collar family of Steubenville, Ohio. We had the same number of utensils at the dinner table each night – two. One fork worked for salad and whatever else was on your plate and one knife to cut any and everything that needed cutting. I never learned what a charger was until many years later. Confession: despite the fact that I set more utensils now when hosting a dinner party, I have never in my life set a table with a charger and probably never will.

Nevertheless, I can relate to Jeffrey's desire to be the best at... something, anything! I always had more fun when I stood out for something that no other peer would even consider. In my case, using my friends in the church choir to put on a Christmas show in our school cafeteria and using detergent for snowflakes – looked good, but oh the coughing and sneezing!

Mrs. Mannerly has been a joy to direct. Returning to Jeffrey Hatcher's childhood and his memories of being in a manners class has taken me back to memories of my own childhood and the adults who influenced my life. And who wouldn't love working with Jennifer Underwood and Suzanne Balling? They are consummate professionals who never stop exploring ways to make their roles and the play better.

So, sit back and enjoy – and keep your elbows off the table!

## 1967 References

**Rosebud**--In Orson Welles' masterpiece *Citizen Kane*, the elderly Charles Foster Kane is on his deathbed. Holding a snow globe, he utters a word, "Rosebud", and dies; the globe slips from his hand and smashes on the floor. As the film ends, the camera reveals that "Rosebud" is the trade name of the sled on which the eight-year-old Kane was playing on the day that he was taken from his home in Colorado. Thought to be junk by the staff, the sled is burned in a furnace.

**Gig Young**--was an American film, stage, and television actor known mainly for second leads and supporting roles, Young won an Academy Award for his performance as a slimy dance-marathon emcee in the 1969 film *They Shoot Horses, Don't They?* An alcoholic, Young was implicated in the murder-suicide that resulted in the deaths of his wife and himself in 1978.

**Norman Bates**--is a main character created by Robert Bloch as the main antagonist in his 1959 novel *Psycho*, and portrayed by Anthony Perkins in the 1960 film of the same name directed by Alfred Hitchcock and its sequels, and by Freddie Highmore in the television series *Bates Motel*. The character was inspired by Wisconsin murderer Ed Gein.

**The Third Man**--is a 1949 British film noir directed by Carol Reed and written by Graham Greene. It stars Joseph Cotten, Valli (Alida Valli), Orson Welles, and Trevor Howard. The film takes place in post-World-War-II Vienna. It focuses on Holly Martins, an American who is given a job in Vienna by his friend Harry Lime, but when Holly arrives in Vienna he gets the news that Lime is dead. Martins then meets with Lime's acquaintances in an attempt to investigate what he considers a suspicious death.

**The Wild, Wild West**--is an American television series that ran on the CBS television network for four seasons. Developed at a time when the television western was losing ground to the spy genre, this show was conceived by its creator, Michael Garrison, as "James Bond on horseback."<sup>11</sup> Set during the administration of President Ulysses Grant (1869–77), the series followed Secret Service agents **Jim West** (Robert Conrad) and **Artemus Gordon** (Ross Martin) as they solved crimes, protected the President, and foiled the plans of megalomaniacal villains to take over all or part of the United States. The show featured a number of fantasy elements, such as the technologically advanced devices used by the agents and their adversaries. The combination of the Victorian era time-frame and the use of Verne-esque technology has inspired some to give the show credit as being one of the more "visible" origins of the steampunk subculture.

**Queen for A Day**--was an American radio and television game show that helped to usher in American listeners' and viewers' fascination with big-prize giveaway shows. The show opened with host Jack Bailey asking the audience—mostly women—"Would YOU like to be Queen for a day?" After this, the contestants were introduced and interviewed, one at a time, with commercials and fashion commentary interspersed in between. Using the classic applause meter, as did many game and hit parade-style shows of the time, *Queen for a Day* had its own special twist: Each contestant had to talk publicly about the recent financial and emotional hard times she had been through.

Bailey began each interview gently, asking the contestant first about her life and family and maintaining a positive and upbeat response no matter what she told him. For instance, when a woman said she had a crippled child, he would ask if her second child was "Okay." On learning that the second child was not crippled, he might say, "Well, that's good, you have one healthy child." The interview would climax with Bailey asking the contestant what she needed most and why she wanted to win the title of Queen for a Day. Often the request was for medical care or therapeutic equipment to help a chronically ill child, but sometimes it was as simple as the need for a hearing aid, a new washing machine, or a refrigerator. Many women broke down sobbing as they described their plights, and Bailey was always quick to comfort them and offer a clean white handkerchief to dry their eyes.

The harsher the circumstances under which the contestant labored, the likelier the studio audience was to ring the applause meter's highest level. The winner, to the musical accompaniment of "Pomp and Circumstance", would be draped in a sable-trimmed red velvet robe, given a glittering jeweled crown to wear, placed on a velvet-upholstered throne, and handed a dozen long-stemmed roses to hold as she wept, often uncontrollably, while her list of prizes was announced.

The prizes, many of which were donated by sponsoring companies, began with the necessary help the woman had requested but built from there. They might include a variety of extras, such as a vacation trip, a night on the town with her husband, silver-plated flatware, an array of kitchen appliances, or a selection of fashion clothing. The losing contestants were each given smaller prizes; no one went away from the show without a meaningful gift.

Bailey's trademark sign-off was: "This is Jack Bailey, wishing we could make *every* woman a queen, for every single day!"

**Marty**--is the poignant, simple character study of a lonely, unmarried, lovelorn middle-aged, 34 year old son who works as a Bronx butcher and still lives with his love-smothering mother. By film's end, he and another homely 29 year old Brooklyn schoolteacher and female wallflower are liberated - both are triumphant over their respective limitations. The film's screenwriter Paddy Chayefsky transformed his own original teleplay into a successful major motion picture - and the modest film remains one of the best examples of the cinematization of a television play. *Marty* was nominated for eight Academy Awards - and was awarded four - Best Picture!, Best Actor (character actor Ernest Borgnine), Best Director (Delbert Mann for his debut film), and Best Screenplay (Paddy Chayefsky). It was also the shortest Best Picture winner at 91 minutes. Wikipedia

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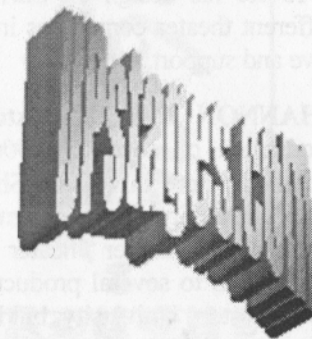
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## DIRECTION AND DESIGN BIOGRAPHIES

**KAREN JAMBON (Director).** Karen most recently directed *Charley's Aunt*, *The Language Archive* and *Good People* for Different Stages and *Next Fall* for Paradox Players. A Vortex Company member, this is her fifth collaboration with The Vortex and Lorella Loftus Productions having previously directed *Cuchulain*, *Elizabeth*, *Heart of a King*, *The Wife of Bath*, and *Good Things*. She was most recently seen as Miss Mackay in Different Stages' *The Prime of Miss Jean Brodie* and has played Jennie Underwood's sister previously in *Arsenic and Old Lace* and *the Cripple of Inishmann*.

**ANN MARIE GORDON (Set Design)** is pleased to be working again with Different Stages. Her recent work with Different Stages includes *Il Campiello*, *John Gabriel Borkman*, *4000 Miles*, *Fallen Angels*, *Dracula*, *When the Rain Stops Falling*, *Charley's Aunt*, *The Prime of Miss Jean Brodie*, *Pygmalion*, *The Last Meeting of the Knights of the White Magnolia*, *Good People*, *Is Life Worth Living?*, *The Children's Hour* and *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 *Oceana*, *The Inbetweeners* and *The Dragonfly Queen*, all premiere works recently presented by the VORTEX. Her design for TERMINUS at The Vortex won the B. Iden Payne Award.

**LAURA KING (Stage Manager)** is excited to be working with Different Stages for the first time. She has worked as stage manager and assistant director for the Paradox Players' most recent productions: *Love Letters*, *Starry Messenger*, *Queso Blanco*, *One Slight Hitch*, *Uh Oh Amore*, and *The Last Night of Ballyhoo*.

**JAMES JENNINGS (Lighting Designer)** has been a lighting designer for numerous theatre productions as well as corporate & special events including ICE! at the Gaylord Texan and performances by Dirty Vegas, Ellie Goulding, and others. In 2012, James returned to the theatre with the Trinity Street Player's production of *Proof*, followed by *Blood Brothers*. James won a Broadway World Austin Award 2015 for his design on *Carrie* (Austin Theater Project). He has worked with 7 different theater companies in the last 4 years and would like to thank Jen for the love and support.

**SHANNON MOTT (Costume Design)** first designed for Different Stages' production of *Dracula*, *4000 Miles*. She is a freelance costume designer and technician here in Austin. She graduated with degree in Theatre from Oklahoma State University, but credits much of her skill to spending three years as a First Hand at the notable Barter Theater in Virginia. Since moving to Austin in 2011, she has contributed to several productions for Austin Shakespeare, Salvage Vanguard, and Southwestern University, but has devoted the most time and effort to The VORTEX Repertory Theater; she is proud to call herself a company member this year.



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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 who 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 as we endeavor to provide the community with vigorous and exciting live theatre.

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Norman Blumensaadt

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### Director Level \$5000+

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Karen Jambon & Jennifer Underwood, Connie McMillan

### Stage Manager Level \$500-\$999

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### Designer Level \$200-\$499

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Bonnie Cullum and The.VORTEX, Anne Marie Gordon, Karen Jambon, Mary Alice Carnes, Douglas Kelley



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DIFFERENT STAGES' REPERTORY  
Begun as Small Potatoes Theatrical Company

1981: August Strindberg's *Creditors* and *The Stronger*. 1982: William Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. 1983: George Bernard Shaw's *Candida*; Anton Chekhov's *The Brute*, *Swan Song*, and *Celebration*. 1984: Luigi Pirandello's *Right You Are (If You Think You Are)*; Jane Martin's *Talking With...* 1985: Caryl Churchill's *Cloud 9*; William Shakespeare's *As You Like It*; Carl Sternheim's *The Underpants*; Michael Weller's *Moonchildren*. 1986: Amlin Gray's *How I Got That Story*; William Shakespeare's *The Winter's Tale*; Eugene O'Neill's *Beyond the Horizon*. 1987: Michael Weller's *Loose Ends*; Aristophanes' *The Wasps*; Larry Kramer's *The Normal Heart*; Arthur Schnitzler's *Anatol*. 1988: Wallace Shawn's *Aunt Dan and Lemon*; Dylan Thomas' *Under Milk Wood*; Moss Hart's *Light Up the Sky*; Jean Racine's *Phaedra*; Jean-Baptiste Molière's *The Misanthrope*. 1989: Caryl Churchill's *Fen*; Charles Ludlam's *The Artificial Jungle*; William Shakespeare's *The Merchant of Venice*. 1990: Eric Overmeyer's *On the Verge*; Eugene O'Neill's *Long Day's Journey Into Night*; Milan Kundera's *Jacques and His Master*; Tom White's *The Trouble with Tofu*; William Shakespeare's *Titus Andronicus*. 1991: George Kelly's *The Show-Off*; George Bernard Shaw's *Mrs. Warren's Profession*; Keith Reddin's *Life and Limb*; Mozart/ Lorenzo da Ponte's *Così fan Tutte*; Jean-Baptiste Molière's *The Learned Ladies*. 1992: Alan Ayckbourn's *Woman in Mind*; Carlo Gozzi's *The Raven*; Henrik Ibsen's *The Wild Duck*; Charles MacArthur's *Johnny on a Spot*; George Farquhar's *The Recruiting Officer*. 1993: Timberlake Wertenbaker's *Our Country's Good*; Charles Ludlam's *The Secret Lives of the Sexists*; Tennessee Williams' *Orpheus Descending*. 1994: Constance Congdon's *Tales of the Lost Formicans*; William Shakespeare's *Cymbeline*; George M. Cohan's *The Tavern*; Marlayne Meyer's *Etta Jenks*. 1995: Pierre Marivaux's *The Triumph of Love*; Tom Stoppard's *Travesties*; Larry Kramer's *The Destiny of Me*; Alexander Ostrovsky's *The Diary of a Scoundrel*. 1996: Caryl Churchill's *Mad Forest*; Agatha Christie's *Black Coffee*; William Congreve's *The Way of the World*. 1997: Terrence McNally's *A Perfect Ganesh*; Dorothy Parker's *Here We Are*; Alan Ayckbourn's *Drinking Companion*; Terrence McNally's *Noon*; George M. Cohan's *Seven Keys to Baldpate*; Sean O'Casey's *Juno and the Paycock*. 1998: Tom Stoppard's *Arcadia*; Aeschylus' *Agamemnon*; Giles Havergal's *Travels with my Aunt*; Arthur Miller's *All My Sons*. 1999: Edit Villareal's *My Visits with MGM*; Jean-Baptiste Molière's *The Hypochondriac* (tr. Martin Sorrel); Edward Percy and Reginald Denham's *Ladies in Retirement*; Anton Chekhov's *Uncle Vanya*. 2000: Peter Parnell's *The Rise and Rise of Daniel Rocket*; Ann Ciccolella's *Fruits and Vegetables*; George S. Kaufman and Marc Connelly's *Merton of the Movies*; Martin McDonagh's *The Cripple of Inishmaan*. 2001: Milcha Sanchez-Scott's *Roosters*; George Bernard Shaw's *The Devil's Disciple*; J. B. Priestley's *Dangerous Corner*; Tennessee Williams' *Summer and Smoke*. 2002: Ann Ciccolella's *Madame X*; David Lindsay-Abaire's *Fuddy Meers*; Agatha Christie's *The Unexpected Guest*; Federico Garcia Lorca's *The House of Bernarda Alba*. 2003: Christopher Durang's *Betty's Summer Vacation*; Horton Foote's *The Traveling Lady*; William Shakespeare's *Two Gentlemen of Verona*; Oscar Wilde's *An Ideal Husband*; 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*. 2011: Charlotte Jones' *Humble Boy*; Tennessee Williams' *The Night of the Iguana*; W. Somerset Maugham's *Too Many Husbands*; Lisa Kron's *Well*. 2012: Lillian Hellman's *The Children's Hour*; Agatha Christie's *Murder on the Nile*; Lennox Robinson's *Is Life Worth Living?*; George S. Kaufman & Moss Hart's *You Can't Take it With You*. 2013: Doug Wright's *Quills*; David Lindsay-Abaire's *Good People*; Emyln Williams' *Night Must Fall*; Joseph Ketterling's *Arsenic and Old Lace*; Julia Cho's *The Language Archive*; Preston Jones' *The Last Meeting of the Knights of the White Magnolia*; George Bernard Shaw's *Pygmalion*; Jay Presson Allen's *The Prime of Miss Jean Brodie*; Theresa Rebeck's *Mauritius*; Bran-don Thomas' *Charley's Aunt*; Andrew Bovell's *When the Rain Stops Falling*; Steven Dietz's *Dracula*, adapted from the novel by Bram Stoker; Noël Coward's *Fallen Angels*; Amy Herzog's *400 Miles*; Henrik Ibsen's *John Gabriel Borkman*, Ray Bradbury's *Fahrenheit 451*, Il Campiello