It is strongly suggested that students are familiar with the story before attending The Acting Company/New York Theatre Workshop performance.
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“That is the way they talk when they come to my room. Those words in their heart do not let them rest. So they are always very busy.”

—John Singer,

*The Heart is a Lonely Hunter*
Section 1: Introduction

“I am not meant to be alone and without you who understand.”

Thanks for taking some of your classroom time to teach your students about *The Heart is a Lonely Hunter*! Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

Carson McCullers wrote *The Heart is a Lonely Hunter* when she was only 23 years old and became an overnight literary sensation. A startling feat considering the depth of understanding of the human condition displayed in this masterpiece. From the young girl filled with dreams of greatness to the drunk revolutionary constantly attempting to show people the truth to the silent confidant who binds them all together – each character professes those things we all see in ourselves and may not be able to give voice to.

The exercises in this guide are intended to help you and your students get the most out of the performance. Please do not feel like you need to do everything in this guide! We provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn't always available. We try to use the same skills in our outreach programs that actor's use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques.

In addition to the Teacher Resource Guides for our performances (past and present – all of which can be found on our website: [www.theactingcompany.org](http://www.theactingcompany.org)), the Education Department provides week-long artist-in-residence experiences called Literacy Through Theater, an introductory Shakespeare workshop/performance for young theatergoers called the Student Workshop Series, History on Stage presents performances based on historical figures (like Harriet Tubman), Actor-driven Workshops and Master Classes, post-performance Question and Answer Sessions, teacher training workshops called Shakespeare for Teachers, and a variety of specially-designed outreach programs for high school and college students.

If you need more information on any of these programs, please call the Education Department at (212) 258-3111 or email us at education@theactingcompany.org.

We wish to be of service to you and your students. Please contact us if there is anything we can do for you. Enjoy the show!

Justin Gallo
Director of Education, The Acting Company
Section 2: Getting Started

➢ Overall Objective: The students will have an introduction to the world of *The Heart is a Lonely Hunter* by Rebecca Gilman, adapted from the novel by Carson McCullers.

Brainstorm from the Title

*This is an exercise designed to be used BEFORE seeing the play!*

Objective:

➢ The students will explore the title of McCullers' *The Heart is a Lonely Hunter*.

Fact: The original title Carson McCullers gave to the novel *The Heart is a Lonely Hunter* was *The Mute*. At the suggestion of Paul Brooks, the editor-in-chief at Houghton Mifflin, she retitled it *The Heart is a Lonely Hunter*, a phrase taken from the poem “The Lonely Hunter” by Fiona Macleod, the female pseudonym of male 19th century Scottish poet William Sharp. Here is the last stanza of the poem told from the point of view of the freed spirit of a dead man:

> from “The Lonely Hunter” (1896)
> by Fiona Macleod (William Sharp)
> O never a green leaf whispers, where the green-gold branches swing:
> O never a song I hear now, where one was wont to sing.
> Here in the heart of Summer, sweet is life to me still.
> But my heart is a lonely hunter that hunts on a lonely hill.

Exercise:

Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations and images they think might be included in a play called *The Heart is a Lonely Hunter*. Why do they think McCullers' chose this title for her novel? Write the list on newsprint. Post it in the classroom before seeing *The Heart is a Lonely Hunter*.

After seeing *The Heart is a Lonely Hunter*, check how many items from the list were in the play. If you are reading the play/novel, have the students add or subtract from the list as they progress.

Discussion: Judging a Book by its Cover

*This exercise is designed to be used BEFORE seeing the play!*

Objectives:

➢ The students will discuss their expectations of *The Heart is a Lonely Hunter* from looking at the words and images on the cover of the novel.

➢ The students will discuss the choices made by publishers and executives to put images and words on the cover.

Exercise:

Bring in different copies of the novel (or poster) of *The Heart is a Lonely Hunter* (examples can be found in the Appendix). Ask the students to look at the cover of their copy and the other copies in the room.
Ask them to share with the class images on the covers. What function do those images have? Also note the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? Which words did they feature? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words?

**Post Performance Follow-Up:** Ask the students to create a poster or book cover for *The Heart is a Lonely Hunter*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

**The Plot: *The Heart is a Lonely Hunter***

*This exercise is designed to be used BEFORE seeing the play!*

**Objectives:**

➢ The students will discuss their reactions to the plot of *The Heart is a Lonely Hunter*.
➢ The students will compare the plot to their expectations for the story.

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**Synopsis:** In the summer of 1938, deaf-mute John Singer has recently watched his roommate and closest friend, Spiros Antonapoulos (also deaf) be placed in an insane asylum 100 miles away from the small Georgia city where they live. Distraught over this, he moves from their apartment into the Kelly's boarding house, where he meets teenager Mick Kelly. Intelligent and ambitious, Mick is a 14 year-old girl who dreams of becoming a classical musician. On the street, Singer, who is white, assists Dr. Benedict Mady Copeland, a black physician, in lighting his cigarette. Dr. Copeland is astonished by this simple act of kindness, something he has never before found in a white man.

The New York Cafe, the diner where Singer arranges to eat his meals, is run by recent widower Biff Brannon. There he meets the very drunk Jake Blount, a socialist who has just arrived in town. Jake passes out from drinking and Singer takes him back to the Kelly's boarding house to sleep it off.

We next meet the Kelly's maid Portia, who is Dr. Copeland's daughter. She is greeted outside the Kelly home by her brother, Willie, who picks her up on his way to church where they will meet Portia's husband, Highboy. Harry Minowitz, a neighbor boy who is beginning a romance with Mick, also visits the Kelly home.

After attending Church, Portia visits her father, they discuss the estrangement between him and his sons. In fact, she is the only family member who will visit him. He upbraids her for wanting to have children, thereby bringing more suffering black children into the unjust world. Since Willie is waiting for Portia,
Dr. Copeland asks that he come in. When he does, Dr. Copeland accuses Willie and his brothers as returning his careful upbringing of them with “blank misunderstanding and idleness and indifference.”

Throughout the play, Mick, Dr. Copeland, Biff and Jake speak to the audience about their ideas and feelings. As each speaks, we realize that they are each sharing their confidences with Singer, who each sees as understanding him or her in a special way - each envisions Singer, ironically, as the perfect listener. In turn, each of Singer's visitors – Mick, Dr. Copeland, Biff and Jake – start to become jealous of his relationship with the others.

Jake, who has gotten a job at a carnival, begins to express his socialist theories in graffiti, and it is answered, in graffiti, by a local preacher. Jake also beings encouraging pro-union activity at a local mill. Harry expresses anti-Nazi feelings to Mick.

When Singer visits Antonapoulos in the asylum, Antanapoulos seems to have pulled away from Singer. He treats Singer's gifts rudely and ignores him.

When Willie assaults another young black man in a bar and is sent to prison for nine months, it has an expectedly negative effect on Dr. Copeland's health and Portia's state of mind. Dr. Copeland confides in Singer that his children are estranged from him because they, like their late mother, take comfort in religion and allow the Negro race to maintain its servile state. He had expected more for them. In a fit of rage one night, years ago, Dr. Copeland hit his wife, and she moved, with their children, to her family's farm. Portia is suspicious that something bad has happened to Willie in prison.

Singer gets a new radio and gives Mick permission to play it even when he's at work. As Biff grieves his wife's death, he starts, secretly, wearing her perfume. Biff and Jake speculate on where Singer goes when he takes vacations from the town, not knowing that he is visiting his friend Anotonapoulos in the asylum. Singer arranges for the patients at the asylum to watch cartoons and he an Antonapoulos sit together at the end of Act I.

Act 2 opens with all the usual visitors to Singer's room. Afterward, romantic tension builds between Harry and Mick. Mick's father attempts to start a watch repair service to help their struggling family and gets Singer to co-sign a mortgage on their house.

Jake finally meets the graffiti-writing preacher face-to-face and later discusses with Biff his socialist views. Patrons in the New York Cafe accuse Jake of being a Communist. The patrons also begin to discuss who the mysterious Singer might be. Like his four friends, each townsperson has made the silent Singer into who or what they believe him to be. Eventually, Biff realizes that he recognizes Singer from when Singer and Antonapoulos used to be roommates.
Portia reveals to Dr. Copeland that Willie has been abused by the prison guards and, as a result, has had to have his feet amputated. When the doctor visits Portia at the Kelly’s, it is obvious that his Tuberculosis has worsened. They speak of the injustice that has been done to Willie. Portia and her father disagree about religion and racial issues. Mick calls him “Uncle,” which she has been taught is a term of respect for an older Black man, and he is offended. Later, as Dr. Copeland tries to get justice for Willie, he is beaten by the Sheriff’s deputies. Portia bails him out with money from Singer.

As warmer weather approaches, Harry and Mick decide to have a picnic. Drinking beer, the tension between them overwhelms them and they have sex; the first time for both of them. Harry assumes that Mick has gotten pregnant. He plans to leave town and get a job. Is she is pregnant, he will be able to send for her and take care of her. She asserts, “I don't want to get married; I want to write a symphony.”

Jake approaches Willie, now out of jail, about using his abuse to raise awareness of the plight of Black people. Dr. Copeland and Jake have an animated discussion about the best way to improve the lives of the oppressed. The doctor wants to march on Washington; Jake wants to raise awareness within communities. Although they both support the same cause, they end their conversation by hurling insults at one another.

Bill finds a job for Mick as a clerk at Woolworth’s. Later she finds out that taking the job, and thereby helping support her family, she will have to quit school and give up her dreams of becoming a classical musician.

Singer prepares for another trip to see Antonapoulos. Arriving at the asylum, he finds out that Antonapoulos died the month before. Because Singer was not considered a relative, he was not informed. Returning home, Singer kills himself.

After Singer’s death, each of the regular visitors reflects on the changes in their lives. Dr. Copeland’s health has worsened. He is moving, against his will, to live on his late wife’s family’s farm. Jake is going to take his social revolution elsewhere. Biff gives Jake money and admits that he paid for Singer’s funeral. Mick, now a very grown-up store clerk, has dinner at the Cafe. Biff gives her a letter Singer wrote, one of the many that he wrote but never sent to Antonapoulos. As she reads, she hears Singer’s assessment of the four visitors.

Exercise:
Relate the plot synopsis, above, to your students. Discuss the title of The Heart is a Lonely Hunter in relation to its story. Discuss the brainstormed list from the previous exercise. Were any of the items on the list included in the synopsis?
Interviewing Carson McCullers

Objectives:
➢ The students will learn about Carson McCullers’ life.
➢ The students will write interview questions based on her biography.

Exercise:
Provide each student a copy of the biography of Carson McCullers below (also found in the Appendix). After everyone has read it, discuss what aspects of her life the students think contributed to her career and works.
Ask each student to look, again, at the biography of McCullers. Have them individually devise a list of 8-10 interview questions that they might ask her about her life.

As an extension, have a volunteer play Carson McCullers and, with the help of the class, answer some of the questions on the other students’ lists.

Bio: Carson McCullers was born in 1917 as Lula Carson Smith in Columbus, Georgia to middle class parents. Her mother was the granddaughter of a plantation owner and Confederate war hero. Her father, like Wilbur Kelly in The Heart is a Lonely Hunter, was a watch repairman. She received a musical education and was sent to the Juilliard School of Music in New York City to study piano – but she never attended, having lost the purse that held the tuition money. Working menial jobs, she studied creative writing at night classes at Columbia University and Washington Square College.

In 1935 she moved to North Carolina, and in 1937 she married Reeves McCullers, a soldier and struggling writer. There, at the age of 23, she wrote her first novel The Heart is a Lonely Hunter. She separated from Reeves in 1940 (divorced in 1941) and she joined several other literary and artistic talents, such as author Richard Wright and composer Leonard Bernstein, to live in a house in Brooklyn Heights, New York. Called the February House by Anais Nin, the residence was owned by Harper’s Bazaar editor George Davis.. She and Reeves remarried in 1945. Reeves tried to commit suicide in 1948, and, after Carson left him in 1953, he killed himself in a Paris hotel.

The central theme of her novels is the spiritual isolation that underlies the human condition. Her characters are usually outcasts and misfits whose longings for love are never fulfilled. In addition to The Heart is a Lonely Hunter (1940), she wrote The Member of the Wedding (1946; dramatization, 1950), which also focuses on a lonely adolescent girl. Her other works include the novels Reflections in a Golden Eye (1941) and Clock without Hands (1961); a volume of stories, The Ballad of the Sad Cafe (1951; title story dramatized by Edward Albee in 1963); and a play, The Square Root of Wonderful (1958).

As a result of misdiagnosed rheumatic fever in her adolescence, McCullers suffered a series of strokes during her twenties that left her paralyzed; during the last years she was confined to a wheelchair. She died of the last of these strokes in 1967 in Nyack, New York. A posthumous collection of her writings, The Mortgaged Heart, was published in 1972.
Interviewing Rebecca Gilman

Objectives:
➢ The students will learn about Rebecca Gilman's career.
➢ The students will write interview questions based on her biography.

Exercise:
Provide each student a copy of the biography of Rebecca Gilman below (also found in the Appendix). After everyone has read it, have the students individually devise a list of 8-10 interview questions that they might ask her about her life.

As an extension, have a volunteer play Rebecca and, with the help of the class, answer some of the questions on the other students' lists.

Rebecca Gilman (b. 1964 in Trussville, Alabama) is an American playwright. She attended Middlebury College, graduated from Birmingham-Southern College, and earned a Master of Fine Arts from the Iowa Playwrights Workshop at the University of Iowa.

Her play's include Spinning Into Butter, Boy Gets Girl, Blue Surge (all of which were commissioned and originally produced by the Goodman Theatre in Chicago), The Glory of Living, and The Sweetest Swing in Baseball. The Goodman's production of Boy Gets Girl received a Joseph Jefferson Award for best new play and was remounted in New York at the Manhattan Theatre Club. A subsequent production at the Royal Court Theatre in London received an Olivier Nomination for best new play. Boy Gets Girl is included in The Best Plays of 2000-2001 and was named the Number One play of the year by Time magazine for the year 2000.

Spinning Into Butter received its New York premiere at the Lincoln Center Theatre under the direction of Daniel Sullivan, and has subsequently been produced at regional theaters across the country. Spinning Into Butter received a Joseph Jefferson Award for best new play as well as the Roger L. Stevens Award from the Kennedy Center Fund for New American Plays. It was also included in Time magazine's list of the best new plays for 1999 and has been optioned for film by producer Norman Twain.

The Glory of Living was awarded the Joseph Jefferson Award for best new play following its premiere production at Circle Theatre in Chicago. Following a production at the Royal Court, Ms. Gilman received the George Devine Award and the Evening Standard Award from Most Promising Playwright, the first American to receive either of those awards. The Glory of Living was produced in New York at MCC theatre under the direction of Philip Seymour Hoffman and starring Anna Paquin. Named one of Time magazine's top ten plays of 2001, The Glory of Living is included in The Best Plays of 2001-2002, and was a finalist for the Pulitzer Prize.
Characters in *The Heart is a Lonely Hunter*

**This exercise is designed to be used BEFORE and AFTER seeing the play!**

➢ The students will be familiar with the characters in the play.
➢ The students will make assumptions about characters based on their names.

**Exercise:**

Distribute the following list [Dramatis Personae in Latin]. Approaching it as if we have never heard anything about these characters, discuss what each of the names makes us feel about them. What consonants are featured in their names? What vowels? Do these sound Southern? Discuss what each name makes us feel about the character. Do any of the names give you clues as to what the character may be like?

**Follow-up Exercise:**

After your students have seen or read *The Heart is a Lonely Hunter* look, again, at the list of characters in the play. Are the names of the characters meant to be symbolic? Ironic? (ie: Can Singer sing? Can Copeland cope?) Also remember the names of Dr. Copeland's children: Karl Marx, Hamilton, Portia (as in *Julius Caesar* and *The Merchant of Venice*) and William.

Which characters did students sympathize with in the play? Why? Who did they dislike? Why? Who was the most misunderstood? Does anyone emerge as heroic? Does anyone emerge as cowardly? All of these characters are creations of the author and the playwright. How does each character work as part of the whole plot and the ideas the play presents?
Characters [Dramatis Personae]

JOHN SINGER, deaf man boarding at the Kelly household

MICK KELLY, young girl

DR. BENEDICT Mady Copeland, African-American physician

PORTIA, the Kelly's maid and daughter of Dr. Copeland

BIFF BRANNON, owner of the New York Cafe

JAKE BLOUNT, stranger to town who befriends Singer

SPIROS ANTONAPOULOS, Singer's deaf companion

MR. WILBUR KELLY, Mick's father

WILLIE, Portia's brother, son of Dr. Copeland

HARRY MINOWITZ, Kelly's neighbor and love interest of Mick

CHARLES PARKER, Antonapoulos' cousin and owner of a candy store

PREACHER

Mill workers, deputies, patients and doctors.

Section 3: The Play: Things to Look For

➢ **Overall Objective:** The students will discover specific elements from *The Heart is a Lonely Hunter* they may wish to look for in the performance as well as elements that will give them a better understanding of the piece in order to gain the most from the performance.

Glossary of the Heart

This exercise is designed to be used BEFORE seeing the play!

**Objective:**

➢ The students will learn some of the terminology used in the play *The Heart is a Lonely Hunter.*
➢ The students will use dictionaries and the internet to research these terms.

**Exercise:**

The following is a list of terms found in the play, *The Heart is a Lonely Hunter.* Though your students may already be familiar with some of the terms it may be helpful for them to have a quick reminder.
Put the students into small groups (or have them work as individuals) and have them research the list of terms found below (also found in the Appendix with the complete list of definitions). If the students are working in groups you may like to assign each group a different set of terms. Once the students have completed their research, ask them to share their findings with the class.

<table>
<thead>
<tr>
<th>Blasphemer</th>
<th>Bolshevik</th>
<th>Cesspool</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.I.O.</td>
<td>Commie</td>
<td>Consumption</td>
</tr>
<tr>
<td>D.A.R.</td>
<td>Fascist</td>
<td>Flying-jinny</td>
</tr>
<tr>
<td>Gangrene</td>
<td>Harp</td>
<td>Ideology</td>
</tr>
<tr>
<td>Karl Marx</td>
<td>Nazi</td>
<td>Nephritis</td>
</tr>
<tr>
<td>Red</td>
<td>Rumania</td>
<td>Scab</td>
</tr>
<tr>
<td>John D. Rockefeller</td>
<td>Uncle</td>
<td>Vagrant</td>
</tr>
</tbody>
</table>

Follow-up Exercise:
After the students attend the performance of *The Heart is a Lonely Hunter*, bring them back to the list of terms. Did the knowledge of these terms add to their enjoyment or understanding of the show? If they were not familiar with these terms, would it have affected their ability to enjoy or understand the performance.

Music of the Heart
This exercise is designed to be used AFTER seeing the play!
Objectives:
➢ The students will listen to a famous piece of classic music.
➢ The students will interpret the feelings music can invoke.

Exercise:
Listen to the second movement (the Funeral March – *Marcia funebre* – section) of Beethoven's “Eroica” symphony (Symphony No. 3 in E flat, Op. 55), one of Beethoven's most famous works. What images does the music conjure up in the minds of the students?

In the play, Mick describes her response to hearing it. She says: *A long part of it is sad – or not sad, but like the whole world is dead and black and there's no use thinkin' back on how it was before. That part's got this horn kind of thingee playin' all silvery in the background. Then all these other horns and violins come in and it gets like a march – but a glad one. Like the greatest people in the world are runnin' around and jumpin' up and down. I can't really describe it, but it's kind of like God struttin' around. At night.* Discuss the detail in Mick's description, focusing on the correlation between the physical and the spiritual images. How does Mick’s interpretation of the music compare to the students' interpretations?
Adaptation of the Heart

Objective:
➢ The students will gain an understanding of some of the choices made by playwright, Rebecca Gilman in adapting *The Heart is a Lonely Hunter* for the stage.

Exercise:
Give each student the passages from the novel and play *The Heart is a Lonely Hunter* found below (and in the Appendix). Have them compare and contrast the passage from McCullers' novel with the same passage from Gilman's adaptation for the stage. How else might you adapt this passage for the stage? What about for the screen? Is there any difference between adapting something for the stage and something for the screen? Is there anything from the novel that you would put into the stage version that Gilman did not? After this discussion, choose another passage from the novel and have your students adapt it for the stage.

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**PORTIA**
Father.

**DR. COPELAND**
Daughter.

**PORTIA**
It sure is roastin' in here. 

*(she pokes at the fire.)*

You mind if I take off my shoes?

**DR. COPELAND**
Not at all.

*(Portia slips off her pumps)*

**PORTIA**
That's better.

*(She pours herself some coffee)*

**DR. COPELAND**
It's been a while. How have you been since we were last together? You and your husband? And your brother?

**PORTIA**
Highboy and Willie and me gets along just fine.

**DR. COPELAND**
William still boards with you?

**PORTIA**
She he do. It suit me and Hhighboy. We got it all worked out. Hhighboy – he pay the rent. Then I buy all the food out of my money. And Willie – he tend to all our church dues, insurance, lodge dues, and Saturday Night. We each does our own part.
The room was clean and bare. On one side of the kitchen table there were books and an inkstand – on the other side a fork, spoon, and plate. Doctor Copeland held himself bolt upright with his long legs crossed and at first Portia sat stiffly, too...

'It sure is roasting in here,' she said. 'Seems to me you would let this here fire die down except when you cooking.'

'If you prefer we can go up to my office,' Doctor Copeland said.

'I be all right, I guess. I don't prefer.'

Doctor Copeland adjusted his silver-rimmed glasses and then folded his hands in his lap. 'How have you been since we were last together? You and your husband – and your brother?'

Portia relaxed and slipped her feet out of her pumps. 'Highboy and Willie and me gets along just fine.'

'William still boards with you?'

'Sure he do,' Portia said. 'You see – us haves our own way of living and our own plan. Highboy – he pay the rent. I buys all the food out of my money. And Willie – he tend to all of our church dues, insurance, lodge dues, and Saturday Night. Us three haves our own plan and each one of us does our parts.'

Extension:
A film version of *The Heart is a Lonely Hunter* does exist. It was made in 1968 and starred Alan Arkin as John Singer and Sondra Locke as Mick. Clips of this film version are available on YouTube.com. After the students have adapted a passage on their own look at Rebecca Gilman's adaptation as well as the filmed adaptation (by Thomas C. Ryan). What are the differences? What are the similarities? Does either adaptation work better for the students? Note how each writer puts their own sensibilities into their work. Do your students think this story works best as a novel, a play or a movie? Why?

**Themes of the Heart**

**Objectives:**
- The students will look for an underlying theme in *The Heart is a Lonely Hunter*.
- The students will discuss themes in literature.

**Exercise:**
As the students read and/or see *The Heart is a Lonely Hunter*, ask them to look beyond the plot and find some deeper meaning in the play. Director Doug Hughes read the script and made an informed decision about what he thinks the play means. In his directing, he tries to bring those major themes to the front. What are some of the themes that the students find in reading/seeing the play? Can a piece of literature have different meanings to different readers?

The following is a list of some of the themes of *The Heart is a Lonely Hunter*:

*The Heart is a Lonely Hunter* is a reflection on personal *isolation* within a community. Each of the five main characters feels alone in the midst of the town in which they live. Singer and Biff have had their relationships torn apart by circumstance. Dr. Copeland and Jake are alienated by their singular vision for changing the world. Mick is an individual in a world that
values conformity – much like Carson McCullers felt as an adolescent. Singer is also alienated by his deafness, Copeland by his race, Jake by his drinking.

**Discussion:**
Is it possible to be isolated and lonely even when surrounded by other people? What are the causes of isolation and loneliness?

The play also questions the **Value of Religion** in people's lives: Is it a distraction or a comfort? Dr. Copeland calls religion “the cult of meekness” that perpetuates the oppression of the Black race.

All of the characters deal with **Money** and its value. Class structure and economic devastation are on everyone's mind (it was the Depression after all).

The play's treatment of **Race** and the early Civil Rights movement in the South is also notable. Two characters discuss whether advancement for Blacks will be gained by small consciousness-building efforts with the cooperation of Whites or by large demonstrations of outraged Blacks.

The play's characters have a **Vision of a Better World**: a life other than the one in which they find themselves. For example, Dr. Copeland and Jake dream of large-scale social change and Mick dreams of artistic expression.

**Heroism**, in its various interpretations, is also present as a theme. Mick courageously sacrifices her education for her family. In addition, Portia's faith, Willie's strength, Harry's “scruples,” Mr. Kelly's fortitude and Singer's unconditional love can all be interpreted as heroic.

The play also focuses on the importance of **Music** and the arts and their role in teaching us about humanity.

The play deals with various definitions of **Adulthood** as we see Mick struggle with growing up.

Finally, the play is about **Identity**. Singer is seen, by each of his regular visitors, as a different person. They each make him into something he is not. They see in him a reflection of themselves (or the person they wish to be). They are unaware of who he really is and know nothing of his values or his suffering. Furthermore, the other characters are interpreted (and misinterpreted) by those on stage with them. They are perceived rather than known. The character's unwillingness to truly know one another is the cause of the alienation at the heart of the play.

**Follow-up Exercise:**
Ask each student to list on paper five social issues mentioned in the play that have changed since 1939, and five things that have stayed the same. Ask each student to present items from the lists and discuss them. What or who changed the issues that did change? Do they foresee some of the issues that have not changed changing in the future? Why? Who is responsible for enacting these changes?
Timing of the Heart
This exercise is designed to be used BEFORE seeing the play!

Objectives:
➢ The students will explore the setting of *The Heart is a Lonely Hunter.*

Exercise:
Carson McCullers chose to set her novel in 1938-39. Assign small groups to research and present information about life at that time. Some assigned topics might include: the Depression, the Rise of Fascism, Civil Rights for Blacks, American Communism/Socialism, and Education. The American South's approach to these issues might be a good focal point for their research.

Would this story have the same effect if it were set in a different time period? What if it were set in 2009? Are all of these issues still relevant today? If so, why do you think that is? If not, what has changed to make them irrelevant? Beyond time, would this story work if it were not set in the south? What if it were set in New York City? What about a rural northern city, maybe Buffalo or someplace similar?

Hearing a Lonely Heart
This exercise is designed to be used BEFORE and AFTER seeing the play!

Objective:
➢ The students will explore the character of John Singer in *The Heart is a Lonely Hunter* and how the world treats deaf individuals.

Exercise:
Tell the students that the central character in *The Heart is a Lonely Hunter* is deaf and mute. Ask them to brainstorm possible negatives and positives of being deaf. What would be the hardest thing about day-to-day living? Would it be harder to be Deaf or Blind? Why? Have the students research institutions and resources for the deaf using the internet. Have them share any interesting discoveries with the class.

Follow-up Exercise:
Henry Stram, who portrays John Singer, studied American Sign Language (ASL). Sign language is a visual language. This means that the brain processes linguistic information through the eyes instead of ears. It also means that facial expressions and body movements play an important part in conveying information. The grammatical structure of ASL is not the same as English. Ask the students if, in watching the play, they were able to understand Singer. What moments were most clear?

“I was left an orphan when very young and placed in an institution for the deaf. They taught me to speak with my mouth and my hands.”
Section 4: The Theater

➢ Overall Objective: The students will have a stronger understanding of the art of the Theater.

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objectives:
➢ The students will identify careers in the theater.
➢ The students will use The Acting Company website as a resource.
➢ The students will know the collaborative nature of theater.

Exercise:
Ask the students to name some of the people who work to put a theatrical production like *The Heart is a Lonely Hunter* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with The Acting Company.

Producer or Producing Organization
The producers raise the money needed to produce the play – the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers and Cast. The Acting Company is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[ *A “Not-for-Profit” organization uses money raised from donors, foundations and grants to do its work. A “Profit Making” organization gets money from investors. The investors receive a percentage of the profit made by the work.*]

The Playwright
A ‘wright’ is a type of artisan who makes things that people can use. A shipwright makes ships. A playwright makes plays. Plays are of use to other artists – Actors, Directors, Designers – who use the script to make their own artistic statement. Rebecca Gilman is the playwright of *The Heart is a Lonely Hunter*.

The Director
After reading the playwright's script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the set, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of Assistant Directors and Stage Managers. In the case of *The Heart is a Lonely Hunter*, the director is Doug Hughes.

The Actor
The Cast is the group of men, women and children who perform the play. Many people call all the performers “actors” (instead of “actors” and actresses”), since this is the professional term that applies to people of both genders. The members of the cast
may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw upon their own experiences and understanding of life to create believable characters. Actors usually audition for the parts that they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Voice and Dialect Coach
Often a Voice Coach acts as an advisor to the actors and director of the play. They are an expert on the text, the meanings and nuances of the words, and their pronunciation. They are an expert in the period language of the script and helps the actors approach the text from a unified angle.

The Costume Designer
Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They do historical research to make the time period of the play come to life.

The Set Designer, the Sound Designer, and Lighting Designer
The play needs an environment in which to take place. The set can be a literal world, with many objects (“props”) and lots of furniture. It can be a suggestion of reality with minimal actual components. Music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For The Acting Company productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting must be able to be recreated in each venue.

The Staff and Crew
The theater staff – house managers, ushers, box office people, and others – assist the audience in many ways and support each performance. Backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performances are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff make sure the producers have money to put on the play.

Exercise:
Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links.
Casting
This exercise is designed to be used BEFORE seeing the play!
Objective:
➢ The students will create a cast list for a movie of *The Heart is a Lonely Hunter*.

Exercise:
Ask the students, “If you were casting a new movie version of *The Heart is a Lonely Hunter*, what stars would you get to be in it?” Ask each to work independently and cast John Singer, Mick Kelly, Jake Blount, Biff Brannon, Dr. Copeland, Portia and Mr. Kelly. Would you cast a young starlet as Mick? What qualities do each of these characters possess and what actors do they feel have these same qualities.

Types of Theater Buildings
This exercise is designed to be used AFTER seeing the play!
Objectives:
➢ The students will be able to identify different types of theaters.
➢ The students will weigh the benefits of each type of performance space.
➢ The students will use The Acting Company’s website as a resource.
➢ The students will write a report about a theater.

Discussion:
In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theater was The Acting Company’s production of *The Heart is a Lonely Hunter* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

FACT:
Three different types of performances spaces are most common in the theater.

The Proscenium Stage is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.

The Thrust Stage extends into the audience. Spectators sit on three sides. The stage thrusts into the middle of the audience.

Theater-in-the-Round has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theater-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise:
At the Acting Company website, [www.theactingcompany.org](http://www.theactingcompany.org), have the students find the “Itinerary” page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting
Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next venue, and statistics about the theater (size, seating capacity, ticket prices).

**Theater Etiquette**

*This exercise must be used BEFORE seeing the play!*

**Objective:**
- The students will know standard rules of behavior in the theater.

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct. This can also be found in the Appendix – please be sure that every student receives a copy of this handout **BEFORE** seeing the play.

- Be on time for the performance – which means get there at least 15 minutes early.
- Eat and drink only in the theater lobby – NOT in the theater itself.
- Turn off all cellular phones, P2Ps, pagers, watches... anything electronic that makes noise.
- Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you!
- Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- Act with maturity during romantic, violent and other challenging scenes.
- Keep your feet off chairs around you.
- Read your program before or after, NOT DURING, the play.
- Personal hygiene (e.g. combing hair, applying make-up, etc.) should be attended to in the restrooms.
- Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during intermission if you can move to them.
- Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- Open your eyes, ears, and mind to the entire theatrical experience!
Prepare for Q & A Session
This exercise is designed to be used BEFORE seeing the play!
Objective:
➢ The students will create questions for the post-performance Q & A session.

Exercise:
To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play. Here are some starter questions:

Are there questions about the theater as an art form?
Does it require training?
Where did the actors train?
Can a person make a living in the theater?
What careers are there in the theater?
Are any of the students aspiring actors?
Are they seeking any advice?

What about Heart is a Lonely Hunter, the play?
How has it been received in different places across the country (this show was first produced in Atlanta)?
What is the best part about working on this play?
What have been the drawbacks?
What do the actors think the themes of the play are?
How did the play reflect the cast's feelings about love in general?
The actor playing John Singer is hearing – what was it like for him to portray a character that is not hearing?

How did the students feel about the show – do the actors feel the same way?
What elements of the production surprised the students?
How does this play compare to others the students have seen?
Was there one moment or image that stood out?
What stood out to the actors?

NOTE: If there are questions that your students have after the show closes – or anything they did not feel comfortable asking in front of the group – feel free to contact the Education Department of The Acting Company, and we will get an answer for you!
Section 5: What to do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: The Acting Company

PO Box 898
New York, NY 10108-0898
or fax (212) 258-3299

We have also included in the Appendix short pre- and post-performance questionnaires, and would be very interested in gathering data about the play.

Write
➢ Write a play or scene in response to the play.
➢ Improvise a scene with a partner and then write it down.
➢ Write a soliloquy for one of the characters in The Heart is a Lonely Hunter.
➢ Write a scene for two of the characters in the play that you think we should have seen but that was not in Gilman's play. For example, a scene between Antanopolous and Mick.
➢ Write a review of our production.
➢ Write an analysis of the poster for this production.
➢ Write a theatrical adaptation of another piece of literature, perhaps a short story.

Draw
➢ Draw John Singer's room and the people that visited him.
➢ Draw images from the production.
➢ Draw figures re-created from old paintings.
➢ Draw a poster for our production.
➢ Create a collage of images from magazines in response to the play.

Read and Research More
Check out some of the following Web Addresses:


Find out more about the author: www.carson-mccullers.com/

The National Association of the Deaf: www.nad.org

American Sign Language Alphabet: http://where.com/scott.net/asl/abc.html


Southern Poverty Law Center / Teaching Tolerance: www.tolerance.org www.splicenter.org

We Want to Hear from YOU and your STUDENTS!

By Mail
The Acting Company
PO Box 898
New York, NY 10108-0898
tel (212) 258-3111
fax (212) 258-3299

By E-Mail
Justin Gallo, Director of Education
Jgallo@theactingcompany.org
Paul Michael Fontana, Education Consultant
Education@theactingcompany.org

On the Internet
www.TheActingCompany.org
or at our Myspace page:
www.myspace.com/theactingcompany
and on Facebook – search The Acting Company

Internships
Please submit a letter of interest and your professional resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!
You will find both Pre-Performance and Post-Performance Questionnaires on pages 35 and 36 of this guide. Please have your students fill out the Pre-Performance Questionnaire before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Questionnaire after seeing The Heart is a Lonely Hunter.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a “Thank You.”
Section 6: The Companies

The Acting Company
The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

➢ By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.

➢ By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.

➢ By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.

➢ By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.

➢ By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Julliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 77 plays for more than 2 million people.
New York Theatre Workshop

New York Theatre Workshop is a remarkable off-Broadway theatre noted for its acclaimed and innovative productions... a workshop where artists create new work, hone their craft and collaboratively explore theatre... all rooted in our cozy East Village digs located in the heart of New York's downtown arts scene. NYTW is committed to the development of innovative theatre by supporting theatre artists at all stages of their careers, providing an environment where work can be created free from the artistic compromise and forbidding financial demands often associated with commercial ventures. Over the past two decades, NYTW has evolved to become a significant force in New York City's vibrant cultural landscape and is now recognized as one of the leading producing theatres of original work in the United States.

The Workshop places the artist at the center of its mission, and, as a result, the work developed and produced here is aesthetically, thematically, and methodologically diverse. During the course of a season, audiences can engage with an eclectic mix of theatre, including full-scale musicals, bare-bones readings, and multimedia productions. NYTW is renowned for producing intelligent and complex plays that expand the boundaries of theatrical form and in some new and compelling way address issues that are critical to our times. The Workshop boasts a long list of acclaimed work that includes Tony Kushner's Slavs! and Homebody/Kabul, Martha Clarke's KAOS and Vienna: Lusthaus (revisited), Caryl Churchill's Mad Forest, Far Away and A Number, Jonathan Larson's Rent, Athol Fugard's My Children! My Africa!, John Guare's Lydie Breeze, Doug Wright's Quills, Claudia Shear's Blown Sideways Through Life and Dirty Blonde, and Ivo van Hove's productions of A Streetcar Named Desire and Hedda Gabler. Will Power's hip-hop Greek tragedy The Seven will be seen around the country in upcoming years.

How the artistic work is received by the public is an important facet of our work as well. To that end, the Workshop's education initiatives engage artists and audiences in a discourse about the work, bringing everyone closer to the creative process. Learning Workshop offers classroom residencies, after-school workshops, and special student matinees for middle school and high school students. Public programs offer audiences of all ages and backgrounds forums for nuanced discussion of the issues raised in NYTW's productions through post-performance talkbacks, online exchanges, and special events.
Section 7: Cast List and Information

The Acting Company

in

THE HEART IS A LONELY HUNTER
Adapted by Rebecca Gilman
From the novel by Carson McCullers
Directed by Doug Hughes

Set Design by Neil Patel
Lighting Design by Michael Chybowski
Costume Design by Catherine Zuber
Composer/Musical Director David Van Tiegham

JOHN SINGER........................................................Henry Stram
MICK KELLY...................................................Christin Millioti
DR. COPELAND....................................................................TBA
PORTIA......................................................................Roslyn Ruff
BIFF BRANNON...........................................Ran
dall Newsome
JAKE BLOUNT...................................................Andrew Weems
ANTONAPOULOUS...............................................John Sierros
MR. KELLY..........................................................Michael Cullen
CHARLES PARKER.............................................Michael Cullen
WILLIE..............................................................Jimonn Cole
PREACHER.........................................................Jimonn Cole
HARRY..............................................................Bob Braswell
Appendix: Reproducibles
Exercise: Judging a Book by its Cover
Exercise: Interviewing Carson McCullers

Bio: Carson McCullers was born in 1917 as Lula Carson Smith in Columbus, Georgia to middle class parents. Her mother was the granddaughter of a plantation owner and Confederate war hero. Her father, like Wilbur Kelly in *The Heart is a Lonely Hunter*, was a watch repairman. She received a musical education and was sent to the Juilliard School of Music in New York City to study piano – but she never attended, having lost the purse that held the tuition money. Working menial jobs, she studied creative writing at night classes at Columbia University and Washington Square College.

In 1935 she moved to North Carolina, and in 1937 she married Reeves McCullers, a soldier and struggling writer. There, at the age of 23, she wrote her first novel *The Heart is a Lonely Hunter*. She separated from Reeves in 1940 (divorced in 1941) and she joined several other literary and artistic talents, such as author Richard Wright and composer Leonard Bernstein, to live in a house in Brooklyn Heights, New York. Called the February House by Anais Nin, the residence was owned by *Harper’s Bazaar* editor George Davis. She and Reeves remarried in 1945. Reeves tried to commit suicide in 1948, and, after Carson left him in 1953, he killed himself in a Paris hotel.

The central theme of her novels is the spiritual isolation that underlies the human condition. Her characters are usually outcasts and misfits whose longings for love are never fulfilled. In addition to *The Heart is a Lonely Hunter* (1940), she wrote *The Member of the Wedding* (1946; dramatization, 1950), which also focuses on a lonely adolescent girl. Her other works include the novels *Reflections in a Golden Eye* (1941) and *Clock without Hands* (1961); a volume of stories, *The Ballad of the Sad Cafe* (1951; title story dramatized by Edward Albee in 1963); and a play, *The Square Root of Wonderful* (1958).

As a result of misdiagnosed rheumatic fever in her adolescence, McCullers suffered a series of strokes during her twenties that left her paralyzed; during the last years she was confined to a wheelchair. She died of the last of these strokes in 1967 in Nyack, New York. A posthumous collection of her writings, *The Mortgaged Heart*, was published in 1972.
**Exercise: Interviewing Rebecca Gilman**

**Rebecca Gilman** (b. 1964 in Trussville, Alabama) is an American playwright. She attended Middlebury College, graduated from Birmingham-Southern College, and earned a Master of Fine Arts from the Iowa Playwrights Workshop at the University of Iowa.

Her play's include *Spinning Into Butter*, *Boy Gets Girl*, *Blue Surge* (all of which were commissioned and originally produced by the Goodman Theatre in Chicago), *The Glory of Living*, and *The Sweetest Swing in Baseball*. The Goodman's production of *Boy Gets Girl* received a Joseph Jefferson Award for best new play and was remounted in New York at the Manhattan Theatre Club. A subsequent production at the Royal Court Theatre in London received an Olivier Nomination for best new play. *Boy Gets Girl* is included in *The Best Plays of 2000-2001* and was named the Number One play of the year by *Time* magazine for the year 2000.

*Spinning Into Butter* received its New York premiere at the Lincoln Center Theatre under the direction of Daniel Sullivan, and has subsequently been produced at regional theaters across the country. *Spinning Into Butter* received a Joseph Jefferson Award for best new play as well as the Roger L. Stevens Award from the Kennedy Center Fund for New American Plays. It was also included in *Time* magazine's list of the best new plays for 1999 and has been optioned for film by producer Norman Twain.

*The Glory of Living* was awarded the Joseph Jefferson Award for best new play following its premiere production at Circle Theatre in Chicago. Following a production at the Royal Court, Ms. Gilman received the George Devine Award and the Evening Standard Award from Most Promising Playwright, the first American to receive either of those awards. *The Glory of Living* was produced in New York at MCC theatre under the direction of Philip Seymour Hoffman and starring Anna Paquin. Named one of *Time* magazine's top ten plays of 2001, *The Glory of Living* is included in *The Best Plays of 2001-2002*, and was a finalist for the Pulitzer Prize.

*Blue Surge* was awarded the Prince Prinze for Commissioning New Work. The premiere production at the Goodman was directed by Robert Falls. It was produced in New York by the Public Theatre (also under the direction of Mr. Falls) and enjoyed a successful run at the Magic Theatre in San Francisco.

*The Sweetest Swing in Baseball* was commissioned by the Royal Court Theatre in London and received its world premiere there under the direction of Ian Rickson, and starring Gillian Anderson. A finalist for the Susan Smith Blackburn Prize, *The Sweetest Swing in Baseball* recently received its American premiere at the Magic Theatre.

*The Heart is a Lonely Hunter*, Ms. Gilman's stage adaptation of Carson McCullers' novel, premiered at the Alliance Theatre in Atlanta, in conjunction with New York's The Acting Company, which originally commissioned the play. This production was directed by Doug Hughes (who returns to direct this current production).

Ms Gilman is the recipient of a Guggenheim Fellowship and an Illinois Arts Council playwriting fellowship. A native of Alabama, she now lives in Chicago.
Exercise: Characters in *The Heart is a Lonely Hunter*

**Characters [Dramatis Personae]**

**JOHN SINGER**, deaf man boarding at the Kelly household

**MICK KELLY**, young girl

**DR. BENEDICT Mady COPELAND**, African-American physician

**PORTIA**, the Kelly's maid and daughter of Dr. Copeland

**BIFF BRANNON**, owner of the New York Cafe

**JAKE BLOUNT**, stranger to town who befriends Singer

**SPIROS ANTONAPOULOS**, Singer's deaf companion

**MR. WILBUR KELLY**, Mick's father

**WILLIE**, Portia's brother, son of Dr. Copeland

**HARRY MINOWITZ**, Kelly's neighbor and love interest of Mick

**CHARLES PARKER**, Antonapoulos' cousin and owner of a candy store

**PREACHER**

*Mill workers, deputies, patients and doctors.*
Exercise: Glossary of the Heart

Blasphemer: A person who speaks of God (or other sacred things) in an irreverent way.
Bolshevik: Derisive term for a Communist.
Cesspool: A covered hole used for receiving sewage or any filthy, disgusting, or morally corrupt place.
C.I.O.: (Congress of Industrial Organizations) Labor union merged with the American Federation of Labor to form the AFL-CIO in 1955.
Commie: Short for Communist, hence a derisive term for a Communist.
Consumption: A wasting disease, in this case, tuberculosis.
D.A.R.: (Daughters of the American Revolution) A Colonial patriotic organization in the United States founded in 1890. Membership is limited to women who have one or more ancestors who aided in the cause of the Revolution.
Fascist: A believer in a governmental system with a strong centralized authority under a dictator and stringent socioeconomic controls, often accompanied by suppression of the opposition through terror and censorship. Since the play takes place in 1938-39, the Fascists mentioned are the Nazis under the dictatorial leadership of Adolf Hitler.
Flying-jinny: An amusement device in which riders are whirled in a horizontal circle; a merry-go-round.
Gangrene: The process of death and decay of body tissue, often occurring in a limb, caused by insufficient blood supply and usually following injury or disease.
Harp: Slang for a Harmonica.
Ideology: Core ideas that form the underlying philosophy of a person or group.
Karl Marx: (1818-83) German social philosopher, the chief theorist of modern socialism and communism. Marx co-wrote the famous Communist Manifesto with Friedrich Engels in 1848.
Nazi: A member of the National Socialist German Workers' Party which was brought to power in Germany in 1933 under Adolf Hitler. The Nazi policies centered on fanatical racist nationalism.
Nephritis: A chronic inflammation of the kidneys.
Red: Derisive term for a Communist.
Scab: Derisive term for a person who refuses to strike or to join a labor union or who takes over the job responsibilities of a striking worker.
John D. Rockefeller: (1839-1937) American industrialist and philanthropist, he ruled over his enormous petroleum business until 1911, when he retired with a fabulous fortune. Rockefeller had an interest in philanthropy as deep as his interest in business. The name “Rockefeller” is synonymous with excessive wealth. Also the man after which Rockefeller Center is named.
Uncle: A slave-era nickname for older black men as in “Uncle Remus” and Uncle Tom's Cabin.
Vagrant: A homeless person, specifically one who is a public nuisance.
Exercise: Glossary of the Heart (cont.)

<table>
<thead>
<tr>
<th>Blasphemer</th>
<th>Bolshevik</th>
<th>Cesspool</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.I.O.</td>
<td>Commie</td>
<td>Consumption</td>
</tr>
<tr>
<td>D.A.R.</td>
<td>Fascist</td>
<td>Flying-jinny</td>
</tr>
<tr>
<td>Gangrene</td>
<td>Harp</td>
<td>Ideology</td>
</tr>
<tr>
<td>Karl Marx</td>
<td>Nazi</td>
<td>Nephritis</td>
</tr>
<tr>
<td>Red</td>
<td>Rumania</td>
<td>Scab</td>
</tr>
<tr>
<td>John D. Rockefeller</td>
<td>Uncle</td>
<td>Vagrant</td>
</tr>
</tbody>
</table>
PORTIA
Father.
DR. COPELAND
Daughter.
PORTIA
It sure is roasin' in here.

\(\textit{\textit{she pokes at the fire.}}\)

You mind if I take off my shoes?
DR. COPELAND
Not at all.

\(\textit{\textit{(Portia slips off her pumps)}}\)

PORTIA
That's better.

\(\textit{\textit{(She pours herself some coffee)}}\)

DR. COPELAND
It's been a while. How have you been since we were last together? You and your husband? And your brother?
PORTIA
Highboy and Willie and me gets along just fine.

Dr. COPELAND
William still boards with you?
PORTIA
She he do. Us haves our own way of living and our own plan. Highboy – he pay the rent. Then I buy all the food out of my money. And Willie – he tend to all our church dues, insurance, lodge dues, and Saturday Night. We each does our own part.

The room was clean and bare. On one side of the kitchen table there were books and an inkstand – on the other side a fork, spoon, and plate. Doctor Copeland held himself bolt upright with his long legs crossed and at first Portia sat stiffly, too...

'It sure is roasting in here,' she said. 'Seems to me you would let this here fire die down except when you cooking.'

'If you prefer we can go up to my office,' Doctor Copeland said.

'I be all right, I guess. I don't prefer.'

Doctor Copeland adjusted his silver-rimmed glasses and then folded his hands in his lap. 'How have you been since we were last together? You and your husband – and your brother?'

Portia relaxed and slipped her feet out of her pumps. 'Highboy and Willie and me gets along just fine.'

'William still boards with you?'

'Sure he do,' Portia said. 'You see – us haves our own way of living and our own plan. Highboy – he pay the rent. I buys all the food out of my money. And Willie – he tend to all of our church dues, insurance, lodge dues, and Saturday Night. Us three haves our own plan and each one of us does our parts.'
Theater Etiquette

➢ Be on time for the performance – which means get there at least 15 minutes early.

➢ Eat and drink only in the theater lobby – NOT in the theater itself.

➢ Turn off all cellular phones, P2Ps, pagers, watches... anything electronic that makes noise.

➢ Talk before and after the performance or during the intermissions only. **Remember that the people near you and on stage can hear you!**

➢ Appropriate responses to the performances, such as laughing and applauding, are appreciated.

➢ Act with maturity during romantic, violent and other challenging scenes.

➢ Keep your feet off chairs around you.

➢ Read your program before or after, NOT DURING, the play.

➢ Personal hygiene (e.g. combing hair, applying make-up, etc.) should be attended to in the restrooms.

➢ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during intermission if you can move to them.

➢ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.

➢ Open your eyes, ears, and mind to the entire theatrical experience!
Pre-Performance Questionnaire
Please rate the following statements on a scale from 1 to 7. “1” represents something with which you strongly disagree. “7” represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *The Heart is a Lonely Hunter*.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>Agree</th>
</tr>
</thead>
</table>

I want to learn more about Theater.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>Agree</th>
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</table>

I have been to plays before.

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<thead>
<tr>
<th>None</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Some</td>
<td>2</td>
</tr>
<tr>
<td>Many</td>
<td>3</td>
</tr>
</tbody>
</table>

Name some of the plays you have seen:

Theater is fun!

<table>
<thead>
<tr>
<th>Disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>Agree</th>
</tr>
</thead>
</table>

I like classic literature.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>Agree</th>
</tr>
</thead>
</table>

Seeing a play can teach me about life.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>Agree</th>
</tr>
</thead>
</table>

Theater is more real than television and movies.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>Agree</th>
</tr>
</thead>
</table>

Comments:
Post-Performance Questionnaire

After seeing *The Heart is a Lonely Hunter*, please rate the following statements on a scale from 1 to 7. “1” represents something with which you strongly disagree. “7” represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *The Heart is a Lonely Hunter*.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

I want to learn more about Theater.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

*The Heart is a Lonely Hunter* was better than other plays I have seen before.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>Agree</th>
<th>Never seen a play.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

I want to see more theater.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

I like adaptations of classic literature.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

Seeing *The Heart is a Lonely Hunter* taught me something about life.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
</tbody>
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Theater is more real than television and movies.

<table>
<thead>
<tr>
<th>Disagree</th>
<th>Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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</tr>
</tbody>
</table>

What did *The Heart is a Lonely Hunter* say about loneliness?

Comments: