

A father and son row out to sea in their boat. They are going fishing. A seagull coos noisily - which Father says is a portent of doom. As son Michael surely remembers, because his father recited to him these nautical mnemonics since he was an infant. But Michael can't remember the ditty about carp and pike. Father announces they have reached the optimum fishing spot, and they get their rods out and cast.

A man rolls a cigarette and looks out to sea. He beckons a boat in to shore.

Admiral Redcliffe, an 18th-century tea trader

Hannah, an 18th-century vixen

Ron & Geoff, dock-workers

Turner, a colleague

Capt Phillips, his boss

Jacob, a Coastal Naval Guard staffer

His dad

Michael, a 16-year-old

Characters

Brian starts, as a father in a rowing boat with his son

Songs: Hard Hearted Hannah, Ginger Man & The Mercy Seat

Lyric Hammersmith, Fri 16 May, 2008

The Glass Anchor

At the Coastal Naval Guard, Jacob summons Capt Phillips and tells him that the weather is worsening, a storm is brewing, and some kind of mayday should be called to bring boats back in from the Norfolk waters. Capt Phillips gives his permission. Jacob sounds the warning.

Father tells Michael it may be time to row back to the shore. He has caught several fish; Michael has caught none. But as they prepare to depart, Michael feels a heavy weight tugging at his line. Together, they reel up... a giant fish. They club it dead with their mallet, and row home.

The man at the shore looks out to sea in wonder.

Father is at home. He summons Michael, to instruct him how to gut and fillet the fish. The giant fish that Michael caught is first on the slab. Father and Michael gut it, and inside its belly they find a remarkable object: a small glass anchor. Father tells Michael it is his to keep, and Michael pops it in the pocket of his apron.

The shore-man summons his colleague Ron, and points out to sea. There is an 18th-century clipper on the horizon, a boat quite unlike anything Geoff or Ron have ever seen.

It is night-time, and Michael is woken by a woman's voice: 'Michael! Release me!' He traces the sound to his apron, and fetches out the glass anchor. It begs him: 'release me!' The voice introduces itself as Hannah, and as Michael repeat its name, his father discovers him on the landing, in the middle of the night. He tells Michael to be quite and go back to bed.

Capt Phillips summons Jacob. Having surveyed the previous night's storm, he tells Jacob that an 18th-century clipper has been spotted at sea. He has researched this, and found an old nautical legend attached to just such a ship. The clipper the Chippy Flunk, which used to sail the old tea routes to India, disappeared at sea 200 years ago to the very day.

Alex Murch, Artistic Director, Cartoon de Salvo

One of the best things about this project is that the acting opportunities are endless. Entirely free from the boring notion of being 'hopelessly miscast', at any point you may be called upon to play anybody or anything and find yourself in situations which if played honestly can be enormously rich. Lots of people asked us if we ended up in the same kind of but no, we felt it was very possible to plunder any kind of character in any situation. And this attitude actually makes the inventing easier; if the relationships are interesting there's a lot to play with and the scenarios keep on growing. We had troubled brothers in *Pacific Grief* and *The Man who had no shoes* (in fact we also had a relationship with a talking duck in the latter). *The Birthday Party* (a title we couldn't resist playing next door to a gala production of Pinter's *Birthday Party*) was rich when it chose not to go in the direction of happy ever after. We had some really edgy romantic relationships in *The New Road* (malcontent dad boy tutor of psychologically volatile sherriff's daughter) and great fun with the restless ghost lovers in *The Glass Anchor* who's passion was ignited by violence. *Eastbourne or Bust* was a David Lean style clipped British romance threatened by a sexually intimidating boss.

Tangled Relationships

Hard Hearted Hannah:

cartoon de salvo

Hard Hearted Hannah: Tangled Relationships



cartoon de salvo

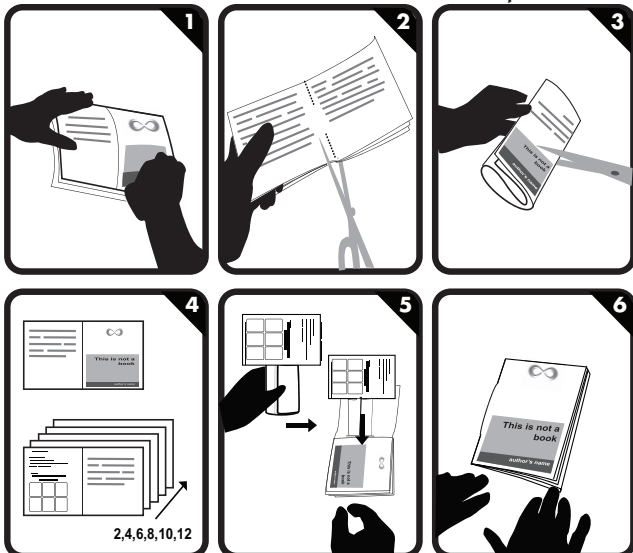
Hard Hearted Hannah: Tangled Relationships

Cartoon de Salvo

Cartoon de Salvo (Neil Haigh, Brian Logan & Alex Murdoch) improvised each of these stories in front of a live audience, over 2008-09, in this book Brian Logan retold the tales & Alex Murdoch did the pictures.

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Corin, Tank and Jake are in the hold of a convict ship heading for the New World. Corin stole a leg of lamb. Tank looked at the king's wife. Jake won't tell his crime. He is a man of mystery. They have been at sea for months. They dread life on the prison colony.

Characters
Corin, Tank and Jake, convicts
Admiral Hardwick
Turner, his first mate
Jake's wife
John and Michael, Jake's children
Benchmark, a tribal chief
Quetzatapi, a tribesman
A tribal princess
Mr Barclay & Mr Evans, soldiers
A tribal cartoonist
A sheep

Pacific Grief
Harvington Village Hall, Evesham, Worcs, Friday 18 April 2008
Songs: All Worn Out, You Sexy Thing & The Mercy Seat
Brian starts, with Neil and Alex, as convicts in the hold of a ship

Hard Hearted Hannah and Other Stories is created by
Cartoon de Salvo.

Co-commissioned by Farnham Maltings and the Lyric,
Hammersmith

Performers - Neil Haigh, Brian Logan and Alex Murdoch

Design - Rebecca Hurst

Musical Direction - Paul Kissaun

Production Management - Naomi Pirie

Cartoon de Salvo are of the few companies in the UK working with whole story, rather than sketch-based improvisation formats. Read more about the artistic process on their blogs at www.theatrevoice.com and visit www.cartoondesalvo.com

The Salvo's are produced by Ed Collier, who can be contacted on ed@cartoondesalvo.com

You leave in awe of the human imagination and feeling like you've been to the best party in town. Magic

The Daily Telegraph, Top Ten Comedy Shows 2008

Like Tales of the Unexpected on Acid

Audience member, Icklesham, Kent

David and Sally dine in the French restaurant, and are served by a tart waiter. David cannot contain himself and embraces Sally. The two are falling for one another.

At the company's HQ, Gerald is in a rage with David. The Eastbourne railway link project is making slow progress, and, far worse, he has got wind of David's romance with his daughter, Sally. He demands that David sever links with Sally forthwith - or forfeit his expected succession to partner status within the company.

On the same train carriage, David meets Sally. They kiss,

any more, then reads the cricket scores. Sally is upset, and slaps David. She disembarks at Dorking. [Tears On My Pillow] Roy and Nancy confer. He tells her he has discovered that the boss of the railway developers has a dark secret from his days in the Raj, which Roy can use as a bargaining (or blackmailing) chip in his battle to stave off the branch line.

Sally is again in Mr Cleethorpes' office, and again he is making untoward advances. She is upset after David's behaviour, and momentarily wavers. Cleethorpes mentions that he once worked in India, alongside his old friends Stephen and... Gerald and Laetitia. When Sally presently rejects Cleethorpes' overtures, he summarily sacks her from her secretarial job.

A man hunts tigers in the Indian jungle. It is Gerald, years previously. He fires at the tiger and misses. He fires again and realises with horror that he has hit a man - his friend Stephen.

Gerald wakes up from his nightmare. Laetitia is there to calm him and give him tablets. He tells her that their daughter Sally has disobeyed her advice and gone out to work. In Dorking. And that, what's more, she's become

involved with his employee David. The doorbell rings and Sally enters - distraught at her sacking and romantic disappointment, she has come home. The bell rings again. It is Roy. He announces to Laetitia and Gerald that he has discovered their secret. Roy shot a man when in India, and escaped on the first train out of New Delhi. Now Roy threatens to expose the scandal unless Gerald's company pulls out of Eastbourne. When Roy leaves, Gerald has a heart seizure - but rallies, and tells Laetitia that only their old friend Cleethorpes can help them now.

On the same train carriage, David counts the signatures he has secured in favour of the Eastbourne branch line. He needs one more. Sally enters - returning to Dorking to pick up the last of her stuff. He asks for her help to secure the last signature, and she suggests Cleethorpes, who hails from Eastbourne and keeps a home there.

Sally appears at Cleethorpes' office and asks for his signature in favour of the branch line. A drunken Cleethorpes offers the signature in return for Sally's affections, and throws himself at her. Gerald enters, come to look up his old friend and ask for help. He discovers them together and is horrified. Roy and Nancy enter with a reporter they have brought here and demand an answer to his ultimatum to Gerald. David also arrives. As Cleethorpes pours his old friend a whisky, Gerald notices photographs on his desk that reveal Stephen, who he shot in India, alive and well. Gerald demands an explanation. Cleethorpes summons Stephen from the closet. Stephen appears, alive, with Laetitia. Laetitia reveals that she, Stephen and Cleethorpes have for years been enacting an elaborate plan to usher Gerald to an early grave - hence the faked shooting, hence the tablets - and inherit all his money. Gerald responds that he recently altered his will so that his employee David, and not Laetitia, would inherit the company - but that if the Eastbourne

singing a song. [All Worn Out]

Admiral Hardwick asks Turner for a report on the new colony. Turner reluctantly admits that three convicts have escaped. Hardwick demands that they be caught and returned - and strikes Turner for having withheld the information.

Benchmark announces that the prophesy has been fulfilled, and the palefaces have arrived on the island. The Gods sent the tribespeople a song in English to welcome the strangers. Benchmark welcomes Corin, Tank and Jake. The trio marvel at these strange people with painted faces and naked bodies. Benchmark bids them sit by the fire. He speaks to them, but they can't understand his language. He feeds them fine lamb.

Turner and his two soldiers, Barclay and Evans, observe the tribal gathering. Turner plans to exterminate the locals and the escapees. Mr Barclay reminds him that the Admiral has requested the convicts be taken alive and returned to him. The woman has packed her bags, and tells her uncomprehending sons that they must leave home. She is in tears. They cannot afford to remain in their home, and must seek a life elsewhere. The sons ask awkward questions about father and their fate.

Tank first with a native princess. They kiss. Jake suggests that the convicts return their hosts' compliment, and that Tank sing the woman a song. [You Sexy Thing] Benchmark arrives to address his guests about the prophesy. Through an artist-interpreter, he tells them that the palefaces' arrival has been foretold. The palefaces will try to conquer this island - but three of them will come to the natives' rescue: the one who likes meat, the one who likes women, and the one with the secrets - whose secret will be crucial in saving the island. The convicts must cooperate, says Benchmark, or die.

A woman works at her spinning wheel. She calls to her two sons. They come to eat dinner, and ask where their father is. The woman is distressed - but can't tell them that father has been transported.

Admiral Hardwick asks his thin-lipped Scottish second-in-command, Turner, if everything onboard is going smoothly. Turner tells him about the enigmatic prisoner, Jake - who he has played with the cat o' nine tails. The Admiral announces his plans to settle an undiscovered Pacific island and have it named after himself: the Wick islands.

Corin asks Tank if he is on the plan to escape. Corin has secured a key to his manacles and plans to make a run for it when they land on their destination island. Tank reluctantly agrees. Jake joins them.

A native Pacific islander spears fish in a stream. His fellow tribesman Quetzatapl takes the fish back to the camp to be cooked. The tribal chief, Benchmark, catches three fish - as was prophesied. This must mean that the second prophesy is also true...

The woman is crying. Her son Michael enters, chasing a mouse. He probes her for information about father, and she admits that father has got into trouble, and has been sent to... to a better place, a paradise.

The ship has docked, the monkeys chatter, and the three convicts survey the scene. Turner comes and inspects them, tells them that they will be driven like slaves to build a new town in the Admiral's honour. When he leaves, the trio free themselves and bolt for it.

The escapees hack their way through the undergrowth. They are losing hope. They didn't bring any supplies, the island is less forgiving than they expected. Then they hear the sound of chanting, and spy a tribal encampment. The natives are

Characters

Sam Vincent, a teacher

Marybeth Malone, a train passenger

Ol' Sticks, a cowboy

Long John, his partner

Shifter, a barman

Sheriff Murgatroyd

Gladys, his daughter

A barmaid, a bank clerk, a cow

Neil starts, making noise of a train; Brian enters as passenger

Blues
Songs: *You Sexy Thing*, *New Delhi Freight Train & Weary*

Lutterworth College, Leics, Sun 20 April, 2008

The New Road

The Admiral is tethered to the execution chair and lowered into boiling oil, alone with his final thoughts. [The Mercy Seat]

The woman and her two boys greet the arrival of the ship, back from the Pacific. Her husband Jake appears on the gang-plank, but refuses to acknowledge her as he dismisses his men. Corin takes over Jake/the Admiral's official duties, so Jake can greet his long-lost wife and children. They embrace.



Corin and Tank ask Jake about his secrets. Jake tells them that he was criminalised for having the wrong brother. He is the illegitimate sibling of Admiral Hardwick - hence their striking resemblance. Hardwick is ashamed of Jake and decreed his transportation. Now the trio plan to defeat the Admiral, and have Jake and his half-brother swap identities.

The Admiral instructs Turner to make war against the tribespeople. As the plan is being hatched, they pair realise they have been surrounded by native warriors. The escaped convicts and the tribespeople have stolen a march on the colony, and Hardwick and Turner's plan is all too late. Turner is bundled off by Corin, to be whipped. Hardwick confronts his illegitimate brother. Jake demands that he strip, dresses in his clothes - then hands the (ex-)Admiral over to the natives. Jake is now in charge, having assumed the Admiral's identity. He plans to sail home. Tank will stay and marry the tribal princess. He undresses to join the natives. Corin plans to set up an import/export business in the lamb trade.

Benchmark reads the last rites to the condemned Hardwick.

working on a project to build a branch line to Eastbourne, which is currently bypassed by the railway. A lot is riding on the project, and local opposition must be overcome. Gerald used to live in colonial India, where he helped build the country's train network.

On the Eastbourne sea-front, David buys an ice-cream. So too does Roy, a local cab driver. The pair speak about David's plans for the town, but Roy is very hostile to the outsider. When David departs, Roy confers with his friend Nancy about the threat posed by the railway line to his cab business. They resolve to disrupt the plans.

A man, rifle in hand, hunts.

Sally Staples is in her boss Mr Cleethorpes' office. He is a bit tiddly, and is making inappropriate overtures towards her. She manages to keep him at bay.

Gerald is at home with his wife Laetitia. He tells her he has been thinking about the Raj again. There is something unspoken between them, a secret from their India days. She gives him a back rub and encourages him to take his tablets and calm down. [New Delhi Freight Train]

David chairs a meeting with the Eastbourne public at which he is shouted down by opponents of his railway plan.

David and Sally meet once more in the same train carriage. David asks Sally if she would care to join him for dinner. She accepts.

Roy drives Sally to Eastbourne in his cab. He expresses interest in the story she has told him of her father, who once built railways for the Raj. They make conversation and Sally inadvertently proposes a bunk-up with Roy. She seems to be getting propositioned from every quarter! Roy drops her off at the restaurant.



years lost on the high seas. Now the lovers can end the curse, by submitting themselves to the power of the glass anchor at half past midnight. The anchor will consume them. They will finally die for their crimes. And then, Michael must them throw the anchor out to sea. But will he do it? He is fascinated by the passion of this adult love, and wonders whether, through the glass anchor, he can harness it for himself...

It is half past midnight, and Hannah and Redcliffe kneel by the glass anchor and are subsumed into it, howling in torment. The onlooking Jacob and Michael's father urge the boy to throw the glass anchor out to sea. He reluctantly does so, and it sinks under the waves. From the docks, the onlookers see the Chippy Flunk disappear, as the tormented lovers' souls finally go to their rest. [The Mercy Seat]

Father and Michael row back to the spot where they last fished. Michael remembers the rhyme about carp and pike... and his dad joins in for the final line.

Eastbourne or Bust

Lyric Hammersmith, Fri 23 May, 2008

Songs: New Delhi Freight Train, Tears On My Pillow & Mama Told Me Not to Come

Neil starts, sat on a train

Characters

David Bartholomew, a train passenger

Sally Staples, ditto

Gerald, David's boss

Roy, an Eastbourne cab driver

Nancy, his friend

Mr Cleethorpes, Sally's boss

Laetitia, Gerald's wife

Stephen Jeerdan, their old friend

A French waiter

A reporter

David Bartholomew sits on the train, reading the paper. Presently, a young woman, Sally Staples joins him. She tells him she is starting a new job in Dorking, as a secretary. He gets some work out of his briefcase. They part.

David's boss Gerald calls him into the office. They are



been overheard by Shifter the bartender, who demands to be in on the heist.

A train hoots its impending departure. Sam Vincent runs to catch it, leaps aboard, and finds a seat next to a prim old dame called Marybeth Malone. Sam introduces himself, helps Marybeth with her baggage. They are bound for Dodge City, where Sam has a new job. A man with a limp opens their cabin door rudely, then moves on.

Marybeth arrives in Dodge City and hails a carriage.

Ol' Sticks sits at a table in a saloon, ordering bourbons from the bartender. He asks if the bartender has seen a man with a limp. Tell him Ol' Sticks is looking for him, he says.

Marybeth arrives at home and calls for her help, Sally-Ann. She potters around, picks up a document and reads it. Something about Sally-Ann has been revealed.

Sam Vincent knocks on his new employer's door. Sheriff Murgatroyd opens and welcomes him in. Sam has been recruited as tutor to Murgatroyd's 'backward' daughter, Gladys. Murgatroyd warns him it will be a difficult job. Sam is to live in the house with them - and will be shown around town by Murgatroyd's sister, Marybeth.

Sam and Marybeth are in a carriage, driving around Dodge City. They see a man being flung headlong out of a seedy saloon. Sam reassures Marybeth that he never touches the demon drink. Sam is deposited at the sheriff's office for a meeting with Murgatroyd.

Long John asks the bartender if Ol' Sticks is around. Sticks appears, pulls a gun on Long John. Then they hug. They are old friends from the gold rush days. But times are a-changin' in Dodge City for ol' varmints like them. A new railroad is being built which will change Dodge City for ever. If they want to hit the local bank, now is the time - while it's still just a wooden shack. Then they can flee on the freight train to New Delhi. Long John signs up to the plan. The pair have

A flashback: three cheering commoners wait for the return of the celebrated clipper the Chippy Flunk. But they wait in vain...
The vessel never did return, says Phillips. Myth has it that the womanising, flame-haired Admiral, Redcliffe, allowed a woman onboard, named Hannah. Phillips speculates that they must have become romantically involved with disastrous consequences. Jacob is instructed to look into the mystery forthwith.



Jacob interviews Ron and Geoff about their sighting of the Chippy Flunk.

Michael hears the spectral voice from within the glass anchor. Hannah asks him, has he ever been in love. He says no. She tells him she was once in love, with a wicked man. But she was, she explains, a wicked woman too. [Hard Hearted Hannah] She asks Michael to take her to the sea. It is late at night, but Michael acquiesces.

Michael appears at the docks, with the glass anchor in his hand. Jacob and his assistant Turner are also present, looking for evidence of the phantom clipper. Hannah's voice tells Michael that at midnight, she will appear. Michael's father arrives. He is worried about Michael. He tells his son that he knows life is tough without mother, but that he, father, is available if Michael wants to talk about love, or women, or whatever adolescent anxieties he's experiencing. They drink tea out of Michael's thermos.

Jacob and Turner see the clipper out at sea. It closes in on the docks, and they hear the anguished undead voice of Admiral Redcliffe address them. Redcliffe disembarks, and instructs the pair to seek Hannah for him.

Michael places the glass anchor on the ground according to Hannah's instructions, and on the stroke of midnight, she emerges from it. Her persona has changed from the imprisoned sprite: this is the wicked woman she once was. Redcliffe appears and the 200-year-old lovers meet. They embrace, and fight. Redcliffe explains the curse of the glass anchor. He and Hannah had sailed to India and back abroad the Chippy Flunk. Their love was so violent, so desperate, so insanelly carnal, that it led them to murder the whole crew one by one. Their last victim produced a glass anchor from his pouch and with his last words, doomed Hannah to imprisonment within it, and the Chippy Flunk to two hundred

under her cover.
Sam bolts away, towards the freight train that leaves shortly on the new road to New Delhi.
Gladys has escaped from Sticks' clutches and frantically seeks Sam.
O' Sticks boards the freight train. Its imminent departure is announced. [New Delhi Freight Train]
But Murgatroyd has stopped the train. He boards it with his men, who have orders to shoot to kill - even if Murgatroyd's daughter's life is endangered by doing so.
Sticks tries to hide in a boxcar full of melodicas, but the noise gives him away. Sam and Gladys try to flee through the far end of the train, but the exit is impeded by a consignment of banjos, which they cannot kick their way through. Murgatroyd corners them. Gladys persuades her father to let Sam and herself flee. Murgatroyd agrees. They will never see each other again. Sam and Gladys descend from the train - and one of Murgatroyd's men spots them doing so and opens fire. Sam and Gladys are gunned down.
Murgatroyd stalks Sticks in a carriage full of cows. Sticks calls to Murgatroyd. OK, so times are a-changin', and there's no place left for old varmints like Sticks. But he's still the best cattle poke in the west. Sticks mounts a cow, and rides it off into the sunset.
Murgatroyd is left with the body of his daughter and her lover. He contemplates them sadly, and speculates that, back home, Marybeth will be anxiously waiting for the niece who will never arrive. [Weary Blues]

Gladys is sitting in a strop, being disciplined by her father. Sam enters, all eager to start teaching. He sees Gladys and is struck by how pretty she is. Gladys is sullen and monosyllabic and refuses to be taught. Sam engages her interest by showing her a gun he carries with him for security. Gladys begins to be interested in Sam despite herself - he is more rogueish than he first appeared.

Sam and Gladys are in the sleazy saloon, being waited on by a bum-wiggling tart at the bar. They sip bourbon - Marybeth would kill them! Sam tells Gladys she is sexy. The barmaid thinks the same of him. [You Sexy Thing]

The Sheriff thanks Shifter for his information about Sticks' and Long John's impending bank job. Shifter leaves the station.

Marybeth looks for her niece Gladys. All she can hear is laughter upstairs.

Sam and Gladys are in bed together. Sam asks Gladys if she wants to get out of this town. She does. Sam reveals himself to be a bank robber from out west. The teacher identity was a ruse to gain the confidence of the sheriff of Dodge City, a town with a notoriously insecure bank. Gladys agrees to rob the bank then flee the city. She shoots her dog with Sam's gun.

Sticks and Long John spy on the bank. Sticks is delegated to follow a clerk to the side door and wait there till Long John lets him in. The plan goes smoothly, they are stashing the cash - and then Sam and Gladys appear. The two pairs of robbers eye each other. Then Sheriff Murgatroyd's voice rings from outside: he knows Sticks and Long John are in there, he demands that they come out and surrender. There is a fraught pause. Sticks refuses to go back to jail. Long John moves to surrender - and is gunned down by Murgatroyd's men. Sticks grabs Gladys, puts a gun to her head and escapes