

THEATRE THREE

69/70



A HISTORY OF THEATRE THREE



Theatre Three was chartered by the State of Texas as a non-profit corporation in April of 1961 under the leadership of Norma Young, Jac Alder, Ester Ragland and Robert Dracup were co-founders. March of that year saw the beginning of production. Located in the various meeting rooms and ballrooms of the Sheraton-Dallas for its first seven productions, the theatre leased its own home in November of 1961 at 2211 Main Street.

The Main Street building had been a seat cover garage but had been derelict for several years. Volunteers from the acting company converted it to use as a 143 seat arena playhouse. Though the theatre had been critically acclaimed from the outset ("The best acting Dallas has seen for years and years and still more years" was one major reviewer's reaction to the first season) the financial existence of the organization was particularly perilous. A three thousand dollar grant from the now-defunct Community Arts Fund staved off shutdown in 1964 and was the beginning of civic recognition for the organization.

The early faithful patrons had survived uncomfortable seats, no air conditioning (there were funeral parlor fans tied to the chairs) and limited parking. But the critical acclaim continued and the early faithful were joined by new, adventurous enthusiasts. Theatre Three's founder, Norma Young, continued as the Artistic Director winning national and local awards. The building was revamped, air conditioning was installed and the tiny theatre that had been a garage was visited by admiring theatre people from all over the world. Still some Dallasites "never heard of Theatre Three."

In 1965 an original script by Dallas playwright Carolyn Echols was premiered. Called "Cat's Eye", the play attracted the interest of a number of friends of the author. These women organized a benefit premiere of the play to raise money for Theatre Three. Out of this successful event The Inner Circle (a women's auxiliary) was born and the base of community support and awareness widened.

Climaxing the growth of community awareness was the organization of the board headed by John Wisenbaker in 1967. The board's first challenge was urgent: 2211 Main Street had been scheduled for demolition by new owners. What could have been a shattering crisis was turned into splendid advantage with the solution to re-house the theatre in The Quadrangle. Funds for the purpose were raised during the 1968-1969 season and Moliere's "Tartuffe" has launched Theatre Three in its third home at Gala performances October 2nd and 3rd, 1969.

But the true history of Theatre Three is not financial, nor is it concerned with real estate. It's true history and accomplishment lies in the meaningful evenings it has added to the lives of Dallasites. Ultimately a theatre stands or falls by the quality of its plays. Since 1961 Theatre Three has presented **THE RELUCTANT DEBUTANTE** by William Douglas Home — **THE LADY'S NOT FOR BURNING** by Christopher Fry — **HOME OF THE BRAVE** by Arthur Laurents — **LILIOM** by Ferenc Molnar — **BORN YESTERDAY** by Garson Kanin — **SABRINA FAIR** by Samuel Taylor — **WAITING FOR GODOT** by Samuel Beckett — **SIX CHARACTERS IN SEARCH OF AN AUTHOR** by Luigi Pirandello — **MRS. McTHING** by Mary Chase — **THE MEMBER OF THE WEDDING** by Carson McCullers — **THE MOON IS BLUE** by F. Hugh Herbert — **WAITING FOR GODOT** (a revival) by Samuel Beckett — **LOOK BACK IN ANGER** by John Osborn — **THE LITTLE FOXES** by Lillian Hellman — **THE TAVERN** by George M. Cohan — **THE PHYSICIAN IN SPITE OF HIMSELF** by Moliere — **DON JUAN IN HELL** by George Bernard Shaw — **JULIUS CAESAR** by William Shakespeare — **AN EVENING OF JAPANESE THEATRE** (a Neiman-Marcus Fortnight event) — **LIGHT UP THE SKY** by Moss Hart — **TWO FOR THE SEESAW** by William Gibson — **PURLIE VICTORIOUS** by Ossie Davis — **ALL THE WAY HOME** by Tad Mosel — **THE HOSTAGE** by Brendan Behan — **THREE FOR THE PRIZE** (An evening of prize-winning one act plays) — **THE NEW DRUNKARD** (an original musical comedy based on the old mellerdrama) — **THE CARETAKER** by Harold Pinter — **NIGHT OF THE IGUANA** by Tennessee Williams — **CHAMPAGNE COMPLEX** by Leslie Stevens — **EMPEROR JONES** by Eugene O'Neill — **THE AMERICAN DREAM** and **ZOO STORY** by Edward Albee — **THE TIME OF YOUR LIFE** by William Saroyan — **COUNT DRACULA: OR, A MUSICAL MANIA FROM TRANSYLVANIA** by Larry O'Dwyer and Jac Alder — **THURBER CARNIVAL** by James Thurber — **OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND**

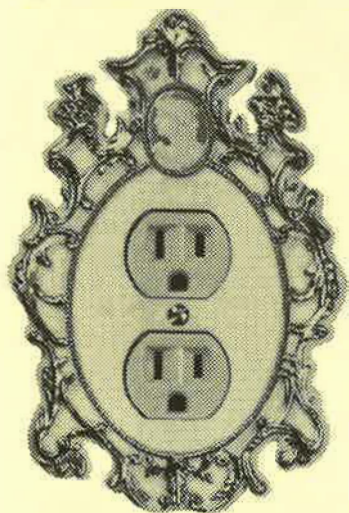
(Continued on Page 3)



Hedda Gabler

BY
HENRIK IBSEN

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Jac Alder, Managing Director
Kimberly Webb, Production Stage Manager
Cecil Rutherford, Operations Manager
Jan Smuckler, Reservations and Records
Cheryl Garcia, House Manager
Mitzi Sales, Assistant to the Directors
Frank Wiedemann, Program Advertising Manager

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Patty Greer, Costumes
Harland Wright, Sets and Graphics
Carol Crosby, Usher Uniforms

CONSULTANTS

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Wyatt and Williams, Advertising
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Jack Reed
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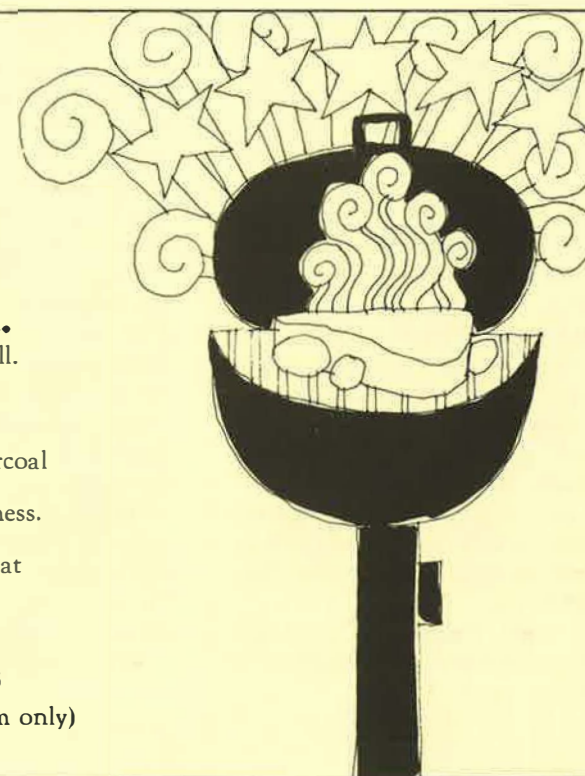
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A HISTORY OF THEATRE THREE continued



I'M FEELIN' SO SAD by Arthur Kopit — THE TENDER TRAP by Robert Schulman and Smith — TEA AND SYMPATHY by Robert Anderson — OF MICE AND MEN by John Steinbeck — THE LITTLE HUT by Andre Rossin — ALICE IN WONDERLAND by Lewis Carroll — WRITE ME A MURDER by Frederick Knott — IN WHITE AMERICA by Martin Duberman — STOP THE WORLD — I WANT TO GET OFF by Anthony Newley and Leslie Bricusse — DARK OF THE MOON by Richardson and Berney — CAT'S EYE by Carolyn Echols — SOLID GOLD CADILLAC by Kaufman and Teichmann — THE GLASS MENAGERIE by Tennessee Williams — VISIT TO A SMALL PLANET by Gore Vidal — THIEVES' CARNIVAL by Jean Anhouil — THE DEVIL'S DISCIPLE by George Bernard Shaw — A FUNNY THING HAPPENED ON THE WAY TO THE FORUM by Sondheim, Shevelove and Gelbart — A MAN'S A MAN by Bertolt Brecht — ARSENIC AND OLD LACE by Joseph Kesselring — DOUBLE VISION (an evening of two one act plays, THE MAIDS by Jean Genet and MISS JULIE by Strindberg) — BUS STOP by William Inge — THE SPARE RIB, (A One-Woman Show by Jeannette Clift) — EH? by Henry Livings — THE GREAT SEBASTIANS by Lindsay and Crouse — THE BOY FRIEND by Sandy Wilson — THE INNOCENTS by William Archibald — STOP THE WORLD — I WANT TO GET OFF (a revival) by Newley and Bricusse — PANTAGLEI by Michel de Ghelderode — THE CAVE DWELLERS by William Saroyan — THE VENETIAN TWII by Carlo Goldoni adapted by Jac Alder — THE FANTASTICKS by Tom Jones and Harvey Schmi — THE MIRACLE WORKER by William Gibson — GALLOWS HUMOR by Jack Richardson — TI ROAR OF THE GREASEPAINT — THE SMELL OF THE CROWD by Anthony Newley and Les Bricusse (Final show at 2211 Main) plus over thirty productions of a special nature including children's shows, special public service productions for churches, Goodwill Industries, Unit Fund and Friday Forum.

NOTES FROM THE DIRECTOR

Henrik Ibsen, the "father of modern drama", wrote his consummate masterpiece "Hedda Gabler" between July and November, 1890. It was published in December and first performed (in Munich) in January, 1891.

Hedda Gabler is considered one of the most complex and elusive roles in modern theatre today. As with "Hamlet", each generation brings to this timeless psychological portrait a new immediate interpretation. Hedda herself cannot be grasped by the imagination as one single integrated person. She is a labyrinth, a series of mirror images. She falls apart in contradiction, astounding us with her strange behavior and exciting our curiosity with a validity perhaps more urgent today than in the 1890's.

In her, Ibsen creates the alienated identity. As a Freudian figure, Hedda is a

failure because she cannot be categorized. She is a presence that "is." She is in the vortex of the most complex psychological behavior. Meaning that, as a figure of contradictory parts she does not exist, but as a whole she creates within us the uneasiness of looking into our darkest self.

Three kinds of people move in and out of her enclosed existence. Each is associated with a different realm of values. There is Brack's world of elegant sophistication, a world of wit and grace and social reform, the world of the liberated woman (Ibsen's most dominate theme). There is the decent and cozy world of the aunts—its virtues genuine though dull, its kindly concerns trivial. Tesman is the characteristic product of this world. And there is the Bohemian world of Løvborg with its intellectual vistas and moral dangers.

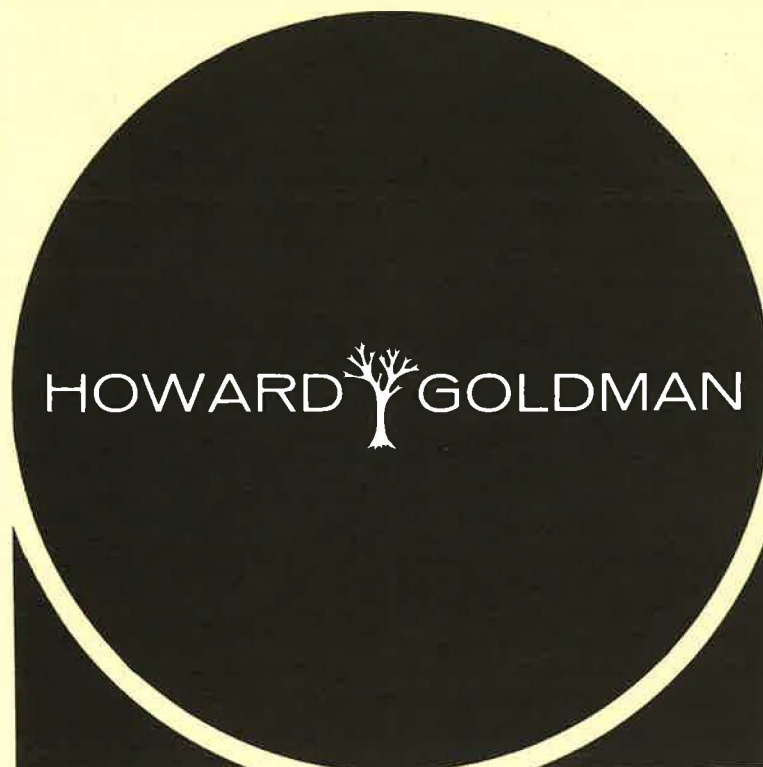
By birth and background Hedda belongs


NOTES continued

to Brack, by temperament and her own half-realized self to Løvborg, by matrimony to Tesman. The split corrupts her. Identityless, she is in the grip of impulses she neither comprehends nor controls. In tense boredom, she can only define herself by substituting convention for morality. Life's primary realities — sex, pregnancy, birth and death — are her hateful enemies.

Ibsen has remained immediate because he basically deals with the dark and light of the human soul. You are about to see a play which "puzzles the will." A contradiction at every point, an enigma, a greatness of spirit, a revolutionary play of its time . . . and now an austere, highly mannered, and terrifying experience, the very structure of emotion, a tragedy without solution is "Hedda Gabler".

Larry O'Auger





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The fire department prohibits smoking in the auditorium.

The house manager prohibits refreshments in the auditorium.

The stage manager prohibits picture taking during performance.

The actors, however, have been known to encourage laughter and applause.

About the program: This handsome program distributed without charge has been made possible by the advertisers whom we hope you will remember. Jac Alder was the Theatre Three co-ordinator on the project. Ad management was by Frank Wiedemann. Printing is by Dorsey Printing Company represented by Bob Suggs. Cover design by Terry Mashaw of Bob Knight and Associates. Paper is by Ogilvie-Tunnell.

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In some kind of ideal theatre of the future a playgoer might enter the auditorium, insert his electronic ticket into some automatic ticket-tearer which will be pre-programmed to begin emitting a recorded message of welcome like "Good evening Mr. (click) Jones (click) and guests. Welcome to our production of (click) 'The Robot and the Slave Girl.' Please proceed to the aisle on your (click) left, count (click) five rows from the stage and sit in the (click) four seats which are now being illuminated by the flashing red lights above them. Thank you and we hope you enjoy the show. This is a recording."

Until that happy (?) day, though, the usher system of cordial and friendly human beings will just have to do. At Theatre Three, one memorable week, the ushers got more fan mail than the actors. Impressed by these young persons' courtesy and efficiency one thoughtful playgoer was kind enough to write saying "They begin the evening in your theatre perfectly." These helpful youngsters are volunteers and their interest in seeing that people are seated promptly and graciously is genuine. They've all agreed to give Theatre Three a minimum of three hours a week volunteer service — not because they're interested in a professional ushering career, of course, but because of a love of theatre and an interest in working with theatre people.

Two Theatre Three veterans of "working the front of the house" oversee the ushering effort — an effort they refer to as "hosting". Cheryl Garcia serves as house manager and Joe Goldblatt is her head usher. They arrive early at the theatre, hoist the Theatre Three banner in the courtyard, check the house for stray ticket-stubs or gum wrappers that may have missed janitorial attention, set out the needed programs for the evening and arm themselves with seating charts that show the names of the evening's guests.

An hour before performance time Joe and Cheryl, along with the ushers, suit up in the colorful uniforms designed by Carol Crosby to add a further note of style to their performance. Shortly thereafter begins the mission: "to get the house in." They have been admonished by the managing director to permit the stage manager to begin his show on time — a task made difficult by thoughtless playgoers who forget how disturbing late-comers are in such an intimate house. Like Braniff airlines, Theatre Three is working for an "on time" record.

Theatre Three is very grateful to these volunteers. And it is on the lookout for more. If you know some highschooler who enjoys theatre, likes people and accepts responsibility — ask him to call either Joe or Cheryl (748-5191) and come in for a uniform fitting. It's the nicest army in town.

USHERS FOR "HEDDA GABLER"

Joe Goldblatt, Head Usher*

Lennda McAfee*

Maria Banewicz*

Darlene Davison*

Darren Davison*

Sharon Davison*

Jared Brudno*

Sherry Fleming

Becky McBee

Donna Johnson

Birgitt Graf*

Jerry Baker

*Permanent Usher

Hedda Gabler

by Henrik Ibsen

CAST OF CHARACTERS

MISS JULIANE TESMAN.....SADIE FRENCH
BERTE.....ELEANOR BERMAN
JORGEN TESMAN.....JAC ALDER
HEDDA GABLER TESMAN.....NORMA YOUNG
THEA ELVSTED.....REBECCA LOGAN
JUDGE BRACK.....CECIL RUTHERFORD
ELJERT LOVBORG.....HUGH FEAGIN

SYNOPSIS OF SCENES

Time: 1890 Place: The Tesman living room. A villa outside Oslo.

ACT I: Scene 1. Morning.

Scene 2. Late afternoon.

INTERMISSION—TEN MINUTES

ACT II: Scene 1. Early morning.

Scene 2. That evening.

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PRODUCTION STAFF FOR "HEDDA GABLER"

DIRECTOR.....LARRY O'DWYER
COSTUME DESIGN.....PATTY GREER
SCENE DESIGN.....JAC ALDER
LIGHTING DESIGN.....JOAN ECKLES
STAGE MANAGER.....KIMBERLY WEBB
ASSISTANT STAGE MANAGER.....SHIRLEY HOWARD
WIGMASTER.....ROY PETERS
SOUND DESIGN.....KIMBERLY WEBB
PROPERTIES.....SHIRLEY HOWARD, KIMBERLY WEBB
FRONTISPIECE.....DEJAH MOORE
COSTUME EXECUTION.....PATTY GREER, JAN SMUKLER,
JOAN FOY, ELLEN RUTHERFORD
DESIGN ASSISTANTS.....HARLAND WRIGHT, ROY PETERS
TECHNICIANS.....SHARI MELDE, TOM BROWN
CONSTRUCTION CREW.....JAC ALDER, HARLAND WRIGHT, ROY PETERS,
PAT O'NEAL, GARY BROCKETTE, TOM BROWN, JOE OLIVER,
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ANDY HANSON

ACKNOWLEDGEMENTS . . .

Militaria — antique guns . . . Antiques Incorporated — sofa and desk chair . . . Ruth
Anne Millsap — tea service.
From "Loot": Dr. Jack T. Beene, Jr. — false teeth . . . Old World — religious objects
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Anne Armstrong — crew . . . Jan Smukler — wardrobe mistress.

Special thanks to KISSIN' COUSINS ANTIQUES for the use of furnishings
in this production.

If you would like to receive regular mailings on Theatre Three's schedule,
or if your address has changed, please fill out the blank below and leave it with
a member of the staff or mail it to THEATRE THREE, INC. — The Quadrangle
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MAKING IT WORK

"Pragmatism from the managing director"
Jac Alder

Again and again in rehearsal the same question is asked. "Will it work?" Variations: "It won't work", "It didn't work", "I can't get it to work", or the ever-popular "If it works once, do it again". Etc. The point is, of course, inventing ways to make a playwright's ideas and/or a director's ideas come alive — making the transition from the page to the stage; getting from the concept to the realization.

Making this institution "work" is the job of many. The task is how to make the idea of a resident theatre truly alive in the community. It means ways to solve money problems, techniques of public information, systems of sales and budgeting, scheduling special operations to serve particular segments of the city and remembering always that the community is best served when the art is best served.

The success of the theatre is always a function of the community's commitment. Directors, actors, technicians and designers have easily recognizable roles. But the public's participation takes many forms. The basic form is simply attendance. Being part of an audience — what Norma calls "the collective intelligence" that defines what is really on the stage.

However, this we do know, simple attendance on a random basis will not satisfy thinking people — for full effectiveness, theatre-going must become a life habit; an acceptable addiction for "mind expanding" experiences. This need, coupled with a theatre's financial need, creates the desirability of subscription programs. So Theatre Three developed a good one. It's flexible (permitting spontaneity of playgoing) and mutually money-wise. If you've ever claimed "I love theatre" or praised a Theatre Three production to friends, you should be a subscriber. And if you're not, shame on you. You're holding up progress!

Financial support for special growth opportunities gives the privileged (those with more than average income) an additional chance to participate. In its early years

Theatre Three was unable to attract support from this part of the community. Part of this difficulty was the heavy burden of city leadership was, at that time, falling on already overloaded shoulders of "the-same-old" upper-echelon Dallasites. The rest of the problem was our pride: we liked (and still do) our independence. But the Dallas leadership has swelled these days with new energies available to serve and support and we've found (to our great relief and pleasure) that a healthy two way respect exists that enables us to further our stagecraft with gifts and gala proceeds without yielding our original concepts.

Perhaps the most significant program in making Theatre Three work sprang from a proposal from the late John Rosenfield, dean of the Dallas drama critics. He once suggested that Theatre Three solicit \$100 gifts from businesses; just \$100 — no more, no less. When he proposed it we thought, not incorrectly I think, if we asked no one would respond. But later we got prominent community leaders to ask, and the Producer Committee concept was born and is growing. Its idea is to spread the achievement across the widest possible sector of commerce.

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Reading this you're helping to make it "work". Your awareness of the theatre is essential to its effectiveness. Let us entertain you when Life has been re-running some of its more tedious plots. Theatre Three belongs to you. Enjoy it!

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ABOUT THE PLAYERS

NORMA YOUNG (Hedda) — Miss Young is best known as the Artistic Director of Theatre Three, a position she has held since the theatre's opening in 1961. As an actress, she has appeared on Theatre Three's arena stage as Madame Rosepettle in "Oh Dad, Poor Dad" and as The Queen in last season's "The Cave Dwellers." A native Dallasite, Miss Young returned to her home town to found Theatre Three after an earlier career in Houston and New York. In private life, she is the wife of the theatre's managing director Jac Alder.

CECIL RUTHERFORD (Judge Brack) — Mr. Rutherford recently completed the role of McLeavy in "Loot." He has been seen this season, in addition, in "Tartuffe", "Celebration" and "The Adding Machine." A veteran of the Broadway stage, Mr. Rutherford has worked with such luminaries as Helen Hayes and Leontyne Price. Mr. Rutherford joined Theatre Three's staff

this season upon returning to his native state. His wife is choreographer Ellen Rutherford.

JAC ALDER (Tesman) — Mr. Alder is the theatre's managing director as well as serving as chief designer. A native of Oklahoma, Mr. Alder came to Dallas in 1959 and is one of the founders of Theatre Three. This season he has directed "Loot" and played the principal role of Potemkin in the Tom Jones-Harvey Schmidt musical "Celebration." An architect by prior profession, Mr. Alder designed the present theatre in The Quadrangle.

REBECCA LOGAN (Thea) — Miss Logan makes her debut on Theatre Three's stage with this production. A former member of the Dallas Theater Center's Resident Company, she played such roles as Suzanne in "A Gown for His Mistress", Essie in "You Can't Take It With You", and Amy in "Charlie's Aunt" for the Center. A tour in

"Gallows Humor" with the Special Services took her to France and in addition she has appeared in Pennsylvania and Colorado. She is now completing her Master's with Trinity University.

HUGH FEAGIN (Løvborg) — Mr. Feagin took his actor's training at Goodman and the University of Texas. After working in New York, Mr. Feagin came to Dallas and first appeared for Theatre Three in 1963 as Shannon in "The Night of the Iguana." He has become a Theatre Three veteran since that time, appearing in such diverse shows as "The American Dream", "Zoo Story", "The Time of Your Life", "Thurber Carnival", "In White America", "Miss Julie" and last season's "The Miracle Worker." This season he has been seen in "The Adding Machine" and "Loot."

SADIE FRENCH (Miss Tesman) — Miss French will be well remembered as a member of Margo Jones' professional company for many years. For the Dallas Summer Musicals she has appeared in "Showboat" and "Apollo and Miss Agnes". She is a native of Dallas and has played in several movies produced locally, including "Bonnie and Clyde". This is her second appearance for Theatre Three — she appeared last season in "The Miracle Worker".

ELEANOR BERMAN (Berte) — Miss Berman is a Theatre Three veteran having played leading roles in "The Night of the Iguana", "The Hostage" and "The Tender Trap". She also appeared in a number of shows for children. She studied acting at the University of Missouri, the Arkansas Art Center and with Gene Frankel in his Method Workshop. She has performed, additionally, in San Francisco and Chicago.

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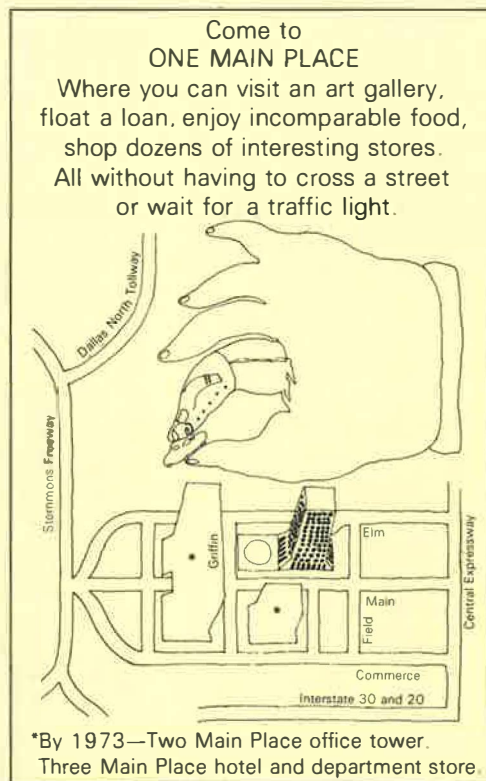
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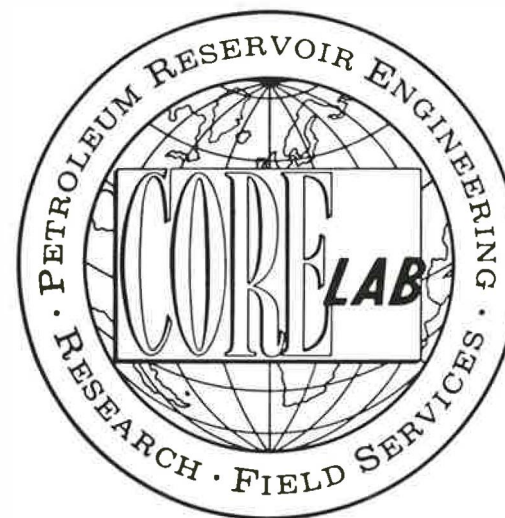
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