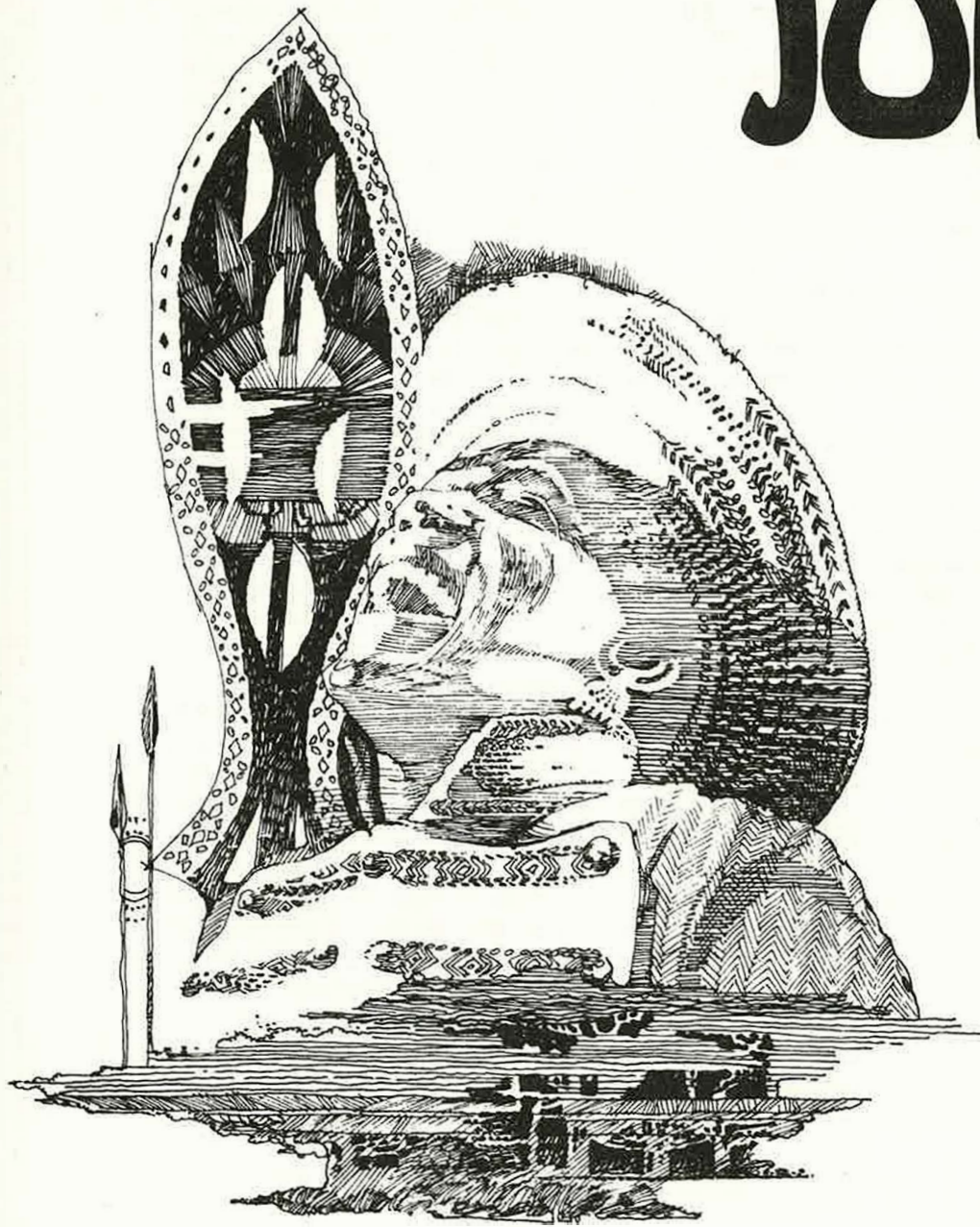


THE EMPEROR JONES



THEATRE 3

Theatre Three 72-73-March 2 thru April 1. Illustration by Terry Mashaw

Notes From The Director

When we made the decision to revive THE EMPEROR JONES (Theatre Three first produced the show almost 10 years ago to the day during the 1963-64 season), I had the sense of a momentous occasion. First of all, THE EMPEROR JONES is surely one of the most theatrically exciting pieces of American stage literature, bearing, as it does, the sure stamp of Eugene O'Neill. And second, the opportunity to work again with Bill McGhee in the title role was highly exciting in itself since he is one of Dallas' most gifted and versatile actors. As an added pleasure, Ted Mitchell returned to play in the show as he had 10 years ago and Jac Alder again designed the settings.

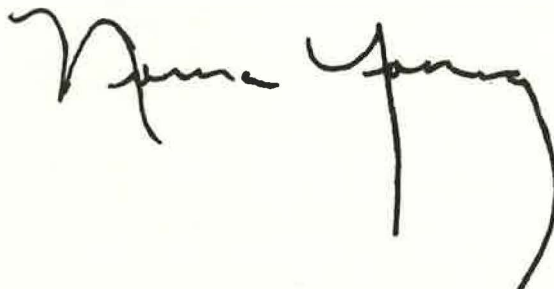
When we began casting the rest of the show at the beginning of the rehearsal period, I became aware of being fortunate in finding a number of talented actors who would lend their abilities towards making JONES the theatrical "event" that O'Neill intended it should be. To all the company and crew, my thanks for their good work on this challenging play.

THE EMPEROR JONES is that rarity: a **short** O'Neill play. It is, in fact, a long one-act play . . . but a one-act play of such dizzying emotional impact that it creates as full an evening of theatre as one would wish for. JONES was written relatively early in O'Neill's career in 1920. O'Neill's pre-occupation with man's constant need to pit his rationalism against the inscrutable ways of life (a pre-occupation that never left him) has never been better expressed than in the story of Brutus Jones, self-styled Emperor and the living embodiment of the "strong-man." It seems to be that it was by careful design that the leading character's first name should be "Brutus", echoing, as it does, the strength and self-induced downfall of that other Brutus in Shakespeare's JULIUS CAESAR.

Again, O'Neill's decision to write the story of a black man in a black society (circa 1920) offers opportunity to brilliantly expose the audience to O'Neill's belief that we are all creations of our past.

In latter days, this belief has come to be known as "racial memory" and, most certainly, Jones experiences this phenomenon in terrifying detail. The dramatics of racial memory could never be more realistic and illuminating than as seen through the eyes of an American black man. Jones' regression into a past he could never possibly have known first-hand is not only believable, it is a fateful and fated journey he **must** make.

O'Neill is a difficult task-master for any director and actor. His works do not allow for simplicity of thought or emotion. We have worked long and hard to loose his words from the printed page onto the living stage with all the power that is there. We hope you find this production of THE EMPEROR JONES does indeed unleash that power.



THE EMPEROR JONES

Cast

Brutus Jones, Emperor	Bill McGhee
Henry Smithers, a Cockney Trader	Campbell Read
The Old Native Woman	Donna Johnson White
The Congo Witch-Doctor	Coy Lee Anderson II
Lem, a Native Chief	Theodore (Ted) Mitchell
Lem's Lieutenant	Larry James Ballard
Soldiers, Adherents of Lem	Walter Malachi Johnson
	Alexander Gary, Jr.
	Walter Frances Keith
	Anthony Joiner

The Little Formless Fears: Jeff; The Convicts; The Prison Guard; The Planter and His Wife and Daughter; The Auctioneer and His Servant; The Slaves for Auction; The prisoners on the Slave Ship:

J. Hugh Freemon, Donna Chadbourne, Gwen Brantley, Marcus Lynn Brantley, Margaret Walden, Dick Hooser.

Drummer Donald Starkes

Production Staff

Director	Norma Young
Set Designer	Jac Alder
Technical Director	Woodrow Pyeatt
Lighting Designer	Woodrow Pyeatt
Costume Designer	Cynthia Cooper
Costume Crew	Donna Adams, Margaret Walden
Stage Manager	Jim Prichard
Assistant Stage Manager	Margaret Walden
Light Technician	Nancy Morris
Properties	Jim Prichard, Kimberly Webb, Pat Harris
Running Crew	Dick Hooser, Margaret Walden, Lynda Slankard, Donna Chadbourne, J. Hugh Freemon
Set and Maintenance Crew	Refugio Briones, Arturo Herndndez, Pete Ramirez, Wayne Williams
Clerical Staff	Rosa Chavez, Delia Garcia, Sylvia Garcia, Josephina Gasca, Shelia Johnson

THE EMPEROR JONES

Eugene O'Neill

"The Emperor Jones" takes place on an unnamed island in the Caribbean in 1920, as yet not "self-determined" by white Marines. The form of native government is, for the time being, an empire. It is produced in eight scenes without intermission.

Scene 1: In the palace of the Emperor Jones. Afternoon.

Scene 2: The Edge of the Great Forest. Dusk.

Scene 3: In the Forest. Night.

Scene 4: In the Forest. Night.

Scene 5: In the Forest. Night.

Scene 6: In the Forest. Night.

Scene 7: In the Forest. Night.

Scene 8: The Edge of the Great Forest. Dawn.

Presented by special arrangement with Samuel French.

THEATRE THREE STAFF

Norma Young, Artistic Director	Timothy Ables, House Manager
Jac Alder, Managing Director	Minda Lynn, Box Office Hostess
Kimberly Webb, Production Stage Manager	Lynn Morris, Head Usher
Donna Adams, Assistant to the Directors	STAFF DESIGNERS
Dick Hooser, Box Office Manager	Patty Greer, Costumes
Woodrow Pyeatt, Technical Director	Joan Eckles, Lighting
Margaret Walden, Production Associate	Harland Wright, Sets
Jim Prichard, Group Sales & Educator's Liaison	Jack Alder, Coordinate Designer

Theatre Three is a professional (LORT) theater.

THEATRE THREE THANKS TO...

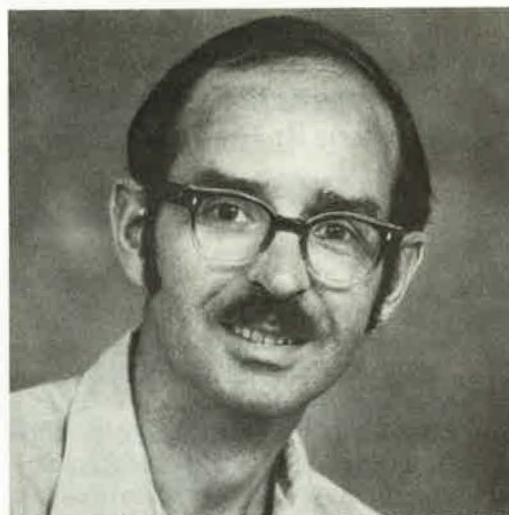
The Ad Company, Don Moeller and Cheryl Garcia
 Terry Mashaw, Illustrator
 Tom Lovelace, Graphic Designer
 Andy Hanson, Photography
 Materialistic!, authentic African prints
 Hunter Bradlee
 Bob Cowan, Militaria
 Jack Bennett, Creative Imagineering

ABOUT THE PLAYERS

BILL MC GHEE (Brutus Jones) portrayed this same role in Theatre Three's 1964 production of "Emperor Jones." He received rave reviews from all who saw his performance. McGhee appeared often on the Theatre Three stage during the early years: "Mrs. McThing," "The Little Foxes," "The Tender Trap," "Purlie Victorious" in which he played the lead, "In White America." During the past nine years, he has been increasing his ever-widening range of experience in stage, screen, television and radio. "The Forgotten," a film in which McGhee plays Sam, will premiere in Dallas in late March.



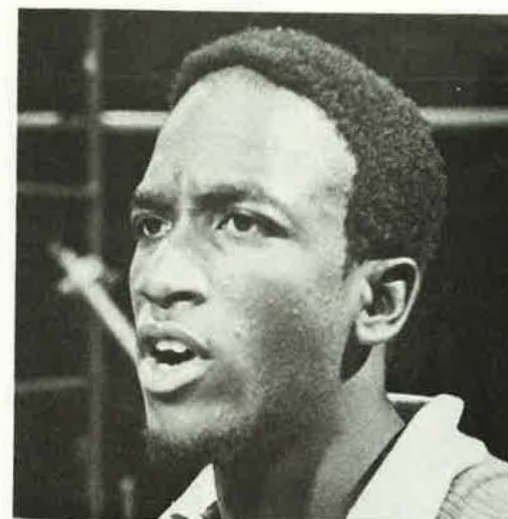
CAMPBELL READ (Henry Smithers) is a native of Edinburgh Scotland. Currently an assistant professor of statistics at Southern Methodist University, Read is also teaching at Southwestern Medical School. Interested also in history, music and photography, Read holds his B.A. and M.A. in Mathematics from the University of Cambridge, and his Ph.D in Statistics from the University of North Carolina at Chapel Hill. Read last appeared on the Theatre Three stage as Lord Summerhays in "Misalliance." He has also appeared in the American University's (of Beirut, Lebanon) production of "Amahl and the Night Visitors" and "The Mikado." Read was a member of the Dallas Civic Opera chorus in 1969.



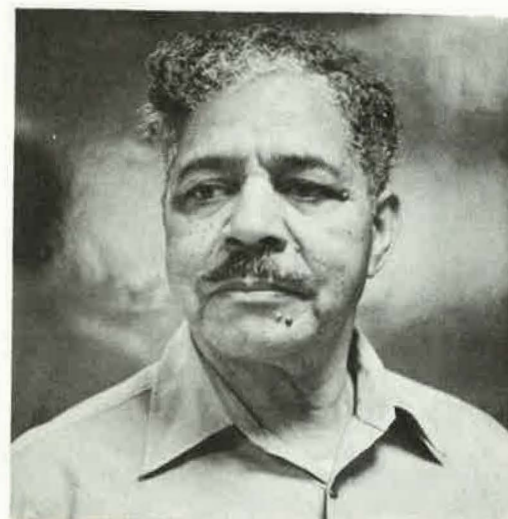
DONNA JOHNSON WHITE (the Old Native Woman) is currently an Associate Professor at Bishop College. She holds her B.A. from the University of Michigan, her M.A. from Syracuse University in French, and has just completed her Ph.D in Romance Languages from the University of Texas at Austin. There, she appeared in "The Blacks." She has also worked with the Janus Players at the Dallas Theater Center. At Theatre Three, she was seen in "The Skin of Our Teeth."



ABOUT THE PLAYERS



COY LEE ANDERSON II (Witch Doctor) played a highly successful Clorox Johnson in "The Me Nobody Knows" last summer at Theatre Three. He has also appeared in productions of "A Fate Worse Than Death," "Purlie Victorious," "A Marriage Proposal," and "To Be Young, Gifted and Black."



THEODORE (TED) MITCHELL (Lem) is a veteran of Theatre Three. He also appeared in the original Theatre Three cast of "Emperor Jones." Retired from the working world, Mr. Mitchell has worked for Theatre Three in "Of Mice and Men," "In White America," "Bus Stop," "The Time of Your Life," "The Cave Dwellers," and he was last seen in "The Skin of Our Teeth."



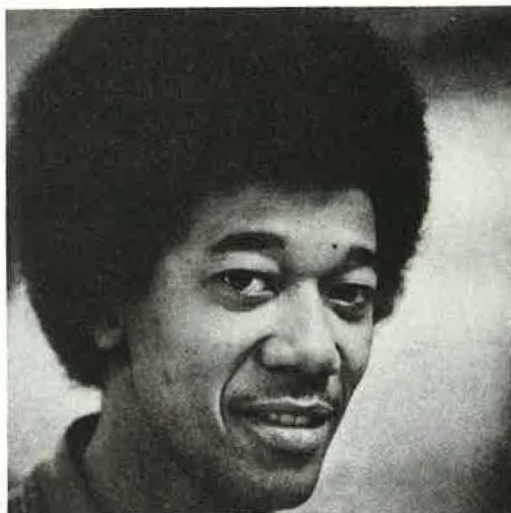
LARRY JAMES BALLARD (Lem's Lieutenant) is a student at El Centro College, where he is majoring in music. He is also a writer of poetry and has had several locally published works. He is making his Theatre Three debut in this production.

ABOUT THE PLAYERS

WALTER MALACHI JOHNSON (Soldier) is also studying at El Centro. A comedian, Johnson has most of his education background in St. Louis where he attended Mount Flossant Valley College. He has appeared in productions of "Militant Minister," "Ceremonies in Dark Old Men," "Malotte," and "Native Son."



ALEXANDER GARY, JR. (Soldier) is a drama major. A student of Larry O'Dwyer, Gary has attended Texas Southern University in Houston. Gary is debuting at Theatre Three.

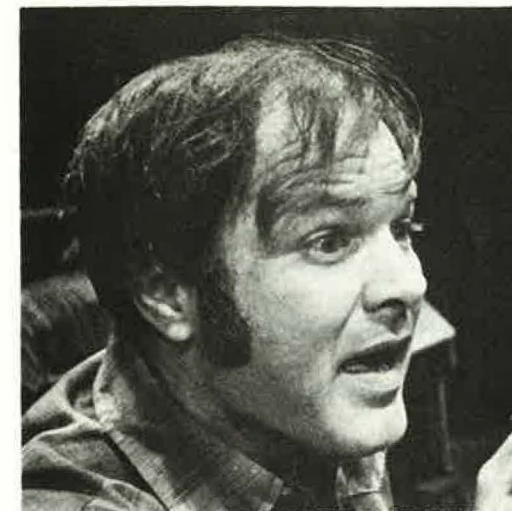


WALTER FRANCES KEITH (Soldier), although making his debut, has long been a friend of Theatre Three through his association with the Neighborhood Youth Corps. He is studying music at El Centro.

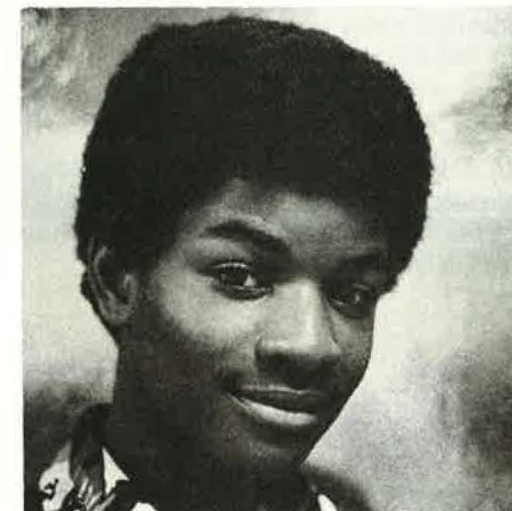


ABOUT THE PLAYERS

DICK HOOSER played Peter in Theatre Three's production of "Company," and is a member of the theater's staff. A multi-talented person holding his B.A. from Baylor University, Hooser is also the Theatre Three Box Office Manager.



ANTHONY JOINER (Soldier) is a high school sophomore who has spent the past five years working in drama, with plans to major in Drama at college. He lists his present occupation (along with student) as being a dietary aide. Appearing in productions of "Soul on Ice," "Black Hisotry," "Black Man in a White World," and "You're A Good Man, Charlie Brown," Joiner is also a Theatre Three newcomer.



MARGARET WALDEN, on the Theatre Three staff, is a silversmith by trade. She attended Texas Christian University and was seen in productions of "The Unsinkable Molly Brown," "Alice In Wonderland," "Vagabond King," and "Sleeping Beauty."



ABOUT THE PLAYERS



GWEN BRANTLEY was in the first Neighborhood Youth Corps group to be assigned to Theatre Three. She has since attended Mountain View College and brought to the Theatre Three stage her three year old son, MARCUS LYNN BRANTLEY.



DONNA CHADBOURNE is currently employed by Safeway, Inc. She attended Draughn's Business College, although she has spent time between Dallas and Miami, Florida.



J. HUGH FREEMON last appeared on the Theatre Three stage in "The Venetian Twins." Experienced extensively on stage, Freemon also holds credits in screen and television. He received a Best Actor Award for his portrayal of Boss Finley in "Sweet Bird of Youth." Freemon has attended Arlington State College and was in the Special Services branch of the U.S. Marine Corps.

THE NICEST ARMY IN TOWN

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 being 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 — 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 people.

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 748-5191 and come in for a uniform fitting. It's the nicest army in town.

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Three times winner of the Pulitzer award and in 1936 the recipient of the Nobel Prize for Literature, Eugene O'Neill stands pre-eminent among the world's dramatists. The originality, strength and integrity of his plays have helped bring a new dignity to the American theatre. What he has done for the theatre of the reader's imagination is equally noteworthy, for his dramas have been treasured by an immense public.

Eugene O'Neill was born in 1888 in New York City. His father was an actor, and during his early years O'Neill traveled on tour with his parents. In 1909 he went on a gold-prospecting expedition to South America; later he shipped as a seaman to Buenos Aires, worked at various jobs in the Argentine, and tended mules on a cattle steamer to South America. He returned to New York with no money, and was working as a newspaper reporter in New London, Connecticut, when an attack of tuberculosis sent him to a sanitarium for six months. This period of enforced inaction marked a turning point in O'Neill's life. Shortly after, at the age of twenty-four, he began his first play.

His early plays were produced by the Provincetown Players in Massachusetts, and the acclaim they received opened the way for the production of BEYOND THE HORIZON, O'Neill's first full-length play, which won a Pulitzer prize. ANNA CHRISTIE and STRANGE INTERLUDE won him two more Pulitzer prizes. In 1936, he was awarded the Nobel Prize for Literature, but it was ten years later when a new play of his appeared: THE ICEMAN COMETH.

Eugene O'Neill died in 1953. Several of his plays were staged after his death, including, LONG DAY'S JOURNEY INTO NIGHT, A MOON FOR THE MISBEGOTTEN, A TOUCH OF THE POET and MORE STATELY MANSIONS (the play that brought Ingrid Bergman back to the American stage.) O'Neill's daughter, Oona, is the wife of Charles Chaplin.

When Eugene O'Neill died in 1953, he left instructions that he be buried without ceremony, and that the headstone over his grave be inscribed with the single word "O'Neill." A decade later the most complete biography of him was entitled simply O'NEILL. This confident assumption of uniqueness might seem mere egotism were it not completely realistic. Both the man and his dramatic achievement were unique: there was something monolithic about him. But there was also something protean. "O'Neill" was somehow greater than the sum of all his work.

O'NEILL



O'Neill in 1921



See you after the show...
John & Barbara

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MONDAYS THRU SATURDAYS/9:00-1:00/FREE PARKING

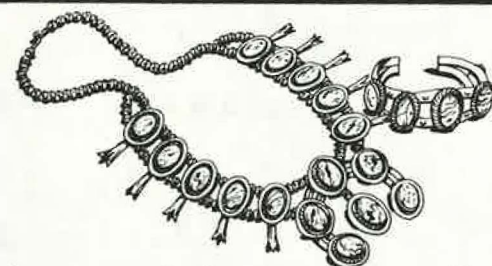
CHILDREN'S SHOW SCHEDULED

Theatre Three will present its spring children's show on Saturday, March 17, 24, and 31. "The Contest", by Sally Sockwell and Devvy Swanson, will play two performances on the three Saturdays, at 12:30 and 3:30. The children's show will be directed by Jim Prichard.

"The Contest" emphasizes audience participation and is about four Colors who compete to see who can reach a near by Black and White town.

Written especially for the stage, "The Contest" premiered February 11, 1970 at Southern Methodist University.

Regular admission tickets \$1.75. Theatre Three season subscribers may be admitted at half price. Group rates available.



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A Performance History of Emperor Jones

1920 THE EMPEROR JONES Opened November 1 at the Playwrights' Theatre in New York. A production of the Provincetown Players, who had moved to New York in 1916, JONES featured Charles Gilpin as Jones. The normal practice then was for a white actor in burnt-cork make-up to play Negro leads, although blacks were used for Negro supporting parts. The casting of Gilpin (a black) was a step forward for black actors. Jig Cook, founder of the Provincetown Players, directed the production. The critics were unanimous in their praises.

1921 After a few matinees in late 1920, THE EMPEROR JONES moved to a permanent home in a Broadway theatre with the original cast and production intact. The Broadway run lasted for 204 performances — a long life for a play in those days. Near the end of the run, O'Neill began to be dissatisfied with Gilpin, and began casting about for an actor to play the role in the upcoming London production.

1922 THE EMPEROR JONES opened in London with O'Neill's young "discovery," Paul Robeson, in the title role. English critics were even more enthusiastic about O'Neill "the greatest dramatist now writing in the English language," even though Bernard Shaw was still active.

1924 Paul Robeson played THE EMPEROR JONES for the first time to an American audience — a weeklong special production by the Provincetown Players.

1926 THE EMPEROR JONES was revived twice in New York, both times with Gilpin in the leading role. Moss Hart played Smithers in one version — his comments on the play and the production can be found in this autobiography, ACT ONE.

1933 The film version of THE EMPEROR JONES was released. Directed by Dudley Murphey, the motion picture starred Paul Robeson and Dudley Digges (as Smithers).

1964 THE EMPEROR JONES was produced at Theatre Three with William McGhee as Jones. (This production marked the first appearance of O'Neill on a Dallas stage since World War II). With the critical judgement glowing (Virgil Miers said "that Theatre Three had arrived at its shining hour"), the production proved to be one of the most successful of Theatre Three's early years.



Wall and table sculptures

107 The Quadrangle
Dallas, Texas 75204

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About Theatre Three

As Theatre Three enters its twelfth year of service to Dallas and its visitors, it has changed its status to become the first theatre in North Texas offering professional productions with Actors' Equity professionals working under the LORT (League of Resident Theatres) agreement. Texas has only one other LORT theatre, The Alley Theatre in Houston. A LORT theatre is a non-profit, resident organization producing the full spectrum of theatrical literature. Donations to Theatre Three are tax-deductible.

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hibits photographing
or recording the per-
formance.

However, the Actors have
been known to encour-
age laughter and ap-
plause.

Playgoers leaving their seats
during the performance must be
re-seated in available seating
specified by the House Manager.

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☐ I have never been on Theatre Three's mailing list. 2800 Routh, Dallas, Tx. 75201

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A reservation has been made in my name this season: ☐ YES ☐ NO

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