

THEATRE THREE

THE theatre-in-the-round at the Quadrangle



BROKEN GLASS

By Arthur Miller

SHOW 3: OCTOBER 28TH THRU NOVEMBER 28TH, 1999

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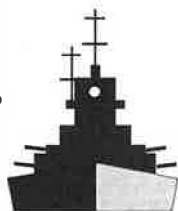
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Kristallnacht Remembered

November 9, 1938, "The Night of the Broken Glass," was the first violent program, or riot, on Western European soil in hundreds of years. On this night, Adolf Hitler and his Nazi storm troopers unleashed a wave of terror that is historically marked by the vandalism of Jewish businesses. However, the ramifications of *Kristallnacht* were much more unsettling than the shattering of glass in storefront windows: an untold number of Jewish people were terrorized, assaulted and murdered; private homes were vandalized and destroyed; more than 1,000 synagogues were burned; and approximately 30,000 Jewish people were deported to concentration camps during this bitter night of inhumanity (extending far into the next day). For the Jewish community of Germany—and indeed all of Europe—this night was truly the end of the beginning...and the beginning of the end.

Arthur Miller, arguably the American theatre's greatest playwright, examines the far-reaching devastation of *Kristallnacht* through the emotional breakdown of character Sylvia Gellburg in the 1994 drama, *Broken Glass*. Originally premiered by Long Wharf Theatre in New Haven, Connecticut, this most recent play to be crafted by Miller is a work that has been critically acclaimed for its wisdom, humanity and compassion. Charles Spencer of *The Daily Telegraph* comments, "Miller's strongest play in years...a gripping and powerful drama balancing private lives with public morality—bursting with pain and passion." In addition, John Lehr of *New Yorker* magazine notes, "...a brave accomplishment of one of the pathfinders of postwar drama, looking at a tangle of evasions and hostilities by which the soul contrives to hide its emptiness from itself." Therein, the author of such masterworks as *All My Sons*, *Death of a Salesman*, and *The Price* (produced at T3 in 1995 featuring the late Mel Dacus), again explores the unrest of human struggle—this time, with an Edvard Munch-like backdrop of existential fear and the looming Holocaust.

Arthur Ashur Miller, born October 17, 1915, in NYC, has garnered major awards for his contributions to the stage: among others, the New York Drama Critics' Award for *All My Sons* (1947), the Pulitzer Prize for *Death of a Salesman* (1949), and the Antoinette Perry Award for *The Crucible* (1953). His plays are in constant reprisal internationally, with *Death of a Salesman* being one of the top ten produced plays of the 20th century. Other widely produced works by Miller include: an adaptation of Henrik Ibsen's *An Enemy of the People* (1951), the psychological tragedy *A View from the Bridge* (1955; produced during T3's 1975-76 season), and the thinly disguised portrayal of his short-lived marriage to Marilyn Monroe *After the Fall* (1964; produced during T3's 1977-78 season).

Miller's writings outside of theatre have also been prolific and varied, with works for film and television (*The Misfits*, adaptations of his plays. *Playing for Time*—winner of four Emmy Awards and based on the actual experiences of an all-woman orchestra imprisoned in a Nazi concentration camp), the novel *Focus* (an ironic tale dealing with anti-Semitism), a collection of stories (*Homely Girl*), essays, books of reportage, and his own autobiography *Timebends*. In all of these diverse avenues of creative work, however, runs an undercurrent linking together the entire range of Miller's literary repertoire: the all-consuming search humans conduct—at some point in time during their lives—to find some semblance of order in the ongoing chaos called life. Whether it is in the midst of the slings and arrows of Willy Loman's outrageous fortune, or within the deterioration of Phillip and Sylvia Gellburg's marriage, Miller examines our own contemporary, domestic tragedies with as much prowess and strength as those found in the dramatic literature of the ancient Greeks.

—Natalie Gaupp, *Dramaturg*

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THEATRE THREE

PRESENTS...

BROKEN GLASS

By Arthur Miller

Cast

Philip Gellburg.....Terry Vandivort *
Sylvia Gellburg.....Anne Lynn Kettles *
Dr. Harry Hyman.....Hugh Faeghin *
Margaret.....Linda Pettigrew
Stanton Case.....Bruce Coleman
Harriet.....Barbara Bierbrier

Artistic Staff

Director.....Jac Alder
Costume Designer.....Bruce R. Coleman
Scenic Designer.....Harland Wright
Technical Director.....Brian Walker
Lighting Designer.....Kelly PerkinsSmith
Stage Manager.....Harland Wright *
Production Assistant.....Nikki Heverly

* Indicates Actor or Stage Manager as a member of Actors' Equity Association

The Crew

Brian Walker, *Technical Director*, Nick Mardsen, *Master Carpenter*. Nikki Heverly, *Master Electrician & Set Crew*, Pat Parise, *Set Crew*.

The Setting

The play takes place in Brooklyn in the last days of November 1938, in the office of Dr. Harry Hyman, the bedroom of the Gellburg house, and the office of Stanton Case.

ACT I

Scene I: *Office of Dr. Harry Hyman*
Scene II: *The Gellburg bedroom*
Scene III: *Dr. Hyman's office*
Scene IV: *Office of Stanton Case*
Scene V: *The Gellburg bedroom*
Scene VI: *Dr. Hyman's office*

ACT II

Scene I: *Office of Stanton Case*
Scene II: *The Gellburg bedroom*
Scene III: *Office of Stanton Case*
Scene IV: *The Gellburg bedroom*
Scene V: *The Gellburg bedroom*

The Cast



Terry Vandivort (Phillip Gelburg), was just seen as Percival Browne in the smash hit *The Boyfriend*. Previous Theatre Three roles include Oscar Wilde in *Gross Indecency*, Harry in *Racing Demon*, Jimmy in *The Gingerbread Lady*, Hysterium in *Forum*, Estragon in *Waiting for Godot*, Polonius in *Fortinbras* and Tristram in *Taking Steps*. Terry is also a member of The Lean Theater company where he has performed in the recent *Project X* as well as many other productions. Terry has also appeared in productions with Dallas Shakespeare Festival, Dallas Theatre Center, Encompass Theatre (NYC), and Trinity Theatre (NYC). He is the recipient of the Dallas Theatre Critics Forum Award and has twice received Theatre Three's Patron Favorite Award. This performance is dedicated to the memory of Mrs. Elsie Pearle, whose life embodied the passionate commitment and loving generosity of the Jewish heart.

Anne Lynn Kettles (Sylvia Gellburg) was most recently seen as Agnes in Circle Theatre's production of *A Delicate Balance*. She has played the daughter in *All Over* for the Hartford Stage Company as well as in the Emmy nominated PBS *Great Performances Series, Theatre in America*. She appeared off-broadway in *Six Characters in Search of an Author* and *Silent Night, Lonely Night*. Other credits include...*And Miss Reardon Drinks a Little*, *Sister Mary Ignatius Explains It All For You*, *Shadow Box*, *Albee's Women* and the recent *Master Class* at Stage West. Ms. Kettles has performed regularly at Center Stage in Baltimore, Alliance Theatre in Atlanta, Milwaukee Repertory and the Burt Reynolds Theatre in Florida. Television and film credits include: *Miami Vice*, *B.L.Stryker*, *Aladdin* and *Stiffs*, with Jackie Mason. She was voted 1999 Staff Choice Best Actress in *The Fort-Worth Weekly* as well as Best Actress of Tarrant County by *The Star-Telegram*.



Hugh Feagin (Dr. Harry Hyman), who was last seen at Theatre Three in *Gross Indecency*, has had a long association as a leading actor with us beginning in '63 when he debuted in the role of Reverend Shannon in *The Night of the Iguana*. Educated at The University of Texas at Austin and the Goodman Theatre in Chicago, Mr. Feagin has made a career in his native city of Dallas. While his impressive T3 credits include *Our Town*, *The Price*, *Tobacco Road*, *A Small Family Business*, *Shadowlands*, *Waiting for Godot*, and *Racing Demon*, Mr. Feagin has also been on most of the other stages of the city, including...Addison Center Theatre, Dallas Theater Center, Dallas Shakespeare Festival and Dallas Children's Theater. He is also a volunteer Master Gardener with the Extension Service.

Linda Pettigrew (Margaret) was last seen at Theatre Three in the 1971 production of *The Last Sweet Days of Isaac*. Originally from Dallas, Linda received her bachelor's degree in theatre from the University of North Texas. She has performed with Cincinnati Playhouse in the Park, Once Upon a Stage in Orlando, and the Trinity University Concert Series. Linda lived 15 years in New Orleans where she was seen in *Fefu and Her Friends*, *Cole*, *Fiddler on the Roof* and



The Cast

received press awards for her work in *As Is*, *Orpheus Descending* and *On Tidy Endings*. Often a musician, Linda has been Musical Director and Pianist for *A...My Name is Alice*, *Godspell*, *I Do, I Do!* and countless others. She is anxiously awaiting the beginning of filming in Chicago for *It's About the Butterflies* in a role written especially for her. By day, Linda is an Account Executive with *The Dallas Morning News*.



Bruce R. Coleman (Stanton Case) is beyond thrilled to be making his Theatre Three acting debut after a fifteen year behind-the-scenes association with the company. Mr. Coleman's rare sojourns across the boards include *Holy Ghosts* for Addison Centre Theatre, *T-Bone* and *Weasel* for Circle Theatre, the serial killer in *Down the Road* for New Theatre Company, *Faith Healer & My Thing of Love*, also for NTC where he received a Leon Rabin nomination for best supporting actor. When not performing, Mr. Coleman acts as Theatre Three's resident Costume Designer and Staff Director (notice how nice *his* costume is!) Bruce has been recognized by the Dallas Critics Forum Awards, The Dallas Observer, and The Leon Rabin Awards for his contributions to Dallas theatre. A special note to all his friends who are constantly haranguing him to act more..."Alright, Already!"

Barbara Bierbrier (Harriet) was last seen onstage in the Circle Theatre production of *Three Viewings*. Other recent productions include *Lenny* at Theater Too, *Latina* for Cara Mia Productions, and *Twilight of the Gods*. She originated the role of Bubbie Rose in the premiere production of *Come Into the Light* at Dallas Children's Theatre. She has also written and performed two one-woman shows, *Some of These Days* as Sophie Tucker and *Tallulah Darling* as Tallulah Bankhead. She is also seen and heard frequently on radio and television commercials.



About the Director



Jac Alder co-founded Theatre Three in 1961 with his late wife, Norma Young. He has served the theatre as its Executive Producer-Director since. He takes on a full range of theatrical assignments including directing (as in *Broken Glass...*), translating (as in *The Miser*), and acting (as in *Old Wicked Songs*). A former architect, he designed Theatre Three's unique performing space. Mr. Alder was on the founding boards of the Dallas Arts Coalition, and The Dallas Arts Combine (now called Texas Arts Marketing). He served on the state-wide board of Non-Profit Theatres, Texas Non-Profit Theatres, and currently serves on the board of Texans for the Arts, a statewide arts advocacy organization. He was recently inducted into the Southwest Theatre Association's Hall of Fame and has also been honored with the Dallas Historical Society Award for Excellence in the Creative Arts. He has also been honored for Lifetime Achievement, Outstanding Direction and Outstanding Set Design—all by the Dallas Critics Circle.

For Your Information

Regarding Theatre Three...



Theatre Three is a 501(c)3, not-for-profit cultural institution founded in 1961 by Norma Young. It serves to celebrate and honor the three essentials of theatre for which she named it: gifted playwrights, talented theatre artists, and adventurous audiences.



Regarding this performance...

- ⊙ There will be one twenty minute intermission.
- ⊙ Cameras or recording devices of any kind are prohibited.
- ⊙ Please turn off (or silence) all cell phones and pagers.
- ⊙ Please finish refreshments in the lobby.

For theatregoers with disabilities...



- ⊙ Please feel free to call upon our staff for assistance.
- ⊙ Wheelchair locations are available at stage level.
- ⊙ Half of the seats may be reached by handrails.
- ⊙ A wheelchair-accessible restroom is next to the box office.
- ⊙ Handicap parking is next to the Dream Cafe.



Regarding Parking...

All parking is free. Surface parking surrounds the Quadrangle. Garage parking is accessible on the east side of the quadrangle.

Theatre Three is sponsored by its Board of Directors, by subscribers, by funds from the City of Dallas, Office of Cultural Affairs and The Texas Commission of the Arts.

Supporters also include The 500, Inc. and TACA. Season sponsors include:

The Dallas Morning News



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Contributions have been made in memory of or from the estates of...

Sam Catter, Bill Dallas, Scott Everheart, Paula Goodlet, Oliver Hailey, Anne Weeks Jackson, Jim Jackson, Masha Porte, Carolyn Ryburn, Mary Blanche Scales, Evelyn Wilke, and Norma Young.

Contributions to the Norma Young Fund are still being received and are welcomed. Beginning with the 1996-1997 season, all memorial gifts, unless otherwise designated, are placed in the theatre's new permanent building endowment fund.

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From the desk of Jac Alder:

Theatre Three's annual campaign, THE PHOENIX FUND,
solicits contributions from individuals.

Never have individual contributions been more needed. Mergers, relocations, policy changes and other factors obliterated the effectiveness of our corporate campaign. As for government support, Texas still is 52nd in the states and territories in support of the Arts, and as we know, the National Endowment has been eviscerated. Locally, TACA and The 500 Inc. are reorganizing in the face of their declining ability to raise funds by their traditional methods. As I write this, The Phoenix Fund has gathered a total of \$39,895 from the generous individuals listed above. It would be our honor to list YOUR name in support of reaching this year's \$100,000 goal. Please help.





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