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John Haynsworth Photography



# HELLO AND GOODBYE

By ATHOL FUGARD

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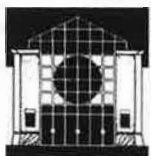


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## Reflections On Theatre-In-The-Round

This article, the third in a series published in Theatre Three's Playbill, comes from interviews with Jac Alder, Theatre Three's Executive Producer-Director on the subject of theatre-in-the-round and Theatre Three's long experience with the format. The questioner and editor of these articles is theatre theoretician Jaye P. Brinkman.

You've talked about the history of theatre-in-the-round and some anecdotes about what happens in performance and even arena's advantages. Now could you speak to the question of "how do you do it?" Sure. Everything from selection of scripts to design and to blocking (how the director moves the actors around the stage) is influenced by the choice to play the performances in-the-round. As we discussed, not much is excluded from the repertoire because of using the arena format: in fact, we have a visually complex style here and often succeed well in large scale pieces like *Sweeney Todd* or *Candide*. Still, the more intimate the scale of the drama, the better it usually works on our stage.

As to "how we do it," let's begin with design. Like any designer of sets, our designer must first satisfy the practical demands of the script.

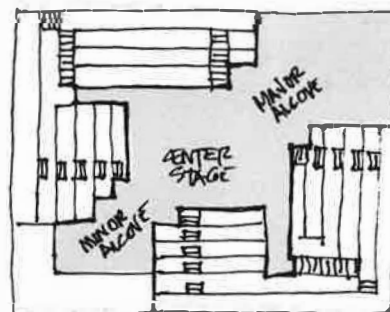
**Meaning what?** Well, in *A Small Family Business* earlier this season, Buck Woods had to represent a bedroom, a bathroom, a kitchen, a living room and a sitting room. And there had to be a front door entrance, a closet for the lover to hide in, a plausible exit to the house's rear entrance, etc. Where to locate all those elements and how to relate them to one another resulted in a rather complicated floor plan.

Part of the humor of that script had to do with disparate action taking place simultaneously. The designer had to be sure sightlines were preserved from every seat in the audience.

**What's the answer to "which are the best seats in the house?"** Designers and directors work very hard to make sure that there are no disadvantaged seats. The way the actors move about the stage and the spaces in which they perform must be visible to everybody. That's also part of what I call the "practical" aspects of design or blocking.

**What else must the designer consider?** Just as important as working out the floor plan, of course, is whether or not the audience sees the kind of space the playwright had in mind — in the case of *A Small Family Business*, it was supposed to be a middle-class tract kind of home: where one house is interchangeable with other houses around it. So the selection of colors, furnishings and appliances had to be rather bland and unextraordinary. By introducing different levels for the bathroom and bedroom, the designer made the blandly furnished spaces interesting enough to watch all evening as actors moved not only around but up and down through the spaces.

**Still, at some point, an actor is going to have his back to you.** Actually that's true in a pure arena where seats surround the stage on all four sides. At Theatre Three we have two "interruptions" in audience seating: the South rows don't connect to the West section (leaving what we call the MAJOR ALCOVE) and the East section doesn't connect to the North section (leaving what we call the MINOR ALCOVE). Here's a sketch:



FLOOR PLAN SKETCH - THEATRE THREE  
SHADOWED AREA = ACTING SPACES  
NORTH

An actor — usually elevated in these areas of platforming such as those decorated as a bedroom and bathroom in *A Small Family Business* (to continue the use of our earlier example) — can face across the stage's diagonal and all members of the audience can see his/her face — at least in profile. These spaces are very, very valuable to us because they give the director the chance for the character's face to be seen by everybody.

At the same time, when an actor is out in the central area of the stage, he will have his back to one section or another. Yes, and then several things must happen. The actor's entire body must be "speaking." The speaker's slumped shoulders and bowed head might be used to tell an audience as much as his facial expression. In the movies, one character may be talking but the camera may be trained on the listener. A reaction shot. Someone who really knows how to enjoy drama can enjoy the "reaction shot" of the listener(s) as much as the "close-up" on the speaker. This is a good example of how acting, directing and design have a heightened importance "in-the-round."

To be continued, next season!



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Linda Blase, *Lighting Director*  
Deidre Moser, *Costume Designer*  
Terry Dobson, *Stage Manager*  
Randy van der Merwe, *Set Design*

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# HELLO AND GOODBYE

By  
Athol Fugard

Cast

Johnny ..... Patrick DeFazio  
Hester ..... Jenny Pichanick

## Act One

Time: Evening - Summer of 1965  
Place: Port Elizabeth, South Africa

## Act Two

Two Hours Later

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## The Playwright

**ATHOL FUGARD** was last seen by Dallas audiences in the DMA's *Arts & Letters Live* 1993 presentation of *Fugard's Women*. Born in the remote Karroo district of South Africa, of Anglo-Irish and Afrikaner parents, he studied philosophy and social anthropology at the University of Cape Town and in 1959 produced his first play, *No Good Friday*. Since that time, he continues as an award-winning playwright who is also involved in acting and film. Here in America, he has had numerous plays premiere at the Yale Repertory Theatre, including *A Lesson From Aloes* in March of 1980 (which also opened on Broadway that fall, starred James Earl Jones and received a Tony Award nomination and a Drama Critics Circle Award for Best Play); *Master Harold...And The Boys* in March of 1982 (opened on Broadway that same season and received Tony Award nominations for Best Play and Director as well as both the Drama Desk Award and the Outer Critics Circle Award for Best Play); and, the world premiere of *The Road To Mecca* in May of 1984 (recognized by *Time* Magazine as one of the ten best plays of the '80's). Mr. Fugard also has received Tony Award nominations for Best Director for his plays, *Sizwe Bansi Is Dead* and *The Island*. Theatre Three has previously presented two of Fugard's plays - *The Blood Knot* in 1986 and *The Road To Mecca* in 1990.

As an actor, Fugard has appeared in several of his own plays, including the premiere of *The Blood Knot*, *The Road To Mecca*, *Hello And Goodbye* and *A Place With The Pigs*. His film credits include featured roles in *The Guest* and *Marigolds in August*, both written by Fugard, and appearances in *Gandhi* and *The Killing Fields*.

Other plays include *Ngogo* (which translates as "a 35-cent woman" and tells the story of a mine-worker's prostitute), written and produced in 1961. *The Blood Knot*, originally produced in 1963 (later filmed with James Earl Jones as star), tackled the bitter topic of the temptation of pass for white in a racially-segregated society. That same year, Fugard and his wife, actress Sheila Meiring, were invited to help a group of non-white actors in the African township of New Brighton, Port Elizabeth, in forming the Serpent Players, an amateur drama group. Working with plays by Machiavelli, Brecht and Sophocles enriched his own writing and *Hello And Goodbye* (1965) and *Boesman And Lena* (1969; revised and rewritten, 1971) were produced, forming a trilogy with *The Blood Knot*. However, it is in *Hello And Goodbye* that the playwright shared his most intensely personal work, for it deals not with the plight of the black or "coloured" African, not with the difficulties between the races, but with the poor whites and the human difficulties locked deep within themselves.



**JENNY PICHANICK** was last seen at Theatre Three in the highly successful *Shirley Valentine*. Her most recent appearance was with the Voices of Change as the Librarian/Stripper in *The Last Contrabass In Las Vegas*.

A native of South Africa, Ms. Pichanick graduated from the University of Cape Town and trained at the Drama Studio in London (Hilman Award for excellence in acting). She worked on stage, radio and television in Zimbabwe and South Africa for many years before immigrating to the United States.

She has appeared in productions in the metroplex and further afield. Some of her favorite shows include *Close Of Play*, *Rosencrantz and Guildenstern* for Theatre Three; *A Lesson From Aloys* (also by Fugard), *Skin of Our Teeth*, *An Enemy of the People*, *Red Noses*, *Temptation*, *Goosepimples*, *Aunt Dan and Lemon*, *Through The Leaves* (Dallas Theater Center); *What I Did Last Summer* (StageWest and NewArts Theater); *Blue Window* (Moving Target); and, *Woman In Mind* (Northern Stage Company, Milwaukee). She won the Dallas Theater Critic's Forum Award for outstanding performance in *Through The Leaves*. In Houston, she appeared in *Blithe Spirit* and as Portia, Titania and Hippolyta for the Houston Shakespeare Festival. Ms. Pichanick is well known on the Texas book review circuit and has served as a voice coach at the Dallas Theater Center (*My Children! My Africa!*) and has taped books for the blind. She also has done numerous voice-overs for radio and television.

Ms. Pichanick has lived in Texas with her husband, daughter and son for the past fifteen years. She will next appear at Club Dada in *Literary Cafe*, a part of the DMA Arts and Letters Live series.



**PATRICK DEFazio** is honored to perform in this production of *Hello And Goodbye* with Jenny Pichanick under the direction of Jac Alder. He is also delighted to be back with the wonderful people at Theatre Three, where he was last seen as the five Rivetti Brothers in *A Small Family Business*. A native of Niagara Falls, Canada, he was easily lured to the warmer weather in Texas where he accepted the position as founding father and Director of Athletics at Parker College of Chiropractic. He models and also practices as a Doctor of Chiropractic in the mid-cities (Hurst) area.

Patrick most recently appeared as Manolo Costazuela in *The Odd Couple* at Casa Mañana on the Square. Other appearances include *Blues*, *Boogie and Jazz*, as Captain Luther Crouch in *Sly Fox*, Brick in *Cat On A Hot Tin Roof*, Rev. Samuel Parris in *The Crucible*, Duke Orsino in *Twelfth Night* and Julius Caesar in *Caesar*. His film credits include *Deceived*, *Suicide King* and the following feature films - due out this summer - *Only In America* and *Striking Point*.

Both actors and stage managers work under the Actor's Equity Association (AEA) contracts. Theatre Three is a member of the Actor's Equity Association (AEA), the Union of Professional Actors and Stage Managers in the United States.

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## The Director

**JAC ALDER** is Theatre Three's Executive Producer-Director, Administrator, actor, designer, musician, and writer, is co-founder of Theatre Three along with Norma Young, Robert Dracup and Ester Ragland. Born in Oklahoma City, Mr. Alder earned a degree in Architecture from Oklahoma University and is the designer of Theatre Three's performing space.

Mr. Alder has served as Director of Drama at the University of Texas at Arlington, advisor to DISD's Arts Magnet High School, and as a member of DISD's PACE organization (Partnership of Arts, Culture and Education). He has served as chairman of the Texas Commission on the Arts Theatre panel and is a current member. He is a founding member of the Dallas Arts Combine and the Dallas Arts Coalition. In 1988 he received the Dallas Theatre Critics Forum Award for outstanding service to Dallas theater. Also in 1988, with Norma Young, he received the Dallas Historical Society Award for Excellence in Creative Arts. In private life he is the husband of Norma Young.

His directing credits include the world premieres of *Safety* and *A Quarrel of Sparrows* (currently running Off-Broadway), and such classics as *•thello*, *School For Wives*, *Arms And The Man* and *The Venetian Twins*. Mr. Alder's musical credits include *A Little Night Music*, *Anything Goes*, *Side By Side By Sondheim*, *The Fantasticks*, *Weill Women* and Theatre Three's original production of *Ball Games*.

### THANKS

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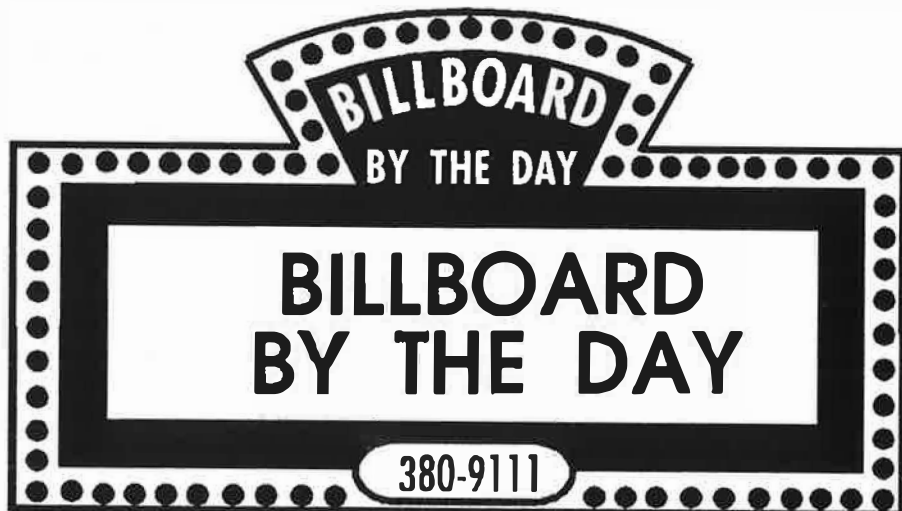
## Artistic Staff

**VERN MCKINNEY, Technical Director**, is in his third season at Theatre Three. A graduate of Angelo State University, Mr. McKinney has acted, directed or designed numerous shows. As an actor, he was last seen at Three Below in *Mamet, Dammit!* His most recent design work includes *Vital Signs*, *H.M.H. Pinatore* and *Into The Woods*. Mr. McKinney has directed *The Woods*, *Sexual Perversity In Chicago*, *No Sex Please, We're British* and *Grandma Duck Is Dead*. In 1992 Mr. McKinney and Mark Hadley began the New Artists Theatre Company. Their next production, *John Brown's Body*, will open in April.

**LINDA BLASE, Lighting Director** Her association with Theatre Three began with *Woman In Mind*. Subsequent designs at Theatre Three include musicals, dramas and comedies in every season since that initial assignment. Ms. Blase is also an accomplished photographer and documents many of Dallas' dramatic productions.

**DEIDRE MOSER, Costume Designer**, is in her second season at Theatre Three. Ms. Moser's costume designs have been featured in Cold Shoulder Production's recent *The Theory Of Total Blame*, Deep Ellum Opera Theatre's *The Mikado* and in the Shakespeare Festival of Dallas' 1993 Target Tour to local schools and colleges. Theatre Three productions include *DROOD!*, *Wholly Moliere*, *Shadowlands*, *Assassins*, *Ball Games*, and most recently, *The Fantasticks*.

**RANDY VAN DER MERWE, Set Design** "All dramas really play on the space between our ears. So what's on a stage, the set, can only be a metaphor for dreams to come back after the physical set no longer exists. Americans have been reluctant -- understandably, perhaps -- to ignore the metaphor for America that the place of South Africa is. In this play, the metaphor for the place of South Africa is the place of an impoverished family. Because of their poverty -- and especially the poverty of their imaginations -- they can't grasp the notion of either spiritual, political or familial peace. They are trapped in disintegration and discomfort. A good problem for a set designer."



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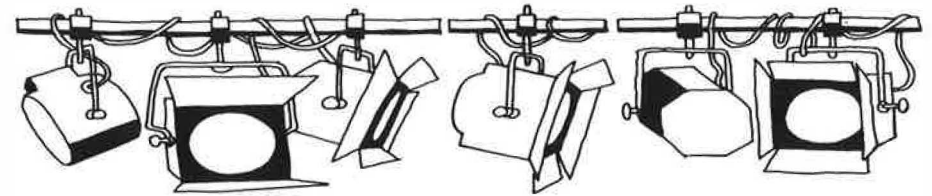


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