

# THEATRE THREE

*presents*



Nicolai Gogol's

## THE DIARY OF A MADMAN

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THE SHOW**

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the production  
**THEATRE THREE**

*presents*

**NORMA YOUNG**

**JAC ALDER**

*GUEST ARTIST*

**TOM TROUPE**

*IN*

**NICOLAI GOGOL'S**

**THE DIARY OF  
A MADMAN**

*DIRECTED BY*

**DON EITNER**

SETTINGS DESIGN ..... JUAN di NERO  
LIGHTING DESIGN ..... LINDA BLASE  
TECHNICAL DIRECTOR ..... VERN McKINNEY  
MASTER CARPENTER ..... DAVID COHEN  
MASTER ELECTRICIAN ..... TODD KRAMER  
PRODUCTION ASSISTANT ..... LISA COTIE-RINKER  
STAGE MANAGER ..... TERRY DOBSON

**FEBRUARY 27 - MARCH 14, 1993**

**BASED ON THE NICOLAI GOGOL SHORT STORY  
TRANSLATED BY RODNEY PATERSON.**

# the cast

**Tom Troupe**, with his collaborator, Don Eitner, first performed DIARY OF A MADMAN in Los Angeles 25 years ago. They toured the play for several years after that and in 1969 the film version (SOFI) was made. The picture won the Best Film award and Tom Troupe won Best Actor at the Atlanta Film Festival. Three years ago, the play was revived at Mr. Eitner's American Theatre Arts Theatre in Los Angeles and ran for six months thereafter.

Mr. Troupe made his Broadway debut in THE DIARY OF ANNE FRANK and was last seen there in Bernard Slade's ROMANTIC COMEDY opposite Mia Farrow. For 21 months, he co-starred with Barbara Rush in the national tour of Mr. Slade's SAME TIME NEXT YEAR and recently completed a tour of Richard Baer's comedy EMBRACEABLE YOU opposite Betsy Palmer.

He has had reoccurring television roles in "MARY HARTMAN, MARY HARTMAN", "WHO'S THE BOSS", in which he played Tony Danza's Irish priest and was Scott Baio's father in "BABY TALK." His feature films include "THE BIG FISHERMAN", "THE DEVIL'S BRIGADE", "KELLY'S HEROES", "MAKING IT", "SUMMER SCHOOL" and was last seen as Jack Favor in Gus Van Sant's "MY OWN PRIVATE IDAHO".

# the scenes

**Nikolai Gogol** is 19th-century Russia's greatest writer; he was born in Little Russia as it was then called, on March 20, 1809. His chief passions were poetry and theatre. In December 1828, he moved to Petersburg, capital of the Russian Empire and the most cosmopolitan of its cities, where he immediately sought the acquaintance of Russia's premier poet, Aleksandr Pushkin, ten years his senior and then at the height of his fame. Within a year of his arrival in Petersburg, Gogol received the first of a series of appointments as a minor civil servant.

Gogol resisted decisive involvement with anything other than his art. There is no record of amorous attachments, or of formative pressure from economical or political or social necessities. DIARY OF A MADMAN presents Petersburg life as seen through the eyes of one of the innumerable petty civil servants who staffed the vast, mechanical bureaucracy of the capital.

# the staff the board

## PRODUCER STAFF:

Jac Alder, Executive Producer-Director  
Norma Young, Founding Artistic Director  
Laurance O'Dwyer, Associate Director  
Terry Dobson, Assistant to the Producer

## ADMINISTRATIVE STAFF:

Thurman Moss, Chief of Operations  
Mark Hadley, Comptroller  
Pat Perna, Bookkeeper  
Greg Marcy, Director of Development  
Gary Dilge, Systems Manager  
Liz Piazza-Kelley, Administrative Assistant  
Rosie Hughes, Publicist

## BOX OFFICE STAFF:

Guy Hoyle, Box Office Manager  
Iris Figg, Subscriber Services  
Donna Gay/Alan Proffitt, Reservationists  
Peter Douglas, House Manager  
Volunteer Coordinator

## PRODUCTION STAFF:

Vern McKinney, Technical Director  
Deidre Moser, Costumer  
Lisa Cotie-Rinker, Production Associate

## OUTREACH STAFF:

Tony Workman, Coordinator  
Whitney Stokes, Assistant Coordinator  
Sharon Fowler, Administrative Assistant

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David Buice  
Gerald Feck  
Jaime Hogan  
Manuel "Buzz" Mass  
Steve Reedy  
Pat Shaw

Michael Glanton, Playbill Managing Editor

Jac Alder and Norma Young  
Gregg and Lisa Ballew  
Sally Branch  
Lexon Cole  
Leonard and Pauline Graivier  
Kenneth and Virginia Haigler  
Ed and Rosie Hughes  
Lloyd Kitchens  
Dave and Marguerite Lambert  
David Lopez  
David G. Luther Jr.  
Jim and Janet Morris  
Bill and Elya Naxon  
Betsy Neuffer  
Jane Reich  
Elizabeth Rivera  
May Tweed  
Phyllis Walker (Cultural Affairs Liaison)  
Don Wilder  
Libby York (The 500, Inc. Liaison)

Photo: Bill Cagle (fla./tx) Model: e. Kim Dawson Agency: Make-up Lynae, Craig & Co.

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# profiles

**Don Eitner** began teaching and directing in 1964 at the Melrose Theatre in Hollywood. His first assignment was the very successful production of *DIARY OF A MADMAN* starring Tom Troupe. For the next ten years, Eitner directed over 22 productions for the Melrose, two of which were made into films: *DIARY OF A MADMAN* (SOFI) into the Atlanta Film Festival best film winner and *THE THREE OF HIM* for CBS Repertory Workshop. The success of these productions opened the door for Don to produce, direct and edit commercials for Robert Carlisle Productions for two years. After Carlisle Productions, Eitner formed his own production company, Bonne Terre Productions for the purpose of producing documentaries and commercials.

His reputation as a director was growing, and the Dallas Theatre Center invited his production of *DIARY OF A MADMAN*. The play was so well received that Don was contracted to direct *THE LION IN WINTER* for DTC's next season opener. In 1974, Don left The Melrose to found The American Arts Conservatory Theatre in Hollywood.

American Theatre Arts has produced the world premiere of the Pulitzer Prize winning play, *THE GIN GAME*, as well as the critically acclaimed *DEVOUR THE SNOW* which also went on to Broadway. American Arts Theatre produced more than 50 other plays and trained several hundred aspiring professional actors and actresses.



*Forsooth and all hail! I\*M\*I hath disappeareth the spot!*  
— Lady Macbeth

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# profiles

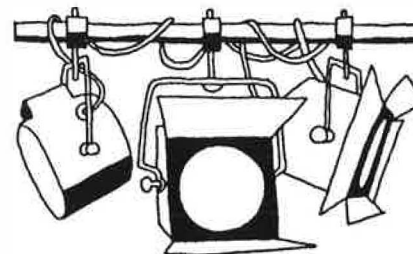
**Linda Blase** is perhaps Dallas' busiest lighting designer with lighting designs for over 100 productions to her credit. As a staff member at Dallas Theater Center, she lit scores of that theater's productions. Her association with Theatre Three began with *WOMAN IN MIND* three seasons ago. Subsequent designs at Theatre Three include musicals, dramas, and comedies in every season since that initial assignment including *ASSASSINS*, *RISKY GAMES* and *DROOD!*.

In addition to her skills as a lighting designer, Ms. Blase is an accomplished photographer and documents many of Dallas' dramatic productions. In 1972, she was the stage manager of a touring production of *DIARY OF A MADMAN* and recently as lighting designer for a limited run of the show at the Warehouse Theatre in Corsicana, Texas.

She is quite delighted to be reunited with Mr. Eitner and Mr. Troupe for this most recent production here at Theatre Three.

**Vern McKinney** is in his second season at Theatre Three and his first as Technical Director. A graduate of Angelo State University and a budding director and designer, Vern most recently designed *H.M.S. PINAFORE* for a Richardson High School and *VITAL SIGNS* for Pegasus Theatre.

With the help of Mark Hadley and Rebeque Danforth, Vern founded the New Artist Theatre Company and directed the inaugural production of David Mamet's *THE WOODS*. He would like to thank Jac and Norma for keeping him employed.



## PLAYS UNDER CONSIDERATION for '93-'94

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### dramas...

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*Herb Gardner's new play*

### comedies & classics...

**JAKE'S WOMEN**  
and **LOST IN YONKERS**  
*by Neil Simon*


**THE SECOND MAN**  
*by S.N. Behrman*

**A FAMILY BUSINESS**  
*by Alan Ayckbourn*


**THE POPE AND THE WITCH**  
*by Dario Fo*

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*by George Bernard Shaw*




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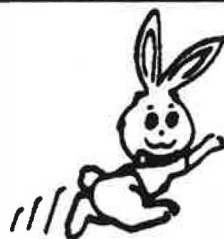


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February 24, 1993

Dear Playgoer,

THE DIARY OF A MADMAN is Theatre Three's last show of this season. The new '93-'94 season at Theatre Three begins April 30th. It's going to be a season of thrilling drama, exciting new musicals and illuminating comedies -- a season to live up to the 32 year old traditions of Theatre Three.

Theatre Three was named for the three essential ingredients of really great theatre:

**(1) A gifted author, (2) A perceptive production, and (3) A talented audience.**

Throughout our history we have honored the contributions made to the stage by audiences -- audiences who attend theatre regularly and whose presence and perceptions mould the theatre-going experience for artist as well as for themselves.

All playgoers are important to Theatre Three. None are more important than our subscribers. Theatre Three luckily enjoys the loyalty of thousands of subscribers. You are in the company of many of them now.

Life shouldn't be all work and NO PLAYS! The surest way to include playgoing in your life is to join the company of our talented audience as a Season Subscriber.

Please accept my personal invitation to join the Subscriber Family here! WE'LL be glad you did and we'll work hard to make sure that YOU'LL be glad you did!

Yours truly,

JAC ALDER, Executive Producer-Director

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The Dallas Morning News strives to cultivate the arts every day. Along with producing a reputable newspaper that serves the needs and interest of our readers, we're committed to providing much-needed resources to cultural and performing arts organizations in the Dallas area. This investment in the community is one way we can show our support for the numerous programs, concerts, plays and festivals that enrich the quality of life in North Texas — for *all* of us.

**The Dallas Morning News**