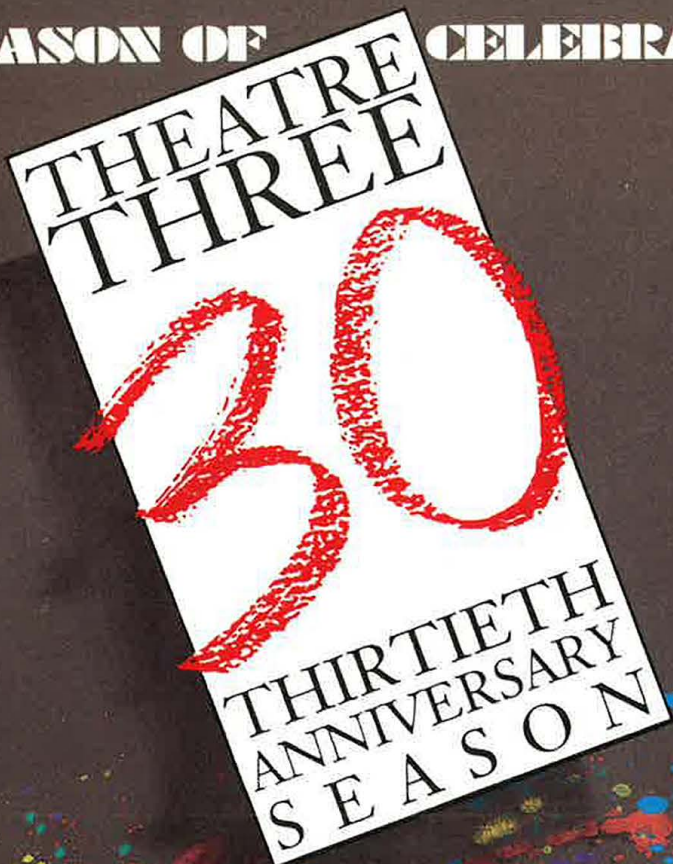


A SEASON OF CELEBRATION!



# Waiting for Godot

by SAMUEL BECKETT

The Dallas Morning News

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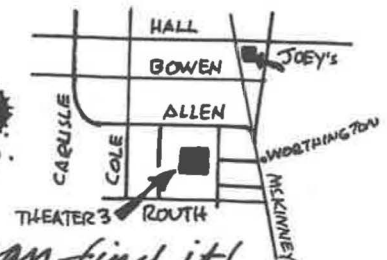
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# The magic is fleeting for Theatre Three



**JOHN  
ANDERS**

It was some enchanted evening, all right; a seat-cover installation garage converted into a cramped and steamy playhouse on a section of Elm Street where you hated to park your car.

A spritely troupe of illusionists performed Anthony Newley's *The Roar of the Greasepaint*, *The Smell of the Crowd* that evening, transporting us out of our dingy surroundings by the incandescence of their magic.

One unforgettably lovely young woman, not too long out of Lake Highlands High School, was billed as "The Dream." She moved barefoot and silent across the stage — a vision — like the elusive Claudia Cardinale in Fellini's masterpiece *8½*.

A young St. Mark's School of Texas graduate who ushered for the theater at about that time said the experience with the theater company was a profound influence on his decision to become an actor.

## Going places

The year was 1969, the company was Theatre Three, the "Dream" was Morgan Fairchild and the impressionable usher was Tommy Lee Jones.

In the many Theatre Three productions I've seen since, there has usually been a moment of magic, of master illusion, of vaudeville, of juggling, of whatever it took.

But T3 co-founder and executive producer Jac Alder says he can no longer keep the balls in the air. "We've run out of another way to juggle," he says.

The 30-year-old company, a Dallas institution, is in deep trouble.

"I'm hopeful, but not particularly optimistic . . . nor am I particularly pessimistic. It's just not in my control," says Mr. Alder, whose theater has fallen heir to familiar economic woes endemic to Dallas.

"I've been told that 'Dallas won't let this happen to you,'" says Mr. Alder. "Well, there is no Dallas. There is only people. I don't live on optimism. I held a formal burial service for optimism . . . laid it in the ground and put it to rest."

Despite these financial uncertainties, Jac Alder sounds extremely calm and reflective as he speaks. There is irony, but no bitterness in his tone. "Norma's rehearsing *Waiting for Godot* (T3's next production) and it's business as usual. We've sent out an urgent corporate appeal. We're doing all the right things."

## Empty pockets

The theater has faced what amounts to a balloon payment of epic proportions on its building retirement loan. When the purchase is completed as scheduled at the end of the year, Theatre Three will be the only major Dallas arts institution to own its facility.

But without current operating expenses, will there be a theater company left to inhabit the theater?

It's a little like those creative financing maneuvers known as Neutron Bomb loans — the building is left standing, but all human life is destroyed. Or maybe it's like the last scene of *Death of a Salesman* in which Willy Loman's wife speaks to her dead husband at the grave, telling him that on the day of his funeral she has made the last mortgage payment on the house. "We're free and clear, Willy," she cries, "free and clear."

Mr. Alder is reluctant to put forth a community call, but those of us who feel respect and affection for his theater are not. Ironically, 5,600 subscribing theatergoers, the highest number in history, represents a 17 percent increase over last year. T3 still needs to raise an extra \$100,000 cash by the end of this year. If the theater gets through this cash-flow crisis, there is reason to believe T3 will emerge as one of the healthiest arts institutions in town.

The T3 box office will accept donations as well as orders for season tickets. I bought a pair of season tickets for the five remaining productions for 100 bucks; \$10 per ticket. For that amount, you can hardly buy a movie stub and popcorn — much less magic.



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Waiting  
for  
Godot

by SAMUEL BECKETT

First Preview: 13 July 1991  
Premiere Friday: 19 July 1991





## 30 Years Young!

When Norma Young returned to Dallas in 1960 she remembers that she "had no assets, just ambition." She had a vision of a professional theatre employing professional actors in classical, contemporary and musical theatre. In its first season, senior critic for *The Dallas Morning News* John Rosenfield praised the troupe's accomplishments, saying its work showed "the best acting Dallas has seen in years and years and still more years."

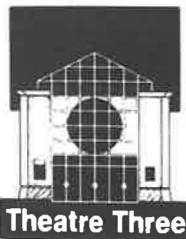
Seven shows were produced in the downtown Sheraton before the "stubborn, torch-bearing group" moved to an unused seat cover garage at 2211 Main Street. Theatre Three was to perform for a growing and loyal audience in that simple 125 seat arena theatre for the next eight years. "Not since Margo Jones," wrote Bob Porter, then with the *Denton Record-Chronicle*, "have we seen such consistently rewarding and promising fare in North Texas."

Theatre Three is so named, by Ms. Young, for the three components of theatre: the artist, the playwright, and the audience. "For better or worse," wrote *Dallas Times Herald* critic Dan Hulbert in 1986, "it is the theatre that never set itself above the concerns of its audience. With one of the country's few remaining in-the-round formats — made famous by Margo Jones in her Fair Park theatre of the late '40s — Theatre Three has never asked to be regarded as a temple of art, but rather as a community hall in the best sense, a place where ideas are shared with candor and warmth."

By 1969, Theatre Three's image had changed from the "beatniks on Main Street" as its artists used to be called, to a mainstream theatre with a well-rounded repertoire. Its fledgling Board of Directors sponsored gala events that underwrote the move to a new 241 seat home in The Quadrangle.

Among the young artists who worked on its stage in the '60s and '70s were Ronnie Claire Edwards, Morgan Fairchild, Beth Henley and James Duff. Productions such as *Purlie Victorious* and *In White America* began a tradition of serving Black audiences when they were all but ignored by other Dallas arts groups. Theatre Three has been Dallas' most committed supporter of emerging writers and was the first theatre to return Eugene O'Neill to Dallas stages after a twenty-five year lapse, and the first to do Edward Albee, Harold Pinter and August Wilson plays in Dallas. In 1973, Theatre Three became the first Dallas theatre to negotiate a contract with Actors' Equity Association for year-round performances. Today, it presents more than 375 performances annually and has a subscription audience of 6,000 loyal patrons. In 1986, Theatre Three negotiated the purchase of its Quadrangle home in celebration of its twenty-fifth anniversary. Today, it remains the only theatre in Dallas to own its own building.

Norma Young and Jac Alder have steadfastly followed the theatre's mission to produce theatrical works, be they dramatic, comedic, classic, or musical, that explore the universal aspects of the human experience, create a metaphor the audience can poetically embrace and foster the elements of social justice: understanding, compassion and communication.



## THEATRE THREE

NORMA YOUNG  
Founding/Artistic Director

JAC ALDER  
Executive Producer-Director

PRESENTS

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PART VAUDEVILLE,  
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# Waiting for Godot

by SAMUEL BECKETT

Directed by NORMA YOUNG

Featuring

LAURENCE O'DWYER  
TERRY VANDIVORT  
HUGH FEAGIN  
JOHN RAINONE  
ELLIOT FIGG

Lighting Design By  
LINDA BLASE

Scenic Design By  
JAC ALDER  
CHERYL DENSON

Costume Design By  
CHERYL DENSON

Sound Design & Technical Director  
TRISTAN WILSON

Production Stage Manager  
JAC ALDER

Production Assistant  
J. KYLE HANNAH

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# Waiting for Godot

by SAMUEL BECKETT

## Cast Of Characters

Estragon.....TERRY VANDIVORT  
Vladimir.....LAURENCE O'DWYER  
Lucky.....JOHN RAINONE  
Pozzo.....HUGH FEAGIN  
A Boy.....ELLIOT FIGG

## ACT ONE

*A country road. A tree. Evening.*

**-INTERMISSION OF FIFTEEN MINUTES-**

## ACT TWO

*Next day. Same time. Same place.*

WAITING FOR GODOT was first presented at the Theatre de Babylone, 38 Boulevard Raspail, Paris, France, on January 5, 1953.

THEATRE THREE presented WAITING FOR GODOT in the 1960-61 and 1961-62 Seasons. THEATRE THREE'S 30th Anniversary production of WAITING FOR GODOT is presented by special arrangement with Samuel French, Inc., New York, New York.



**Laurence O'Dwyer**

Laurence O'Dwyer (*Vladimir*) has charmed Theatre Three's audiences for 29 of the theatre's 30 years. His most recent appearances include *Joe Turner's Come And Gone*, *London Assurance*, and *A Funny Thing Happened On The Way To The Forum*. For the 1989 Season, he received the Dallas Theater Critics Forum Award for his appearances in Theatre Three's *Nothing Sacred* and Dallas Theater Center's *Temptation*. His many Theatre Three appearances include *Woman In Mind*, *A Quarrel Of Sparrows*, and *The Waltz Of The Toreadors*. Larry has directed such Theatre Three hits as *Ma Rainey's Black Bottom*, *Little Shop Of Horrors*, *Animal Farm*, *The Show-Off*, *A Luv Musical*, and *Light Up The Sky* (which was cited as an outstanding production by the Dallas Theater Critics Forum). Larry created Theatre Three's Grimm Magician Players and has written and directed most of the children's productions at the theatre as well as the recent *Tumbleweed Theatricals*. His puppet show creations provided a wonderful addition to the recent Artfest at Fair Park. At South Coast Repertory Theatre he performed in Beth Henley's *The Debutante Ball*. A graduate of Goodman Memorial Theatre in Chicago, Larry has served as chairman of the Drama Department at Bennington College and is Theatre Three's Associate Director.\*

THEATRE THREE operates under an agreement with Actors' Equity Association (AEA), the Union of Professional Actors and Stage Managers in the United States. \*Member, AEA. \*\*Membership Candidate, AEA.



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**Terry Vandivort**

Terry Vandivort (*Estragon*) was most recently seen on the Theatre Three stage as Cool in last season's *London Assurance* and before that as Hysterium in *A Funny Thing Happened On The Way To The Forum*. He was also seen in Theatre Three's comedy hit *Taking Steps* for which he received the Dallas Theater Critics Forum Award for outstanding performance. His debut in Dallas theatre was two decades ago on Theatre Three's stage in *Misalliance*. He has also been seen as Alec in *Infidelities* directed by Laurence O'Dwyer. Terry's other credits include *Misalliance* (again) at Dallas Theater Center, *Division Street* at Stage #1, *The Tempest*, *Twelfth Night*, and *Love's Labours Lost* at Dallas Shakespeare Festival. In New York City, Terry appeared with Connie Nelson in *Kennedy's Children* and also in *The School For Scandal*. He is co-writer and director of the original musical revues *The Binkeys Of Broadway* and *Cat On A Hot Tin Streetcar* for Born-in-a-Trunk Productions.\*

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**Hugh Feagin**

Hugh Feagin (Pozzo) began his association with Theatre Three as the Reverend Shannon in the 1963 staging of *Night Of The Iguana*. His most recent appearances at Theatre Three include *Nothing Sacred* and *Woman In Mind*, both in 1989. His many diverse roles at Theatre Three include Buffalo Bill Cody in *Indians*, Minsky in *The Play's The Thing*, R.P. McMurphy in *One Flew Over The Cuckoo's Nest*, Quentin in *After The Fall*, Hector Nations in *Foxfire*, and Owen Turner in *Light Up The Sky*. After receiving his training at the University of Texas and Goodman Memorial Theatre in Chicago, Hugh began his professional career in the 1961 and 1962 seasons with The American Shakespeare Festival in Stratford, Connecticut. His Dallas appearances include *Orphans* with Moving Target, and *Tent Meeting* and *Holy Ghosts* at Addison Center Theater. Hugh has just completed the role of Dr. Rose, the Dallas County Medical Examiner, in Oliver Stone's film *JFK* and the doctor in *Bonnie And Clyde: The Real Story* for Fox Pictures.\*

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**John Rainone**

John Rainone (Lucky) appeared at Theatre Three in *Season's Greetings*, *A Day In Hollywood/A Night In The Ukraine*, and *Working*. His other area appearances include *American Buffalo*, *Getting Out*, *Loose Ends*, *K2*, and *On The Verge* all at Stage #1; *Galileo* and *The Tempest* at Dallas Theater Center; *Twelfth Night* and *Shogun Macbeth* at Dallas Shakespeare Festival; and *Animal Crackers* at Stage West in Fort Worth. John received a B.F.A. in Theatre Arts from Southern Methodist University, where he first studied mime, mask, and clowning. John has done radio and television commercials, national one-man show tours, and most recently had a featured bit in the film *Problem Child* as the clown who gets punched out. John (also known as Bonkers the Clown) is married to Poppy Benner (also known as Poppy the Clown). During the past three years they have appeared daily on KDFI's hit children's television program, *Club 27*, and were honored by the *Dallas Times Herald* as Top Clowns. John and Poppy reside in Cedar Hill with their dog Lottie Da, rabbits Reggie and Maxine, doves George and Gracie, and one-and-one-half-year old son Jonathan Dominic (Snickerdoodle the Clown).\*



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**Elliot Figg** (Boy) is eleven years old and attends Sidney Lanier Arts Academy, where he studies art and piano. He has two brothers and four sisters, including Emily who was seen in Theatre Three's production of *The Traveling Lady*. Elliot's stage work includes *Winnie The Pooh* at Dallas Children's Theatre and three productions of *Ebenezer Scrooge* at the Greenville Avenue Pocket Sandwich Theatre (he was Tiny Tim for two years). This summer Eliot is attending a math camp for high school students and is studying algebra and geometry. He has done commercials for USF & G and Pizza Inn and was an extra in the film *Problem Child*. Elliot is represented by J&D Talent Agency.



## About Samuel Beckett And "Waiting For Godot"

Samuel Beckett, a towering figure in drama and fiction who altered the course of contemporary theater, died in Paris on December 22, 1989, at the age of 83. Beckett's plays became the cornerstone of 20th century theater beginning with *Waiting For Godot*, which was first produced in 1953. As the play's two tramps wait for a salvation that never comes, they exchange vaudeville routines and metaphysical musings - and comedy rises to tragedy.

Before Beckett there was a naturalistic tradition. After him, scores of playwrights were encouraged to experiment with the underlying meaning of their work as well as with an absurdist style. As the Beckett scholar Ruby Cohn wrote: "After *Godot*, plots could be minimal; exposition, expendable; characters, contradictory; settings, unlocalized, and dialogue, unpredictable. Blatant farce could jostle tragedy."

At the same time, his novels, in particular his trilogy, *Molloy*, *Malone Dies*, and *The Unnamable*, inspired by James Joyce, move subliminally into the minds of the characters. The novels are among the most experimental and most profound in Western literature.

For his accomplishments in both drama and fiction, the Irish author, who wrote first in English and later in French, received the Nobel Prize for Literature in 1969.

At the root of his art was a philosophy of the deepest yet most courageous pessimism, exploring man's relationship with his God. With Beckett, one searched for hope and despair and continued living with a kind of stoicism, as illustrated by the final words of his novel, *The Unnamable*: "You must go on, I can't go on, I'll go on." Or as he wrote in *Worstward Ho*, one of his later works of fiction: "Try again. Fail again. Fail better."

Though his name in the adjectival form, Beckettian, entered the English language as a synonym for bleakness, he was a man of great humor and compassion, in his life as in his work. He was a tragicomic playwright whose art was consistently instilled with mordant wit. As scholars and critics scrutinized his writing for metaphor and ulterior meaning, he refrained from all analysis or even explanation. As he wrote to his favorite director, Alan Schneider: "If people want to have headaches among the overtones, let them. And provide their own aspirin." When Mr. Schneider rashly asked Beckett who Godot was, the playwright answered, "If I knew, I would have said so in the play."

Having discovered what was for him the non-meaning of life and its brevity (man is, he observed in *Waiting For Godot*, "born astride the grave"), he never stopped looking for ways to express himself. Once in writing about painting he said, "There is nothing to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express." For him, that obligation was ineluctable.

Despite his artistic reputation, his ascension was slow and for many years discouraging. He labored in his own darkness and disillusionment, the equivalent of one of the isolated metaphorical worlds inhabited by his characters. When his work began to be published and produced, he was plagued by philistinism, especially with *Waiting For Godot*, which puzzled and outraged many theatergoers and critics, some of whom regarded it as a travesty if not a hoax.

From the first he had his ardent supporters, who included, notably, Jean Anouilh, the bellwether of French theatrical tradition. He greeted *Godot* at its premiere in Paris as "a masterpiece that will cause despair for men in general and for playwrights in particular." In both respects, Anouilh proved prescient.

Today *Godot* is generally accepted as a cornerstone of modern theater. It is performed worldwide in schools and prisons as well as on public stages and, in its Grove Press edition, is a perennial best seller. With *Godot* and his other plays, Beckett influenced countless playwrights who followed him, including Edward Albee, Harold Pinter, Tom Stoppard and David Mamet.

The name *Godot*, along with that of the author, is part of international mythology. Godot, who may or may not be a savior, never arrives, but man keeps waiting for his possible arrival. Waiting, in Beckett's sense, is not a vacuum but an alternate activity that can be as visceral - or as mindless - as one makes it. For Beckett himself, waiting became a way of living - waiting for inspiration, recognition, understanding or death.



With his lifelong companion, Suzanne Deschevaux-Dumesnil (whom he married in Folkestone, England, in 1961), Beckett chose to remain in France during World War II. Both became active in the French Resistance. While working as a farm laborer and running messages for the Resistance, Beckett wrote the novel *Watt*. It was often said that his experiences in hiding during the war were an inspiration for *Waiting For Godot* and for the novel *Mercier and Camier*. At the end of the war he worked at the Irish Red Cross field hospital in St.-Lo. For his heroic services he was later awarded the Croix de Guerre and the Medaille de Resistance.

After *Watt*, he began writing in French. The five years starting in 1947 were his most intense creative period, producing most of his major work. That year he wrote his first play, *Eleutheria*, and began the novel *Molloy*. They were followed by *Waiting For Godot*, which he wrote in longhand in a composition book. It took him four months. In a little more than a year he had finished his greatest play as well as the first two parts of his trilogy of novels (*Molloy* and *Malone Dies*).

Though he found a publisher for the trilogy, the plays were more difficult to place. Miss Deschevaux-Dumesnil took them from producer to producer, a thankless route that the playwright once compared to giving the plays to a concierge. Then Roger Blin, the French actor and director, agreed to present one. He chose *Godot* over *Eleutheria* partly because it had fewer characters. It was only when *Waiting For Godot* was in rehearsal, with Beckett in attendance, that Blin fully realized the excitement of his discovery.

*En Attendant Godot*, as the play was titled, opened on January 5, 1953, at the Theatre de Babylone, and, beginning a lifetime practice, the author did not attend. The first review, written by Sylvain Zegel in *La Liberation*, said Beckett was "one of today's best playwrights," a fact that was not universally acknowledged. The first London production, using the playwright's English translation and directed by Peter Hall, received generally dismissive daily reviews. It was rescued by Harold Hobson, then the drama critic of *The Sunday Times* in London, who said the play might "securely lodge in a corner of your mind as long as you live."

In January 1956, Michael Myerberg opened the first United States Production at the Coconut Grove Playhouse in Miami, with Bert Lahr and Tom Ewell cast in the leading roles. Expecting a Bert Lahr comedy, the audience was mystified. As Alan Schneider, the director of that original production, said, doing *Godot* in Miami was like dancing *Giselle* in Roseland. With both the director and Mr. Ewell replaced, the play moved to Broadway in April. With the exception of Eric Bentley and a few others, the critics were confounded. Several were abusive. Despite the producer's vainglorious advertising campaign to draw intellectuals into the theater, the play closed after 59 performances.

That *Waiting For Godot* became a contemporary classic can be attributed to the enthusiasm of its champions and to the profundity of the work itself, which became more apparent with subsequent productions. *Godot* came to be regarded not only as a clown comedy with tragic dimensions but as a play about man coping with the nature of his existence in a world that appeared to be hurtling toward a self-induced apocalypse.

In 1969 Beckett was awarded the Nobel Prize in literature for a body of work that "has transformed the destitution of man into his exaltation." Karl Ragnar Gierow, secretary of the Swedish Academy, said his writing "rises like a Miserere from all mankind, its muffled minor key sounding liberation to the oppressed and comfort to those in need." He was on holiday in Morocco at the time of the Nobel announcement and in characteristic fashion offered no public statement and refused to attend the ceremony. He sent his publisher in his stead. Reportedly he gave his prize money of \$72,800 to needy artists.

During Beckett's lifetime he had many close collaborations with actors (Jack MacGowran, Patrick Magee, Billie Whitelaw, David Warrilow) and with several directors, especially Mr. Schneider, who staged most of the American premieres of his plays.

In 1984, the New York Drama Critics Circle awarded him a special citation in recognition of his body of work and in particular for two evenings of Beckett short plays produced that season in New York. One of those plays was *Catastrophe*, written for Vaclav Havel. It was for Beckett a rare political work about the interrogation of a dissident.

Though Beckett was liberal about allowing adaptations of his prose, he was scrupulous in demanding absolute fidelity to the stage directions as well as to the dialogue in his plays. In 1985, JoAnne Akalaitis, a director with Mabou Mines, changed the setting of *Endgame* from a bare interior to an abandoned subway station. Through representatives, Beckett issued a formal complaint against the production at the American Repertory Theater, and his objection appeared in the play's program.

His last work to be printed in his lifetime was *Stirrings Still*, a short prose piece published in a limited edition on his 83rd birthday. In it, a character who resembles the author sits alone in a cell-like room until he sees his double appear - and then disappear. Accompanied by "time and grief and self so-called" he finds himself "stirring still" to the end.



-Mel Gussow  
*The New York Times*  
27 December 1989

## Artistic Staff

**CHERYL DENSON** (*Associate Producer, Set Design, Costume Design*) directed last season's productions of Richard Greenberg's *Eastern Standard* and Rupert Holmes' comedy thriller *Accomplice*. She made her Theatre Three directing debut with the 1988 holiday hit production of *The Fantasticks* and directed the Jones/Schmidt classic for the second time in 1989. Dallas audiences have seen her directing work in *Broadway Bound*, a hit at Dallas Repertory Theatre, *Pulp And Circumstance* at the Crescent Theatre, Dallas Repertory Theatre's *Sherlock's Last Case*, and Horton Foote's *The Traveling Lady* at Theatre Three. Cheryl has designed sets and/or costumes for numerous Theatre Three productions, including the acclaimed setting for *The Road To Mecca* (with Harland Wright), the garden setting for *Woman In Mind* and the speakeasy-backstage for *Broadway*. Her acting appearances include such Theatre Three hits as *Safety* and *Top Girls*. A graduate of Baylor University and Trinity University and a native of Corsicana, Cheryl joined Theatre Three's staff in the autumn of 1983.

**TRISTAN WILSON** (*Technical Director & Sound Design*) is in his sixth season as Technical Director and Resident Sound Designer, during which time he has built the sets and designed the sound for all of Theatre Three's productions. Over his ten year career he has designed and built scenery for theatre, television and industrial productions. His most recent set design was for *His Unconquerable Enemy* at Dallas Theater Center. As a sound designer he has worked in recording studios, radio stations, concert halls and more than two dozen theatres across the midwest. Some of his favorite projects include *Nicholas Nickleby* at Missouri Repertory Theatre, *Little Shop Of Horrors* at Theatre Three and *Six Women With Brain Death* at Moving Target Theatre. He met his wife, actress Peggy Pharr Wilson, at Creede Repertory Theatre in Colorado, and they have continued their summer romance for nine years.

**LINDA BLASE** (*Lighting Design*) has designed Theatre Three's recent productions of *Stringbean*, *Dress Up*, *Weill Women*, *Joe Turner's Come And Gone*, *Accomplice*, *London Assurance*, *Eastern Standard*, *Joanna's Husband And David's Wife*, *A Funny Thing Happened On The Way To The Forum*, *The Traveling Lady*, *The Road To Mecca*, *The Fantasticks*, *Nothing Sacred*, and *Woman In Mind*, as well as more than 25 productions at Dallas Theater Center. Her other area credits include lighting for Dallas Repertory Theatre's *Broadway Bound* and *A Shayna Maidel*, Callier Theatre's *The Haunting Of Hill House*, and lighting and sound for *To Kill A Mockingbird* at Dallas Children's Theatre. Linda teaches an advanced lighting class at Dallas Arts Magnet High School. Truly one of Dallas' busiest designers, Linda designed 17 shows in the 12 months of 1990.

## Theatre Three's Company

**NORMA YOUNG**, *Founding/Artistic Director*

**JAC ALDER**, *Executive Producer-Director*

### Artistic Staff/Production

CHERYL DENSON, *Associate Producer*

LAURENCE O'DWYER, *Associate Director*

TERRY DOBSON, *Musical Director, Assistant to Mr. Alder*

TRISTAN WILSON, *Technical Director*

VERN McKINNEY, JR., *Master Electrician*

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J. KYLE HANNAH, *Journeyman*

NANCY LOSEY, *Intern*

## God Knows What...

I have accidentally come across a piece of information while doing research for a production of *Waiting For Godot*. The *Oxford English Dictionary* contains a definition for "Goddot," a corruption of "god wot" used in the 1300s, meaning "God knows." The OED defines "god wot" as a term "used with indirect question to imply that something is unknown to the speaker, and probably to every other human being."

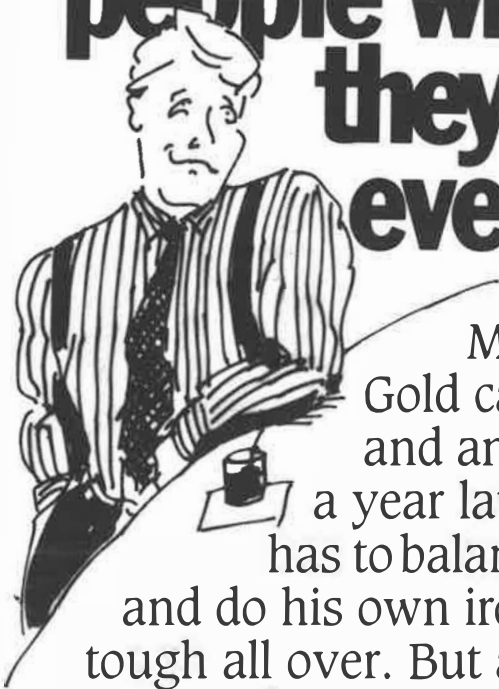
I found it very useful, as I was directing, to think of Beckett's title as meaning "waiting" (or, in a more literal translation of the French, "while waiting") "for God knows what."

This information seems so obvious that I'm sure I'm the last kid on the block to hear about it. On the other hand, no one has ever mentioned it, so it may be "news."

Erin B. Mee, *Resident Director*  
*The Guthrie Theater, Minneapolis*

(AMERICAN THEATRE/April 1991)

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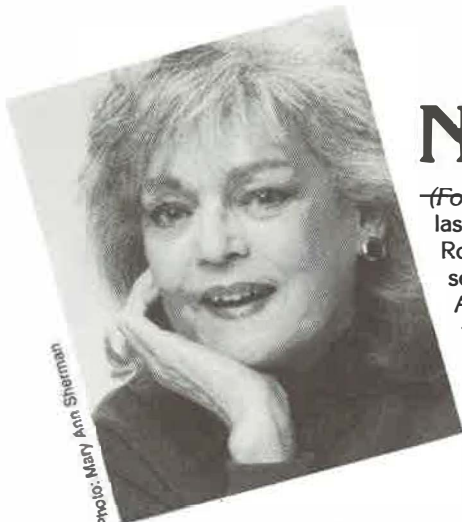


Photo: Mary Ann Sherman

## Norma Young

(~~Founding~~ Artistic Director) was born in Dallas, reared in Oak Cliff and educated at Sul Ross State University in Alpine (which presented her with its Distinguished Ex-Student Award in 1982). Ms. Young's career took her to Houston's Alley Theatre and New York before she returned to Dallas in 1961, walked into Dallas' two daily newspapers to announce that she was planning to use a \$2,000 inheritance to "create her own work," and founded Theatre Three.

In her capacity as Artistic Director, Ms. Young has presented the works of Shakespeare, Moliere, Goldoni, Ibsen, and Chekov, among other classical writers. She has presented Dallas premieres of the most significant European writers, including Beckett, Brecht, Molnar, DeGhelderode, Genet, Anouilh and Pinter. And she has included American playwrights O'Neill, Kopit, Foote, Williams, Albee, Inge, Thornton Wilder and Elmer Rice in the list of authors she has championed in Dallas.

In addition to her extensive directing credits, Ms. Young has played many leading roles for Theatre Three, most recently appearing as Rosanna Ainsworth Jackson in the world premiere of James Duff's *A Quarrel Of Sparrows* and before that as Mme. St. Pe in Jean Anouilh's *The Waltz Of The Toreadors*. Her guest appearances have taken her to San Antonio's Guadalupe Cultural Center in *La Casa De Bernarda Alba* and Houston's Alley Theatre in her one-woman show, *The Life She Led*, about Susanna Dickinson (the sole survivor of the Alamo) and Elizabeth Ney (the nineteenth century sculptress).

Ms. Young has been called "Dallas' First Lady of the Theatre" by the *Dallas Times Herald* and named one of the five "grande dames" of Texas by *Ultra Magazine*. In December 1988, with Jac Alder, she received the Dallas Historical Society Award for Excellence in Creative Arts.

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