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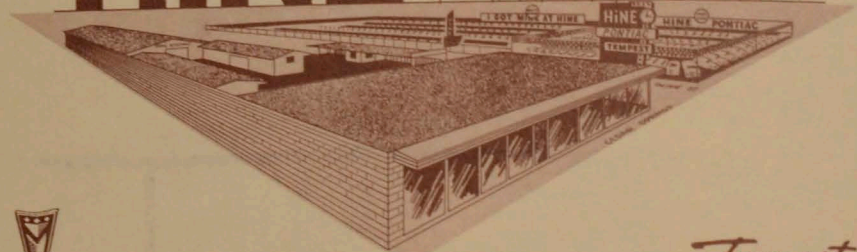
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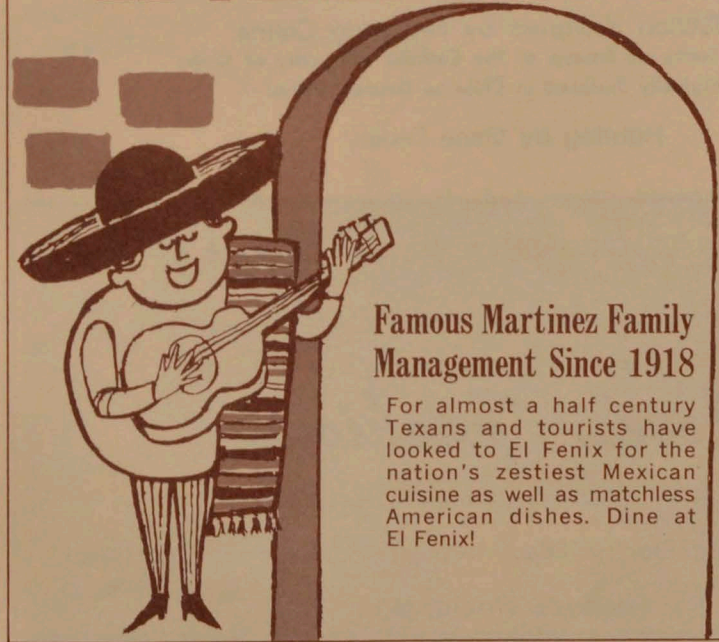
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Dallas Theater Center

PAUL BAKER, Director

PRESENTS



By Sergio Vodanovic

Translated by Lysander Kemp

Directed by PEDRO MORTHEIRU

(From The Teatro Experimental of the University of Chile.)

Assistant to the Director, Drexel H. Riley

Production designed by Fernando Colina

(From The Teatro de Ensayo of The Catholic University of Chile)

(Originally designed in Chile by Detmer Aising)

Lighting by Gene Diskey

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Asst. Stage Manager and Prompter.....	Louise Mosley
House Manager.....	Sylvia Johnston
Sets.....	Randy Moore*, Glenn Smith, Ray Pond, Miskit Airth, Stan Fedyszyn, Don Howell, Hugh McKay.
Properties.....	Robyn Baker*, Linda Shuler, Charley Ann Perkins, Mada-Anne Gell, Jim Burlison, Ruth Winchester.
Lights.....	David Pursley*, Dan Scott**, Sue Sellors, Elizabeth Elson, Don Land.
Costumes.....	Patti O'Donnell Wilcox*, Wilda Snow, Judy Whitmore, Penny Hull, Lavania Shaw.
Sound.....	Emerlee Craine*, Susanne Andover
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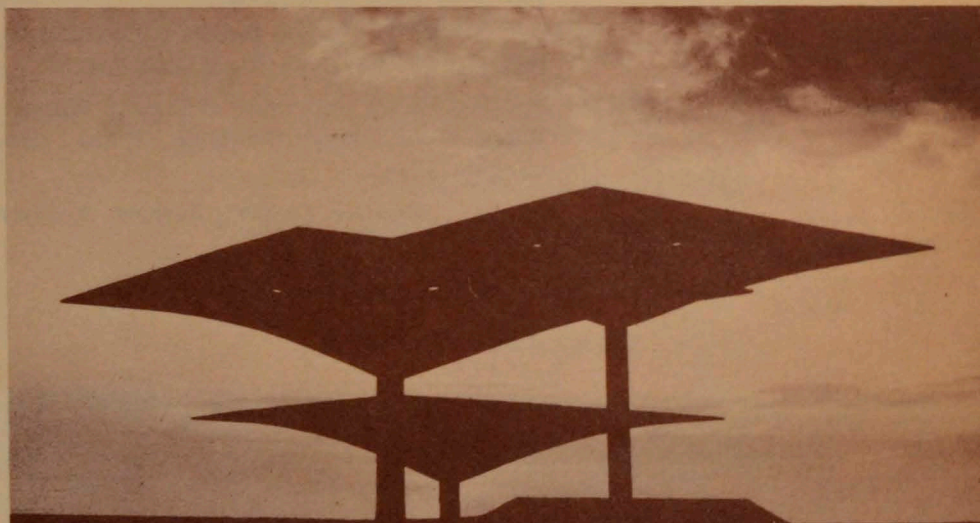
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THE DIRECTOR

The Center's internationally known director, Paul Baker, was the recipient of the first annual Rodgers and Hammerstein award last season for the man who made the greatest contribution to theater in the Southwest. A native Texan, he was graduated from Trinity University and took a master of fine arts degree at Yale University School of Drama and Trinity University conferred on him an honorary Doctorate Degree of Fine Arts. In addition to his work at the Center, he is also head of the drama department at Baylor Theater, Baylor University, where his productions of "Othello," "Hamlet" and "A Different Drummer" won international acclaim. He is past president of the National Theater Conference (1958-61) and contributed one of the ten chapters to "Ten Talents in the American Theater."

THE STAFF

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DESIGNER.....	Virgil Beavers
DIRECTOR TEEN and CHILDREN'S THEATER.....	Ruth Byers
COMPTROLLER.....	Collie Chadwick
PRODUCTION MANAGER.....	Gene Diskey
MIME.....	Angna Enters
MAINTENANCE SUPERVISOR.....	Carl Fairleigh
ASSISTANT DIRECTOR.....	Mary Sue Fridge
HOUSE MANAGER.....	Sylvia Johnston
STAGE MOVEMENT.....	Dr. Juana de Laban
PLAYWRIGHT-IN-RESIDENCE.....	Eugene McKinney
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ACKNOWLEDGMENT

Mr. Mortheiru wishes to express his deepest appreciation to those who have made his tenure in America possible: Prof. Frank McMullan from the Yale School of Drama and chairman of the Latin American Theatre Project of the American Educational Theatre Association; John P. Harrison of the Rockefeller Foundation and the Board of Directors and Staff of Dallas Theater Center.



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About Tonight's Play

Seeking to bring to the theater-going public of the city of Dallas and the State of Texas the best of world drama, the Dallas Theater Center is presenting for the first time professionally in the United States, an outstanding Chilean production, "Let The Dogs Bark" by Sergio Vodanovic.

The play has been translated by Lysander Kemp especially for the Center's production.

The prize winning play was world premiered at the Teatro de Ensayo of the Catholic University in Chile in 1959, and was directed by Pedro Mortheiru, who has directed the Center's production.

Following what Mortheiru terms "an overnight success" the play toured the Provinces of Chile, as well as Lima, Peru; and Madrid, Spain.

It was made into a movie in Chile this past year.

The play is now internationally known, for its dramatic impact and its universal appeal.

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How The Center Came To Be

The first idea for the Dallas Theater Center appeared in 1954 at a back-porch summertime meeting between Dallas Little Theater old-timers, members of the press and newcomers with new ideas. Among the early leaders in this movement were Dallas businessman Robert D. Stecker, Sr. who became the Center's first president and Beatrice Handell, formerly of the Cleveland playhouse staff. As more meetings were held and the ideas and the group began to enlarge there emerged a recognition of a need and an idea to fulfill that need.

The need was a place for the drama major to continue his interest in the theater following graduation from college while preparing himself for life in the professional theater.

To carry out this purpose, the group formally met and organized in 1955. Paul Baker was chosen to be the Center's director, Sylvan T. Baer generously donated the land and Frank Lloyd Wright's services were secured as the architect.

Baker, already internationally acclaimed for his work at Baylor University, furthered the original idea by developing a graduate school of drama, with a master's degree being awarded through Baylor. This school, following its organization, would then develop and support a repertory company, giving America its first great resident repertory company.

THE PURPOSE OF THE CENTER

The ultimate purpose of the directors and staff of the Dallas Theater Center is to provide a training and producing center unequaled in the United States . . . a Center making inquiries into new and exciting areas of the drama, utilizing to the fullest all the new materials and equipment of our technological age.

It is a program so wide in scope that over 600 people are actively engaged in its development. Its five major roles consist of 1) a resident company of actors of professional quality from the U. S. and abroad; 2) a graduate school of drama offering a master's degree; 3) a children's and teen theater for talented youngsters 7-17 years of age; 4) an adult education evening program for working and professional people and 5) a laboratory for developing new techniques in film, light and sound.

In years to come, the academic and professional training available through this program will produce actors, directors, designers and playwrights, taking their places in education, community and professional careers.

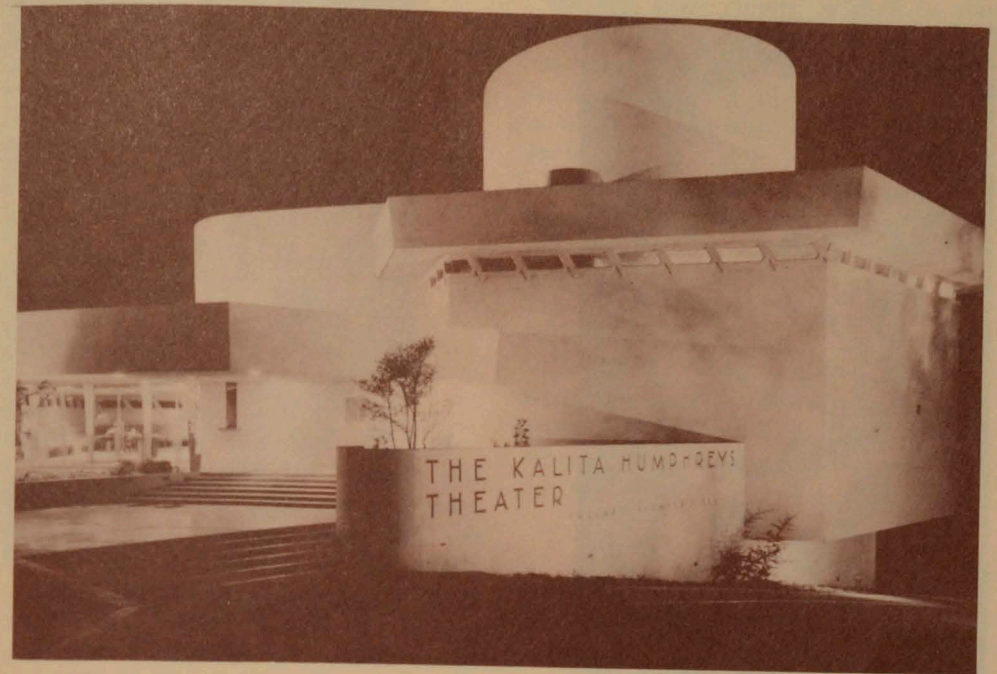
THE REPERTORY PLAN

Repertory theater is much like a library. A good book is never discarded but filed for use again. Most theaters schedule a play for a certain number of continuous performances within a short period. The Center, however, schedules performances of a particular play throughout the nine month season. Thus, the revolving repertory plan enables the audience to see a play in May that opened in November.

The repertory system provides the best possible training for actors as well as variety for the audience. Nine new plays are produced each season by the Center. Some are added to the repertory schedule during following seasons.

THE GRADUATE SCHOOL

The Dallas Theater Center is affiliated with the graduate school program of Baylor University, Waco, Texas. Advanced drama students from the United States and foreign countries may take courses in theater arts at the Center toward a master's degree.



THE THEATER

“. . . designed to liberate the state from the shackles of tradition and afford a more plastic and intimate means of dramatic presentation.” These are Frank Lloyd Wright's own notes on his design for the Theater Center, the last completed building designed by the great architect and the only public theater built by him.

The \$1,000,000 theater, paid for largely by Dallas businessmen, has been named in honor of Kalita Humphreys a Texas-born actress who made her stage debut in Dallas.

REPERTORY COMPANY

1961-1962 SEASON

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GENE LINDSEY
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RYLAND MERKEY
MARY BOZEMAN RAINES
DREXEL RILEY
PAT STARR
CINDA SILER
DAVID WESTON
WILLIAM WHITEHEAD
RONALD WILCOX

Second Year Members

ROBYN BAKER
FERNANDO COLINA
CLAUDE CROWE
ELIZABETH ELSON
STAN FEDYSZYN
DON HOWELL
MARY LOU HOYLE
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DAVID PURSLEY
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MONA STILES
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First Year Members

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MISKIT AIRTH
JAMES WAYNE BURLESON
EMERLEE CRAINE
MADA-ANNE GELL
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Pedro Mortheiru

Pedro Mortheiru's tenure as an artist in residence at the Dallas Theater Center this season is made possible by the sponsorship of the American Educational Theater Association under a grant from the Rockefeller Foundation.

He is the first Latin American professional director to be sent to the states by the Latin American theater project of AETA, as a part of their new cultural exchange project.

Mortheiru is considered one of Chile's outstanding directors.

He and Pedro de la Barra began the renewal of the Chilean theater some 20 years ago. Mortheiru founded the Teatro de Ensayo at the Catholic University in Santiago, Chile and de la Barra founded the Teatro Experimental at the University of Chile. Those theaters are unique in that they function as professional university theaters. Mortheiru is currently on the staff of the directors of the Teatro Experimental of the University of Chile.

Mortheiru has directed some 25 productions in Chile, including Eugene O'Neill's "Long Days Journey into Night" and "Ah, Wilderness!" Mortheiru first came to America in 1952 at the invitation of the Rockefeller Foundation. He has traveled in England and France under British Council and French Government grants, studied at Yale University and traveled throughout the states, making contacts with important American theatrical people.



Sergio Vodanovic

Sergio Vodanovic, although only in his mid-thirties, is considered Chile's leading playwright. A theatrical critic and a lawyer, he has written many plays, comedy and dramatic, all of which have been performed—something quite unique in the Chilean theater.

He has been closely related to the renewal of the Chilean theater, developed some twenty years ago by Pedro de la Barra and Pedro Mortheiru, who is directing Vodanovic's play at the Center.

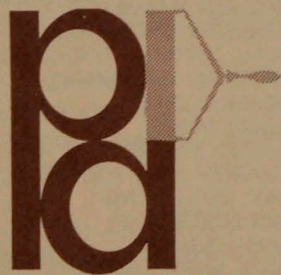
Vodanovic studied at Yale and Columbia Universities in America in 1957-58 under a Rockefeller grant where he re-wrote and polished "Let The Dogs Bark" under the supervision of John Gassner.

He is currently serving as the assistant director of the Writers' Workshop at the University of Concepcion where he is its theater consultant.

Fernando Colina

Fernando Colina, a member of the Center's repertory company from The Teatro de Ensayo of the Catholic University of Chile, is considered one of the top designers in the country today. He designed the costumes for last season's popular farce, "The Taming of the Shrew."

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