

PRODUCTION STAFF for  
THE TIME OF THE CUCKOO

Stage Manager.....	Al Schoeman
Lights.....	Ben Pollock and Mike Maloney
Sound.....	Happ Schultz
Wardrobe.....	Bess Chandler
Costumes and Set.....	Charlotte Gordon and Harry Gordon
Make-Up.....	Reba Kasten and Rubye Sher
Properties.....	Liza Hetherington, Nancy Kennedy, Reba Raney, Jeanne Swearingen
House Manager.....	Dave Speer, Ann Sims, Hub Lowrey, Charles Dixon
Publicity.....	Mike Maloney, Dave Speer, Harry Sher, Trixie Marquis, Jerry Winner, Jerry Heilbron
Tickets.....	Jesse Winner, Ruth Mae Morton, Jerry Kerwin, "Doc" Chandler, Reba Kasten, Mary Frances Clark
Program.....	Charlotte Gordon, Marjorie Johnston
Coffee Service.....	Thelma Speer

A conservative estimate of the number of individuals who had some part in the production of **Time of the Cuckoo** would include close to a hundred persons. The notes about the acting cast indicate what is true of the group as a whole:

There are those veterans who have worked with L.T. since 1948 and who contribute in some way to almost every show. A sprinkling of Fort Smithians are working with us for the first time. And there are those from other communities, most often here because of Camp Chaffee, who give generously of their time and talents to make a contribution to the community which is their temporary home.

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Little Theatre offers an opportunity for the use of almost every skill and talent. Nor do we scorn money! The contributions of many of you helped make the Playhouse possible. If we are to increase its facilities for your better entertainment, we must count on your continued financial support. We are paying our bills and putting away a little. Frankly, we need storage space, a larger dressing room, and we dream of air-conditioning.

"I've been rich and I've been poor—and, believe me, rich is better!"  
—Sophie Tucker.

Good Evening:

Although I have been fortunate enough to meet a great many Little Theatre patrons, both old and new, it has been impossible to meet all of you. For this reason I would like to let the play introduce me.


Our production of "The Time of the Cuckoo" may be considered both a dare and an innovation. Daring in that it is one of the few contemporary plays which depicts life as it is—not necessarily as we would like it to be, and yet remains acceptable to a representative audience. It is an innovation because until now the play was considered feasible for a standard proscenium production only. This is the first attempt to establish with "The Time of the Cuckoo" the intimate relationship which exists between actor and audience in the 'round.'

The theatre can be an enchanting fairyland, a call to action, education and always great entertainment. But the best in drama coordinates all of these plus the many other theatre arts: scenic design, lights, costumes—all used to emphasize the author's intent. WHY he wrote the play! WHAT he is trying to say! This is our goal.

However, nothing can exist without you—the audience. With your support the Fort Smith Little Theatre can be a vital, electric endeavor; a stimulus to all in our quest for a richer, fuller life.

Sincerely Yours,

*Norman Schucart*

the  
  
time  
of  
the  
cuckoo

by Arthur Laurents



1954

The Fort Smith Little Theatre, Inc.

presents

the time of the cuckoo

by

ARTHUR LAURENTS

Directed by

NORMAN SCHUCART

LITTLE THEATRE PLAYHOUSE FEB. 15, 16, 17, 18, 19—1954

THE CAST

Signora Fioria ..... KATHRYN GAMBLE  
Eddie Yaeger ..... ARLEN DEAN SNYDER  
June ..... PAT ENGLAND  
Giovanna ..... LOLA CADELLI  
Leona Samish ..... TONY MORROW  
Mrs. McIlhenny ..... TRIXIE MARQUIS  
Mr. McIlhenny ..... C. B. MARQUIS  
Mauro ..... RONNIE TAYLOR  
Dino ..... DINO CADELLI  
Renato Di Rossi ..... CHARLES CLARK  
Vito ..... LARRY RANDOLPH

Furnishings for the set from Cagle Ornamental Iron Works

THE SCENE

the play takes place in the garden of the Pensione Fioria,  
Venice, in summertime.

ACT I

Scene 1: Late afternoon  
Scene 2: Early afternoon the next day  
Scene 3: Evening

— Intermission —

ACT II

Scene 1: Late afternoon the next day  
Scene 2: Evening  
Scene 3: Morning the following day

— Coffee will be served in the foyer during intermission —

Who's A-round....

KATHRYN GAMBLE (Fioria) returns to the L.T. stage in what she describes as "my first performance without a hat." We remember those creations in *Joan Loves Mary* and *There's Always A Murder*. Kathryn works for us in many capacities, as well as for Corn Products Sales. (Did we hear her say something about "equal pay for equal work" in B & PW's recent discussion on Equal Rights?) Other free-will offerings of her invaluable services go to Red Cross and USO.

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Presently at Chaffee, ARLEN SNYDER (Eddie) is a native of Tulsa, studied toward a theatre degree at that city's university and the U. of Iowa—acted, declaimed, and served as stage manager and technician. He's carrying a picture around in his heart: a bay, backed by mountains in Brazil, with a shore meant to hold the Theatre of Arlen Snyder. Bon voyage!

★

PAT ENGLAND (June) has portrayed for Little Theatre the mature wife, Constance, in *Affairs of State*, and the teen-ager Rosalind in *There's Always A Murder*. Pat takes an active part in many community activities, in addition to being wife to John and mother to Sarah and Deborah. She particularly enjoys playing flute for Fort Smith Symphony, and for them, as for us, she works hard to give of her best.

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In addition to her acting duties, LOLA CADELLI (Giovanna) has served as chief consultant on affairs Italian. Born in Pordenone, near Venice, she met and married Jack, already a naturalized American, when he returned to Italy to visit his parents. The Cadellis travelled about the U.S. during the war years. Sons Jimmy and DINO (Dino) were born in Tulsa, but Fort Smith is home now. Last summer the boys accompanied their parents on a visit to the mother-country. Dino liked Venice—the sea, the gondolas, and the pigeons in San Marco. But he liked best the country, his grand-father's grape arbors, and "to get the cow's tail and jerk it!"

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When we asked her what to say this time, TONY MORROW (Leona) replied, "Just say I'm here." That's a fair statement. Whenever a need arises, Tony's "here". . . ready, willing and more able with each performance—*Blithe Spirit*, *See How They Run*, *Goodbye My Fancy*, *Skylark*, *There's Always A Murder*. Husband Payne is president of L.T.'s Board of Directors. 'Nough said about the interest and devotion of the Morrow team.

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TRIXIE and BIRNEY MARQUIS (Mr. and Mrs. McIlhenny) are also on the honor-roll of "those we can count on." They teamed-up previously in *Southern Exposure*. Trixie has worked backstage on several shows and played a school-ma'am in *What A Life*. Birney Sr. persuaded Birney Jr. to play a role with him in *Up in Central Park*. The Marquises both enjoy working with young people—Trixie sponsors the Jr. Federated Music Club; Birney is counselor for the Sr. Dept. at First Methodist Church.

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Two big new interests came into the life of RONNIE TAYLOR (Mauro) this past year. He got caught up in the excitement of the World Series—and emerged an ardent baseball fan. He played the lead for Sunnymede School's *The Land of Dreams Come True*—and found a new talent. We're glad he came to try-outs, and urge more of you to take the same initiative. Ronnie's the son of the Jimmie Taylors.

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CHUCK CLARK (Di Rossi) came to Chaffee from Compton, Calif., where he and his father both worked with the Compton Community Players and the Long Beach Little Theater. For them, Chuck trod the boards in *Dear Ruth*, *3 Men on a Horse*, *Philadelphia Story*, and *Glass Menagerie*. He has studied with the Hollywood Bowl Theater Assocn., and appeared in the annual production of their *Pilgrimage Play* which was filmed for distribution to organizations throughout the country. Wife Mary Frances is a Red Cross worker—and a brand-new bride!

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Now editor of the high school paper, elected to Who's Who, and the Hall of Fame, LARRY RANDOLPH (Vito) was 12-years-old when he first appeared at an L.T. rehearsal. He's missed few since—participating, or just looking on. So we claim some credit for his well-nigh stealing the show in *Sock and Buskin*'s recent production of *That Brewster Boy*. After bit-parts in *Up In Central Park*, *Southern Exposure*, and *One Foot In Heaven*, we're proud to present him in a larger role.