

FOXFIRE

BOOK AND LYRICS BY
SUSAN COOPER AND
HUME CRONYN

MUSIC BY
JONATHAN HOLTZMAN

DIRECTED BY
EMILY SCOTT BANKS



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This playbill is a publication of Theatre Three, Inc. in support of **Foxfire** (the sixth show in the 2018-19 season) on the Norma Young Arena Stage.

THEATRE THREE IS A PROUD
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**"Foxfire" is presented by
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Join us for post-performance discussions following
each Thursday evening and all matinee performances.
These "T3 Talks" are hosted by Cindee Mayfield.



Theatre Three has new Hearing Assistance devices which may be checked out without charge from the box office. These devices enhance the performance experience for audience members with any degree of hearing limitation. The box office personnel can provide you with the devices either before the show or at intermission. Theatre Three's staff and board are most grateful to the anonymous donor that allows us to offer this enhancement to our patrons.



Foxfire

Book and Lyrics by Susan Cooper and Hume Cronyn
Music by Jonathan Holtzman
Directed by Emily Scott Banks

THE
NORMA
YOUNG
ARENA
STAGE

ARTISTIC STAFF

DIRECTOR

Emily Scott Banks

ASSISTANT DIRECTOR

Gretchen Hahn

SCENIC DESIGN

Jeffrey Schmidt

COSTUME DESIGN

Amy Poe

LIGHTING DESIGN

Amanda West

SOUND DESIGN/

MUSIC SUPERVISOR

Jake Nice

CAST

ANNIE NATIONS

Elly Lindsay*

HECTOR NATIONS

John S. Davies*

PRINCE CARPENTER

Mark Quach

HOLLY BURRELL

Whitney Coulter

DILLARD NATIONS

Ian Ferguson*

DOCTOR

Stan Graner

UNDERSTUDY FOR

HECTOR NATIONS

T.A. Taylor

PRODUCTION STAFF

STAGE MANAGER

Lauren Volz*

PRODUCTION ASSISTANT

Kaylor Winter-Roach

MASTER ELECTRICIAN

Ryan Burkle

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Kris Ikejiri

Flossie O'Riley

Arlington Historical Society

Renee Dessommes

* indicates members working under Actors' Equity Association contracts in this production.

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never trust a round pizza!

■ DIRECTOR'S NOTES

There's a conversation happening in the theater community lately, about the struggle for dominance between two supposedly separate camps. On one hand, works that are New, Edgy, Relevant and Exciting; and on the other, works that are Dated, Dusty, Irrelevant and Safe. As if the old and the new can only exist in separate worlds. As if the "young" have nothing to learn from those who have been around a minute, and as if the "old" lack any desire to maintain forward momentum and growth. I personally find this outlook confounding. If the theater can teach us anything, it's that a 2000-year-old Greek "Antigone" can provoke us and shake the foundations of our beliefs and assumptions every bit as effectively as say, the latest critical hit by one of our contemporary greats. Equally, the other way around. Such it is with "Foxfire" – in perhaps a deceptively quiet way.

I was recently asked by someone how I felt about doing a "safe" play, after a string of ones that are perceived as, for various reasons, more "exciting". I understood the question... but I was so frustrated with the inaccuracy of the assumption I found it a struggle to reply concisely. This play – this dear, gritty, honest and sweet play – has so much to teach us, to remind us. Our world these days runs at lightspeed. We move so quickly in our desire

to "improve" everything, we disconnect from the lessons of the messy or difficult and we lose patience to share in the wisdom of our elders. Equally perhaps, if elder, we run the risk of choosing to be frozen in amber, to cut off from the dynamism and energy of youth. The play, inspired by the real-life Foxfire Project (where students in the '60s were led to interview and document the elders in their Appalachian community in order to both engage the youth and to preserve the quickly dissolving way of life) is a perfect example of this junction. Value or relevance doesn't come wrapped only in the edgy or new, and just because the package is wrapped in the familiar doesn't mean it lacks something important. This play reminds us our hands were made for more than typing on a keyboard, our feet for more than hitting a gas pedal, and senses for more than sitting in sealed up rooms. It reminds us to imagine, to sing, to make, to make-do, to listen and not just speak. To reach out to our grandparents and to ask them about their lives...to cherish what they have to teach us before they and their lessons are gone. To have real conversations away from screens, to listen on both sides with love and patience, to get on the same team and recognize we have so much to learn from each other.

Emily Scott Banks

■ BIOGRAPHIES

Artistic Staff Biographies

Emily Scott Banks

(DIRECTOR) is delighted to be back at Theatre Three this season, after playing Agatha in *The Moors*. This past year, Emily reprised the one-actor *Jacob Marley's Christmas Carol* for Stage West and returned as The Angel for Uptown Players *Angels In America: Perestroika*, directed Sarah Ruhl's *Stage Kiss* for Circle Theatre in Fort Worth, and appeared as Lyubov Ranesvsky in *The Cherry Orchard* for the inaugural

production of The Classics Theatre Project. A sampling of her prior regional directing includes *Stupid F*cking Bird*, *Life Sucks.*, *An Iliad*, and *The (curious case of the) Watson Intelligence* for Stage West; as well as *The Big Meal*; *The Gospel According to Thomas Jefferson*, *Charles Dickens*, and *Count Leo Tolstoy: Discord*; and *The Adventures of Tom Sawyer* for WaterTower Theatre. Emily has won awards for her work as an actor and as a director, including multiple DFW Critics' Forum Awards, and Best Actress of the Year nods from Dallas Observer, D

Magazine, and Theater Jones. Emily is a proud member of Actors Equity.

Gretchen Hahn

(ASSISTANT DIRECTOR) is thrilled to be assistant directing with Theatre Three! She is also currently assistant directing *Fool for Love* with The Classics Theatre Project, under the direction of Van Quattro. Gretchen holds a BFA in Acting from the University of Oklahoma and has appeared in shows with The Classics Theatre Project, Oklahoma

■ CAST & CREW BIOGRAPHIES

Shakespeare in the Park, Prism Co. Movement Theatre, among others. Directing credits include *Recent Tragic Events* (The Gilson Theatre), *This Is Our Youth* (Theatre 317), and *Crimes of the Heart* (OU Summer Stage). She is represented by Grogan Management. Directing and other inquiries can be made at www.gretchenhahn.com

Jeffrey Schmidt (SCENIC DESIGN) is an actor, director, and designer. Favorite directing assignments for Theatre Three include *She Kills Monsters*, *Hands on a Hardbody*, *On the Eve*, *The Farnsworth Invention*, *Bengal Tiger at the Baghdad Zoo*, and *Tally's Folly*. He has worked with many other professional theaters in the metroplex including Casa Mañana, Shakespeare Dallas, Trinity Shakespeare, Kitchen Dog Theater, Undermain Theatre, Dallas Children's Theater, Second Thought Theatre, Stage West, and WaterTower Theatre, to name a few. He has appeared in numerous TV shows and films, including *Parkland*, *American Crime*, *Queen of the South*, *Crash*, *Friday Night Lights*, and *Distant Vision* with Francis Ford Coppola. In addition to being Theatre Three's Artistic Director, he is the Executive Artistic Director of The Drama Club.

Amy Poe (COSTUME DESIGN) is a current third year Stage Design MFA graduate student at SMU. She is originally from the Washington DC area where

she was the artistic director of Little Butterfly Theatre Company. Recent design credits include Costumes and Scenery for *Blues in the Night* (Jubilee), Costumes for *Men on Boats* (Circle Theatre), Costumes for *Spring Awakening* (SMU), Costumes and Scenery for *Freaky Friday* (Arena Stage), and Lights for *Our Town* (Circle Theatre). www.amypoe.com

Amanda West (LIGHTING DESIGN) is a freelance designer and Director of Production for AT&T Performing Arts Center in Dallas. Designs at Theatre Three include lighting designs for *The Manufactured Myth of Eveline Flynn*, *She Kills Monsters*, *Solstice* (2017), *Memphis*, *Hands on a Hardbody*, and *On The Eve* and the scenic design for *Jekyll & Hyde*. Other recent lighting designs include *Hairspray* and *Fade* at the Dallas Theater Center, *La Cage Aux Folles*, *The Toxic Avenger Musical*, *Hedwig and the Angry Inch*, *The Boy From Oz*, at Uptown Players, *Bloom* and *Klezmer Rodeo* with Bruce Wood Dance Project, *Faust*, *The Incident* and *Wild, Wicked, Wyrd* for The Drama Club. Upcoming work includes, *Real Woman Have Curves* and *As You Like It* - Public Works Dallas at DTC, *Sweeney Todd* at Circle Theatre, *The Cake* at Uptown Players and *First Date* at Stage West. Amanda is a graduate of Texas Wesleyan University. See more at amandawestdesigns.com

Jake Nice (SOUND DESIGN/ MUSIC SUPERVISOR)

is a Dallas-based theatre artist hailing from Denver, CO. Recent work at T3 includes sound designs for *The Last One Nighter on the Death Trail* and *Self Injurious Behavior*, live music supervision on *The Moors*, and performing as Eamon in *Once*. Other sound design and composing credits include *Midas* (PrismCo), *As You Like It*, *The Cherry Orchard*, *Iphigenia* (SMU), and *Red City* (KC Films). Recent directing credits include *Everybody* (Stage West) and *We're Gonna Die* (AT&TPAC, Amphibian Stage). BFA Theatre Studies, Southern Methodist University. jakenice.com

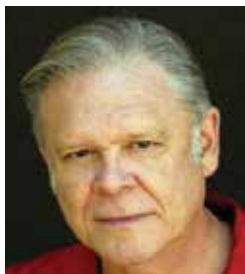
Lauren Volz (STAGE MANAGER) balances her time as a local freelance stage manager and Theatre Three's Production Manager. She holds a BA in Theatre Production and Telecommunications from Ball State University, then happily traded the snowpocalypse-prone winters of Indiana for 100-degree summers of Texas. Favorite credits include: *Evil Dead: The Musical* (Ball State University), *Once* (Theatre Three), *Titus Andronicus* (Shakespeare Dallas), *Cedar Lake Contemporary Ballet and L-E-V* (Jacob's Pillow Dance Festival). Lauren also moonlights around the metroplex as a master electrician. Special thanks and love to all her family, both back in Indiana and newfound here in Texas.

CAST & CREW BIOGRAPHIES CONT.

Cast Biographies



Elly Lindsay (ANNIE NATIONS) is delighted to be making her mainstage debut. She appeared in Theatre Too in *Six Dance Lessons in Six Weeks*. In her forty years in Dallas, she has performed on most local stages, most recently as Mertis in *John* at Undermain, and has won multiple awards. New York credits include The Manhattan Theater Club and Café LaMama. She has numerous film and television credits including *Wishbone*. Elly taught for over twenty years at Booker T. Washington HSPVA.



John S. Davies (HECTOR NATIONS) 30-year career as an actor, director and teacher encompasses films (*RoboCop*; *Magnolia*; etc.); television (*Prison Break*; *Friday Night Lights*; etc.) and more than 70 appearances on local stages including 10 shows at Theatre Three. For the last couple of years he has been performing his solo show *Oh*

Jesus! or An Actor, a Cynic and a Savior Walk into a Bar. He has directed for Circle Theater, Shakespeare Dallas and off-off Broadway for the Storm Theater. He teaches acting and related arts at KD Conservatory and at STAGE. www.johnsdavies.com. AOG.



Mark Quach (PRINCE CARPENTER) is so thrilled to be back at Theatre Three since *The Wedding Singer*! Regional Credits include: *Emperor's New Clothes* and *Twas The Night Before Christmas* at Casa Mañana, *Freaky Friday* and *Hello, Dolly!* at Lyric Theatre of Oklahoma, *Newsies* at Lyric Stage, and *Yana Wana's Legend of The Bluebonnet* at Dallas Children's Theatre. Twitter and Instagram @MarkQuach



Whitney LaTrice Coulter (HOLLY BURRELL) is excited to make her Theatre Three debut. She's worked at theatres all over the metroplex including Jubilee Theatre,

Cara Mía Theatre Co., Flexible Grey Theatre Company, WaterTower Theatre and Plaza Theatre. Theatre credits include Adiel/Ruth in *CARDBOARD PIANO* and Emilie in *THE SUBMISSION* (Proper Hijinx), Sophie in *RUINED* and Adelaide Bell in *HER SONG* (Echo Theatre), Nina in *SUNSET BABY*, Ruby in *SEVEN GUITARS*, Marta in *COMPANY* (Jubilee Theatre). Much love to Mama and all my family for your support through the years.



Ian Ferguson (DILLARD NATIONS) is happy to be working again with Theatre Three this season, having just closed the premiere production of his new musical, *The Manufactured Myth of Eveline Flynn* (book by Michael Federico), and appearing on stage recently in *Once*, and *Self-Injurious Behavior*. Other recent regional theatre credits include: Kitchen Dog Theatre (*POMPEII!!*, *The Arsonists*), Dallas Theater Center (*Hood, A Christmas Carol*), Water Tower Theatre (*The Gospel According to Thomas Jefferson*, *Charles Dickens, and Count Leo Tolstoy*; *Discord*; *Honky*; *The Lieutenant of Inishmore*), Second Thought Theatre (*A Kid Like Jake*, *Bull, Booth*), Stage West (*Mr. Burns: A Post Electric*



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CAST & CREW BIOGRAPHIES CONT.

Play), and more. In addition to theatre work, Ian is a musician playing in Dallas-based bands - Sister and Veteran Children. Ian is a member of Actor's Equity Association and is represented by the Kim Dawson agency.



Stan Graner
(DOCTOR) is pleased to return to Theatre

Three for his eleventh appearance with the theater. Past Theatre Three performances include Abraham Lincoln in *A Civil War Christmas*, Stuart Gellman in *Caroline or Change*, and Bobby in *Company*. He's performed regionally at Amphibian Stage Productions, Casa Mañana, Circle Theatre, Kitchen Dog Theatre, Lyric Stage, Stage West, The Classics Theatre Project, Uptown Players, and WaterTower Theatre. Stan is a recipient of the DFW Theater Critics Forum award and several Column Awards.



T.A. Taylor (HECTOR NATIONS U/S) has performed with Shakespeare Dallas, Undermain Theatre, Second Thought Theatre, Dallas Theatre Center, Uptown Players, Lyric Stage, WaterTower Theatre, and New Theatre. When he is not acting you can find him in his garden or with his grandchildren. Life is good.



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their ability to ignite conversations that demonstrate respect,
offer exploration, examine personal challenges, celebrate
diversity, and tender hope, joy, understanding and laughter.

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