

JANUARY 10 - FEBRUARY 9, 2013
THEATRE THREE

Bengal Tiger at the Baghdad Zoo

JANUARY 18 - FEBRUARY 18, 2013
THEATRE TOO

I Love You, You're Perfect, Now Change

THE 51ST SEASON: BIG NAMES, GRAND

IDEAS, & STUPENDOUS ENTERTAINMENT



THEATRE 3

D A L L A S

NORMA YOUNG ARENA STAGE 2012-2013

PRESENT LAUGHTER

Aug. 2 - Sept. 1
a comedy by Noel Coward

FREUD'S LAST SESSION

Sept. 20 - Oct. 20
a new drama by Mark St. Germain

CRAZY FOR YOU

Nov. 15 - Dec. 15
a musical by Ken Ludwig, Ira Gershwin, and George Gershwin

BENGAL TIGER AT THE BAGHDAD ZOO

Jan. 10 - Feb. 9
a visionary new work by Rajiv Joseph

IDOLS OF THE KING

Feb. 28 - Mar 30
a musical by Ronnie Claire Edwards

ENRON

April 25 - May 25
a drama by Lucy Prebble

CITY OF ANGELS

Jun. 13 - Jul. 13
a musical by Cy Coleman & Larry Gelbart

THEATRE TOO 2012-2013

AVENUE Q

Closed on December 9
a musical by Robert Lopez, Jeff Marx, & Jeff Whitty

I LOVE YOU, YOU'RE PERFECT, NOW CHANGE

Jan. 17 - Feb. 24
a musical by Joe DiPietro & Jimmy Roberts

Tix: 214-871-3300 or www.theatre3dallas.com

□ T3 PEOPLE

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For the theatre's 50th Anniversary (2011) Theatre Three's main stage has been named the NORMA YOUNG ARENA STAGE in honor of the theatre's founding artistic director. Ms. Young, a Dallas native, served the theatre as director, leading actress and administrator from the theatre's founding in 1961 until her death in 1998.

Theatre Three thrives on her legacy of artistic and intellectual vigor, her wisdom and her continuous quest for the perfect synthesis of authors, actors and audiences.

This playbill is a publication of Theatre Three, Inc., 2800 Routh Street, Suite 168, Dallas, Texas 75201, 214-871-3300, www.theatre3dallas.com in support of *Bengal Tiger at the Baghdad Zoo* (the fourth show of Theatre Three's 2012 - 2013 Season on the Norma Young Arena Stage) and *I Love You, You're Perfect, Now Change* (the second show of Theatre Three's 2012-2013 Season in Theatre Too).

PLAYBILL EDITORS: Jac Alder & Kimberly Richard
PROOFREADER: Adele Acrey ILLUSTRATIONS: Joe Howard
PHOTOGRAPHY: Jeffrey Schmidt & Bruce R. Coleman
DESIGN: David W. Radabaugh



□ ON OTHER STAGES

AT&T PERFORMING ARTS CENTER

FEB 13 - 24 *Anything Goes*

CIRCLE THEATER

JAN 24 - FEB 23 *God of Carnage*

DALLAS CHILDREN'S THEATER

JAN 25 - MAR 3 *Goodnight Moon*

DALLAS SUMMER MUSICALS

FEB 12 - 24 *Catch Me If You Can*

DALLAS THEATER CENTER

JAN 18 - FEB 17 *King Lear*

FEB 7 - MAR 24 *Red*

EISEMANN CENTER FOR THE PERFORMING ARTS

JAN 20 *If You Give a Mouse a Cookie & Other Story Books*

FEB 6 - 10 *Late Nite Catechism Las Vegas: Sister Rolls the Dice*

FEB 10 *Romona Quimby*

FEB 15 *Broadway Love Songs*

KITCHEN DOG THEATRE

FEB 8 - MAR 9 *The Chairs*

PEGASUS THEATER

DEC 31 - JAN 20 *XSR: Die!*

POCKET SANDWICH THEATRE

JAN 3 - FEB 16 *Captain Phantasm & The Countdown to Doom!*

FEB 22 - MAR 23 *Noises Off*

SECOND THOUGHT THEATRE

JAN 4 - 26 *A Behanding in Spokane*

STAGE WEST

JAN 10 - FEB 10 *Gabriel*

FEB 21 - MAR 24 *The Taming of the Shrew*

UNDERMAIN THEATRE

JAN 12 - 26 *Penelope*

UPTOWN THEATRE

FEB 22 - MAR 10 *Yellow*

WATERTOWER THEATRE

JAN 11 - FEB 3 *Putting It Together*

Both Theatre Three and Theatre Too have Hearing Assistants devices which may be checked out (without charge) from the box office. These discrete 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 donors Carolyn Wickwire and Dennis West, who provided the grant that allows us to offer this enhancement to our patrons.





Bengal Tiger at the Baghdad Zoo

BY Rajiv Joseph

By special permission with Dramatists Play Service

THE NORMA YOUNG ARENA STAGE

ARTISTIC STAFF

DIRECTOR/SET DESIGN

Jeffrey Schmidt

COSTUME DESIGN

Bruce Richard Coleman

LIGHTING DESIGN

Robert McVay

VIDEO DESIGN

Amanda West

SOUND DESIGN

John M. Flores

CAST

KEV

Parker Fitzgerald

MUSA

*Blake Hackler

HADIA/PROSTITUTE

Stephanie Cleghorn Jasso

UDAY/MAN

Mike McFarland

LEPER/WOMAN

Krishna Smitha

TIGER

*Cliff Stephens

TOM

*Akron Watson

PRODUCTION STAFF

AEA STAGE MANAGER

*Bruce Richard Coleman

TECHNICAL DIRECTOR

Daniel Pucil

MASTER ELECTRICIAN

Thiago Martins

PRODUCTION ASSISTANT/

DRAMATURGICAL RESOURCE

Maryam Baig

PRODUCTION CREW

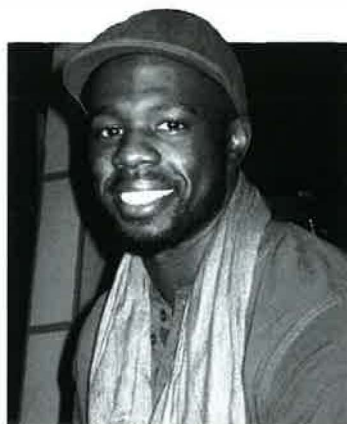
Katie Marchant, Bonnie Hanvey &

Charles Wallace

SCENE SYNOPSIS

PLACE & TIME

Baghdad, 2003 and after



TOP TO BOTTOM: Akron Watson, Krishna Smitha, Mike McFarland

Special thanks to Josh Hepola for technical advice and Faris Chilmeran for dialect assistance.

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

** indicates a performer enrolled in the AEA membership candidate program.

Please silence your cell phones and all electronic devices. No photography or videography is allowed without the consent of the theater.

There will be one intermission between the first and second acts.

Rajiv Joseph

PLAYWRIGHT

Bengal Tiger at the Baghdad Zoo was a 2010 Pulitzer Prize finalist for drama, and also awarded a grant for Outstanding New American Play by the National Endowment for the Arts. Joseph's New York productions include *Gruesome Playground Injuries*, Second Stage Theatre, 2011; *Animals Out of Paper*, Second Stage Theatre, summer 2008; *The Leopard and the Fox* (adaptation), *Alter Ego*, fall 2007; *Huck & Holden*, Cherry Lane Theatre, 2006; and *All This Intimacy*, Second Stage Theatre, 2006. Recent world premieres of new plays include *The North Pool* at Theatre Works in Palo Alto; *The Lake Effect* at Crossroads Theatre in New Jersey; and *The Medusa Body* at the Alley Theatre. He received his BA in creative writing from Miami University and his MFA in dramatic writing from NYU's Tisch School of the Arts. He served for three years in the Peace Corps in Senegal.

ARTISTIC STAFF

Jeffrey Schmidt DIRECTOR/SET DESIGNER »

Mr. Schmidt's T3 directing/design credits include: *The Farnsworth Invention*, *Language of Angels*, *Sherlock Holmes in The Crucifer of Blood*, *Talley's Folly*, *Trysts In Toledo*, *Popcorn*, *Vieux Carre* and *A Christmas Memory*, as well as, *On the Eve* for Spacegrove Prod. at Nouveau 47, *Lobster Alice* at Second Thought Theatre, *Manifesto* 2001 & 2002 and *Sex Drugs, and Rock and Roll* at MoonWater Theater Company, and *Craving Gravy* at Ground Zero Theater Company. As co-founder of The Drama Club, he co-designed/wrote *The Muse*, directed/designed/wrote *The Old Woman in the Wood*, and directed/co-designed/adapted Strindberg's *The Ghost Sonata*. Other design credits: several productions for Theatre Three, *Diamond Dick* for Project X, *Lobster Alice* for Second Thought Theatre, *End Days* and *Well* for Echo Theatre and the horse heads for Uptown Players' *Equus*. He was artistic director of MoonWater Theater Company for three years. Jeffrey last appeared onstage at New York City's La Mama Theatre in *Diamond Dick*, as Benedict in Shakespeare Dallas' reading of *Much Ado About Nothing* and in *Charm* as Emerson at Kitchen Dog Theater. TV credits include: *The Good Guys*,

My Generation, *Crash*, *The Deep End*, *Prison Break*, *Friday Night Lights*, *Your House and Home*, and *Whattaya Think*. His next design project is for the premiere of Erik Ehn's *Also*, look for him as Dr. Day in the recent release of feature film *Bad Kids Go to Hell*. Next, he will work on the feature film *Parkland* as Richard Stolley, designing the summer productions for Shakespeare Dallas and directing/designing Theatre Three's production of *Enron*. He is represented by the Mary Collins Agency.

Bruce Richard Coleman COSTUME DESIGN/

AEA STAGE MANAGER » Mr. Coleman has designed costumes for Theatre Three since 1985 beginning with the Regional premiere of James Duff's *Home Front*. Since then, Mr. Coleman has designed costumes for *Wholley Moliere*, *June Moon*, *Threepenny Opera*, *Into the Woods*, *The Miser*, *Major Barbara*, *The Women*, *La Bete*, *Wild Oats*, *Pippin*, *Look What's Happened to Pixie de Costa*, *Bloody Bloody Andrew Jackson*, *It's Only Life*, *Present Laughter*, *Trysts in Toledo* (Dallas Fort Worth Theater Critics Forum Award), the original *I Love You, You're Perfect, Now Change* and many others. Other theatres Mr. Coleman has designed for include ICT MainStage, The Pocket Sandwich Theatre, Fort Worth Shakespeare in the Park, Uptown Players, The Undermain Theatre, and Kitchen Dog Theater and The Junior Players of Dallas. As Actors Equity Association Stage Manager, Mr. Coleman has served as SM for *Talley's Folly*, *Amy's View*, *Travesties*, and Theatre Three's award-winning production of *The Farnsworth Invention*.

Robert McVay LIGHTING DESIGN » Mr. McVay returns to Theatre Three after a long, long absence. He has been designing lights and sets in Dallas for almost 30 years. He was a company member at the Undermain Theatre for almost 15 years, was a founding member of Project X and has designed for Addison Centre Theatre (now the WaterTower Theater), Echo Theatre, The Undermain, Theatre Three, Theatre Too, Anita Martinez Ballet Folklorico, The Dallas Theater Center, Shakespeare Festival of Dallas, Dancer's Unlimited and many other dance, theatre and corporate productions. He makes his living as a theatre planner, assisting



LEFT TO RIGHT: **Cliff Stephens, Stephanie Cleghorn Jasso, Blake Hackler, & Parker Fitzgerald**

architects in designing performance venues of all kinds (churches, theatres, casino showrooms, etc.). His work can be seen locally at the Eisemann Centre in Richardson and across the country from Washington, D.C. to Las Vegas. He spends his spare time fishing with his wife, local actress and Echo Producing Partner, Kateri Cale and being a couch potato watching *Ghost Hunters* and the History Channel with his 20 year old cat.

Amanda West VIDEO DESIGN

» Ms. West is a graduate of Texas Wesleyan University in Fort Worth. This is her second video design for Theatre Three, following the recent production of *The Farnsworth Invention*, for which she also designed lighting. Amanda's other recent Theatre Three lighting designs include *Crazy for You*, *Roads to Home*, *The Drowsy Chaperone*, and *Sherlock Holmes and the Crucifer of Blood*. Other recent work includes Uptown Players' productions of *The Divine Sister*, *The Temperamentals*, and *Broadway Our Way*. She also works as the Production Manager at the AT&T Performing Arts Center and as a pyrotechnician for Pyrotex.

John Flores SOUND DESIGN

» Mr. Flores most recently designed Second Thought

Theater's *A Behanding in Spokane*. Other Second Thought shows include *A Skull in Connemara* and *Lobster Alice*. As an artistic company member of Kitchen Dog Theater, credits include *Beauty Queen of Leenane*, *Becky Shaw*, *Turn of the Screw*, *Collapse*, *26 Miles*, *Ponzi*, *MacBeth*, *Betrayal*, *Long Way Go Down*, *The Seagull*, *Vigils*, *The Goat or Who is Sylvia?*, *Richard III*, *Our Lady of 121st St.*, *Cloud Tectonics* (2006 Leon Rabin Award and DFW Theater Critic's Award); and he has also worked extensively with Shakespeare Dallas, Our Endeavors Theater Collective, Cara Mia Theater, Junior Players, Project X: Theatre and LimeHouse Theatre.

CAST

Parker Fitzgerald KEY » Mr. Fitzgerald holds a degree in theatre from Texas Wesleyan University. Some of his proudest roles were Huck Finn in *Big River* and Steven in *The Shadow Box* at Theatre Arlington, Ste in *Beautiful Thing* with the Uptown Players, Walker in *Two Rooms* at Runway Theatre, Barnett Lloyd in *Crimes of the Heart*, Andy Paris/Ensemble in *The Laramie Project*, and the Emcee in *Cabaret* at Texas Wesleyan University. He has been awarded the Bill Garber Young Theatre Artist Award

from the Live Theatre League of Tarrant County.

Blake Hackler MUSA » Mr. Hackler has appeared in productions on Broadway, off-Broadway and in regional theatres throughout the country, as well as in TV and film. New to Dallas, Blake has appeared with the Dallas Theater Center, Trinity Shakespeare Festival, the Undermain Theatre and now, Theatre Three. Blake has held faculty positions at Yale University, Roosevelt University, American Musical and Dramatic Academy, New York City; is currently on the faculty of SMU, and is the co-director of the Yale University's summer conservatory. He is a member of the esteemed BMI/Lehman Engel Musical Theatre Writing Program, and is the recipient of the Harrington Award for Excellence in Musical Theatre Writing, as well as a Dramatist Guild Intensive grant. He is a company member of the Undermain Theatre. Education: MFA, Yale School of Drama.

Stephanie Cleghorn Jasso HADIA/PROSTITUTE » Mrs. Cleghorn Jasso is making her debut at Theatre Three; she was last seen as Cassandra in *(W)hole* with Dead White Zombies. Stephanie has had the honor of performing with several theatre companies

in the area including Artes de la Rosa, Artisan Center Theater, Cara Mia Theatre Co., Hip Pocket Theatre, QLive!, and Teatro Dallas. She also studied at Brigham Young University and continued performing in Utah while furthering her education. She is an Artistic Associate and member of Cara Mia's ensemble, a teaching artist in the Dallas area, and a member of Artes de la Rosa's Outreach Touring Company. Stephanie is a student of the Meisner technique and is grateful for opportunities to further develop her craft.

Mike McFarland UDAY/MAN » Mr. McFarland has been acting professionally for around 15 years in various capacities, but is most known for his voice work in animation and video games. Notable roles include Master Roshi in *Dragonball Z*, Lt. Jean Havok in *Fullmetal Alchemist*, and Cain Nightroad in *Trinity Blood*, all as seen on Cartoon Network. Mike's voice can be heard in the gaming world on such titles as *Borderlands 2*, *Aeon Flux*, *Halo Wars*, *Comic Jumper*, and as Paul Phoenix in *Street Fighter X Tekken*. On stage, Mike has spent most of his time performing improv with Section 8 Comedy, named "Best Comedy Troupe" by the Dallas Observer. This

production marks Mike's first with Theatre Three, and he is honored to be a part of it. He is represented by The Campbell Agency.

Krishna Smitha LEPER/WOMAN

» Ms. Smitha is making her Theatre Three debut in this show. She was last seen at Stage West playing Abigail in *The Crucible*. Other favorite roles include Sonia in *The Celebration* at Upstart Theatre, Ariel in *The Tempest* at Level Ground Arts, and Rosalind in *As You Like It* at Fort Worth Theatre/Sanders Theater. Film credits include *Heartland*, *Don't Quit Your Day Job*, and *It Happens*. Television credits include *Livery*, *Friday Night Lights*, and *Dallas*, as well as the web series *Movie Parody Network*. Krishna is a founding and active member of The Artists Playground. She is a part of the Class Act Dallas ensemble and an alumnus of the New Actors Workshop in New York. Krishna is represented by the Horne Agency.

Cliff Stephens TIGER » Mr. Stephens was most recently seen in *Around the World in 80 Days* at Stage West, and in *August: Osage County* at the WaterTower Theatre. He first appeared at Theatre Three thirty years ago in *Splendid Rebels* with the great Norma Young and was in *Season's*

Greetings in Theatre Too. Recent film work includes *Deep in the Heart and Abel's Field*. Among his film work is *The Life of David Gale*, *Texas Chainsaw Massacre*, *The Stars Fell on Henrietta*, and the ever-popular UHF.

Akron Watson TOM » A Dallas native, Mr. Watson most recently starred in the extended run of *Smokey Joe's Café* at WaterTower Theatre, and has given stellar lead performances in musicals like *The Full Monty*, *Ain't Misbehavin'* and *Kismet* at Lyric Stage, Irving; *Once On This Island* at Jubilee Theatre, and Disney's *Alice In Wonderland* at Casa Manana, Ft. Worth; and in lead non-musical roles in *Gem Of The Ocean*, *A Lesson Before Dying*, and *The Shipment* at Undermain Theatre; *Lobby Hero* and *To Kill A Mockingbird* at Dallas Theater Center. He has an extensive resume in film, TV, and commercials with principal roles with Heineken, Wingstop, Toyota and, television shows like *Friday Night Lights* and NBC's *Chase*, and principal film roles in the upcoming feature films *Seasons of Gray* and *Spilt Milk* also starring *New Girl*'s Jake Johnson and *The Bold and The Beautiful*'s Kim Matula. He has been featured on *American Idol*, Season 7.

But how will it TRANSLATE?

His own failure to understand a situation leaves the *Bengal Tiger* creator mulling some of the subtlest aspects of communication.

by Rajiv Joseph

Three years ago I was sitting in a room in New York with some actors, a director and a young Iraqi woman named Wassan who was going over an early draft of my play *Bengal Tiger at the Baghdad Zoo* and helping the actors with the Arabic that is peppered throughout the script. Wassan went through the lines I had written out in English and translated them, and then helped the actors with the pronunciations and the phonetic spellings so they could go home and practice speaking in a different language. Wassan, a curator of Islamic art and architecture at the Brooklyn Museum, was volunteering her time and work to help me. She was born in Iraq, and I was moved and honored that she felt the play merited her attention.

The experience of working with Wassan, and with the other translators who have since helped me with the play, has been uniquely interesting to me, as the act of translation is at the core of *Bengal Tiger*. One of the

central characters in the play is an Iraqi man working as a translator for the U.S. military, and there are several scenes in the play in which a person stands between two others and tries -- sometimes in vain -- to allow for communication and understanding. No subtitles are used during those scenes because it's important to me that the audience sense the confusion and frustration of being unable to communicate while a situation becomes dire.

The play itself is an act of translation, in that I have never been to Iraq, I have never fought in a war and, obviously, I have never been dead or a ghost or a tiger or wandered through limbo. The play engages with all these things, and so I'm basically guessing my way through the territory, hoping it all coheres. The idea for the play came to me through a small AP article about the killing of a Bengal tiger at the zoo in Baghdad at the start of the war. That surreal event has since, through many drafts, mutated into a

play. Writing, it seems to me, can translate the unknown into the known, the mysterious into the lucid, the abstract into the concrete. And even if it doesn't, a writer can try. Sometimes, however, if I'm tired, lazy, or if my brain is just too filled up with other things, I don't try hard enough. I'd like to give you an example.

About a week after Wassan helped us through the Arabic in the script, she agreed to participate in a post-show panel discussion at the Lark Play Development Center. Besides Wassan and myself, there was a State Department official who was a former U.S. liaison to the Iraqi Parliament, and there was a journalist -- the only American reporter to smuggle himself into northern Iraq via the Syrian border. Between Wassan and these two guys, I had little to say, and was simply impressed that these people had agreed to come to my play. The audience asked a lot of questions. Near the end, one man asked a question that

was both provocative and, seemingly, totally reasonable. He asked the panel, "Does Iraq still exist?"

The State Department guy went first and came to the conclusion that no, as we have understood that country, Iraq no longer exists. The journalist had his take and also concluded that Iraq had ceased to exist. The question and the responses made sense to everyone, because to all of us, Iraq was an idea. It was something we thought about, philosophized about, debated about, and it was a country that, apparently, could disappear in a flash.

The audience was satisfied, and the evening ended without Wassan or me responding at all. Because the question seemed so natural, and the answers so eloquent, I had not considered what it all may have meant to Wassan. She was horrified. Horrified at the question, at the responses, and at the very notion of sitting in a room with a group of Americans who could

casually state that her country of birth, where many members of her family still lived, had ceased to exist.

She left without saying much, and even as she did, I did not totally understand the weight of her anger. But I do now, and three years later I think about that night often.

I wish I had had the wherewithal to understand how offensive the question and the answers may have been to her. I wish I had said something to the audience, or had said something to her. But I didn't, because my mind wasn't quick enough, and abstractions are difficult to cast aside.

Iraq exists. It's the cradle of civilization, it's where writing was invented, it's where algebra was invented, it's where they invented the wheel. And it's a country that on March 20, 2003, was invaded by the United States although it posed no immediate threat to our national security.

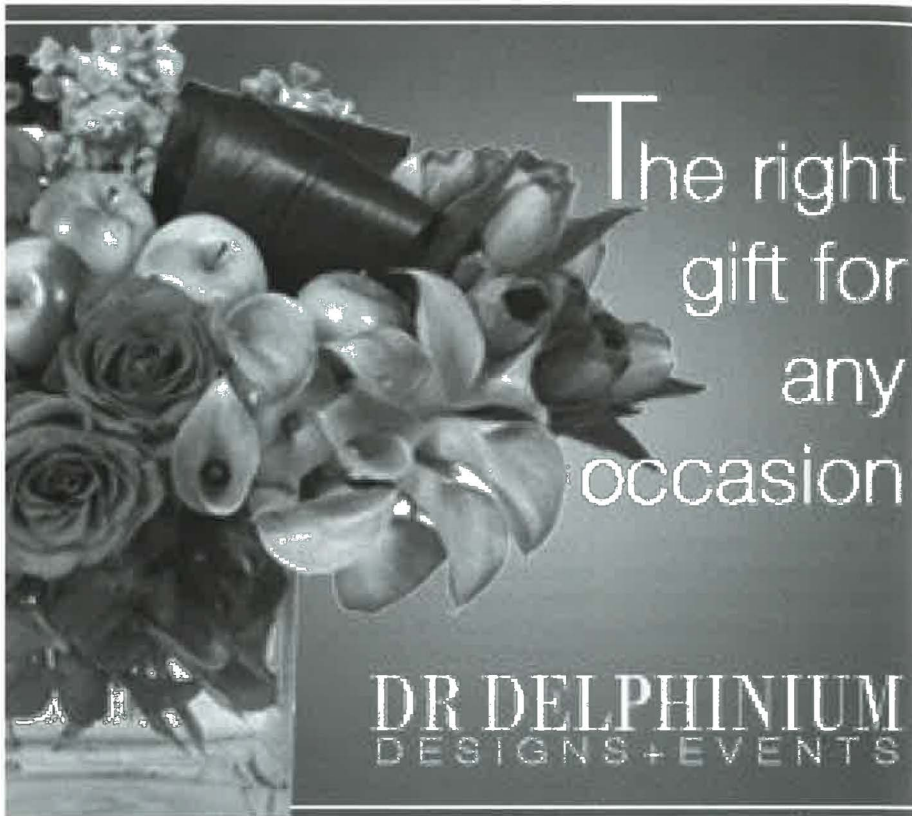
I think as a playwright I'm trying to translate

abstractions into some sort of emotional truth. It's only an attempt, but I think there's value in the attempt, and it begins with me, the playwright, and then extends to the director and the actorsand finally to the audience. Maybe it works, maybe it doesn't, but it's helpful, to me at least, to remember that everything I think I know is subject to translation.

Editor's note: This article originally appeared in the *L.A. Times* on April 11, 2010 as a part of the publication's "Playwright's on Writing" series.



PLAYWRIGHT Rajiv Joseph



□ THE ANNUAL FUND

Dear Playgoer,

You are, in this letter, going to be asked to help the 2012-2013 Annual Fund Drive at Theatre Three. The campaign goes on all season, but in this playbill I really want to urge your immediate action.

You're holding this playbill in your hands to read it. So there's something I know about you. The basic thing I know is that you attend plays. (I like you already.)

Just as the playbill is in the hands of friends like you, the theatre itself is in the hands of friends. Yes, it takes actors, directors, authors (especially authors), designers and administrators to create theatre: but FRIENDS like you -- for over fifty years now -- have built Theatre Three's capacities, enlarged Theatre Three's range of services, and enhanced the theatre's contributions to building a community of imagination, empathy and insight.

Every reservation you make helps us grow. Every subscription you purchase empowers the art. The response you feel (and show) enriches every performance. Every friend you send or bring with you gains us ground. Our audience is our power source.

Let me be personal. I've been doing my job here for fifty years, and I am super proud of Dallas patrons and their eagerness to support the Arts. The achievements of citizen-artists have never been more impressive and certainly the creation of Arts facilities here is unmatched.

Since I'm being personal here, I'll tell you I take a certain pride in my personal participation in cultivating the improved "arts ecology" Dallas currently enjoys. But I never think I did anything on my own. It took friends' investment of time, talent and treasure.

Just as there's no limit on how large a gift we could use, there's also no limit on how small a gift we would appreciate to meet the goals of the 2012-2013 Annual Fund. So, figure out something that's in your middle range to contribute, and give us the honor of listing you in subsequent playbills as one of our valued friends.

Share in the achievement here. It's a wonderful act of friendship.

Sincerely,

Jac Alder
PRODUCER-DIRECTOR

YES! YES! YES!

Yes, I want to support Theatre Three's Annual Fund. Donation levels are as follows:

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AUTHOR & LYRICIST Joe DiPietro, COMPOSER Jimmy Roberts

THEATRE TOO

ARTISTIC STAFF

DIRECTOR

Terry Dobson

MUSICAL DIRECTOR

Pamela Holcomb-McLain

SET DESIGN

David Walsh

COSTUME DESIGN

Katie Marchant

LIGHTING DESIGN

Charles Wallace

CAST

WOMAN 1 ***Michelle Foard**

MAN 2 ***Sonny Franks**

WOMAN 2 ***Jenny Thurman**

MAN 1 ***Max Swarner**

MUSICIANS

PIANO

Pamela Holcomb-McLain

PRODUCTION STAFF

AEA STAGE MANAGER ***Sally Cole**

TECHNICAL DIRECTOR **Daniel Pucul**

SCENIC ARTIST **David Walsh**

SOUND BOARD OPERATOR

Sara Means

PRODUCTION ASSISTANT

Bonnie Hanvey

PRODUCTION CREW

Katie Marchant, Bonnie Hanvey, and Charles Wallace

Originally produced in New York by James Hammerstein, Bernie Kukoff, and Jonathan Pollard.

Original direction by Joel Bishoff.

Originally produced by the American Stage Company James N. Varias

* indicates members working under Actor's Equity Association contracts in this production.
** indicates a performer enrolled in the AEA membership candidate program.

SCENE SYNOPSIS & MUSICAL NUMBERS

ACT I

Prologue

COMPANY

"Cantata for a First Date"

COMPANY

"A Stud and A Babe"

MAN 1 & WOMAN 1

"Single Man Drought"

WOMEN

"Why? 'Cause I'm A Guy"

MEN

"Tear Jerk"

MAN 2 & WOMAN 2

"The Lasagna Incident"

MAN 1 & WOMAN 1

"I Will Be Loved Tonight"

WOMAN 1

"Hey There, Single Guy/Gal"

COMPANY

"Satisfaction Guaranteed"

COMPANY

"He Called Me"

COMPANY

"Scared Straight"

COMPANY

Cantata (reprise #1)

COMPANY

Wedding Vows

COMPANY

There will be one fifteen minute intermission between Acts I and II.

Please silence your cell phones and all electronic devices. No photography or videography is allowed without the consent of the Theater.



ACT II

Cantata (reprise #2)

MAN 1 & WOMAN 1

"Always A Bridesmaid"

WOMAN 2

"The Baby Song"

MAN 2

"The Marriage Tango"

MAN 1 & WOMAN 1

"On the Highway of Love"

COMPANY

"Waiting Trio"

COMPANY

Cantata (reprise #3)

MAN 2 & WOMAN 1

"Shouldn't I Be Less In Love"

MAN 1 & WOMAN 2

"The Very First Dating Video of Rose Ritz"

WOMAN 1

"I Can Live With That"

MAN 2 & WOMAN 2

Epilogue

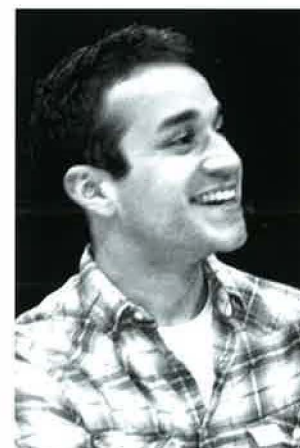
COMPANY

Finale

COMPANY

Bows/Exit

COMPANY



TOP TO BOTTOM:

Michelle Foard WOMAN #1,
Jenny Thurman WOMAN #2,
Max Swarner MAN #1,
and **Sonny Franks** MAN #2

Joe DiPietro

AUTHOR & LYRICIST

Mr. DiPietro wrote the book and lyrics to the musical comedy hit *I Love You, You're Perfect, Now Change* (composer: Jimmy Roberts), the longest running musical revue in Off-Broadway history, with productions staged in over 150 cities around the world. Joe is also the author of the plays *Over the River and Through the Woods*, *The Kiss at City Hall*, *The Virgin Weeps*, and the comic thriller *The Art of Murder* (winner of the 2000 Edgar Award). He wrote the book to the "new" Gershwin musical *Heaven on Earth*, a new adaptation of Rodgers & Hart's *Babes in Arms*, and a new adaptation of Rodgers & Hammerstein's *Allegro*. In addition to his book and lyrics for the recent Off-Broadway musical *The Thing About Men*, DiPietro's other projects include book and lyrics for the rock & roll musical *Memphis*, and the book for *All Shook Up*, an original musical comedy featuring the songs of Elvis Presley, which opened on Broadway in 2005. Joe is the recipient of the William Inge Theater Festival New Voices in American Theater Award, and has won the O'Neill National Playwright's Conference MacArthur Award for comic writing.

Jimmy Roberts

COMPOSER

Mr. Roberts composed the music for the Off-Broadway hit, *I Love You, You're Perfect, Now Change*, the longest-running musical revue in history. His recent work is *The Thing About Men*, written with *I Love You* ... collaborator Joe DiPietro. His children's musical, *The Velveteen Rabbit*, produced by Theatreworks/USA, toured the US for the better part of a decade. His songs were featured in two other Off-Broadway revues: *A ... My Name is Still Alice* and *Pets*. A graduate of the Manhattan School of Music and the recipient of numerous awards from ASCAP, Mr. Roberts also composed the theme music for the weekly PBS television show *Theater Talk*.

ARTISTIC STAFF

Terry Dobson

DIRECTOR

Mr. Dobson has been a multi-talented member of Theatre Three's Artistic Staff since May 1980. He currently serves as T3's Musical Director and Company Manager. His recent directing credits are *The Roads to Home*, *Another Night Before Christmas* and *Six Dance Lessons in Six Weeks*. Prior directing

assignments include *Murder on the Nile*, *The Big Bang*, *Crimes of the Heart*, *Only Heaven and Elegies: A Song Cycle*. Terry's stage managing assignments with us include *Vieux Carré*, *The Royal Family*, and *Garden* (of *House & Garden*). Terry has performed with Casa Mañana, Dallas Theater Center, Flower Mound Performing Arts Theatre, Lyric Stage, Irving; and Theatre Arlington. He is a recipient of a Rabin Award and of numerous Column Awards.

Pam Holcomb-McLain

MUSICAL DIRECTOR

Ms. McLain returns for her fifth year with this production. Previous T3 credits: *Bloody Bloody Andrew Jackson*, [title of show] (Column Award), *Woody Guthrie's American Song*, *The Goodbye Girl*, *Midlife: The Crisis Musical*, *The Big Bang*, and *The Light in the Piazza*. Pam has been a music director, pianist and instructor in the DFW theatre community and has worked in additional venues such as Dallas Children's Theater, Dallas Summer Musicals Academy, Garland Civic Theatre, ICT Mainstage, Irving; Greater Lewisville Community Theatre, Kaufman County Civic Theatre, Repertory

Company Theatre, Rockwall Community Playhouse, and Theatre Coppel. Additional credits include *Ten Nights in a Bar Room*, *Jekyll and Hyde*, *Evita*, *Beauty and the Beast*, *Assassins*, *Into the Woods*, *Songs for a New World*, *All Shook Up*, and *The Pirates of Penzance*, for which she won a Column Award.

Katie Marchant

COSTUME DESIGN

I Love You, You're Perfect, Now Change is Ms. Marchant's first professional costume design. For the past two years, Katie was the Production Assistant for the show, and really enjoyed becoming so familiar with Dallas' longest running musical! She graduated from Austin College in May of 2010 with a BA in communication studies, emphasis in technical theatre, and began her year-long tenure as an apprentice for Theatre Three that June. During her second year at Theatre Three, she took on the role of supervising the apprentices and summer interns. Katie looks forward to exploring all areas of production and design in her ongoing career.

Charles Wallace

LIGHTING DESIGN

Mr. Wallace is designing

his first show in Theatre Too. He recently graduated from Hendrix College with a theatre arts and cinematography double major and works as an artistic apprentice at Theatre Three. Some favorite past acting credits include *Hot Blades Harry/Urinetown*, *Kurt VonTrapp/The Sound of Music*, *Charlie Bucket/Charlie and the Chocolate Factory*, *Melchior Gabor/Spring Awakening*, *The Emcee/Cabaret*, *Conrad Birdie/Bye Bye Birdie*, *Monty Harrill/Violet*, and *Nanki-Poo/Hot Mikado*.

David Walsh

SET DESIGN

Mr. Walsh joined our staff in 2007 as Technical Director and is a man of many talents. David's set designs have been seen in *A Catered Affair*, *La Bête*, *Bloody Bloody Andrew Jackson*, *House & Garden*, *The Light in the Piazza*, *Pygmalion* and *A Dog's Life* on the Norma Young Arena Stage, and in *Superior Donuts*, *Songs of the Redhead: The Music of Danny Kaye*, *Snake in the Grass*, *Look What's Happened to Pixie DeCosta*, *Blind Date*, *Season's Greetings*, *The LaVidas' Landlord*, and *Mid-Life*, the *Crisis Musical* in Theatre Too. Prior to this, he lived in Amarillo, TX, where he was the Assistant Technical Director and Scenic Designer/Artist for Amarillo Little Theatre (ALT). David was on the design team responsible for the design and execution of more than 80 productions in his eight years with ALT. David lives in Dallas.

CAST

Michelle Foard

WOMAN #1

Ms. Foard is back with us at Theatre Three after appearing in the ensemble of *Crazy For You* and *Pippin*. Michelle's theatre credits in the Metroplex include *The Most Happy Fella*, *Kis-*

met, *Rags*, and *Gypsy* with Lyric Stage; *Urinetown* and *Sugar* with ICT Mainstage; *The Fantasticks* and *Sunday in the Park with George* with Onstage in Bedford; *Fiddler on the Roof* with Studio B Performing Arts; *Kiss of the Spider Woman* with Artes de la Rosa and *High School Musical* with Casa Mañana, both in Fort Worth; and *Jekyll and Hyde* with Greater Lewisville Community Theater. Michelle also sings soprano with the Ft. Worth Opera. She is a graduate of Truman State University, and holds a Bachelor of Music in vocal performance.

Sonny Franks

MAN #2

Mr. Franks returns to *I Love You, You're Perfect, Now Change* for his fifth season. His other area credits include *Gypsy* (Herbie), *A Catered Affair* (Tom), *Unnecessary Farce* (Todd), *Violet* (Father), *Wild Party* (Burrs), *Mystery of Miz Arnett* (Reuben), *Sanders Family Christmas* (Burl), *Greetings!* (Father), *My Fair Lady* (Alfie Doolittle), *Pleasure of His Company* (Toy), *Pump Boys and Dinettes* (Jim), *Ballgames*, *Sideshow*, *Amy's View*, and many more, along with various film and television productions. He spent two years hosting "Country Tonight" in Branson and can often be seen on the throne at Medieval Times Dinner and Tournament.

Jenny Thurman

WOMAN #2

Ms. Thurman is back on our stage for the fourth time. Other Theatre Three roles include Mrs. Tottendale in *The Drowsy Chaperone* and Woman 2 in *Midlife! The Crisis Musical*. Other local credits include *Always... Patsy Cline* (Rabin nomination), *Das Barbecue*, *Rocking Christmas Party*, *Just a Closer Walk With Patsy Cline* (Rabin Award), and *The*

Full Monty at WaterTower Theatre; *I Love You, You're Perfect, Now Change* at Circle Theatre, *Ruthless! The Musical* at Uptown Players, *Grease!*, *The Revolution of Betsy Loring*, and *The Picture of Dorian Gray* at Casa Manana, *Pump Boys and Dinettes*, *The Rocky Horror Show*, *The Miss Firecracker Contest*, and *The Best Little Whorehouse in Texas* at Contemporary Theatre of Dallas, *Our Love is Here To Stay* at Oklahoma Shakespeare Festival, *Annie, Pete'n'Keely*, *The 25th Annual Putnam County Spelling Bee*, *Annie Get Your Gun*, *Angry Housewives*, *I Love You, You're Perfect, Now Change*, *Das Barbecue*, *Lucky Stiff*, *Always... Patsy Cline*, *Oliver*, and *Grease!* at Theatre Arlington. A winner of the Anne Weeks Jackson Musical Theatre Award, Jenny holds a BFA in musical theatre from Texas Wesleyan University.

Max Swarner

MAN #1

Mr. Swarner, a classically trained singer born and raised in Dallas, Texas, returns to Theatre Three after playing John Quincy Adams in Theatre Three's *Bloody Bloody Andrew Jackson*. Other Theatre Three roles include Pippin in *Pippin*, Mr. Long in *The Roads To Home*, and a puppeteer in *Tales From Mount Olympus*. Max has also performed at Lyric Stage, Irving; Shakespeare Dallas, Uptown Players, WaterTower Theatre, ICT Mainstage, Irving; Garland Civic Theater, Level Ground Arts Theatre, and Repertory Company Theatre. His accolades include a 2011 Dallas/Ft. Worth Theater Critics Forum Award for Best Actor in a Musical and a 2012 Column Award for Best Actor for his performance in ICT Mainstage's *How to Succeed in Business Without Really Trying*.

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