



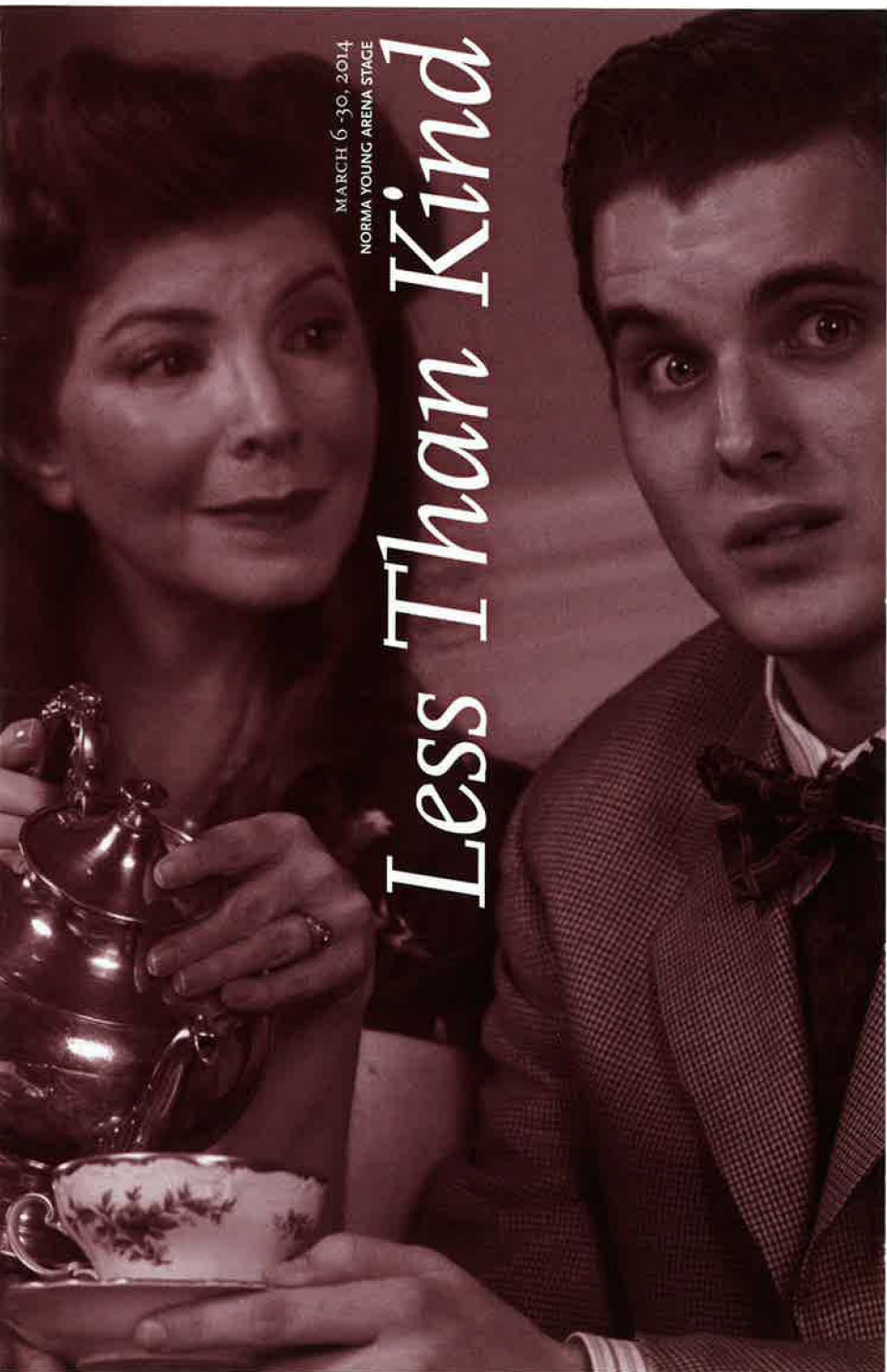
THEATRE 3

D A L L A S

2013- 2014 SEASON

MARCH 6-30, 2014
NORMA YOUNG ARENA STAGE

Less Than Kind





THEATRE 3

NORMA YOUNG ARENA STAGE 2013-2014

SO HELP ME GOD!

Aug. 8 - Sept. 1
a comedy by Maurine Dallas Watkins

ASSASSINS

Sept. 26 - Oct. 27
a musical by Stephen Sondheim and John Weidman

OTHER DESERT CITIES

Nov. 21 - Dec. 15
a drama by Jon Robin Baitz

ON THE EVE

Jan. 16 - Feb. 9
a new rock musical by Seth Magill, Shawn Magill,
and Michael Federico

LESS THAN KIND

Mar. 6 - 30
a comedy by Terence Rattigan

SEMINAR

April 24 - May 18
a comedy by Theresa Rebeck

BY THE WAY, MEET VERA STARK

Jun. 19 - Jul. 13
a musical by Pulitzer Prize-winner Lynn Nottage

THEATRE TOO 2014

GREATER TUNA

April 3 - 27
a comedy by Ed Howard, Jaston Williams, and Joe Sears

SHEAR MADNESS

May 9 - July 12
a comedy by Paul Pörtner

■ T3 PEOPLE

BOARD OF DIRECTORS

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LIAISON, CITY OF DALLAS CULTURAL COMMISSION
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For the theatre's 50th Anniversary (2011) Theatre Three's main stage has been named the NORMAYOUNG 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 *Less Than Kind* (the fifth show of Theatre Three's 2013 - 2014 Season on the Norma Young Arena Stage).

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

CIRCLE THEATRE

JAN 30 - MAR 8 *Venus in Fur*

EISEMANN CENTER FOR THE PERFORMING ARTS

MAR 9 *Salvatore Liberto in Concert: Elton & Me*

DALLAS CHILDREN'S THEATER

MAR 7-30 *Beauty and the Beast*
MAR 21 - 30 *Mariachi Girl*

DALLAS SUMMER MUSICALS

MAR 4 -16 *We Will Rock You*
MAR 18 - 30 *The Wizard of Oz*

DALLAS THEATER CENTER

MAR 7 - APR 6 *The Fortress of Solitude*

JUBILEE THEATRE

MAR 21 - APR 20 *Ain't Misbehavin'*

KITCHEN DOG THEATER

FEB 14 - MAR 15 *The Motherf**ker with the Hat*
MAR 28 - APR 26 *Gideon's Knot*

POCKET SANDWICH THEATRE

FEB 21 - MAR 29 *Lend Me A Tenor*

STAGE WEST

FEB 27 - MAR 23 *Starbright & Vine*

UNDERMAIN THEATRE

MAR 22 - APR 19 *We are Proud to Present a Presentation*

UPTOWN PLAYERS

FEB 14 - MAR 9 *Vanya and Sonia and Masha and Spike*

WATERTOWER THEATRE

MAR 28 - APR 13 *Pageant*



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.



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



Less Than Kind

BY SIR TERENCE RATTIGAN

Performance rights for *Less Than Kind* have been arranged through The Terence Rattigan Society.

THE NORMA YOUNG ARENA STAGE

ARTISTIC STAFF

DIRECTOR

Jac Alder

SET DESIGN

Brian Clinnin

COSTUME DESIGN

Bruce Richard Coleman

LIGHTING DESIGN

Kenneth Farnsworth

SOUND DESIGN

Marco E. Salinas

LITERARY MANAGER/DRAMATURG

Dr. Holly Hill

SCRIPT EDITOR

Adrian Brown

DIALECT COACH

Lydia Mackay

PRODUCTION STAFF

AEA STAGE MANAGER

*Bruce Richard Coleman

TECHNICAL DIRECTOR

Dane Tuttle

SCENIC PAINTER

David Walsh

PRODUCTION ASSISTANT

Cat Tignor

PRODUCTION CREW

Kat Edwards, Kaitlin Forsman, and Cat Tignor.

CAST

DIANA FLETCHER

**Jenna Anderson

OLIVIA BROWN

*Lisa-Gabrielle Greene

MICHAEL BROWN

*Zak Reynolds

MISS DELL

Krishna Smitha

SIR JOHN FLETCHER

*Paul T. Taylor

POLTON

Gina Waits

SCENE SYNOPSIS

ACT I

SCENE 1

July 1944. A house in Westminster, London

SCENE 2

The same, four days later.

ACT II

SCENE 1

October 1944. A flat in Barons Court.

THE TERENCE RATTIGAN SOCIETY

Founded during the Centennial of his birth, the Terence Rattigan Society is a group of artists, scholars and audience members who celebrate the achievements and legacy of Rattigan's work. Events are held in England throughout the year, a quarterly Newsletter is published in print and online, and special access to productions of his work is offered. A Terence Rattigan Conference at his alma mater, Trinity College of Oxford, is being planned for June 2015. For more information, please visit the website www.terencerattigansociety.co.uk/ or contact its U.S. representative Dr. Holly Hill at drhollyhill@gmail.com.

about *Less Than Kind*

Several decades before Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, Terence Rattigan had a *Hamlet* play in mind. Instead of a tragedy, his would be a sparkling comedy with sociopolitical subtext—the something rotten in the state of Denmark was Tory (Conservative) England. His *Hamlet* was Michael, a Socialist-leaning young man returning to wartime London from safe haven in Canada. Michael finds his widowed mother happily living in sin with a wealthy Tory War Minister. Disgusted and horrified, Michael wants to pry his mother away from the industrialist.

Called *Less than Kind*, (after *Hamlet*'s reply to Claudius when he calls *Hamlet* his son ("A little more than kin, and less than kind")), the play was recommended to the star couple Alfred Lunt and Lynn Fontanne. Lunt assured Rattigan that he didn't mind that the industrialist was less of a role than Michael. But in rehearsals Lunt subtly manipulated Rattigan into making the lover much more sympathetic than the son. The retitled *Love in Idleness* (the love elixir in *A Midsummer Night's Dream*) opened in London in 1944 and played to packed houses. Lunt and Fontanne toured the comedy to war-ravaged British provinces, to Allied troops, and, again, renamed *O Mistress Mine* (a song in *Twelfth Night*)—played it on Broadway and on tour for four years.

When the massive celebrations of Rattigan's centennial birthday were being planned for 2011, Rattigan's longtime friend and colleague, Emmy Award winning director-writer Adrian Brown, edited the original version of *Less than Kind* and directed its successful production in London and on tour. With a re-appreciation of Rattigan's artistry beginning to take place in the U.S.—two of his plays have received star revivals on Broadway since 2011—Theatre Three presents the American premiere of *Less than Kind* to discerning audiences in Dallas.

about Sir Terence Rattigan

At the age of 14, Terence Rattigan received his first review from a schoolmaster at Harrow. Rattigan had written a French exercise as a play: his grade read "2 points out of 10. French execrable: theatre- sense first class." His first London play was produced while Rattigan was a student at Oxford, and before his thirtieth birthday, he was on his way to a still-unbroken record of two plays running for more than 1000 performances on the West End (London's Broadway). *Less than Kind*, retitled *Love in Idleness*, joined Rattigan's other comedies in 1944, enabling audiences to laugh even during the Blitz.

Eager to be judged a serious artist, Rattigan wrote his dramatic masterpieces: *The Winslow Boy*, *The Browning Version*, *The Deep Blue Sea* and *Separate Tables*, in the decade after World War II. Then disaster struck his career—the Angry Young Men working-class playwrights and critics of the mid-fifties and sixties branded Rattigan's plays reactionary and inconsequential. Though deeply hurt, Rattigan continued to write and received a knighthood in 1971, the decade in which his plays began to be critically reassessed. At the time of his death in 1977, Sir Terence had a revival of *Separate Tables* and a new play, *Cause Celebre*, running on the West End.

On the centennial of Rattigan's birth in 2011, Britain burst with celebrations of his work. A new generation of critics acclaimed revivals at the National Theatre, the Old Vic, on the West End, in a mini-Rattigan season at the Chichester Festival Theatre and on Broadway. Last fall, a revival of *The Winslow Boy* was a great Broadway success. As *The Wall Street Journal*'s theatre critic Terry Teachout noted, Rattigan's plays "quiver with suppressed passions that are all the more explosive for having been kept under wraps. In the theater, that kind of explosion can make the biggest bang of all."

By Dr. Holly Hill, the U.S. Representative of The Terence Rattigan Society

THIS AMERICAN PREMIERE COMEDY IS MADE POSSIBLE BY...

Theatre Three is supported by its Board of Directors, by subscribers, by funds from the City of Dallas Office of Cultural Affairs, The Texas Commission on the Arts, The National Endowment for the Arts, and The Shubert Foundation. Supporters also include TACA. Special in-kind support for Theatre Three's web site is provided by QuickSilver Interactive. Dr. Delphinium is Theatre Three's florist. A major contribution from the estate of Marlene Webb, a longtime subscriber, has established the Theatre Three Endowment Fund in support of the building and its equipment.



Office of Cultural Affairs
CITY OF DALLAS



LEFT TO RIGHT: Lisa-Gabrielle Greene, Paul T. Taylor, and Zak Reynolds

To learn more about the artistic staff and cast, see more photos and watch videos about the show, visit the *Less Than Kind* page on Theatre Three's web site at www.theatre3dallas.com.

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 fifteen minute intermission between the first and second acts.

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

Flowers and Gifts THAT STEAL THE SPOTLIGHT



**THIS SPRING, THEATRE TOO IS THE
HOME OF COMEDY!**

Greater Tuna

by Ed Howard, Jaston Williams
& Joe Sears
April 3 - 27

Shear Madness

by Paul Portner
May 9 - July 12

Tickets:

www.theatre3dallas.com//214-871-3300



THE ANNUAL FUND

Dear Playgoer,

Here's some bad news:

Let's face it: the recession of 2008 wiped out many cultural programs in most cities in America; cultural programs that have not been replaced. The City of Dallas budget for cultural programming remains (at this writing) at the height-of-recession levels. Ouch.

But here's really great news:

For Theatre Three, the best news is that the support of individuals (and not just the super wealthy, either!) is ever-increasing. Donations from board members, subscribers, and other friends of the theatre (even performers) enabled us to conclude an artistically successful 2012-2013 season without a deficit – even in a year that saw Theatre Three making significant improvements to aspects of the facility and its equipment.

And better news:

We're confident we can, with your help, make our 2013-2014 Annual Fund Drive the biggest success ever. Individual donors, people like you, are the dependable, major support that has kept us going and growing since 1961!

Mail a check. Or phone the box office: we all know how to take a contribution and we all know how to say a big warm THANK YOU!

Sincerely,

Jac Alder
EXECUTIVE PRODUCER

YES! YES! YES!

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

SEASON SUSTAINERS

Gifts of \$10,000 -- \$25,000

PRODUCER'S CIRCLE

Gifts of \$1,000 -- \$9,999

LEADING PLAYERS

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BACKSTAGE BENEFACTORS

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FRIENDS

Gifts of \$50 -- \$124

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2800 Routh Street, Suite 168
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www.theatre3dallas.com

**Chancellor Ann Stuart with
Kim Ha and Sarah Zemen
Ann Stuart and Ray R. Poliakoff
Scholarship Fund Recipients**



AIM

Both Texas Woman's University Chancellor Ann Stuart and her late husband, Ray Poliakoff, were first-generation graduates of public higher education. They believed that education helped them pursue the opportunities that enriched their lives and advanced their careers. Chancellor Stuart will retire from the university in 2014, but she will have a lasting impact on TWU with the establishment of the Ann Stuart and Ray R. Poliakoff Scholarship Fund. Her gift to the university will ensure that for decades to come students like nursing major Kim Ha and kinesiology major Sarah Zemen will have the means to pursue their own opportunities.

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