


THEATRE 3
D A L L A S

2008-2009 SEASON

MARCH 26-APRIL 26, 2009
THEATRE THREE

Murder on the Nile



ON OTHER STAGES

CIRCLE THEATRE

MAR. 19 - APR. 11 *Art*

CONTEMPORARY THEATRE OF DALLAS

APR. 17 - MAY 10 *The Cemetery Club*

DALLAS CHILDREN'S THEATER

THRU APR. 19 *The Tale of Peter Rabbit*

APR. 3-APR. 19 *Don't U Luv Me?*

DALLAS SUMMER MUSICALS

APR. 28-MAY 3 *Frost/Nixon*

DALLAS THEATER CENTER

THRU APR. 5 *Back, Back, Back*
APR. 22-MAY 24 *Sarah, Plain and Tall*

EISEMANN CENTER FOR THE PERFORMING ARTS

MAR. 26-29 *My Mother's Italian, My Father's Jewish, and I'm in Therapy*
APR. 5 *The Mixed-Up Files of Mrs. Basil E. Frankweiler*

JUBILEE THEATRE

THRU APR. 19 *The Gospel Queen*
MAR. 27-APR. 19 *The Piano Lesson*

KITCHEN DOG THEATER

THRU APR. 4 *Psychos Never Dream*
APR. 17-MAY 16 *Titus Andronicus*

STAGE WEST

MAR. 19-APR. 26 *The Norman Conquests*

SECOND THOUGHT THEATRE

APR. 3-4 *The Sunset Limited*

TECO THEATRICAL PRODUCTIONS, INC.

APR. 16-25 *King Hedley II*

TITAS

MAR. 27 & 28 *Parsons Dance*
APR. 11 *Command Performance of International Ballet*

THEATRE ARLINGTON

MAR. 27-APR. 26 *Are We There Yet?*

UPTOWN PLAYERS

APR. 3-MAY 3 *The History Boys*

WATERTOWER THEATRE

APR. 2-19 *The Glass Menagerie*
APR. 16-MAY 3 *Based on a Totally True Story*

T3 PEOPLE

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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 *Murder on the Nile* by Agatha Christie (the sixth show of the 2008-2009 Theatre Three Season).

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THEATRE**

in Theatre Too in May!

Theatre Three is hosting Echo Theatre's bring-back production of *The Nibroc Trilogy*, an award-winning three play cycle that follows a young couple from their first meeting in the 1940's through the Second World War and into the Eisenhower era.

Play 1: Last Train to Nibroc

May 7-10, May 14-16

Play 2: See Rock City

May 21-24

Play 3: Gulf View Drive

May 28-30

Festival Day:

See all three shows on May 31!

**Tix & Info: 214-871-3300 or
www.theatre3dallas.com**



Murder on the Nile

PLAYWRIGHT Agatha Christie
By Special Arrangement with Samuel French, Inc.

THEATRE THREE

ARTISTIC STAFF

DIRECTOR
Terry Dobson
ASSISTANT DIRECTOR/STEWARD
Mark C. Guerra
SET DESIGN
Jac Alder
LIGHTING DESIGN
Paul Arnold
COSTUME DESIGN
Bruce R. Coleman
SOUND DESIGN
Richard Frohlich
DRAMATURG
Kimberly Richard

CAST

SIMON MOSTYN ***Regan Adair**
CANON PENNEFATHER
***J. Brent Alford**
JUNIOR STEWARD **James Ambrose**
BEADSELLER/GYPSY
Lindsey Jenkins
DR. BESSNER ***Kurt Kleinmann**
CHRISTINA GRANT ****Renee Krapff**
KAY MOSTYN
Tiffany Lonsdale-Hands
MISS FFOULIOT-FFOULKES
Terry McCracken
LOUISE ****Arianna Movassagh**
JACQUELINE DE SEVERAC
Danielle Pickard
SMITH ****Jordan Willis**

PRODUCTION STAFF

AEA STAGE MANAGER
***Terry Vandivort**
TECHNICAL DIRECTOR **David Walsh**
MASTER CARPENTER **Jeffrey Schmidt**
ARABIC DIALECT COACH
Maryam Baig
PRODUCTION ASSISTANT
Linsey Betts
PRODUCTION CREW
Donny Avery, Linsey Betts, John Davenport, Mark C. Guerra

SCENE SYNOPSIS

PLACE AND TIME
The scene is laid throughout in the observation saloon of the paddle steamer, Lotus, on the Nile between Shellal and Wadi Halfa.

1938.

ACT I

Scene 1: At Shellal. Late afternoon.
Scene 2: By the temple of Abu Simbel. Three days later. Evening, after dinner.

ACT II

Scene 1: The same. Five minutes later.
Scene 2: The same. The next morning.



ABOVE: **Regan Adair** SIMON MOSTYN

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

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

Agatha Christie

PLAYWRIGHT

When Agatha Christie was a young woman, her widowed mother knew it was time for her daughter to be introduced into society with a proper season of dances and parties, preferably in London or even New York. But after Agatha Christie's father's death, the family's finances were restrictive and Agatha Christie's mother knew London and New York would be out of the question. Instead, she discovered Egypt as a perfect inexpensive alternative. The future mystery writer attended over fifty dances, thoroughly enjoyed her new evening dresses, flirted with lots of young men, and went on various expeditions, even having her picture taken on a donkey at the Pyramids. This first very happy trip introduced Agatha Christie to the world of travelling in the East, a setting she would use so skillfully in so many of her mysteries.

Travel became an important part of Agatha Christie's life. After a personal crisis and heartbreaking divorce from Archie Christie, she started travelling as an escape. She used this time to reestablish herself as a single woman and she relished learning about the various cultures, taking in all of the details of her surroundings. Travelling by train was of particular pleasure to her and she was especially excited to travel on the famous Orient Express to Baghdad in 1928. While she was fascinated by planned excursions, it was a travelling misadventure that inspired one of her most famous mysteries. In 1931, Christie was returning home from Ninevah on the Simplon-Orient Express when a terrible rainstorm washed away part of the tracks and the passengers found themselves stranded. Three years later, *Murder on the Orient Express* was published and readers were delighted to try to solve a murder on one of the most famous trains in the world after it had been stranded during a snow storm.

Many of her novels included incredible details of various locales from her travels. In *Murder on the Orient Express*, she brilliantly describes the experience of travelling by train and the train itself. When she took a cruise on the Nile on the S.S. Karnak, she discovered another perfect setting for one of her mysteries. Published in 1938, *Death on the Nile* (the novel upon which this play is based) traps the characters, who were seemingly strangers to each other, in an isolated and intimate location. The layout of the boat was so important to solving the crime, Agatha Christie included a map of both levels of the S.S. Karnak in the book, even assigning cabins to the various characters.

In addition to exposing Agatha Christie to exceptional settings for her mysteries, travelling also introduced her to her second husband, Max Mallowan. Having read *The Murder of Roger Ackroyd*, Katherine Woolley was excited to welcome the newest guest of her archeologist husband, Leonard, to the archeological dig at Ur: Agatha Christie. Also working at Ur was Max Mallowan, a young archeologist. In her enthusiasm to entertain her famous guest, Katherine Woolley insisted Mallowan give Christie a tour of the digs and their friendship blossomed. When Christie needed to return to England, Mallowan accompanied her on one of the most complicated and uncomfortable trips. Miraculously they still enjoyed each other's company and he proposed not long after the chaotic trip. Agatha Christie's new married life introduced her to another perspective of the places she had only visited. She often travelled with her husband on his archeological adventures, photographing digs and doing some restoration work. Her mystery *Murder in Mesopotamia* is set at an archeological excavation and is based upon her experience at the digs where she met her husband.

LEFT TO RIGHT:
Tiffany Lonsdale-Hands
 KAY MOSTYN, **James Ambrose**
 JUNIOR STEWARD, **Lindsey**
Jenkins BEADSELLER/GYPSY,
Mark C. Guerra STEWARD/
 ASSISTANT DIRECTOR



ARTISTIC STAFF

Terry Dobson DIRECTOR

» Mr. Dobson has been a member of Theatre Three's Artistic Staff since May 1980. He currently serves as T3's Musical Director and Company Manager. Terry directed (and accompanied) the longest running stage production in Dallas theater history – Theatre Three's production of *I Love You, You're Perfect, Now Change*. He also directed and accompanied many of the critically acclaimed Theatre Too productions. Terry has performed with Casa Mañana, Dallas Theater Center, Flower Mound Performing Arts Theater, Lyric Stage, Irving; and Theatre Arlington. Terry won a Rabin Award for his work on the musical, *Jon & Jen*, and is a recipient of numerous Column Awards. Last season, Terry directed Theatre Three's productions of *Crimes of the Heart* and *Mid-Life! The Crisis Musical*. He also directed the 2009 return engagement of *I Love You, You're Perfect, Now Change*.

Jac Alder SET DESIGN

» Mr. Alder continues designing for both Theatre Three and Theatre Too. Set designing for last season includes *Mack, & Mabel, The Goodbye*

Girl, and the revival of *All About Bette: An Evening with Bette Davis*. His design work this season includes *The Big Bang*, *Defiance*, *Season's Greetings* and *Don't Dress for Dinner*. Jac's long service in design to Theatre Three follows his education as an architect, a profession he practiced in Dallas following discharge from his military service of '58 and '59. He is the designer of the unique performing space of Theatre Three and consults frequently with theatre groups adapting or building new spaces for drama. An original founder of Theatre Three (with his late wife, Norma Young), Jac continues in his role as Executive Producer-Director of Theatre Three.

Bruce R. Coleman

COSTUME DESIGN » Mr. Coleman has been associated with Theatre Three since 1985. Past favorite costume designs for T3 include *Trysts in Toledo*, *Into the Woods*, *June Moon*, *The Women*, *The Boyfriend and Wholly Moliere*. Other design credits in the Metroplex include his costumes for *Richard The Third*, *Kitchen Dog Theatre*, for which he received the Critics Forum Award; *The Secret Garden* and *Dracula*, Irving Community Theatre Mainstage (ICT),

for which he received a Column Award; *Into the Woods*, ICT Mainstage, and *Don Juan on Trial*, New Theatre Company, receiving a Rabin Award for both productions. As a director/choreographer and scenic designer, Bruce's work has been seen on the stages of Contemporary Theatre of Dallas, Deep Ellum Opera, New Theatre Company, Pocket Sandwich Theatre, Theatre Three, Inc., and Uptown Players; Circle Theatre, Ft. Worth Shakespeare in the Park, and Stage West in Ft. Worth; Garland Civic Theatre; and ICT Mainstage. Thanks for supporting live theatre in Dallas!

Paul Arnold LIGHTING

DESIGN » Mr. Arnold returns to use his technological expertise in lighting design with us again. His prior work has been in Theatre Too in *The LaVidas' Landlord*, *Season's Greetings*, *Mid-Life! The Crisis Musical*, *Garden*, and *Look What's Happened to Pixie DeCosta*, and 2009's *I Love You, You're Perfect, Now Change*. He filled assignments as Master Electrician for *I Love You, You're Perfect, Now Change* in Theatre Too and on our Mainstage for *Crimes of the Heart* and *Whodunnit*. Paul received training at Emporia State University in Kansas,

where he did lighting design for *Proof* and *Time for Ives*. He has also done work in Lawrence, Kansas; the Astor's Beechwood Theatre, Newport, Rhode Island; and Maine State Music Theatre, Brunswick, Maine. His lighting designs have also been seen locally at Theatre Coppell and Garland Civic Theatre. Paul has completed a year with us as a Class A Intern and resides in Dallas.

Richard Frohlich SOUND

DESIGN » Mr. Frohlich's previous assignments for Theatre Three include *Defiance*, *House and Garden*, *Whodunnit*, *Crimes of the Heart*, *Pygmalion*, *Popcorn*, *All About Bette: An Evening with Bette Davis*, *Democracy*, *Talking Pictures*, *Vieux Carre*, and *The Full Monty*. He has designed sound for shows at Uptown Players, Irving Community Theater Mainstage, Echo Theater, Contemporary Theatre of Dallas, and Texas Radio Theatre Company. Mr. Frohlich is also a producer and director for vocational and educational videos. His awards include a 2002 Ogle (Horror) Fantasy Audio Production), 2004 Mark Time (Science Fiction Audio Production) and a 2006 Column Award for his sound design of *The Full Monty*. Richard lives in Arlington

with his wife Shannan and his children Dillon, Emily and James.

CAST

Regan Adair SIMON

MOSTYN » Mr. Adair recently finished performing on our stage as Gavin Rynng-Mayne in *House Garden* this season and has performed on several Dallas stages. His most recent performances are in *The Code of the Woosters* at Stage West, Ft. Worth, and *Doubt* at WaterTower Theatre. Other productions and venues include: *The Misanthrope* at the Dallas Theater Center, *All My Sons*, Classical Acting Company; *Right Ho, Jeeves!*, Contemporary Theatre of Dallas & Stage West, Ft. Worth; *Hamlet*, *Pro Bono Publico*, and *Des Moines*, Dallas Theater Center; *Boy Gets Girl*, Echo Theatre; *Killer Joe*, *Hellgrammite Productions*, at the McKinney Avenue Contemporary; *Edmond*, Second Thought Theatre; *Love! Valour! Compassion!*, Uptown Players; and *Enchanted April* and *You Can't Take It With You*, WaterTower Theatre; *Crave*, Wingspan Theatre Company, Garland; and *Camelot* and *The Importance of Being Earnest*, Plano Repertory Theatre. Regan's acting ability has been recognized and awarded:

a 2004 Leon Rabin Award for Best Supporting Actor and a 2004 Critics Forum Award for Best Actor; a 2003 Leon Rabin Award for Best Supporting Actor and a 2003 Dallas Observer's Award for Best Actor. He has also done various broadcast and commercial print work.

J. Brent Alford CANON

PENNEFATHER » Mr. Alford returns to Theatre Three, having recently appeared as Teddy Platt in the acclaimed production of *House and Garden*. Audiences will remember him in other productions on our stage as: Rudi Sebastian in *The Great Sebastians*, John Cristow in *The Hollow*, and Mack Sennett in *Mack & Mabel*. Brent's career began 32 years ago at Houston's Theatre Under the Stars and he spent six years as a company member of the Tony Award winning Alley Theatre in Houston, playing a variety of roles in classical and contemporary works. In the Metroplex area, he has worked with The Dallas Theater Center and WaterTower Theatre in Dallas, and Stage West, Fort Worth Shakespeare in the Park, and over 30 productions with Casa Mañana in Fort Worth. A former resident of NYC, Brent has worked Off-Broadway and in regional theatres across



LEFT TO RIGHT:
Arianna Movassagh LOUISE,
Danielle Pickard JACQUELINE
DE SEVERAC, Renee Krapff
CHRISTINA GRANT & Jordan
Willis SMITH, Terry McCracken
MISS FFOLIOT-FFOULKES

the country including Atlanta's Alliance Theatre, Pittsburgh CLO, and the Barter Theatre of Virginia. His career afforded him the opportunities to work with the likes of Hal Linden, Juliette Prowse, Georgio Tozzi, Ruta Lee, Cathy Rigby, Jane Powell and Gavin McCleod, to name a few. His work in the Metroplex has garnered the DFW Theatre Critics Award for Best Actor, the Fort Worth Weekly for Best Actor, and The Column Awards for Best Supporting Actor. Brent is a proud member of Actor's Equity since 1980 and lives in Fort Worth with his wife Michele and two sons, Joshua and Holden. He will soon be seen this summer in the newly formed Trinity Shakespeare Festival in Fort Worth. He currently chairs the Department of Performing Arts at Tarrant County College Northwest.

James Ambrose JUNIOR STEWARD » Mr. Ambrose makes his debut with Theatre Three, but his credits include performances with other Metroplex theaters: Booker T. Washington HS for the Performing and Visual Arts, KD Studio Theatre, Plano Repertory Theatre, Pocket Sandwich Theatre, and WaterTower Theatre. Jimmy's credits

also include industrial/commercial work for Radio Shack and MTV Movie Award Promos. He returns to the Dallas area after taking a few years off for educational endeavors at Webster University and is now attending UT Arlington for theatre studies. Other artistic interests include writing. Jimmy makes his home in Dallas.

Mark C. Guerra STEWARD/ASSISTANT DIRECTOR » Mr. Guerra returns to the Theatre Three stage after being seen as Man in *A Dog's Life*, Fatty Arbuckle in *Mack and Mabel* and Tony Giordano/Ensemble in *The Full Monty*. This is also his first time Assistant Directing with Theatre Three. Mark recently made his D/FW directorial debut with Mesquite Community Theater's *Don't Dress For Dinner*. Mark's other theater credits include costume design for *Only Heaven*, *Frozen*, *Season's Greetings*, *The Goodbye Girl*, *House and Garden* and *A Dog's Life* (2009 Column Nominee w/ Bruce Coleman) at Theatre Three; *The Blue Room*, *Risk* Theater Initiative's 2007 F.I.T. show, *Suessical Jr* for Imagination Players and *Twelve Angry Jurors* at The Greenhill School. Mark is currently Theatre Three's Intern Supervisor but will be leaving after this

season to teach elementary school.

Lindsay Jenkins BEAD-SELLER/GYPSY » Ms. Jenkins also makes her debut with us in this production. She received her training at the University of Texas at Arlington. Lindsay has performed in other Metroplex theater venues, including: MBS Productions (Mark-Brian Sonna), Addison; University of TX at Arlington, Artisan Center Theater, Hurst; and Creative Arts Theater and School, Arlington. Lindsay's other artistic interests include playwrighting and production. She makes her home here in Dallas.

Kurt Kleinmann DR. BESSNER » Mr. Kleinmann is a playwright, actor, producer, sound designer, and director, whose professional theatre career has spanned three decades. He received his training at the University of Texas at Arlington. He returns to our stage, having last performed in *Rosencrantz & Guildenstern Are Dead* and *O, Dammit*. Kurt has performed on other Metroplex stages: Dallas Repertory Theatre, Pegasus Theatre, and Pocket Sandwich Theater in Dallas; and Stage West in Ft. Worth. He is well-known to Dallas audiences as the creator

of Harry Hunsacker, the inept but endearing would-be-actor turned would-be-detective who has charmed Dallas-area theatergoers with his on-stage adventures. Since founding Pegasus Theatre in 1985, Kurt has been the driving force behind the theatre's mission to bring new and original comedies to Dallas, garnering numerous awards both personally and on behalf of Pegasus Theatre. Of those awards, he is especially proud of the Leon Rabin Award he received in 1995; the Ken Bryant Vision Award in 1997 from The 500, Inc.; and the Standing Ovation Award from The Dallas Theatre League in 2005. In 2002, the success of the "Hunsacker shows" attracted the attention of a New York producer, leading to a successful Off-Broadway production of one of his Harry Hunsacker scripts. Kurt is a member of the Dramatists Guild, a Past President of The Dallas Theatre League, and a member of Actor's Equity Association. He makes his home in Dallas with wife, Barbara Weinberger, three dogs and five cats.

Renee Krapff CHRISTINA GRANT » Ms. Krapff rejoins us in this production, and will be remembered for her roles

in *Talking Pictures* as Myra, *Crimes of the Heart* as Lenny, and *Season's Greetings* as Rachel. Renee's other Metroplex credits include Classical Acting Company, Contemporary Theatre of Dallas, Garland Civic Theatre, Plano Repertory Theater, Uptown Players, and WaterTower Theatre. Some of her favorite roles include those in *The Philadelphia Story*, *Angels in America*, *Reckless*, *The Importance of Being Earnest*, *The Last Night of Ballyhoo*, and *The Cover of Life*. Renee has also done regional and national voice over and commercial work, and is represented by Linda McAlister.

Tiffany Lonsdale-Hands CHRISTINA GRANT » Ms. Lonsdale-Hands makes her debut with us in this production. Her industrial/commercial film experience include work for the Methodist Health System, and Time Warner's RepairingCreditNow.com. Other artistic interests include photography and painting. Tiffany resides here in Dallas.

Terry McCracken MISS FFOLIAT-FFOULKES » Ms. McCracken returns to Theatre Three and will be remembered for her roles as Dame Edith Runcible in *Whodunnit*, Miss Higgins

in *Pygmalion*, and Mrs. Crombie in *I'll Leave it to You*. Trained in England and Australia, she has appeared at many Metroplex theatres in the last twenty years including Dallas Children's Theater, Dallas Repertory Theatre, Dallas Theater Center, Pegasus Theatre, Pocket Sandwich Theatre, and Theatre Britain, in Dallas; Garland Summer Musicals and Garland Civic Theatre; Lyric Stage, Irving; Plano Repertory Theatre; Stage West, Ft. Worth; Theatre Quorum, Mesquite and others. She won a Rabin Award and a Column Award in 2001, and was nominated for a Column Award this year for *Pygmalion*. She has directed many plays at Brookhaven College Theatre Department and is an adjunct professor at the University of South Carolina at Aiken.

Arianna Movassagh LOUISE » Ms. Movassagh returns to our stage, having performed the role of Mabel in *Mack & Mabel* last season. She will be remembered in many of our shows dating from 1996 as: Angelique in *The Imaginary Invalid*, June in *The Musical of Musicals*, Sally in *You're a Good Man Charlie Brown*, and one of the women in *I Love You, You're Perfect, Now Change*, to name

a few. Arianna is also well known in Metroplex venues, most recently seen in the role of Tamela in the critically acclaimed *Hello, Human Female* at Audacity Theatre Lab; but also working with Bootstraps Comedy Theatre, Casa Mañana, Dallas Children's Theater, Dallas Theater Center's Teen and Children's Theater, Lyric Stage, Uptown Players and WaterTower Theatre. Her favorite roles include Adele in *A Man of No Importance*, Rosa Bud in *The Mystery of Edwin Drood*, Anita in *West Side Story*, Liz in *The Book of Liz*, and the Baker's Wife in *Into the Woods*. Arianna has garnered numerous awards: the 2002 Dallas Theatre League Best Actress in a Musical, the 2005 Stoney Award Best Supporting Actress in a Musical, in 2006, the DFW Theatre Critic's Forum Award, as well as the Leon Rabin Nominee for Best Supporting Actress in a Musical, and she has been a recipient for multiple Column Awards.

Danielle Pickard

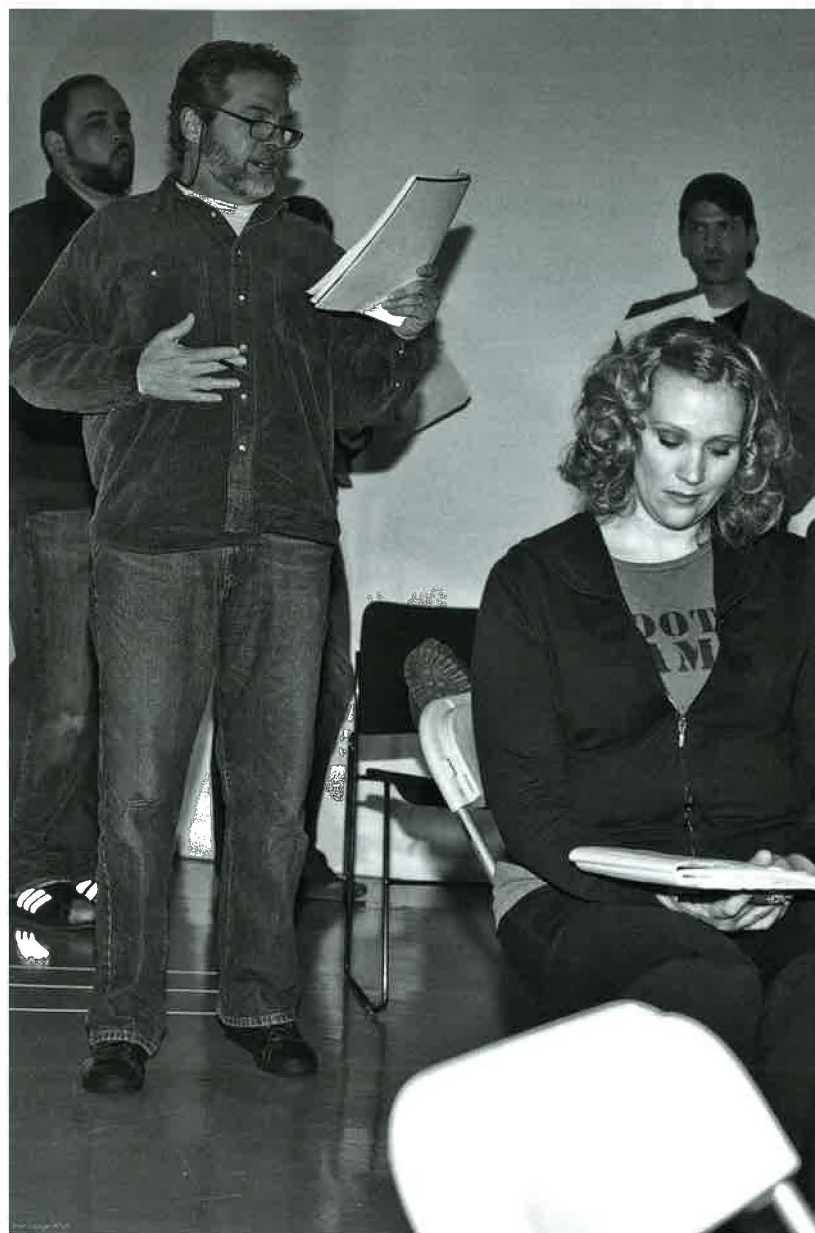
» Ms. Pickard returns to Theatre Three, having been previously seen as Eliza Doolittle in *Pygmalion*, and was a Production Intern here in 2006-2007.

She is a graduate of Texas State University's Theater Department. Danielle's Dallas credits include: *Othello* (Desdemona); readings of *Measure for Measure* (Isabella) and *The Rivals* (Lydia Languish) for Shakespeare Dallas; a reading of *Titus Andronicus* (Chiron) for Project X and Level Ground Arts; *One Flew Over the Cuckoo's Nest* (Nurse Flinn/Sandra), Contemporary Theatre of Dallas; *Little Red Riding Hood* (Charlie the Chopper), Theatre Britain; *Slaughterhouse 5* (Barbara Pilgrim/Lily), Risk Theatre Initiative; and *Ladies of the Camellias* (Girl), Echo Theatre. This summer she'll be returning to Samuel Grand Park as Bianca in *The Taming of the Shrew* for Shakespeare Dallas.

Jordan Willis SMITH»

Mr. Willis returns to our stage, having been seen previously in *Whodunnit* and *The Light in the Piazza*. Jordan has also performed in other Metroplex venues: Theatre Britain and WaterTower Theater in Dallas; and the Irving Community Theater Mainstage (ICT Mainstage). His film experience includes *Murder by Mistake*; and he has done commercial work for txheadshots.com. Jordan

received his theatrical training from KD Studio, receiving an associate's degree of applied arts. His community involvements include serving on the Board of Directors for John Garcia's The Column, and on the ICT Mainstage board. He received a Column Award nomination for his work in *The Light in the Piazza*.



ABOVE:

Mark C. Guerra STEWARD/
ASSISTANT DIRECTOR, **J. Brent**
Alford CANON PENNEFATHER,
Renee Krapff CHRISTINA GRANT,
Regan Adair SIMON MOSTYN

BELOW:

Kurt Kleinmann DR. BESSNER,
Renee Krapff CHRISTINA GRANT



2008–2009 THEATRE THREE

HOUSE

july 10–august 10, 2008

One of two hit comedies by **Sir Alan Ayckbourn** intended to be performed simultaneously by the same cast in two adjacent theatre spaces.

Though each of the plays is complete in and of itself, characters move between *House* (Theatre Three) and *Garden* (Theatre Too) weaving the puzzle plots of these two funny shows.*

DEFIANCE

september 4–october 5, 2008

A sizzling drama by Pulitzer Prize-winning **John Patrick Shanley**.

Set on a United States Marine Corps base in North Carolina in 1971, three officers are on a collision course over race, women, and authority—both military and moral authority.

THE LIGHT IN THE PIAZZA

october 23–november 23, 2008

The Tony Award-winning romance by composer **Adam Guettel** and author **Craig Lucas**.

The passions of a youthful Italian lad with a doting Tuscan family are deeply stirred by a beautiful American tourist accompanied by her protective mother, and cherished beliefs are tested.

TRYSTS IN TOLEDO (LOS EMPEÑOS DE UNA CASA)

december 11–january 18, 2009

By 17th century nun **Sor Juana Inés de la Cruz**, new English language version by **Jac Alder**.

A witty cloak and dagger romance following the romantic confusions of a houseful of young nobles and their rogulsh servants with a dizzyingly complex plot played at top speed.

DON'T DRESS FOR DINNER

february 5–march 8, 2009

A breakneck farce by **Marc Camoletti**, English language version by **Robin Hawdon**.

In his wife's absence, a modern French husband plans to host a dinner and liaison with his mistress—divulging the plot to his best friend. But, surprise! Can you guess who the best friend has as his mistress? And who is the beguiling female chef sent to concoct the perfect seductive meal?

MURDER ON THE NILE

march 26–april 26, 2009

A 1930's exotic mystery by **Dame Agatha Christie**.

An elegant honeymoon cruise on the Nile for attractive young aristocrats turns strange and dangerous with the surprise appearance of the young husband's stalker. Before the doomed ship reaches its downriver destination, an audacious conspiracy roils the waters and lays bare the blackest hearts of criminal intrigue.

LOST IN THE STARS

may 14–june 14, 2009

Based on the celebrated novel *Cry, the Beloved Country* by **Alan Paton**, play by **Maxwell Anderson**, music by **Kurt Weill**.

The sweeping, epic tale of a poor but deeply religious black pastor in South Africa whose faith is supremely tested as he seeks to solve his son's disappearance—crowned by an astonishing conclusion of racial reconciliation.



J. Brent Alford, CANON PENNEFATHER
MURDER ON THE NILE.

Dear Playgoer,

I'm just like you: I've watched the recent global financial gyrations on television. Like you, I've heard more bad economic news driving to work, and read all the scary money stuff in current magazines and newspapers.

Okay, I get it. Tighten the belt. Eliminate extravagances. Make do with less. Cooperate with others. Share resources. Buy only what you must.

Though present world economic circumstances are grimmer than ever, those response strategies are hardly new at Theatre Three. We've tightened our belts. (Example: there's not been staff salary increases for four years.) We eliminated extravagances long ago with budgets that only include necessities. Our modus operandi is borrow, barter, and beg.

Things are tough, things are bad, and the future is going to look disturbingly different. Despite all that, I believe Theatre Three will survive and serve many more years and many more people.

As we all re-order our priorities in the face of changed economics, we will all be making value judgements that will have long lasting consequences. I ask you to join me and hundreds of other friends who faithfully remember Theatre Three as something that has a special value. The Phoenix Fund was created precisely to ask people to become friends who help. Partners. Year after year since 1991, it has been the success of The Phoenix Fund that has kept a dream alive, productive, and vital. Please give generously to this annual drive in this difficult quarter of a difficult year.

Say yes: we really need to hear it from you.

Sincerely,

Jac Alder

Jac Alder
EXECUTIVE PRODUCER-DIRECTOR

YES! YES! YES!

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Theatre Three's 2008–2009 **Phoenix Campaign** is underway. This year's goal is \$125,000. You can donate by filling out the donation form in this playbill or online at www.theatre3dallas.com.

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