JAC ALDER, EXECUTIVE PRODUCER - DIRECTOR presents ...







Show Six Mainstage April 12 - May 13

THEATRE THREE'S MAINSTAGE SEASON: CHEERING THE UNDERDOGS!

The Full Monty by David Yazbek and Terrence McNally July 20 — August 20 Did you see it? "The underlying theme is about gaining self-respect as well as earning some bucks, and director/choreographer Michael Serrecchia stays firmly on-message here. Between the R-rated jokes and pelvic thrusts, there's genuine poignancy. You want these guys to be a hit." -- Perry Stewart, Fort Worth Star-Telegram.

Vieux Carré by Tennessee Williams September 14 — October 15 Did you see it? "The first of four Williams productions hereabouts over the next month establishes a high standard for the others to keep up." -- Lawson Taitte, *The Dallas Morning News*.

Glorious! by Peter Quilter November 9 — December 10 Did you see it? "Connie Colt so good at being very bad that her performance pays homage, not only to the power of illusion over life, but also to the music she so skillfully slaughters. She makes you howl." -- Glenn Arbery, People Newspapers

Democracy by Michael Frayn January 4 — February 4 Did you see it? "The performances are excellent, and no actor achieves too much salience, as befits an ensemble piece like this one...Theatre Three deserves congratulations for giving this all-male play about power such an imaginative and lucid treatment." -- Glenn Arbery, *People Newspapers*

Talking Pictures by Horton FooteFebruary 22 — March 25Did you see it? "They ought to make a law requiring every theater in Texas to produce at least oneHorton Foote script a year...Theatre Three opened a nifty production of Mr. Foote's Talking Pictures...The play seems simple, but its themes spread out in ripple after ripple." -- Lawson Taitte, The DallasMorning News

The Odd Couple by Neil Simon

April 12 — May 13

Two mid-life New Yorkers (as mismatched in roommate life as they had been in their marriages) inspired Neil Simon to create America's favorite theatre couple. His play inspired a great television show. What's easy to forget, because of the beloved TV series about the underdogs, is just how excruciatingly funny and on-target the original play is and how fresh its situation and one-liners are for any generation of actors to get to perform. And for audiences to rediscover!

Caroline, Or Change by Tony Kushner and Jeanine Tesori May 31 — July 1 Exciting, complex, sometimes surreal and always theatrical, this musical story enters the world of a black maid working for a well-to-do Louisiana family. On the national stage, the era of civil rights is playing out: Dr. King, freedom rides, Supreme Court debates, and church bombings. But underdog Caroline is playing out the right and wrong of all that in the laundry room of the nice people for whom she works. The young son of the family, estranged from his new stepmother, relies on her. Can Caroline square her dreams with the boy's as her own life changes with the times? A superb musical score floods the stage with all the passion of those momentous times in this great new musical.

Tickets and Information: 214-371-3300

www.fheatreBdellas.com

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We gladly take reservations for theatre-goers in a hurry

TACA

The playbill is a publication of Theatre Three, Inc. 2800 Routh Street, Suite #168 Dallas, Texas 75201. This Theatre Three playbill is published for:

The Odd Couple by Neil Simon, the sixth show of the 2006-2007 Theatre Three Mainstage Season.
The True Story of the Incarceration of Little Egypt by Ronnie Claire Edwards, the fifth show of the 2006-2007 Theatre Too Season.

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IN MEMORIAM

Contributions have been made in memory of, or from the estates of... Sam & Shirley Jones Catter, Margaret Hatcher Coit, Bill Dallas, William T. Dobson, Scott Everheart, Javad Fiuzat M.D., Paula Goodlet, Oliver Hailey, Lloyd W. Kitchens Jr. M.D., Anne Weeks Jackson, Jim Jackson, Lynn Mathis, Masha Porte, Carolyn Ryburn, Frank Rey, Mary Blanche Scales, Charlotte E. Schumacher, Lynn Townsley, May Tweed, Audrey B. Waite, Evelyn Wilke, Martha Roselyn Wright, and Norma Young. THEATRE THREE presents the sixth show of the 2006-2007 Theatre Three Mainstage Season... By special arrangement with Samuel French, Ltd.



by Neil Simon

Artistic Staff

Director Set Design Lighting Design Costume Design Sound Design T.J. Walsh Jac Alder & Barbara Murrell **Neil Robert Ingles** Michael Robinson Richard Frohlich

Cast

Speed Vinnie Cecily Pigeon Gwendolyn Pigeon Felix Ungar Oscar Madison Murray Roy

*Bradley Campbell David Fluitt Caitlin Glass Ginger Goldman *Bob Hess *Doug Jackson Lonny Schonfeld Elias Taylorson

Production Staff

AEA Stage Manager Master Scenic Artist **Production Manager & Propmaster Production Assistant** Master Carpenter Production Crew

*Kerry Cole Barbara Murrell Linda Harrison **Andrew Phifer Jeffrey Schmidt Evelyn Davis, **Mark C. Guerra, Danielle Pickard

Scene Synopsis

Time: Place:	1965 Oscar Madison's Riverside Drive apartment in New York.
Act I Scene 1 Scene 2 Act II	A hot summer day Two weeks later, about 11 PM.
Scene 1 Scene 2	A few days later, about 8 PM The next evening, about 7:30 PM

This play is performed in two acts with one fifteen minute intermission.

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



Neil Simon is one of America's most prolific and expert comedic writers. Here in his own words, a few observations about writing, life,

"If you can go through life without experiencing pain, you haven't been born yet."

"Take care of him. And make him feel important. And if you can do that, you'll have a happy and wonderful marriage. Like two out of every ten couples.'

"Writing is an escape from a world that crowds me. I like being alone in a room. It's almost a form of meditation -- an investigation of my own life."

"If no one ever took risks, Michaelangelo would have painted the Sistine floor."

"New York is not Mecca. It just smells like it."

"I don't like writing for comedians. I like writing for actors. The best comedians are the best actors."

"When it's 100 in New York, it's 72 in Los Angeles. When it's 20 in New York, it's 72 in Los Angeles. However, there are six million interesting people in New York -- and 72 in Los Angeles."

"The way I see things, life is both sad and funny. I can't imagine a comical situation that isn't at the same time also painful. I use to ask myself: What is a humorous situation? Now I ask: What is a sad situation and how can I tell it humorously?"

"I am most alive and most fulfilled sitting alone in a room, hoping that those words forming on paper in the Smith Corona will be the first perfect play ever written in a single draft. I suspect that I shall keep writing in a vain search for the perfect play. I hope I will keep my equilibrium and sense of humor when I am told that I haven't achieved it. At any rate the trip is a wonderful one!"

"You must realize that honorary degrees are given generally to people whose SAT scores were too low to get them into schools the regular way. As a matter of fact, it was my SAT scores that led me into my present vocation in life. comedy."

The Staff of Theatre Three

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Neil Robert Ingles (Lighting Design)

T.J. Walsh (Director)

T. J. Walsh (Director) directed Mary Zimmerman's *Metamorphoses* at Theatre Three, for which he earned a Dallas/Fort Worth Theatre Critics Forum award for best director. He also recently directed Richard Dresser's *Rounding Third* at Theatre Three, Beth Henley's *Crimes of the Heart*, and William Nicholson's *The Retreat from Moscow* at Circle Theatre in Fort Worth. This past summer he performed his solo play, *Pleading Infinity*, at the New York International Fringe Festival. He is an Associate Professor of Theatre at Texas Christian University.

Jac Alder (Co-Set Designer)

Co-founder of Theatre Three with his wife, Norma Young. Alder has, since the theatre's beginnings, served in many capacities. Trained at Oklahoma University as an architect, he has served the theatre (and this production) as designer; has appeared in many roles in comedies, dramas, and musicals; has functioned as producer putting together the creative teams associated with each production; has adapted and translated classics; has accompanied musicals as a pianist; has staged and/or choreographed major productions in every season since the theatre's founding in 1961; and currently oversees the theatre's administrative and marketing staff as well as the production staff.

Barbara Murrell (Co-Set Designer)

Ms. Murrell has been a Master Scenic Artist and Muralist working in the Dallas area for the last 35 years. She has painted on everything from church pageants to operas, from local theatre to Broadway. Designing and painting stage scenery was an idea planted in her from an early age, having grown up in Dallas and seeing the artistry of Peter Wolf, who designed sets for Dallas Summer Musicals and various other shows. She began working in his studio in 1975. As an apprentice, she studied under some of the best Scenic Artists and Designers of the time learning the fine art of trompe l'oeil and stage design. Some of her painting credits include the Broadway revival of *The King and I*, wilh Yui Brynner, *The Wiz*, Broadway road shows including, *On the Twentieth Century* with Imogene Coco, *The Unsinkable Molty Brown, West Side Story, Annie,* and many more. Notable Opera painting credits include Peter Grimmes, Billy Budd, Hansel and Gretel, The Magic Flute, Boris Godunov, Das Rheingold, and Eugene Lee's design of Girl of the Golden West, and many others. Previous Theatre Three credits include Metamorphoses, Candide, Taking Steps, The Musical of Musicals (The Musical), and many others.

Richard Frohlich (Sound Design)

Previous Theatre Three assignments include Talking Pictures, Democracy, Glorious!, Vieux Carre, The Full Monty, The Mousetrap and The Musical of Musicals (The Musical!). Richard has recorded and produced over 60 audio plays with the award-winning Texas Radio Theatre Company, produced CDs for many area storytellers and designed sound for ICT Mainstage, The Pocket Sandwich Theatre, Slappy's Puppet Playhouse and Bonnie Parker On-Stage at the John Houseman Theatre Centre, New York. He produces a modern audio theater program that airs Sundays on KNTU-FM in Denton, Texas.

Kerry Cole (Equity Stage Manager)

Kerry Cole's prior stage managing experiences include Theatre Three's production of *Democracy*, Shakespeare Dallas, Plano Repertory Theatre & Wayside Theater in Virginia, where she served as Resident Equity Stage Manager. In addition to stage management, Ms. Cole's production history includes acting, directing, producing and writing credits. She most recently directed Theatre Three's production of *Talking Pictures*. She currently teaches theatre at both the University of North Texas and Richland College and is represented by the Core Talent Agency.

Michael Robinson (Costume Design)

Michael's previous assignments at Theatre Three include Metamorphoses, The Imaginary Invalid, I'll Leave It to You, Children of Eden, The Mousetrap, The Musical of Musicals (The Musical!), The Full Monty, Vieux Carre, Glorious!, Democracy, and Talking Pictures. He has designed many shows for WaterTower Theatre, Uptown Players, CrossRoads Theatre, Plano Repertory Theatre, Garland Civic Theatre, Garland Summer Musicals, Lyric Stage, Contemporary Theatre of Dallas, Kaufiman Civic Theatre, and Coppell Community Theatre. He has also designed for many of our local colleges and universities: University of North Texas Opera Theatre, Texas Christian University Opera Studio, University of Texas at Dallas, Brookhaven College, and Richland College. His awards include "Best Costume Shop" (Dallas Observer 2000), "Best Costumes" for Old Settler (Dallas-Fort Worth Critcs Forum Award 2003), the Leon Rabin Award for Best Costumes for 42nd Street (2003), and the Column Awards for Best Costume in a Play or Musical (2001, 2002, and 2005 for Theatre Three's Metamorphoses). Neil's previous Theatre Three lighting design assignments include *The Mousetrap*, *The Musical of Musicals* (*The Musical!*) and *The Full Monty*, for which he was nominated for a 2006 Column Award. Other lighting design credits include Le Petit Theatre du Vieux Carrre's *The Importance of Being Earnest* and A Streetcar Named Desire, Southern Repertory Theater's *The Little Foxes*, and Delta Festival Ballet's *The Nutcracker*. He is the production manager of the New Orleans Ballet Association This season's presentations included American Ballet Theatre, Savion Glover, and Houston Ballet. He is the technical director of Tulane Little Lyric Theatre, a summer education program at Tulane University. Neil is also a graphic designer and technical writer. "God save the Mahalia Jackson Theater."

Neil Simon (Playwright)

"If Broadway ever erects a monument to the patron saint of laughter, Neil Simon would have to be it," wrote Time magazine. The movies and television might consider America's most prolific and popular playwright a patron saint as well. He has written 28 plays and holds the record for the greatest number of hits in the American theater. He has had more plays adapted to film than any other playwright, and additionally has written nearly a dozen original film comedies. He helped define television comedy during the medium's legendary early days. In the theater, at the movies, and at home he has kept America laughing for more than 40 years and has been rewarded with four Tony Awards, two Emmys, a Screen Writers Guild Award, and a Pulitzer Prize. What's his secret? The Concise Oxford Companion to American Theatre explains: "He is a shrewd observer of human foibles and a master of the one-line gag." Emanuel Azenberg, his long-time producer, simply suggests, "He genuinely loves the act of writing."

Marvin Neil Simon grew up in Washington Heights, a product of a marriage that saw its share of turbulence. After graduating from public school, he enlisted in the Army and began his career writing for an Army camp newspaper. A week later, armistice was declared. After discharge, he returned to New York and became a mailroom clerk for Warner Brothers' East Coast office. Soon he was writing comedy revues with his brother Danny in the Poconos, then for radio, providing material for the likes of Tallulah Bankhead, and finally, for television, where he helped make Phil Silvers, Jackie Gleason, Red Buttons, Garry Moore, Sid Caesar, and Imogene Coca funny.

Caesar and Coca, of course, were the stars of "Your Show of Shows," the nation's weekly variety show addiction from 1950-54, where Simon and his brother toiled alongside fellow budding talents Woody Allen, Mel Brooks, and Larry Gelbart. But the theater was his destiny and it was there that he and his brother continued their partnership, contributing sketches to a couple of Broadway musicals in the mid-fifties. Eventually he broke out on his own and, after countless drafts, completed a comedy about two brothers who don't want to take over their father's fruit business. Come Blow Your Horn (1961) racked up 677 performances on Broadway and hinted at a promising career. Two years later, Barefoot in the Park fulfilled the promise and launched a legend.

Throughout the '60s and '70s, Simon would turn out hit after hit for the stage and screen, most of them depicting life in and about New York City – Manhattan, Brighton Beach, Yonkers, Riverside Drive, Second Avenue, Central Park West. Think of the Simon canon – The Odd Couple (1965), Sweet Charity (1966), Plaza Suite (1968), The Out of Towners (1970), Promises, Promises (1968), The Prisoner of Second Avenue (1971), The Goodbye Girl (1993), Chapter Two (1977) – and you get a clear, sharp, and very funny picture of the people crazy and lucky enough to call New York home.

In the '80s Simon produced his landmark autobiographical trilogy -- Brighton Beach Memoirs (1983), Biloxi Blues (1985), and Broadway Bound (1986), which chronicled his stormy childhood, Army days, and entry into show business. Now Simon was not only getting the laughs, he was also getting the awards. He crowned this streak with Lost in Yonkers, which won the Pulitzer Price in 1991. Perhaps the secret to Simon's success is his ability, brilliantly displayed in those four plays but evident from the very beginning, to show us -- between, in, and around the funny lines -- the pain, aspiration, and sheer panic behind all those unforgettable characters. His newest play, London Suite, is a hit -- naturally -- in New York. And the city which has figured so prominently in his life and work has honored him by making him the only living playwright for whom a Broadway theater is named.

--From the Kennedy Center for the Performing Arts.

Bradley Campbell (Speed)



Bradley Campbell (Speed) received his Equity card at Theatre Three for *Infidelities* in 1985 and hasn't been back since! He recently appeared in *I Do! I Do!* (Michael) at the Labyrinth Theatre, and *Death of a Salesman* (Willy Loman) and *Every Trick in the Book* (Monsieur Savinet) at Classical Acting Company. He has also worked at WaterTower Theatre, Lyric Stage, FMPAT and Casa Mañana, among others, and received the 2005 Leon Rabin Award for Best Actor in a Play for *The Drawer Boy* at Plano Rep. Bradley is a graduate of Texas Tech University and holds an MFA in acting from Rutgers University.

David Fluitt (Vinnie)



David last appeared on Theatre Three's stage as Erysicthon and others in *Metamorphoses*. Among his favorite theatre roles: Barnette Llloyd in *Crimes of the Heart* at Circle Theatre; Antonio in *Twelth Night* at Shakespeare Dallas; Dr. Bruce Flaherty in *Blue/Orange* and Larry in *Closer* at FireStarter Productions; and young man in *Bash: three plays* at Lab Theatre Austin. His performance in *Metamorphoses* won him great acclaim: a 2005 Column Award for Best Featured Actor in an Equity Play, named *The Dallas Morning News* Top Ten Performances of 2005, and *Fort Worth Star-Telegram* Top Ten Performances of 2005. His performance in *Blue/Orange* was also recognized by Fort Worth Star-Telegram as a Top Ten Performance of 2005. In 2004, *Closer* was recognized by DFW Critics Forum Awards for Best Acting Ensemble. "Thanks to my parents and family for seeing me through this far and to Dr. T.J. Walsh for this opportunity."

Caitlin Glass (Cecily Pigeon)



Caitlin is very excited to be back at Theatre Three after her debut performance as Beline in *The Imaginary Invalid*. Most recently Caitlin was seen at The Hip Pocket Theatre as Margaret in *In Watermelon Sugar*, and she is currently touring the Metroplex with Theatre Britain in *Peacemaker*, a children's play promoting tolerance. Other favorite roles in DFW include: Claire in *Proof* with Act One Productions and Doris in *Miracle on 34th Street* at Theatre Arlington. Caitlin holds a BFA in Theatre Arts from The University of Texas at Arlington. An accomplished voice actress and ADR director for FUNimation Entertainment in Fort Worth, Caitlin's voice can regularly be heard on Cartoon Network, The Independent Film Channel and The FUNimation Channel in such shows as *Fullmetal Alchemist, Gunslinger Girl*, and *Samurai Seven*. At the first annual American Anime Awards in February, *Fullmetal Alchemist* took home the award for Best Ensemble Cast. "Special thanks to the FUNimation crew for working with my rehearsal and performance schedule, to my ever-supportive family, and to Tony for allowing me to be as dramatic off-stage as I am onstage. I love you!" Lam. 3:22-23

Ginger Goldman (Gwendolyn Pigeon)



Ginger is pleased to be making her Theatre Three debut in *The Odd Couple*. A few of her favorite theatre roles include Lala Levy in *The Last Night of Ballyhoo* at Contemporary Theatre of Dallas, Annelle in *Steel Magnolias* at The Pocket Sandwich Theatre, Jane (and others) in *Wonder of the World* at Second Thought Theatre; Claire Ganz in *Rumors* at Richardson Theatre Center; Adelaide in Guys & Dolls at Garland Summer Musicals; and Audrey in Little Shop of Horrors at Garland Civic Theatre. She won a 2006 Leon Rabin Award for Best Supporting Actress in a Play for her role in Second Thought Theatre's *Wonder of the World*. Ginger wrote, starred in, and produced a one-woman show, *Francine's Milzvah's*, for her thesis in graduate school. The show generated buzz and she continued performing it at The Pocket Sandwich Theatre for several runs. She hopes to perform it again in the near future. Ginger would like to thank Neil Simon for writing great, kooky female roles, and as always, she wishes to thank her family and friends for their love and support.

Bob Hess (Felix Ungar)

Doug Jackson (Oscar Madison)

Bob is delighted to be returning to the Theatre Three stage for the third time in a year, having also been seen as Paravicini in *The Mousetrap* and Mr. Nightingale in *Vieux Carre*. Dallas audiences have most recently seen him as Geronte in *Scapino* (Second Thought Theatre), Ben Weeks in *The Normal Heart* (Uptown Players), Serge in *Art* (Flower Mound Performing Arts Theatre) and Father in *Ragtime* (Lyric Stage); and directing *The Oldest Living Graduate* (ICT Mainstage) and *The Rocky Horror Show* (Contemporary Theatre of Dallas). Both onstage and on camera, Bob has worked extensively in the Metroplex for the past twenty-seven years, also appearing and/or directing on the stages of Dallas Theater Center, Casa Manana, WaterTower Theatre, Echo Theatre, Stage West, Kitchen Dog Theatre, and Granbury Opera House. LOTS of love to Doug, Mac, and Chloe. And Bob wishes to dedicate his performance to his siblings, who will all be making a special trip from Kentucky to see this production. The last time they saw him onstage, he was a college kid...hopefully he has learned a thing or two since then!

Imaginary Invalid; both appeared in Doug's main stage directorial debut here, Children of Eden. He is







Elias Taylorson (Roy)



Elias is thrilled to return after making his Theatre Three debut earlier this season in *Democracy*. This is also his second time to perform this comic gem, having appeared in Neil Simon's *The Odd Couple* -- *the Female Version* at GCT. Elias appeared in last season's *The Normal Heart* for Uptown Players recently voted Best Play of the Year--Equity in the 2006 Column Awards. He hails from Chicago, where he studied drama at The Chicago Center for The Performing Arts and comedy/improv with Josephine Forsberg's The Players' Workshop of The Second City. Thanks to Tom, Jac, cast and crew and especially YOU for supporting what we do!

Shanna Nugent (Board Member)



Shanna L. Nugent is a practicing attorney for the law firm of Akin, Gump, Strauss, Hauer & Feld, L.L.P. Ms. Nugent's practice focuses on a range of corporate and transactional matters, with respect to representation of private equity firms and their respective portfolio company clients. Her practice includes private acquisitions, divestitures and investment transactions, of issuers in private placements of debt and equity securities, and secured and unsecured loans. Ms. Nugent is a member of the State Bar of Texas, and is currently the Chair of Membership of the Business Law Section. In addition, she is a member of the Dallas and American Bar Associations. She is a recent graduate of Leadership Arts, a program hosted by the Dallas Business Committee for the Arts, after which she joined the Board of Theater Three. Ms. Nugent has a passion for theater and supporting local talent.

Dear Playgoer,

Our annual Phoenix Fund drive is a solicitation of individuals -- mostly playgoers like yourself -- to make a contribution to the theatre's annual operating budget.

This year many individuals listed in this playbill (some of whom are generous members of our board) have made contributions from \$50 to \$5000 in support of our mission to provide meaningful work for artists presenting meaningful works to our audiences. I'm truly most grateful.

The painful truth, however, is that we remain significantly short of our goal of \$125,000. (To date at the writing, March 31, \$98,000 of the goal has been reached.)

Theatre Three last year earned 82% of its operational budget. It had significant donated assistance from the City of Dallas and appreciated support from TACA. But it is the individual contributions that are the largest component of the 18% of our operational budget not met by ticket sales. Last year some unexpected bequests from generous individuals helped balance that year's budget. This year it will require raising the goal of The Phoenix Fund to stay out of deficit.

There's especially fierce competition for large donations to the Arts in Dallas with the massive capital expenditures being made in the Arts District. We want that fundraising to succeed. But we also want Theatre Three to survive and that only happens if we can attract sufficient donations to keep from going into deficit

If you have not yet given to this year's campaign, please consider doing so. The need is great and our gratitude will be bountiful

Sincerely, Jac Alder **Executive Producer-Director**

YFS

List my name in support of Theatre Three's The Phoenix Campaign, Theatre Three's annual drive for operating support. I'd like to help as follows:

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(to support stipends for Theatre Three's intern staff)

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JAC ALDER, EXECUTIVE PRODUCER - DIRECTOR presents ...







Show Five, Theatre Too May 11 - May 27

Larry Randolph (Director)

Larry is happy to be reunited with Ronnie Claire Edwards and Theatre Three where he directed her previous onewoman show, The Knife Thrower's Assistant or A Life on the Cutting Edge. The production also toured extensively in the states and was awarded a "Fringe First" at the Edinburgh Festival Fringe. The other one-person directing experience was at the Zach Theatre in Austin with one of the few regional productions of *Tru* starring Jaston Williams. Other regional theatres include Virginia Shakespeare Festival (*Coriolanus* and *Loves Labor's Lost*), The American Stage Festival (*Seven Keys to Baldpate*), UNLV (*Sweet Charity*), and Cinegrill in the Hollywood Roosevelt Hotel with the original musical revue, the *Grave White Way* and many others. A resident of Dallas, Larry was often a guest director at the Granbury Opera House with such productions as *The Trip to Bountiful*, *Driving Miss Daisy*, and *Sabrina Fair*. A proud member of Actors Equity, he has appeared in theatres across the country and performed for three years and over 1200 performances in the San Francisco company of *Greater Tuna*. A brief foray as a playwright produced, among others, *The Crosspatch* which has been produced in every English speaking country in the world! He wishes he had written more like that one!

David Opper (Lighting Design)

David began his professional theatre career at Theatre Three thirty plus years ago as the resident scenic, lighting, and sound designer, hall swabber, and bathroom scourer. In the intervening years, David has designed for the touring music industry, corporate, and trade show presentations. He is currently the owner of the design company, <u>Aurora Event Group</u> and technical director at Tarrant County College Northwest campus. Most recently he served as the lighting designer for All About Bette, the first show of Theatre Three's Theatre Too season and the popular I Love You, You're Perfect, Now Change.

Marty Van Kleeck (Costume Design)

Marty Van Kleeck is pleased to be making her Theatre Three debut with the costume design for The True Story of the Incarceration of Little Egypt. Marty is the new Manager of the Bath House Cultural Center but has spent many years designing costumes for theaters throughout the metroplex; most notably The Ziegfeld Follies, Hello Dolly, and Camelot, along with dozens of other shows at the Granbury Opera House. Best Little Whore House, Las Vegas Follies and Fifties, Sixties Revue were among her favorite designs for the Show Palace Dinner Theater in Hudson, Florida where she has been the resident designer for the past two years.

THEATRE THREE presents the fifth show of the 2006-2007 Theatre Too Season

By special arrangement with the playwright.



by Ronnie Claire Edwards

Artistic Staff

Director Set Design Lighting Design Costume Design Sound Design

Cast Prisoner #1818-99027 | *Ronnie Claire Edwards

Production Staff

AEA Stage Manager Production Manager, Propmaster Painters & Carpenters Production Assistant Production Assistant

Scene Synposis -- there will be no intermission

Time Present Place The Women's Prison in Gatesville, Texas



Ronnie Claire Edwards (Prisoner #1818-9027, playwright)

Ronnie Claire Edwards began her career in Dallas at the Margo Jones Theater and Theatre Three, where she played leads in *The Miracle Worker*, *Little Foxes*, *Sister Mary Ignatius Explains It All For You*, *Patio Porch*, and her one-woman show: *The Knife Thrower's Assistant* (directed by Larry Randolph), which had won a Fringe First at the Edinburgh Festival Fringe, and later was made into a book.

She appeared on and off Broadway and played leading roles at Washington D.C.'s Arena Stage, Mark Taper Forum, Princeton McCarterTheater, Cleveland Playhouse, Pasadena Playhouse, Milwaukee Rep, San Diego's Oid Globe, Williamstown Theatre, Actor's Theater of Louisville, and Cincinnati Playhouse.

Some leading roles include Mary Tyrone in Long Days Journey Into Night; Miss Adalaide in Guys & Dolls; Blanche in A Streetcar Named Desire; Mrs. Patrick Campbell in Dear Liar, Ophelia in Hamlet; Desdemona in Othello; Kate in Taming of the Shrew; Lady Macbeth in Macbeth; Kitty Duval in Time of Your Life; Eliza in Pygmalian; Hephatia in Misalliance; Helena in Uncle Vanya; Madam Dubonet in The Boyfriend; Mrs. Manningham in Angel Street; Truvy in Steel Magnolias; and Stepdaughter in Six Characters in Search of an Author.

She has guest starred on many major TV shows, and has been a regular as Corabeth on *The Waltons* for eight season; and reoccuring as Sara in *Designing Women* and Boone on *The Torkelsons*; plus leads in four other series.

Her film credits include All the Way Home, 8 Seconds, When Everyday was the Fourth of July, Inherit the Wind, Dead Pool, UFO Cafe, Perfect, The 34 Star, and Nobody's Fool.

She has authored the musical *Idols of the King*, *The Last of the Honky-Tonk Angels*, and *Cowboy*, and a cookbook <u>Sugar & Grease</u>. She has just completed a play, coauthored with Alan Bailey.

She is the receipient of a Ford Foundation Grant and three Los Angeles Dramalogue Acting Awards.

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by Joe DiPietro & Jimmy Roberts February 8 -- March 11 Did you see it? "The comedy holds up well -- particularly with a cast as funny as the one stage and musical director Terry Dobson has put together this time around...If / Love You has changed, it has only come closer to perfect."

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