

DECEMBER 11, 2008 - JANUARY 18, 2009
THEATRE THREE

Trysts in Toledo

JANUARY 15 - FEBRUARY 15, 2009
THEATRE TOO

*I Love You, You're
Perfect, Now Change*



ON OTHER STAGES

CIRCLE THEATER

THRU DEC. 20 *Children's Scientology Pageant*

CONTEMPORARY THEATRE OF DALLAS

DEC. 5 - 31 *Closer Than Ever*

DALLAS CHILDREN'S THEATER

NOV. 28 - DEC. 23 *Santa's Holiday for Strings*

NOV. 21 - DEC. 21 *Madeline's Christmas*

JAN 23 - FEB 22 *Click, Clack, Moo: Cows That Type*

DALLAS THEATER CENTER

NOV. 22 - DEC 28 *A Christmas Carol*

JAN 21 - FEB 22 *In the Beginning*

EISEMANN CENTER FOR THE PERFORMING ARTS

DEC. 15 & 16 *Manhattan Transfer*

DEC. 16-21 *Sister's Christmas Catechism*

JAN. 18 *Stellaluna*

JUBILEE THEATRE

NOV. 23 - DEC. 21 *Uncle Duz Christmas*

JAN. 30 - FEB. 22 *The Bluest Eye*

KITCHEN DOG THEATER

NOV. 14 - DEC. 13 *Edward Albee's The Goat or Who is Sylvia?*

THE LABYRINTH THEATRE

NOV. 20 - DEC. 15 *Jacob Marley's Christmas*

FEB. 5 - 28 *The Fantasticks*

SECOND THOUGHT THEATRE

JAN. 2 - 18 *A Skull in Connemara*

STAGE WEST

THRU JAN. 4 *The Code of the Woosters*

JAN. 29 - FEB. 22 *The Seafarer*

TEATRO DALLAS

DEC. 7 - MAY 31 *The Mask that Talked* (at various locations)

TECO THEATRICAL PRODUCTIONS, INC.

DEC. 4-20 *Black Nativity*

TITAS

FEB. 6 & 7 *Les Ballets Trockadero de Monte Carlo*

JAN 23 *Interpreti Veneziani*

THEATRE ARLINGTON

DEC. 4 - 21 *Fruitcakes*

JAN. 16 - FEB. 18 *Almost, Maine*

UNDERMAIN THEATRE

NOV. 22 - DEC. 13 *Eurydice*

UPTOWN PLAYERS

JAN. 9 - 18 *Broadway Our Way*

WATERTOWER THEATRE

NOV. 28 - DEC. 21 *Beautiful Star: An Appalachian Nativity*

DEC. 3 - 21 *This Wonderful Life*

JAN. 15 - FEB. 8 *Violet*

JAN. 29 - FEB. 22 *A Feminine Ending*

T3 PEOPLE

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Arnold Weis, Music Director

8 Performances (November - December)

November 21, 22, 23, 24

December 1, 2, 3, 4, 5, 6, 7, 8

Performing at 8 p.m.

Performing at 8 p.m.

Performing at 8 p.m.

Performing at 8 p.m.

Performing at 8 p.m.

Performing at 8 p.m.

Performing at 8 p.m.

Performing at 8 p.m.

Performing at 8 p.m.

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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.theatredallas.com in support of *Trusts in Toledo* by Sor Juana Ines de la Cruz (the fourth show of the 2008-2009 Theatre Three Season) and *I Love You, You're Perfect, Now Change* by Joe DiPietro and Jimmy Roberts (the fifth show of the 2008-2009 Theatre Too Season).

PLAYBILL EDITORS: Jac Alder & Kimberly Richard

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Trysts in Toledo

PLAYWRIGHT Sor Juana Ines de la Cruz
ENGLISH LANGUAGE VERSION ADAPTOR Jac Alder

THEATRE THREE

ARTISTIC STAFF

DIRECTOR/SET DESIGN

Jeffrey Schmidt

LIGHTING DESIGN

Amanda West

COSTUME DESIGN

Bruce R. Coleman

CAST

CELIA **Aleisha Force

HERNANDO **Josh Hepola

DON PEDRO

*Gregory Lush

DONA ANA *Lydia Mackay

DON CARLOS Thiago Martins

LAURA Colleen O'Connor

DON RODRIGO **Guinn Powell

MIGUEL Michael Salimitari

CASTANO **Jeff Swearingen

DONA LEONOR **Ginneh J. Thomas

DON JUAN *Ashley Wood

CLORI Natalie Young

PRODUCTION STAFF

AEA STAGE MANAGER *Sally Soldo

DIALECT COACHING Criss Forshay

FIGHT CHOREOGRAPHY Jakie Cabe

DANCE CHOREOGRAPHY

Natalie Young

TECHNICAL DIRECTOR David Walsh

PRODUCTION ASSISTANT/MASTER

ELECTRICIAN

John Davenport

MASTER CARPENTER Jeffrey Schmidt

LIGHTING ASSISTANT Nic Minn

PRODUCTION CREW

Donny Avery, Linsey Betts, John

Davenport, Mark C. Guerra, Linda

Harrison



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

SCENE SYNOPSIS

PLACE AND TIME

A single spring night in Toledo, Spain in 1661.

ACT I

SCENE 1

the main room of the de Arellano's home which houses siblings Don Pedro and Dona Ana

SCENE 2

the bedroom of Don Rodrigo in his nearby home

SCENE 3

the bedroom of Dona Ana at de Arellano's home

SCENE 4

a storeroom at de Arellano's

SCENE 5

the main room of de Arellano's home

SCENE 6

the main room of de Arellano's home

ACT II

SCENE 1

the main room of de Arellano's home

SCENE 2

the street outside the de Arellano's home

SCENE 3

the main room of de Arellano's home



LEFT: **Ashley Wood** DON JUAN
ABOVE: **Gregory Lush** DON PEDRO

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

Special thanks to:
Bill Lengfelder
Southern Methodist University
Jenn Ringer

Sor Juana Ines de la Cruz

PLAYWRIGHT

One of Mexico's most remarkable women was a nun who lived in the 17th century. Sor Juana Ines de la Cruz was an outstanding writer and poet whose works were extremely controversial for their time. Considered to be Mexico's first feminist, Juana Ines de la Cruz was an extraordinary woman. Today her image graces the 200-peso note, a testimony to her achievements and place in history.

Born in the year 1651 (with some reports advising 1648) to an unwed mother, Juana grew up in the shadow of the Popocatepetl volcano, to a poor but educated family during Mexico's colonial period. Juana was known to be an intellectually precocious child. It is widely documented that she knew how to read by three years of age. Legend advises that as a young girl, Juana sought out her Grandfather's library and read its entire 3,000 volumes. Juana's scholarly pursuits included the study of poetry and learning to speak Latin fluently. She reportedly mastered the language after receiving just 20 lessons. If being a child prodigy wasn't enough, Juana was also known for her amazing beauty.

At a young age, Juana left home to live with her aunt in Mexico City. Her presence and abilities did not go unnoticed. She soon became a favorite at the Royal Court where she would impress visitors with her wit and scope of knowledge. Juana chose the monastic life because it provided the necessary atmosphere in which she could continue her studies.

Once ensconced in the walls of the convent, Juana fully immersed herself in the disciplines of theology, science, history, music and literature. Juana corresponded with the leading poets and scholars of the day. Inspired, Juana began to write her own poetry. She proved to be no ordinary scribe, indeed her works proved to be both brilliant and highly controversial. Juana didn't limit her writings to topics related to religious matters. On the contrary, many of her works were love poems and plays of passion. This was quite unusual for a woman altogether but for a nun, her choice of subject matter aroused

the wrath of many who were in power. Juana was known to comment on matters theological, which in turn, incited those in authority to condemn her audacity. Women in Colonial Mexico were not culturally supported to express their own opinions. It wasn't long before her words and her personage incited an angry response.

One of Juana's famous literary pieces entitled 'Hombres Necios' (Foolish Men) is a classic work. Within its scope it addresses the inherent rights of all women and the hypocrisy of those who judge others, namely in regards to prostitution. Juana sheds light on the matter by posing the question of who is more to blame, the one who commits the act for money or the one who pays for it.

Another hallmark work of Juana's is a letter she wrote in response to a critique. This famous letter, 'Respuesta a Sor Filotea' (Response to Sister Filotea) was prompted by an angry letter she received where a supposed colleague criticized her secular leanings, admonished her to abandon her writings and commit herself solely to religion. In truth, the author was the Bishop of Puebla who disguised his true identity. This bishop was a supposed friend of Juana's and thus the betrayal was double. Not surprisingly, the reaction to Juana's letter from the church was not positive. They sought to humiliate her by publishing her letter and openly criticizing her position. Shortly thereafter, Juana did abandon her writings and retreated from public discourse. She died a few years later in 1695 after caring for nuns in her convent who were stricken with the plague.

Today, Sor Juana continues to be studied and her prolific writings continue to inspire others as witnessed by the late Nobel Prize winner Octavio Paz' book on Sor Juana's life, 'Sor Juana Or, the Traps of Faith'. Each year in Mexico a festival is held in her honor that is sponsored by the National Museum of Mexican Art. There is also a corresponding achievement award which celebrates women of Mexican descent who have made noteworthy accomplishments in the arts and cultural disciplines.

--from MexOnline.com

□ TRYSTS IN TOLEDO BIOGRAPHIES

LEFT TO RIGHT:

GINNEH J. THOMAS DONA
LEONOR, **Natalie Young CLORI**,
Michael Salimitari MIGUEL,
Aleisha Force CELIA, **Colleen**
O'Connor LAURA
Jeff Swearingen CASTANO



ARTISTIC STAFF

Jeffrey Schmidt DIRECTOR/SET DESIGN » Jeffrey last directed Ben Elton's *Popcorn* for Theatre Three as well as Tennessee Williams' *Vieux Carre* and *A Christmas Memory*. He and Lydia Mackay recently formed The Drama Club, a theatre company with a strong emphasis on ensemble and design. The Drama Club's first production was *The Ghost Sonata* by August Strindberg for which Jeff directed, co-designed and produced. Other directing credits include *Manifesto 2001 & 2002* and *Sex Drugs, and Rock and Roll* at MoonWater Theater Company, *Bridge to China Basin* at the Out of the Loop Festival, and *Craving Gravy* at Ground Zero Theater Company. Recent onstage credits include *A Few Good Men* at Casa Manana and YLLA with Project X at the FIT Festival. Jeffrey was seen on Theatre Three's stage as Poseidon and others in *Metamorphoses*. He also appeared in *Rounding Third*, *Over the River and Through the Woods*, *Art*, *The Happy Time*, and *As Bees in Honey Drown*. Area theater appearances include *Dainty Shapes and Hairy Apes* for Our Endeavors Theatre Collective, *The Laramie Project* at WaterTower, *Out Cry* at MoonWater Theater Company, *Visiting Mr. Green*, *The Sound and The Fury* at Undermain, and *Debbie Does Dallas* at Kitchen Dog Theatre. He was the artistic director of MoonWater Theater Company for three years. Look for Jeff as Dr. David Egan in

the new Starz series *Crash* and as the host of the new game show *Whattaya Think* on the Veria Network.
Jac Alder ENGLISH LANGUAGE ADAPTOR » Mr. Alder began adapting classic comedies into English with his 1968 version of *The Venetian Twins* by Goldoni, first staged at Theatre Three and then produced in repertory at the Pitlochorry Festival Theatre in Scotland. Since then, five Theatre Three seasons have included major productions of his adaptations of classics: three comedies by Moliere, *The Physician in Spite of Himself* ('81), *The Miser* ('99), and *The Imaginary Invalid* ('05); *Mandragola* ('95), and now *Trysts in Toledo* ('08). Also working as both dramatist and musician, he compiled and staged a series of composer-lyricist salutes including *S'Wonderful* and *Clap Yo Hands* (the Gershwins), *Jeepers Creepers*, *Here's Harry* (Harry Warren), *Weill Women* (Kurt Weill), *Yip, Yip Hooray!* (Yip Harburg) and with co-writer Donald Snell, *Rise & Shine* (Irving Berlin). Two frolics of the '60's for which he was both composer and lyricist include *The New Drunkard* and *Count Dracula, Or A Musical Mania from Transylvania*, the latter recently revived by the theatre department of Montana University in Missoula.
Bruce R. Coleman COSTUME DESIGN » Mr. Coleman makes Theatre Three his theatrical home, where he has worked on and off since 1985. Past favorite T3 costume designs

include *Look What's Happened to Pixie DeCosta*, *Pygmalion*, *The Boyfriend*, *The Women*, *The Miser*, *Three Penney Opera*, *June Moon*, and *Into the Woods* (Critics Forum Award). Other area designs include *Richard the Third* (Kitchen Dog Theatre – Critics Forum Award), *Dracula* (Irving Community Theatre Mainstage – Column Award), *Bollywood Midsummer Nights Dream* (Junior Players Guild), and six years worth of *The Bard at Fort Worth Shakespeare in the Park*. An eleven-time winner of The Leon Rabin Award, Mr. Coleman has been recognized by The Dallas Critics Forum, The Dallas Observer's 'Best Of...' issue, and The Column Awards.
Amanda West LIGHTING DESIGN » Ms. West holds a BFA in theatre from Texas Wesleyan University and is debuting with us in lighting design. However, her work is well known in area theatres including: WaterTower Theatre, Dallas; Duncanville Community Theatre; Circle Theatre, Fire Station Theatre, Jubilee Theatre, Santa Fe Train Station, W. E. Scott Theatre, Stage West, and the Tarrant County College NE and SE campuses, all in Ft. Worth; Artisan Center Theatre, Hurst; Lyric Stage, Irving; and Plano Repertory Theatre and Rover Dramawerks, Plano. Amanda also designed lighting for the 2008 Leon Rabin Awards for the Dallas Theatre League. In addition to her expertise in lighting design, she frequently designs scenery and sound. Amanda resides in Plano

with her husband, Michael.
Sally Soldo AEA STAGE MANAGER » Ms. Soldo returns to Theatre Three, continuing a 25-year relationship both as a stage manager and performer. She began her career at the Dallas Summer Musicals, appearing in 30 productions, and she has performed onstage in the Metroplex for Dallas Repertory Theatre and WaterTower Theatre in Dallas, Casa Mañana, Ft. Worth; Garland Summer Musicals, and Lyric Stage, Irving. Sally is a recipient of a Leon Rabin Award, the Column Award, The Dallas Times Herald's Critics Award for Best Musical Actress, and she is the only "Diva" to perform in all 11 *Dallas Divas* productions for Lyric Stage. She makes her home in Dallas with her husband Jon Veon, and son, Jonathan. Sally works this production in memory of Andy Hanson.

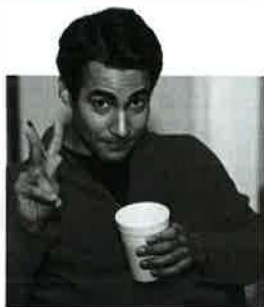
CAST

Aleisha Force CELIA » Ms. Force makes her first appearance at Theatre Three in this show, marking her return to Dallas from advanced acting training near Chicago. Aleisha spends most of her working days as a producer as well as a commercial actress represented by The Campbell Agency in television, film industrials, commercials and print. Her favorite theatrical roles range from a fairy queen (Titania in *A Midsummer Night's Dream*) to a juvenile delinquent (Arlie-girl in *Getting Out*), to an overworked public defender (Mary Jane

in *Jesus Hopped the A Train*). Aleisha's other interests include yoga, distance running and the Argentine Tango.
Josh Hepola HERNANDO » Mr. Hepola's training has been in the London Academy of Performing Arts and this is his debut with us. However, he has performed in the following area theaters: Irving Community Theatre Main Stage, Our Endeavors Theater Collective, Dallas; Pfamily Arts, Plano; Repertory Company Theater, Richardson; and The Modern Stage and Uptown Players, Dallas. Josh's film and TV experience include *Invisible*, *Night of the White Pants*, *Prison Break*, and *LAX*. He has done commercial work for Taco Johns and Radio Shack. Other endeavors include being a Lieutenant Commander in the Naval Reserve and the supply chain manager at Bell Helicopter. Josh makes his home in Dallas, TX.
Gregory Lush DON PEDRO » Mr. Lush returns to Theatre Three, last seen as Jack in *A Dog's Life*. He also played leading roles in *Children of Eden*, *The Goodbye Girl*, and *Pygmalion*, for which he won the 2008 Column Award for Best Actor. Work at other metroplex theatres includes *The Who's Tommy*, Dallas Theater Center, *Tuesdays with Morrie*, Labyrinth Theater, Richardson; *Love's Labours Lost* and *The Tempest*, Shakespeare Dallas; and *The Time of My Life*, Stage West, Ft. Worth. Gregory, holding an MFA in theatre from the University of Mississippi, is an associate teacher of

Fitzmaurice Voicework. The D/FW Critics Forum recognized him for a number of performances and the Dallas Observer named him Best Local Actor for 2008. He is represented by Core Talent.
Lydia Mackay DONA ANA » Ms. Mackay, debuting with us, received her BFA from Texas Wesleyan University, her MFA in acting from SMU, and has worked professionally in the DFW area as an actress, props designer, and teacher. She has performed at: The Contemporary Theatre of Dallas, Dallas Theater Center, Echo Theatre, Ground Zero Theatre Co., Our Endeavors Theatre Collective, Shakespeare Dallas, Risk Theatre Initiative and WaterTower Theatre, all in Dallas; and in Ft. Worth: Casa Mañana, Core Performance Manufactory, Hip Pocket Theatre, MoonWater Theatre Co., and Stage West. The Dallas Observer named her "Best Local Actress" and she received a nod from the DFW Critics Forum for "Performance by an Actress". She is represented by the Mary Collins Agency of Dallas.
Thiago Martins DON CARLOS » Mr. Martins, making his debut with us, is a recent graduate of KD Studio Actors Conservatory. However, he has performed roles in other metroplex theaters: *The Rivals*, *All's Well That Ends Well*, and *The Merchant of Venice* at Shakespeare Dallas, *Til Voices Wake Us* at Echo Theatre, *The Country Wife* at Second Thought Theater, and *Valley of the Dolls* at Uptown Players. Thiago

□ TRYSTS IN TOLEDO BIOGRAPHIES



makes his home in Ft. Worth and is represented by the Horne Agency.

Colleen O'Connor LAURA

» Ms. O'Connor makes her first appearance with Theatre Three but has performed in the Collin Theatre Center, Collin County Community College in Plano. Other interests are working with The Victims-Improv Comedy group. Colleen lives in Dallas.

Guinn Powell DON RODRIGO

» Mr. Powell is debuting with Theatre Three. He has been active in the Dallas theater community since 1989, beginning with the Pocket Sandwich Theatre melodrama, *The Curse of The Bermuda Triangle*. He has since performed with Dallas Alliance Theatre, Dallas Children's Theatre, Dallas Playwright's Project, Our Endeavors Theatre Collective, South Dallas Cultural Center, Garland Civic Theater, Irving Community Theatre Mainstage, Mesquite Community Theater and Theatre Quorum, Mesquite. He proudly performed at the Kennedy Center in Washington DC as guest artist with the Quad C Theatre Dept. of Plano (Collin County Community College). Guinn has numerous industrial/commercial credits. He is represented by the Horne Agency.

Michael Salimitari MIGUEL

» Mr. Salimitari received theatrical training at the State University of New York at Purchase Acting Conservatory, and is



LEFT TO RIGHT:

Thiago Martins DON CARLOS;

Guinn Powell DON RODRIGO;

Josh Hepola HERNANDO

making his debut with Theatre Three. Michael has performed with the Collin Theatre Center, Collin County Community College in Plano. He has received an award for Best Supporting Actor for *Two Rooms*. Other interests for him include writing. Michael makes his home in Frisco, TX.

Jeff Swearingen CASTANO

» Mr. Swearingen makes his debut with us, however, he has performed in local venues: Audacity Theatre Lab, Bootstraps Comedy Theatre, and Dallas Children's Theatre, Dallas; WingSpan Theatre, Garland; and the Plano Children's Theatre. Jeff's regional/national work includes: *Last Castrato*, *Puppet Government*, *Radio Ghosts* and *Fun Grip* in New York; and *Stinky Cheese Man*, a national tour. His TV work includes *What's Up After 8?* (personal appearance in Hong Kong) and he performed in commercials for Big Fish Caper and Big Fish Films. Jeff won a DFW Critics Forum Award for Best Actor and two Column Awards for Best Actor and Best Featured Actor. When not acting, he is interested in martial arts. Jeff resides in Dallas, TX.

Ginneh J. Thomas DONA

LEONOR » Ms. Thomas received her MFA in acting from SMU and is making her Theatre Three debut, but has also performed at Kitchen Dog Theater in Dallas. Ginneh hails originally from Lansing, MI where she performed at the Plowshares Theatre

and Boarshead Theatre at Michigan State University. Her film work includes *Soul Searchers*, an independent film. Ginneh makes her home in Dallas and is represented by the Mary Collins Agency.

Ashley Wood DON JUAN

» Mr. Wood is no stranger to Theatre Three audiences, having performed in *The Mousetrap*, *The Devil's Disciple*, *Mrs. Warren's Profession*, *I Love You, You're Perfect, Now Change*; *The Miser*, *Old Wicked Songs*, *Racing Demon*, *Our Town*, *The Coconuts*, *The Fantastics*, and *All in the Timing*. His acting ability has also been seen by audiences at Circle Theatre, Contemporary Theatre of Dallas, Dallas Theater Center, Echo Theatre, Kitchen Dog Theatre, Risk Theatre Initiative, Second Thought Theatre and WaterTower Theatre in Dallas. And at the Ft. Worth Shakespeare in the Park, Sage & Silo, and Stage West in Ft. Worth. Ashley's TV work includes *Walker, Texas Ranger* and *Friday Night Lights*.

Natalie Young CLORI

» Ms. Young received her theatrical training at Midwestern State University, Wichita Falls, TX and is making her first appearance on our stage. However her performances have been seen on other Dallas stages: Inevitable Theatre Company, One-Thirty Productions, Risk Theatre Initiative, Second Thought Theatre, and the Shakespeare Festival. Natalie makes her home in Plano.

□ THE PHOENIX CAMPAIGN

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!

List my name in support of **The Phoenix Campaign**, Theatre Three's annual drive for operating support. Membership levels are as follows:

PRODUCER'S COUNCIL

Gifts of \$1,000 or more to support production costs for sets, lights, and designers

DIRECTOR'S COUNCIL

Gifts of \$500-\$999 to support outreach, audience development, and artistic administration

ACTOR'S BENEFACTORS

Gifts of \$250-\$499 to support salaries and benefits for the residential acting company

AUTHOR'S BENEFACTORS

Gifts of \$125-\$249 to support royalties to composers, lyricists, and playwrights

BACKSTAGE BENEFACTORS

Gifts of \$50-\$124 to support stipends for Theatre Three's intern staff

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2008–2009

THEATRE THREE

HOUSE

july 10–august 10

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

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

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

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 roguish servants with a dizzyingly complex plot played at top speed.

DON'T DRESS FOR DINNER

february 5–march 8

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

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

Based on the celebrated novel *Cry, the Beloved Country* by **Alan Payton**, 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 extraordinary conclusion of racial reconciliation.

THEATRE TOO

FLEXIBLE SCHEDULING

After the January 15–February 15 run of *I Love You, You're Perfect, Now Change*, Theatre Too programming will include returning audience favorites and new artistic projects. Dates to be announced.

GARDEN

july 10–august 10.

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.*

RETURN ENGAGEMENT

THE BIG BANG

august 15–september 7

A tour-de-force behind-the-scenes musical comedy with book and lyrics by **Boyd Graham**, music by **Jed Feuer**.

It costs a lot of money to produce a musical on the history of the planet from the Big Bang to the 21st Century! So two ambitious young composers take over a wealthy doctor's New York apartment to give the ultimate audition. Accompanied only by piano, the pair play all of history's icons from Adam and Eve to *The Brady Bunch*—provoking total astonishment in their potential investors.

LOOK WHAT'S HAPPENED TO PIXIE DE COSTA

october 3–november 2

a world premiere by Resident Artist **Bruce R. Coleman**.

It's the 1930's and sisters Pixie and Margot De Costa are the darlings of Tinsel Town, until a tragic accident plunges them into a nightmare full of secrets and *bad B movies!* No, *really!* This hilarious and outrageous comedy pays loving tribute to the glory years of Hollywood Noir and Grand Guignol.

RETURN ENGAGEMENT

SEASON'S GREETINGS

november 28–december 14

The hilarious family comedy by **Alan Ayckbourn**.

A Christmas gathering replete with family recriminations, a chaotically incompetent puppet show, over-consumed Christmas spirits, and a hilariously bungled midnight tryst, make this superbly crafted comedy a must-see holiday show.

SPECIAL ENGAGEMENT

I LOVE YOU, YOU'RE PERFECT, NOW CHANGE

january 15–february 15

The most favorite show ever at Theatre Three by **Joe Di Pietro & Jimmy Roberts**.

It had a huge run in 2000 at Theatre Three, moved into Theatre Too that fall, and played there for an amazing three years! Since then this record-breaking musical revue has returned annually for an encore run and manages to find new enthusiasts who pack the place to laugh and cheer.

Theatre Three, Inc.
2800 Routh Street
Suite 168
Dallas, Texas 75201

TICKETS & INFORMATION
214-871-3300
theatre3dallas.com

Lydia Mackay, DONA ANA TRYSTS IN TOLEDO.





I Love You, You're Perfect, Now Change

By Special Arrangement with R&H Theatricals

AUTHOR & LYRICIST Joe DiPietro, COMPOSER Jimmy Roberts

THEATRE TOO

ARTISTIC STAFF

DIRECTOR/MUSICAL DIRECTOR

Terry Dobson

ASSISTANT MUSICAL DIRECTORS

Vonda Bowling & Pamela Holcomb McClain

SET DESIGN David Walsh

LIGHTING DESIGN Paul Arnold

COSTUME DESIGN Bruce R. Coleman

CAST

MAN #2 *Bradley Campbell

MAN #1 *Gary Floyd

WOMAN #1 *Lindsey Holloway

WOMAN #2 *Lisa J. Miller

MUSICIANS

PIANO Vonda Bowling &

Pamela Holcomb McClain

PRODUCTION STAFF

AEA STAGE MANAGER *Kerry Cole

TECHNICAL DIRECTOR David Walsh

PRODUCTION ASSISTANT

John Davenport

MASTER CARPENTER Jeffrey Schmidt

PRODUCTION CREW

Donny Avery, Linsey Betts,

John Davenport, Mark C. Guerra

SCENE SYNOPSIS & MUSICAL NUMBERS

ACT I

Prologue

COMPANY

Cantata for a First Date

COMPANY

"Not Tonight, I'm Busy, Busy, Busy!"

MAN #2 & WOMAN #2

"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

ACT II

Cantata (reprise #2)

MAN #1 & WOMAN #1

"Always A Bridesmaid"

WOMAN #2

"Whatever Happened"

MEN & WOMAN #1

"The Baby Song"

MAN #2

"The Marriage Tango"

MAN #1 & WOMAN #1

"Highway of Love"

COMPANY

"Waiting"

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

"Funerals Are For Dating"

MAN #2 & WOMAN #2

"I Can Live With That"

MAN #2 & WOMAN #2

Epilogue

COMPANY

Finale

COMPANY

Bows/Exit

COMPANY

The *I Love You ...* cast rehearsing for this season's performance.



* indicates members working under Actors' 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.

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* (world premiere: Goodspeed Opera House, 2001), a new adaptation of Rodgers & Hart's *Babes in Arms* (world premiere: Goodspeed Opera House, 2002) and a new adaptation of Rodgers & Hammerstein's *Allegro* (world premiere: Signature Theatre, 2004). In addition to his book and lyrics for the recent off-Broadway musical *The Thing About Men* (composer: Jimmy Roberts),

DiPietro's other projects include book and lyrics for the rock & roll musical *Memphis* (composer: David Bryan, premiered regionally in late 2003), 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, with numerous productions staged in more than 150 cities around the world. His newest 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 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.



LEFT TO RIGHT:
Bradley Campbell MAN #2,
Lindsay Holloway WOMAN #1,
Lisa J. Miller MAN #2,
and **Gary Floyd** MAN #1

Terry won a Rabin Award for his work on the musical, *Jon & Jen*, and is a recipient of numerous Column Awards. Terry most recently directed Theatre Three's productions of *Crimes of the Heart* and *Mid-Life! The Crisis Musical*.

David Walsh
SET DESIGN

Mr. Walsh joined our staff in 2007 as Technical Director. David's set designs have been seen in *Pygmalion*, *A Dog's Life*, *House*, *Defiance*, and *The Light in the Piazza* on our Mainstage and in *Blind Date*, *Season's Greetings*, *The LaVidas' Landlord*, *Mid-Life! The Crisis Musical*, and *Garden 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 resides in Dallas and has three children, Sara, Nicholas, and Emma, who are all busy in college.

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*. 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. Paul has completed a year

with us as a Class A Intern and resides in Dallas.

Kerry Cole
AEA STAGE MANAGER
Ms. Cole's prior stage managing experiences include Theatre Three's productions of *Defiance*, *Democracy* and *The Odd Couple*; Shakespeare Festival of Dallas, Plano Repertory Theatre and 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 directed Theatre Three's production of *Talking Pictures* and *Whodunnit* and Theatre Too's production of *Season's Greetings*. She currently teaches theatre at both the University of North Texas and Richland College and is represented by the Core Talent Agency.

CAST

Bradley Campbell

MAN #2

Mr. Campbell recently appeared at Theatre Three as Signor Naccarelli in *The Light in the Piazza*. Additional Theatre Three appearances include *The Odd Couple* and *Infidelities*. Bradley has performed at many area theatres including Classical Acting Company, FMPAT, Plano Rep, WaterTower, Labyrinth Theatre and Casa Mañana. Most recently he appeared in Echo Theatre's staged reading of *Oill*, opposite Tyne Daly, and as Horace Vandergelder in Lyric Stage's *Hello, Dolly!* He is a five time Leon Rabin Award nominee and won the 2005 award for Best Actor in a Play. Bradley is a Dallas native, an alumnus of Texas Tech and an MFA graduate of Rutgers University.

Gary Floyd

MAN #1

Mr. Floyd has performed on both the Theatre Three Mainstage and in Theatre, Too. He will be remembered for his roles as Boyd in *The Big Bang*, Jerry in *The Full Monty*, Charley in *Merrily We Roll Along*, Doc in *Crimes of the Heart* and as various roles in *Elegies: A Song Cycle*. Gary has also performed in Metroplex

theatre venues: Contemporary Theatre of Dallas, Uptown Players, Flower Mound Performing Arts Theatre, and Lyric Stage. He has received awards for his performances: the Leon Rabin Award – Best Supporting Actor in A Musical for *Pumpboys & Dinettes*, and a DFW Critics Forum award for Outstanding Performance by an Actor in *Merrily We Roll Along* and *King David*. Other artistic interests include singing and songwriting, at which he is quite prolific. Gary makes his home in Dallas.

Lindsey Holloway

WOMAN #1

Ms. Holloway is returning to the role of Woman #1 in *I Love You, You're Perfect, Now Change* for a second year. This past summer, she played the role of Simone in the Off-Broadway premiere of the *Perimeters* at the Algonquin Theatre, a role she originated at the Labyrinth Theatre in Richardson in April. Other credits include Roberta in *Zanna, Don't!* for Uptown Players, Helena in *A Midsummer Night's Dream: The Musical* for Shakespeare Dallas, Alaura Kingsley/Carla Haywood in *City of Angels* for Flower Mound Performing Arts Theatre, Faith Crombie in *I'll Leave It to You* at Theatre Three, and Fraulein Kost

in *Cabaret* at Water Tower Theatre, for which she won the Leon Rabin Award. Lindsey wishes to thank Terry and Jac for another go-round with this wonderful show. She sends her love to her beautiful family and friends!

Lisa J. Miller

WOMAN #2

Ms. Miller is back with us, having furthered her education and changing careers in the process – so it's been a while! She will be remembered for her performances on both our stages in *Tom Foolery*, *First Lady Suite*, *Grateful*, *Myths & Hymns*, *Sly Fox*, *Beguiled Again*, *Company*, *The Boyfriend*, *Rise & Shine* and *The Frogs*. Having performed all around the Metroplex, her acting credits include Garland Summer Musicals' *Will Rogers Follies*, *Dancing at Lughnasa*, *Nine*, *The Mystery of Edwin Drood*, *Nunsense I & II*, *Schoolhouse Rock*, *Live!!*, *Romance/Romance*, *Steel Magnolias* and *Oklahoma*, to name a few. When not acting, Lisa is a Licensed Massage Therapist and a Certified Equine Sports Massage Therapist. She lives in Weston, TX with her family.



She gets the city started. Cynthia Izaguirre

Cynthia Izaguirre knows North Texas. She grew up here. This area got her started. Now she's back to return the favor, every morning on News 8 Daybreak. It's how the city gets started.

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THE PHOENIX CAMPAIGN

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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All donations listed were given as of December 1, 2008.

IN MEMORIAM

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Contributions have been made in memory of, or from the estates of:

Eleanor Bushman Berman, Sam & Shirley Catter, Margaret Hatcher Coit, Bill Dallas, William T. Dobson, Scott Everheart, Dwain Fail, Javad Fiuzat, MD, Paula Goodlet, Oliver Hailey, Lloyd W. Kitchens Jr., MD, Anne Weeks Jackson, Jim Jackson, Lynn Mathis, Polly Lou McAdams Moore, Masha Porte, Carolyn Ryburn, Frank Rey, Martin B. Roberts, Mary Blanche Scales, Charlotte E. Schumacher, Lynn Townsley, May Tweed, Audrey B. Waite, Marlene Webb, Evelyn Wilke, Martha Roselyn Wright, and Norma Young



A PATRON GETS INVOLVED: KEN BIRDSSELL

Coming to Theatre Three has always been great fun for Ken Birdsell, but he never felt the actors were very well represented in the theatre's playbill. A professional photographer, he saw his opportunity to help.

After attending one of Theatre Three's shows in 2007, he emailed Jac Alder, Theatre Three's Executive Producer-Director, to ask about the actors' photos in the playbill. For most of the theatre's history, Theatre Three published the headshots actors provided during auditions. Kimberly Richard, Theatre Three's Director of Publications and Communications, knows the problems of publishing these headshots. Inevitably, the headshots had been taken by different photographers and each headshot had its own distinctive style. Certain actors rarely had new headshots taken and the headshots were often very out-of-date. In fact, some actors were unrecognizable. While many actors are accustomed to submitting their headshots in a digital format, some headshots were only available as a hardcopy and did not reproduce well. The result was a graphic mix of photos that were not helpful, accurate, or interesting.

When Mr. Birdsell first contacted Theatre Three, the theatre was just beginning the process of redesigning the playbill. Mr. Alder and Ms. Richard were interested in improving the photography in the playbill and capturing the actors as they created the role. The playbill would become an opportunity for the audience to see the process of a show being created, instead of simply seeing the end result of all of their hard work. After looking at playbills from Great Britain's Royal National Theatre and the Royal Shakespeare Company and admiring those theatres' use of rehearsal photography and layout, Ms. Richard and Mr. Alder had an interesting project for Ken Birdsell.

When first approached about taking photos during rehearsal, Mr. Birdsell knew this would be a perfect assignment for him because he loves to take pictures of people. Towards the very beginning of the rehearsal process of every show, Mr. Birdsell comes to the theatre and takes pictures of the actors (and sometimes the directors and stage managers) as they work. He doesn't ask them to pose or smile. He simply takes photos of rehearsals as they happen. During rehearsals for *House and Garden*, that meant going over the Dallas Opera's rehearsal hall at Fair Park and literally getting in the middle of the action as the actors rehearsed. With each new show, Mr. Birdsell learns more about the theatre and its artists.

Mr. Birdsell has another photographic assignment for the playbill. He takes the pictures of the architectural elements of the theatre that grace the playbill's covers. When the electric sign on the front of the building was lowered to be more visible from the street, Mr. Birdsell took pictures of the transformation. With these photos, Mr. Birdsell has captured Theatre Three's place in Dallas in addition to the artists who make up the theatre. And Theatre Three is very grateful.

To find out more about Ken Birdsell and his work and services, visit his web site, www.imageafter.net. You can also contact him at 817-768-8580 or kenbirdsell@afterimage.net.

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