

IAC ALDER, EXECUTIVE PRODUCER - DIRECTOR presents ...

2006 - 2007



**THEATRE
THREE**

VIEUX CARRE



Show Two, Mainstage September 14 - October 15

THEATRE THREE'S MAINSTAGE SEASON: CHEERING THE UNDERDOGS!

The Full Monty by David Yazbek and Terrence McNally July 20 — August 20
The industrial North of England was the setting for the 1997 Oscar Award-winning movie. In this brilliant, funny and touching American musical version, the setting is shifted to America's rust belt where former steel workers feel their manhood crumbling in the face of their continued unemployment. Love lives are crumbling too, as wives and girlfriends turn their attention to other models of virility. Watching this heroic band of underdogs fight to win back their world (and their women) will have you cheering — even as their eye-popping solution astounds you.

Vieux Carré by Tennessee Williams September 14 — October 15
Few playwrights wrote with as much compassion for the underdog as Tennessee Williams. Here America's greatest mid-century playwright shows his dramatic genius portraying a cavalcade of ambitious artists (and their delusional landlady) struggling to succeed in New Orleans' famed French Quarter. Filled with Williams' passionately poetic language, his youthful high spirits, and his wry wit, this is one of the great coming-of-age dramas in which Williams uses his own life as a palette for this colorful, atmospheric, and vivid work.

Glorious! by Peter Quilter November 9 — December 10
American Florence Foster Jenkins seems hard to think of as an underdog. She was astonishingly rich with incredibly loyal friends. But she dreamed of being acclaimed as the world's finest "pure coloratura". Alas, she lacked any talent whatsoever and was totally untrained; a fatal combination that caused those who heard her to explode in laughter and label her "hog calleratura" and the "diva of din". Inspired by her riotous recordings of the '50's, British playwright Peter Quilter hilariously recounts her life and her fabled assault on Mozart in Carnegie Hall.

Democracy by Michael Frayn January 4 — February 4
When an underdog political candidate unexpectedly won a popular election in West Germany in 1969, he was not only confronted with skeptics, but he also realized that it was increasingly difficult to identify friends from foes in his half of divided Germany. Charismatic Willy Brandt knew that intrigue, duplicity, conniving, and spying were all clearly going on within his most intimate inner circle. But toward what end? For what cause? And most importantly, by whom? Is this how democracy works?

Talking Pictures by Horton Foote February 22 — March 25
In 1929, the divorced lady pianist at the picture show is about to lose her job: the talkies are coming. And she's about to lose her teen-aged son: he's falling for his father's empty promises. Harrison, Texas, like the whole country, is dealing with the uncertainty the depression is thrusting upon it. So how is it that this lady lives a life of hope? Despite her underdog circumstances, or perhaps because of them, she musters the resolve, even dares to hope for the kind of love and appreciation everyone needs to find in tough times.

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 she works for. 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: 214-871-3300

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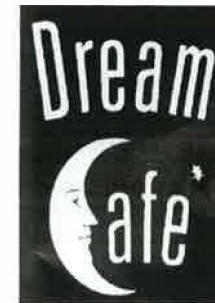
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The playbill is a publication of Theatre Three, Inc. 2800 Routh Street, Suite #168 Dallas, Texas 75201.
This Theatre Three playbill is published for:

- **Vieux Carré** by Tennessee Williams, the second show of the 2006-2007 Theatre Three Mainstage Season.
- **Frozen** by Bryony Lavery, the third show of the 2006-2007 Theatre Too Season.

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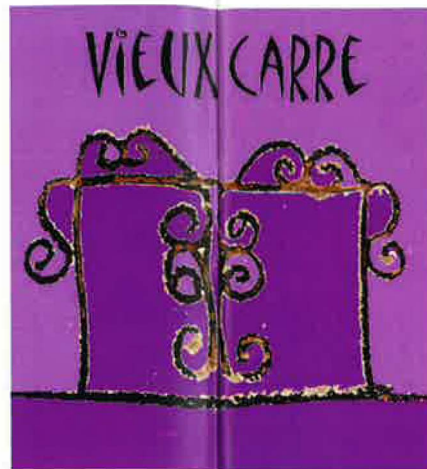
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Sound Design	Richard Frohlich
Costume Design	Michael Robinson
Lighting Design	Tristan Decker
Dialect Coach	Angie Bolling

Cast

Mrs. Wire	Cindy Beall
Nursie	*Phyllis Cicero
Tye	*Shelby Davenport
Nightingale	*Bob Hess
Sky	**Jonathan McCurry
Miss Carrie	Mary-Margaret Pyeatt
Writer	**Beau Trujillo
Photographer/Judge	**Drew Robison
Jane	*Kelly Rypkema
Pick-Up/Patrolman	**Scott Smith
May Maude	Jane Willingham

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AEA Stage Manager	*Terry Dobson
Production Manager & Propmaster	Linda Harrison
Technical Director & Master Carpenter	Jeffrey Schmidt
Scenic Artist	Barbara Murrell,
Painters & Carpenters	**Mark C. Guerra, **Andrew Phifer, Danielle Pickard
Production Assistant	**Katie Deeds



by Tennessee Williams

Scene Synopsis

Time:	The period between winter 1938 and spring 1939
Place:	A rooming house, No. 722 Toulouse Street, in the French Quarter of New Orleans

There will be one 15 minute intermission.

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Jeffrey Schmidt (Director & Set Designer)

Jeffrey has directed *A Christmas Memory* for Theatre Three for the last two years. His area directing credits include *Manifesto* 2001 & 2002 at MoonWater Theater Company, *Sex Drugs, and Rock and Roll* at MoonWater Theater Company, *Bridge to China Basin* at the Out of the Loop Festival, *Craving Gravy* at Ground Zero Theater Company. Jeffrey was previously been seen on Theatre Three's stage as Posiedon and others in *Metamorphoses*. His other roles include Michael in *Rounding Third*, Simon Able in *Sly Fox*, Nick in *Over the River and Through the Woods*, Serge in *Art*, Desmond Bonnard in *The Happy Time*, Evan Wyler in *As Bees in Honey Drown*, Dimas in *Triumph of Love*, and Bob in *Three Penny Opera*. Other favorite theater roles include Pandarus Claverhouse in *Dainty Shapes and Hairy Apes* for Our Endeavors Theatre Collective, Stephen Belber in *The Laramie Project* at Water Tower, Felice in *Out Cry* at MoonWater Theater Company, Ross Gardnier in *Visiting Mr. Green*, Quentin in the world premiere of Erik Ehn's adaptation of *The Sound and The Fury* at Undermain, and Rick in *Debbie Does Dallas* at Kitchen Dog Theatre. He was the artistic director of MoonWater Theater Company for three years. He is currently the host of the T.V. show, *Your House and Home*, and can be seen on the Lifetime Series, *Inspector Mom*. This Christmas, Jeffrey will once again direct Theatre Three's *A Christmas Memory*. Thanks to Jac for the opportunity and trust. "All my love, Lydia -- thank you for listening to my four million ideas!"

Richard Frohlich (Sound Design)

Previous Theatre Three assignments include *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.

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!)*, and *The Full Monty*. He has designed many shows for Water Tower Theatre, Uptown Players, CrossRoads Theatre, Plano Repertory Theatre, Garland Civic Theatre, Garland Summer Musicals, Lyric Stage, Contemporary Theatre of Dallas, Kauffman 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 Critics 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*).

Tristan Decker (Lighting Design)

Vieux Carré is Tristan's fourth mainstage design for T3. He is the resident Set & Lighting Designer for the University of Dallas. He has designed for the Dallas Theater Center, Shakespeare Dallas, Undermain Theater, Kitchen Dog Theater, Our Endeavors Theater Collective, Texas Women's University Fashion Department, and many others. He is a two time recipient of the DFW Theater Critics Forum Award and a two time Leon Rabin nominee. He has upcoming designs for Texas Christian University and Shakespeare Dallas. He is also a Corporate Lighting Technician for AV Technical Support of San Antonio.

Angie Bolling (Dialect Coach)

Angie Bolling has been represented as a TV/Film/Commercial Actress, and Radio Voice-Over Talent, by the Kim Dawson Agency for almost 25 years, since she first arrived in Dallas from New Orleans. Originally from Mobile, Alabama, Angie has always had a special love for the Gulf Coast of the Deep South, but has thoroughly enjoyed becoming a Naturalized Texan, and being part of the acting community here. Her most recent film credit is *Friday Night Lights*, and she was The-Voice-Of-American-Airlines for 5 years. Based on her experience, she was asked to be the Dialect Coach for *Vieux Carre*, and gladly accepted the role!

Cindy Beall (Mrs. Wire)

This is Cindy's first appearance at Theatre Three. She was recently seen at Kitchen Dog Theatre in *Nickel and Dimed* and prior to that at Richardson Theatre Center in *Dangerous Liaisons*. Cindy has performed with many Dallas area companies and theatre groups, including Water Tower Theatre, Plano Repertory Theatre, Echo Theatre, Risk Theatre Initiative, Our Endeavors Theater Company, Wingspan Theatre Company and the Dallas Shakespeare Festival. She received both the 2000 Leon Rabin Award and a 2000 DFW Critics Forum Award for her portrayal of Ruth in *Blithe Spirit* at Plano Repertory, and was awarded a 2000 DFW Critics Forum Award for the role of Martha in Edward Albee's *Who's Afraid of Virginia Woolf?* at Kitchen Dog Theatre.

**Phyllis Cicero (Nurse)**

Phyllis last appeared at Theatre Three in *Everything I Need to Know I Learned in Kindergarten*. She has also appeared at The Dallas Children's Theatre as Hippolyta in *A Midsummer Night's Dream* and Frog Queen in *Anase - The African Spiderman* and played Miss Tom in *Shakin' The Mess Outa Misery* at Addison Theatre Center. She directed *The Odyssey* at Jubilee Theatre, and appeared in *Truth Be Told* at Kitchen Dog Theatre, and *The Salamander* at Teatro Dallas. She has appeared as Stella the Storyteller on *Barney & Friends*, and played various roles in *Walker Texas Ranger*. She has been named Best Actress by Dallas Theatre Critics, Best Director by Dallas-Fort Worth Theatre Critics Forum and also recieved a Jubilee Theatre Mendie for Best Actress and All-Star Cast. In her own words: "Thank you God! And all my babysitters for making it possible for me to be here."





Shelby Davenport (Tye)

This is Shelby's Dallas debut. In Austin he was a member of the State Theatre Company and played in *Gross Indecency: The Three Trials of Oscar Wilde*, *The Taming of the Shrew*, *Twelfth Night*, and *A Christmas Carol*. Shelby taught acting and speech at St. Edward's University and appeared as a guest artist, playing Mirabell in *The Way of the World*. He spent two seasons with the Tony award-winning Utah Shakespearean Festival appearing in *Othello*, *Cymbeline*, *As You Like It*, *The Comedy of Errors*, *Measure for Measure*, and *The Importance of Being Earnest*. Other regional credits include *Pentecost* and *Three Days of Rain* at Burning Coal Theatre; *Big River*, *Shenandoah*, and a national tour of *The Diary of Anne Frank* with The North Carolina Theatre. Shelby will also be appearing in the Fox drama, *Prison Break*. Shelby earned a Master of Fine Arts degree in classical acting from the Professional Theatre Training Program at the University of Delaware.

Bob Hess (Nightingale)



Bob is delighted to be returning to Theatre Three for the **second** time this year, most recently appearing as Mr. Paravicini in *The Mousetrap* last spring. Dallas audiences have most recently seen him in the role of Ben Weeks in Uptown Players' *The Normal Heart*. Both onstage and on camera, Bob has worked extensively as both an actor and director in the Metroplex for the past twenty-six years, also appearing and/or directing on the stages of Dallas Theater Center, Casa Manana, Lyric Stage, WaterTower Theatre, Flower Mound Performing Arts Theatre, ICT Mainstage, Contemporary Theatre of Dallas, Echo Theatre, Stage West, Kitchen Dog Theatre, and Granbury Opera House. Other recent projects have included the roles of Serge in *Art* at FMPAT and Father in *Ragtime* at Lyric Stage; and directing *The Oldest Living Graduate* for ICT and *The Rocky Horror Show* for CTD. Love and thanks to my boys Doug and Mac, and to the latest addition to our family, a little kitty named Chloe.

Jonathan McCurry (Sky)



Vieux Carré is Jonathan's debut performance at Theatre Three. His previous theatre experience includes playing Victor in *Cabaret* at WaterTower Theater, ensemble in *Evita* at Lyric Stage, Phil D'Armano in *The Wild Party* at Uptown Players, God in *Living End* at Lyric Stage, Alan in *Picnic* at Bucket Productions, Joey Galloway et al in *The Laramie Project* at Brookhaven College, ensemble in both *King David* and *Celebration* at Lyric Stage, and Phantom in Plano Repertory Theatre's *The Rocky Horror Show*.

Mary-Margaret Pyeatt (Miss Carrie)



Mary-Margaret has previously been seen at Theatre Three in *The Women* (Nancy); *The Hollow* (Midge); *Sideshow* (Harem Girl). Other performances include Theatre Britain: *Communicating Doors* (Ruella); Plano Repertory Theater: *Much Ado About Nothing* (Beatrice), *A Midsummer Night's Dream* (Titania); *Sunday in the Park with George* (Yvonne); WaterTower Theater: *Company* (Amy); Echo Theater: *The Daughters of the Late Colonel* (Katherine Mansfield); *Tripping the Light Fantastic* (Tango Dancer), *Trifles* (Mrs. Peters); My Way Productions: *Leonard's Car* (Audrey); Lyric Stage: *A Day in Hollywood...* (Masha/Dancing Feet); *Sweet Charity* (Ursula); Garland Civic Theater: *Guys and Dolls* (Adelaide - Leon Rabin Award). She is represented by the Horne Agency.

Beau Trujillo (The Writer)



Beau is thrilled to be making his Theatre Three debut. His local credits include three seasons with Shakespeare Festival of Dallas, most recently, Demetrius in *A Midsummer Night's Dream: The Musical*; Duncan/Malcolm in *Macbeth* with Theatre Britain; Corporal / Lavrenti in *Caucasian Chalk Circle* with Second Thought Theatre; Mr. Arabal in *Charlotte's Web* with Dallas Children's Theatre. After this production, he will be appearing as Leander in Moliere's *Scapin* with Second Thought Theatre. He would like to thank his wife for her love, support and understanding.

Drew Robison (Photographer/Judge)



This is Drew Robison's debut at Theatre Three. Drew's most recent acting roles include Felix in Rock-wall Community Theatre's production of *The Odd Couple* and prince Don Pedro in RCP's production of Shakespeare's *Much Ado About Nothing*. Other roles include Clarence (The Angel) in Theatre Coppell's presentation of *It's A Wonderful Life* and E.J. Lofgren in TC's version of *Harvey* both performed within this last year. Formerly Drew was the lead singer and song writer for the gulf coast music recording group "STARZ". He also worked in children's theatre playing such roles as Rabbit in *Winnie the Pooh* and Arachnius (and multiple roles) in *The Hobbit*. While on the west coast he attended Stella Adler's acting academy, worked with the comedy team "Spontaneous Combustion" (Whoopi Goldberg's former comedy team before her stardom) and performed a lead role in the independent film "Flex Time! Flex Hours". In addition he worked as an actor in a number of theatres and art galleries on the west coast (primarily in San Diego) including the role of the Archbishop in San Diego Theater Group's production of *Joan of Arc*. Drew enjoys writing songs, poetry and recording his music.

Kelly Rypkema (Jane)



Kelly last joined Theatre Three as Beth in Theatre Too's production of *Merrily We Roll Along*. She has also appeared in *South Pacific* (Dinah) with Casa Manana, *Second Chance* (Karen) at the West End Theatre, NY, *State Fair* (Marge) with It's About Time Productions, *The Secret Garden* (Lily- Rabin Award nomination) with ICT Mainstage, *Sailing to Byzantium* (Dorothy Shakespear) with Echo Theatre, and *The Music Man* with Dallas Summer Musicals. Kelly began college as a music major but took a slight detour and finished with a Master's in Biology. This summer she got to fulfill a life-long dream of visiting Holland and seeking out her Dutch heritage.

Scott Smith (Pick-Up/Patrolman)



Scott Smith is a new arrival to Dallas and is very excited to be working with Theatre Three. In San Francisco, he was in the world premiere of *Seduction*, a new play by Jack Heifner. Other favorite roles include Lovborg in *Hedda Gabler*, Felix in *The Normal Heart* and Berger in *Hair* (kudos to the wigmaster!) Directing credits include Edward Abee's *Marriage Play* for Eastenders Repertory, *Eugenia* for the Chameleon Theatre Company in San Francisco and *Sex, Death and Aerobics* at the Edinburgh Fringe. His One-Act play, *Jupiter*, has been produced in New York and Los Angeles and his screenplay, T.A.G. was selected for the New York Underground Film Festival.

Jane Willingham (Mary Maude)



Jane is excited to be back at Theatre Three. Her last appearance here was in *Seven Keys To Baldpate*. She has also performed in *The Women* at Contemporary Theater, *Annie Warbucks* at Flower Mound Performing Arts Theater, *A Man Of No Importance* with Uptown Players, and *The Rocky Horror Show* with Plano Repertory Theater. Her favorite regional roles are Darcy in *One Flew Over a Cuckoo's Nest* in Austin, Amanda in *The Glass Menagerie* and Ethel in *Footloose* in Auburn, New York. She also keeps busy with commercials, industrial films and a few independent films. A big thanks to my family for always being so supportive and also to Jeff, Jac and the gang at Theater Three for letting me perform again in this wonderful theater.



"New Orleans and the moon have always seemed to me to have an understanding between them, an intimacy of sisters grown old together, no longer needing more than a speechless look to communicate their feelings to each other. This lunar atmosphere of the city draws me back whenever the waves of energy which removed me to more vital towns have spent themselves and a time of recession is called for. Each time I have felt some rather profound psychic wound, a loss or a failure, I have returned to this city. At such periods I would seem to belong there and no place else in the country."

--from the short story, "The Angel in the Alcove" by Tennessee Williams

When Thomas Lanier Williams arrived in New Orleans in 1939, he was a lonely writer, looking for a new start and some fresh inspiration. He decided to start a new life with a new name, Tennessee, a nickname he earned in college because of his Southern drawl. The enchanting city did indeed provide a wealth of dramatic material and New Orleans eventually became not just a home and inspiration, but also a sanctuary.

Born in Columbus, Mississippi in 1914, Williams was the son of a shoe company executive and a Southern belle. When he was seven, he suffered a terrible bout of diphtheria and was confined for two years. To entertain her son, Williams' mother gave him a typewriter and encouraged him to spend his time writing. He enjoyed his Southern upbringing, but when the family moved to St. Louis, he felt out of place and disoriented. His life at home became more complicated as his emotionally distant father became increasingly abusive. His beloved sister, Rose, was diagnosed with schizophrenia and Williams was disturbed to watch her suffer in mental hospitals. He was absolutely infuriated when his parents agreed to allow Rose to have a lobotomy in 1943. After graduating from college, he moved to New Orleans to write for the WPA. During his first stay in New Orleans, Tennessee Williams rented a room at a boarding house at 722 Toulouse. The residence has since been restored and has been a bed and breakfast and one of New Orleans' many great historic homes. Tennessee Williams found acceptance in New Orleans and after struggling throughout his youth with his sexuality, he openly accepted his homosexuality. Still, his writing career had not fully developed and he spend many years travelling the country, writing and working odd jobs.

In 1944, *The Glass Menagerie* became Tennessee Williams' first major success. The play won a Pulitzer Prize and the New York's Drama Critics' Circle Award. This very prolific writer developed more intriguing theatrical treats: *A Street Car Named Desire*, *Camino Real*, *Cat on a Hot Tin Roof*, *Summer and Smoke*, *The Night of the Iguana*, and *Orpheus Descending*. Often his tortured characters were based on family members with the plots exploring suppressed sexual tension, passion, and madness. His languid language mixed reality with compassion, humor, and sometimes cruel irony. New Orleans played an important role in several of his works including *Summer and Smoke*, *The Rose Tattoo*, *A Streetcar Named Desire*, and of course *Vieux Carré*. Williams once wrote, "If I can be said to have a home, it is in the French Quarter, which has provided me with more material than any other part of the country."

Williams' personal life was almost as dramatic as his plays. He always feared that he would succumb to madness like his sister. He abused drugs and alcohol. His lover, Frank Merlo, offered stability, but when he died of cancer, Williams suffered from depression for a decade. Still, Williams would retreat to New Orleans and continued to write. However, his later work was not well-received. At the age of 71, he died after choking on a bottle cap. He left his literary rights to the Sewanee, The University of the South with the funding supporting a writing program at the school. In 1986, New Orleans honored the special bond they shared with the playwright and created the Tennessee Williams/New Orleans Literary Festival.

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Dear Playgoer,

Every fall I head Theatre Three's effort to recruit donors to The Phoenix Fund, our annual campaign for individual gifts. Our many donors each year make me very proud and very grateful. But not sentimental: I can still hear my brilliant, late wife Norma defining sentimentality as "a formerly genuine sentiment degraded by rote repetition". She called it "a regurgitated emotion".

Actors learn their lines by rote repetition. Like all good acting coaches she warned actors that their artistic challenge was to express their memorized lines as if the words are just occurring to them; as if their character's passion is fresh, immediate and meaningful. Not "regurgitated".

Like politicians flogging the same old issues, I realize I'm repeating myself when I again pitch for your donation. But I swear I'm presently passionate. I see the great way theatre gathers all of us together offering joy, perspectives, and new glimmers to human truths. I also know how actors need to eat. I hope you see all that, too!

Norma named Theatre Three for the tripod on which a stable theatre stands: playwrights, actors, and audiences. Since you're reading this playbill, I know you're supporting Theatre Three with attendance. Thank you! Please give your financial support, too. It's crucial to our survival. Please help. Keep us stable!

Sincerely,
Jac Alder
Executive Producer-Director

Robin Armstrong (Director)

Robin is making her directing debut at Theatre Three. She holds a MFA in Directing from Virginia Commonwealth University. Robin has also been trained in theatrical violence (stage combat) in America, England and Canada. Robin's work as a Director, Violence Designer, Playwright, Actor and Costume Designer has been seen at many Dallas theatres including: Dallas Theater Center, Shakespeare Festival of Dallas, Theatre Britain, WingSpan Theatre Company, Risk Theatre Initiative, Pegasus Theatre, Classical Acting Company and Richardson Theatre Center. Robin is also a professor of theatre at the Quad C Theatre in Collin County. Robin would like to draw your attention to the following organizations both dedicated to the recovery of Missing Children:

Missing Kids www.missingkids.com 1-800-THE LOST

Lost Children www.lostchildren.org 1-800-843-5678

Please light a candle and bring a missing kid home.

Barbara Murrell (Set Design and Scenic Artist)

Prior to joining the production team here at Theatre Three, Ms. Murrell has been a Scenic Designer and Master Scenic Artist working in the Dallas area for the last 35 years. She has painted for 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. After earning her Journeyman level in the national billboard and sign painters' union, she began working with Peter Wolf's 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. By 1980 she gained her Master Scenic Artist level, eventually becoming the Painting Department Foreman for Dallas Stage Scenery (The Dallas Opera) and for Southwest Studios, both major scene shops in the south. Some of her painting credits include the Broadway revival of *The King and I*, with Yul Brenner, *The Wiz*, Broadway road shows including, *On the Twentieth Century* with Imogene Coco, *The Unsinkable Molly Brown*, *West Side Story*, *Annie*, and many more. Notable Opera painting credits include *Peter Grimes*, *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 Full Monty*, *Only Heaven* and many others. Films, TV, billboards, and murals were a natural progression as a free-lance artist of large scale works. One of the first to plant her feet in the field of outdoor mural painting downtown, she painted the side of a building as early as 1978 across from the Quadrangle, which still remains in public view. In 1989, KERA TV produced a short documentary of her mural painting on the side of El Centro Community College on Main St. in downtown Dallas, commissioned by Coors Distributing of Golden, CO. The mural measures 55' H X 35' W and begins at 20' off the ground. For the past 4 years, Ms. Murrell has been teaching Drawing, and Beginning and Advanced Oil Painting at The Creative Arts Center of Dallas, The Craft Guild of Dallas, and at the Dallas Arboretum.

Kelly Smith (Lighting Design)

Kelly Smith has been a designer in the Dallas area for several years. She is currently pursuing a Bachelor of Fine Arts Degree in Theatre Arts Production and Design at the University of Texas at Arlington. Other Theatre Three productions she has designed include *A Christmas Memory*, *My Own Private Diva*, and assisted in the design of *The Devil's Disciple*. Other lighting designs include Theatre Quorum's *Honour* at Water Tower Theatre and UTA's production of *The Golem*. She served as Assistant Lighting Designer for *HurlyBurly*, an Off-Broadway production in New York City, as well as acting as assistant designer for productions in the Dallas area such as Classical Acting Company's *Cherry Orchard* and Contemporary Theatre's *Visiting Mr. Green*. Next year she plans to attend graduate school to receive her MFA in lighting design.

Mark C. Guerra (Costume Design)

Mark is a Class A intern at Theatre Three for the 2006-07 season. He graduated with a B.A. in Theatre Performance/Theatre Design from the Univ. of Texas-Pan American. He has also done costumes for Theatre Three's Summer Children's Show, *Musicaeum* and *Only Heaven* in Theatre Too. He worked last summer at the Utah Shakespearean Festival on Costume Build/Wardrobe Run. His real passion is performing. He just made his Theatre Three debut as Tony Giordano/Ensemble in *The Full Monty* and as the Stagehand in *All About Bette*. Mark has also done makeup design for *The Little Troll Without A Soul* and a live action version of *The Nightmare Before Christmas*. After his internship, he plans to earn an MFA in Acting and pursue a professional acting career. Special thanks to his intern family for their love and his real family for all of their support.

Bryony Lavery (Playwright)

In an interview with the Guardian's Observer about her most successful play, *Frozen*, Bryony Lavery tells a chilling tale, "This is a true story, although it doesn't sound like it. My sister and I were given, for a birthday present, half a skeleton to play with." Kate Kellaway, the interviewer, easily describes the unusual gift, "The skeleton had one arm, one leg and a skull cut in two, with a brass peg." Lavery muses, "I bet that's where *Frozen* started."

Bryony Lavery's career stretches over three decades and includes dozens of plays for the stage, screenplays for film and television, radio plays, and even a biography of Tallulah Bankhead. In addition to *Frozen*, her plays include *Bag*, *Origin of the Species*, *Witchcraze*, *Wicked*, *Kitchen Matters*, *Nothing Compares to You*, *Ophelia*, *A Wedding Story*, and the award-winning *Her Aching Heart*. Her plays for young people include *More Light* and *Illyria*. Her extensive work for BBC Radio includes *No Joan of Arc*, *Velma and Therese*, *The Smell of Him*, *Requiem*, and adaptations of *Wuthering Heights*, *High Wind In Jamaica* and *Lady Audley's Secret* for the Classic Serial. She has adapted *Behind the Scenes at the Museum* for York Theatre Royal and Angela Carter's *The Magic Toyshop* for Shared Experience. She is an honorary Doctor of Arts at De Montfort University. She has also been an Artistic Director of Gay Sweatshop and *Female Trouble* and teaches playwriting at Birmingham University. *Frozen* was the TMA Best Play Award 1998 and the Eileen Anderson Central Television Award for Best Play in 1998.

When *Frozen* opened at London's National Theatre in 2002, many supposed the drama was based on one of the most famous missing child cases in Britain, the kidnapping and murder of Sarah Payne. In 2000, eight year old Sarah Payne was kidnapped from a cornfield while playing with her brother and sister. Her body was found a couple of weeks later and her parents began to suspect a sexual predator was to blame. Roy Whiting, a known sexual predator, was convicted of the crime and sentenced to life in prison and Sarah Payne's family campaigned for Sarah's Law, a law very similar to America's Megan's Law. Despite a resolution to the case, the Payne family's suffering continued and Sarah's parents separated. Lavery admitted in her interview with Kellaway that the case was very similar to play's subject, but it was not a source of inspiration, "Lavery acknowledges the synchronicity, observing the odd way in which, when one becomes focused on a subject, it's suddenly everywhere." Lavery's research for the show was intense. She had intended to write about the nature of evil and while watching a documentary about child predators, she was struck by the parents' inability to forgive the killers and reclaim their lives. She read Ray Wyre's *The Murder of Childhood* and also an article about forgiveness written by the sister of a murdered student, Lucy Partington. Much of the play's psychological evaluation of killers is based on a 1997 New Yorker article about a psychiatrist, Dorothy Lewis, who believes that physical abuse alters killers neurologically and should be considered illness. When the play opened in New York, Lewis learned that her work had been used extensively in the play without her permission. Soon controversy swirled around the play as Lewis and the author of the New Yorker article, Malcolm Gladwell considered filing a plagiarism lawsuit. After talking to Lavery and actually seeing the play, Gladwell was satisfied by the use of his work in the piece and impressed by the intense artistry of the drama. Gladwell and Lewis never filed lawsuits. Despite the dark themes of the show, Lavery focuses on the positive, adds another perspective to grief, and encourages audiences to find humor, light, hope, and ultimately peace.

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

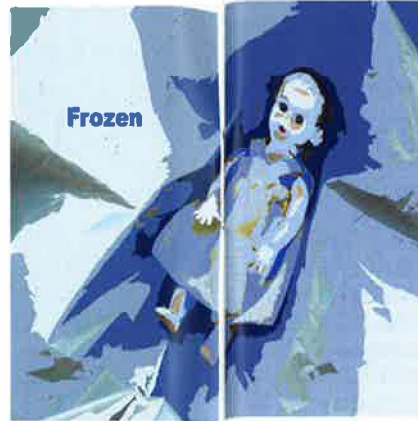
By special arrangement with Dramatist Play Service

Artistic Staff

Director	Robin Armstrong
Set Design	Barbara Murrell, Jac Alder, Robin Armstrong
Lighting Design	Kelly Smith
Costume Design	Mark C. Guerra

Production Staff

AEA Stage Manager	*Barbara Murrell
Production Manager & Propmaster	Linda Harrison
Scenic Artist	Barbara Murrell,
Painters & Carpenters	**Andrew Phifer, Danielle Pickard
Production Assistant	**Andrew Phifer



by Bryony Lavery

Scene Synopsis

The play moves between scenes in New York and London, spanning 21 years.

There will be one 15 minute intermission between acts.

Special Thanks

to Randy Beckham for the audio/visual support of this show.

THEATRE THREE'S NEW THEATRE TOO! SEASON:

World Premieres & World Class Entertainment!

All About Bette: An Evening with Bette Davis by Camilla Carr June 30 — July 16
Novelist, playwright, screenwriter, actress (and in the '60's and '70's, one of Theatre Three's leading performers), Camilla Carr left Dallas for California and succeeded in an impressive career acting, producing, and writing for film and television. She's now turned her attention back to the theatre, creating a dazzling, dizzy theatrical ride with her play *All About Bette*. And she's given the challenge of a lifetime to the actress gutsy enough to recreate the legendary movie star, Bette Davis, in all her fury and sizzling self-confidence.

Only Heaven by Ricky Ian Gordon August 25 — September 10
Theatre Three's musical director, Terry Dobson, is eager to introduce Dallas to another brilliant theatre composer working in New York, Ricky Ian Gordon. Gordon's powerful and soaring songs are evoking critical "huzzahs" from every writer covering the scene of new works for the theatre. This cycle, set to the incomparable images of Langston Hughes' poetry, is absorbing and unforgettable and certain to give audiences a wonderful thrill of discovery.

Frozen by Bryony Lavery October 20 — November 5
Journalists covering child abductions have brought us, most of us feel, the ultimate bad news about predators and children. What this playwright has bravely and powerfully accomplished is nothing less than an exploration of the nature of evil. However unnerving the facts of such cases are, it is the force that the facts represent which are reckoned with in this astonishing, prize-winning play of stupendous moral force. Only three characters are portrayed: the mother, the abductor, and an American criminologist. By the end of the play, we are, astonishingly, led from utter darkness to the light.

The Big Bang by Boyd Graham and Jed Feuer March 30 — April 15
It costs a lot of money to produce a musical on the history of the planet from the primal Big Bang to the 21st Century. What spectacle! Bigger than *Cats*! So two ambitious young composers take over a wealthy doctor's New York apartment to give the ultimate backer's audition. Accompanied only by piano, the two authors play all the parts: all of history's icons from Adam and Eve to "The Brady Bunch" provoking total astonishment in their potential investors. The wild fun of this off-Broadway hit finally comes to a Dallas stage in a tour-de-force of comic acting and musical merriment.

The Incarceration of Little Egypt by Ronnie Claire Edwards May 11 — May 27
The actress-playwright-memoir-writer Ronnie Claire Edwards began her theatre career at the famed Margo Jones Theatre in Dallas and followed with roles on many stages including Theatre Three and Broadway. Her acting career has been a long one in films and in serial television, too, most notably as Cora Beth in "The Waltons". The daughter of Oklahoma's most vivid prosecutor, she's returned (fancifully) to her father's criminal world to draw a hilarious portrait of the never-say-die con woman whose lively criminal career started in the raucous dance halls of a bygone Galveston.

PLUS! THE BRINGBACKS: Revivals of two Theatre Too! smash hits.

A Christmas Memory by Truman Capote December 14 -- December 23
Based on Capote's classic short story, this staged reading recalls favorite Southern holiday traditions and has become a beloved Theatre Three holiday tradition.

I Love You, You're Perfect, Now Change by Joe DiPietro & Jimmy Roberts
February 8 -- March 11

This sensational record-breaking musical revue about dating, love, and marriage returns for a limited engagement just in time for the most romantic day of the year, Valentine's Day!

Tickets and Information: 214-871-3300

www.theatre3dallas.com

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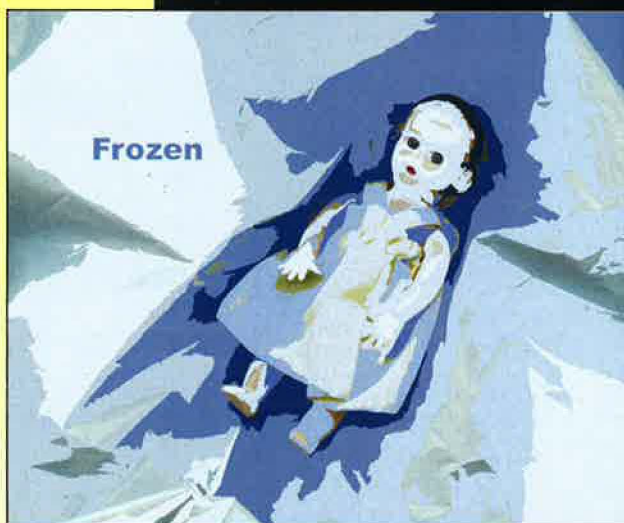
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2006 - 2007



Show Three, Theatre Too October 20 - November 5