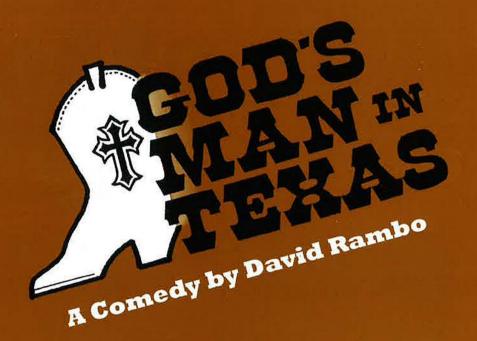
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JAC ALDER, Executive Producer-Director, presents



Man in Texas (Mar 14 - Apr 21): Side Show (May 2 - Jun 9)

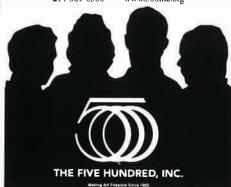
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The Theatre Three playbill is a publication of Theatre Three, Inc. 2800 Routh Street, Dallas, Texas 75201. This playbill is published for GOD'S MAN IN TEXAS, the sixth show of the 2001-2002 season, "LOVE AND CONFLICT BETWEEN THE GENERATIONS."

Cover art by Harland Wright Playbill Editors: Jac Alder, Kimberly Richard

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PLAYGOER INFORMATION AND SPECIAL ACKNOWLEDGEMENTS

The Hoblitzelle Foundation kindly awarded Theatre Three a grant for installing a new air-conditioning system for the facility. This June, work began on these enhancements. The work has been completed and we sincerely thank Hoblitzelle for its generosity.

CONTRIBUTORS to the Threshold Campaign whose bricks have not yet been installed include Paul and Barbara Bierbrier. Theatre Three looks forward to adding their names to the threshold bricks at the entry to the theatre, and extends sincere thanks to these generous individuals.

Regarding Theatre Three ...

Theatre Three is a 501(c)3, not-for-profit cultural institution founded in 1961 by Norma Young, It serves to celebrate and honor the three essentials of theatre for which she named it: gifted playwrights, talented theatre artists, and adventurous audiences.

Regarding this performances...

- There will be one fifteen minute intermission. Concessions are available in the lobby.
- Cameras or recording devices of any kind are prohibited.
- Please turn off (or silence) all cell phones and pagers.
- Please finish refreshments in the lobby.

For theatre goers with disabilities ...

- Please feel free to call upon our staff for assistance.
- Wheelchair locations are available at stage level.
- Half of the seats may be reached by handrails.
- A wheelchair-accessible restroom is next to the box office.
- Handicapped parking is next to the Dream Café and the new Sigel's, The Epicurean.

Regarding parking ...

All parking is free. Surface parking surrounds The Quadrangle. Garage (tower) parking is accessible just off Routh on Laclede Street.

IN MEMORIAM

Contributions have been made in memory of or from the estates of...

Sam Catter, Bill Dallas, Scott Everheart, Paula Goodlet, Oliver Hailey, Lloyd W. Kitchens, M.D., Anne Weeks Jackson, Jim Jackson, Masha Porte, Carolyn Ryburn, Frank Rey, Mary Blanche Scales, Charlotte E. Schumacher, Evelyn Wilke, and Norma Young.

Beginning with the 1996-1997 season, all memorial gifts, unless otherwise designated are placed in the theatre's new permanent building endowment fund.

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MEGA-CHURCHES: COMMUNITIES OF FAITH

The church is its people and around the country, people are learning about strength in numbers. Across the United States, mega-churches have been growing in numbers and gaining strength. These churches vary in denominations and socio-economic background, but all have extensive programs and amazing facilities for the thousands of members that participate in the different activities these churches offer. Most mega-churches have 10,000 to 25,000 members. Many of their services are televised and/or broadcast over the radio. Some mega-churches have schools, a health and fitness center that includes swimming pools and rock climbing facilities, and several different counseling and mission programs. Some of these ministers are famous for their religious leadership and politicians ask for religious advice and guidance. The church becomes a significant voice of the community.

What draws people to these huge churches? Modem culture favors large vehicles, super-sized and super-fast food, and huge houses. It is no surprise that this large country would appreciate huge churches that can offer everything from religious advice to schooling to career counseling. For many people, a mega-church is a one-stop shop for community and faith. According to Barna research, a polling firm that tracks information and opinions about religious trends, church attendance in the United States has slipped by 20 percent over the past 10 years. Only about 40 percent of American go to church on a typical Sunday. Only 5 to 10 percent of the 400,000 churches in the United States average more that 1,000 members. Somewhere between 2 and 5 million Americans attend mega-churches and that number is growing. People in the United States want a different way to worship.

Mega-churches do have their critics. Some people complain that they feel they get lost in this crowd of thousands every Sunday. Smaller churches worry about losing members to these giants. Mega-churches are not trying to take members away from smaller churches. Instead, they are trying to attract those people in this nation who do not attend church regularly on Sundays. Some people think that religion and the message actually get lost amongst all of the different services the mega-church provides. There are complaints that the worship services actually feel like productions, instead of sacred hours of worship.

Despite the criticism, mega-churches have distinct advantages. They provide an instant community for their parishioners. Mega-churches provide convenience and strength. The history, people, and style of these mega-churches make each congregation unique. While many mega-churches are predominantly white and located in suburban areas, there are at least two mega-churches in the Dallas area break those stereotypes and defy the critics.

First Baptist Dallas has always been happy to be in downtown Dallas. The church's long history began in 1872 when W.L. & Lucinda Williams began the church at the Masonic Lodge on Ross Avenue. The church started broadcasting services on the radio in 1921. Today, the church services are broadcast nationally via radio, television, and internet. The church has had exceptionally leadership. George Truett began his ministry at First Baptist Dallas in 1897. He was responsible for the church's incredible growth and many people doubted that anyone could possibly be as great of an influence as he was. After he died, the church called W.A. Criswell, 34 year old pastor from Muskogee, Oklahoma. Under Criswell's





MEGA-CHURCHES, CONTINUED

leadership, the church continued to grow and develop areas around the sanctuary. The church now has about 21 ministries. Dallas Baptist Academy and Criswell College are both operated by the church. The church's activities and groups include Bible classes for all age groups, pregnancy counseling, a gym, a bookstore, and a tibrary. Mission work includes ministries in jails, state prisons, juvenile detention centers, and homeless shelters. Currently, the church is provides mission work in ten different languages and education classes such as English as a second language and literacy.. Although many mega-churches are non-denominational Christian churches, First Baptist Dallas is a leader in the Baptist denomination. W.A. Criswell was elected president of the Southern Baptist Convention and strongly believed in the literal interpretation of the Bible. He was an admired denominational leader whose friends included Billy Graham and many presidents. Despite his busy schedule and leadership commitments, Criswell always made an individuals feel welcome and special. When Dr. Criswell died in January of this year, members remembered their favorite stories and special moments with this Baptist pastor.

Another Dallas mega-church can also boast an active congregation with an amazing variety of missions and groups. Bishop Thomas D. Jakes, Sr. is a dynamic preacher who began his career as a part-time music director at his childhood Baptist church. He founded Greater Emanuel Temple of Faith in West Virginia, but in 1996, he moved his family and 50 other families to Dallas to open The Potter's House. In only four years, it managed to grow to 26,000 members. This church has thrived on Bishop Jakes' inspiring message of God's love and racial unity. According to church demographics, 77% of the members are African-American and 45% male. To encourage diversity, the church offers bilingual services. This predominantly African American church offers 48 different ministries and was recognized as "one of America's fasting growing churches" in Christianity Today. Potter's House is technologically one of the most advanced churches in the nation, having spent \$40 million dollars on sound, lighting, and broadcast capabilities. Members can even plug in lap top computers into the pews to interact with people on the stage. The church services are broadcast nationally and even reaches the Caribbean, South Africa, Zimbabwe, and England. The Potter's House tries to help the most desperate in the community through programs such as a homeless ministry, an outreach program for prostitutes, a GED literacy program, a program for alcohol and drug abusers, and AIDS outreach, and a prison outreach. To help the youth of the area, the church sponsors the Youth Entrepreneur Program and is continually developing Clay Academy. For adults, there are programs such as secondary education classes, English as second language classes, adult literacy, and the Business Resource Network. Currently Potter's House is developing a 400 -acre site that will include a retirement home and educational facilities. Potter's House is being developed to fulfill its congregation's spiritual, entertainment, educational, and physical needs.

These churches may seem overwhelming and amazingly powerful, but these churches are the people looking for a community where all of their needs — spiritual and otherwise — can be met.. They come together to form an alliance, share a religious bond and develop spiritual kinship. And the churches keep growing...





THEATRE THREE presents the sixth show of the 2001-2002 season...

Permission for this production has been granted to Theatre Three by Dramatists Play Service, 410 Park Avenue South. New York, NY 10016



ARTISTIC STAFF:

Director: Jac Alder Set Design: Harland Wright Lighting Design: Mike Gamer Sound Design: Jay S. Jones Costume Design: Patty Korbelic Williams Production Manager: Linda Harrison

Carpenters and Painters:

Jeffrey Schmidt, Linda Harrison, Lane Pianta, Harland Wright

Propmasters:

Harland Wright and Linda Harrison

Master Electrician:

Carl Munoz

Electrician:

Jonas Houston, Nick Jirasek

Production Stage Manager:

*Harland Wright

Production Assistants:

Christina Neubrand

Light Operator

Niko Fruechting

Sound Operator:

Jay S. Jones

Floor Manager:

Christina Neubrand and Rebecca Finley

CAST:

*Terry Dobson - Hugo Taney
*Bill Jenkins—Dr. Jerry Mears
*Hugh Feagin—Dr. Philip Gottschall

* indicates members working under Actor's Equity Association contracts in this production

SYNOPSIS OF SCENES:

The scenes of the play take place during President Clinton's first term at various locales of Rock Baptist Church, Houston, Texas. The play's final scene is not at the church.

There is one fifteen minute intermission.

SPECIAL THANKS TO:

Elizabeth Forsythe Hailey for recommending this show to Jac Alder

Grace United Methodist Church for photo shoot locale

Shakespeare Festival of Dallas for loaning wireless microphones

BIOGRAPHY OF THE DIRECTOR



JAC ALDER (Executive Producer-Director of Theatre Three and Director of God's Man In Texas) His name was Hedon: well, I'm not sure of the spelling, but it was pronounced "Hee-din". Pastor Hedon was the preacher at the very small Baptist church in Oklahoma I attended in my grade school years. What he lacked in nobility and dignity, he made up for with a passionate oratory. I recall the wadded handkerchief in his right hand as he waved his well-read Bible with his left. And after his compelling yelling reached fever pitch, Pastor Hedon mopped his sweating face and issued the call in the exhausted voice of a man who had just wrestled the Devil. It was very dramatic, and quickened not only my fears of hell (which were profound), but (I now realize) my appetite for the theatrical.

I was probably about eleven when one Sunday, Pastor Hedon raised money for a new Sunday school building. He preached his sermon, and then told the deacons to lock the church doors. Mr. Bouteller and Mr. Beeler got up to do so, and Mrs. Sanger and her sweet daughter, Pudeen, brought a blackboard down in front of the pulpit on which a grid of brick shaped rectangles had been drawn.

"Y'all are not gonna get any of that pot roast or fried chicken you've got your mouths set for 'til I get every one of these bricks filled in with a name and the amount of your pledge." There may have been a kind of sly joke behind Pastor Hedon's words, but I was a kid and took him literally. I was certain I was going to die of starvation in the overheated sanctuary. Mr. Warren, who ran the tiny town's only movie theatre — and whose sinful enterprise was regularly railed against by Pastor Hedon — sprang us all. His was a large pledge that filled in several bricks and got the doors unlocked. As sure as the Lord loves sinners I loved Mr. Warren that day.

The playwright has asked that I emphasize that his is not a play representing the late Dr. Criswell here in Dallas. I never thought so — at least exactly. I think of Gottschall as a kind of uber Pastor Hedon.



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Jac Alder..

....Executive Producer-Director

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Production

Harland Wright, Director of Design; Terry Dobson, Musical Director, Patty Korbleic-Williams, Costumer, Linda Harrison, Production Manager, Jeffrey Schmidt, Master Carpenter, Trey Albright, Production & Facility Assistant

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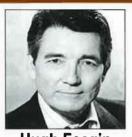
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BIOGRAPHIES OF THE ARTISTS



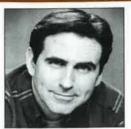
Terry Dobson (Hugo Taney)

Terry Dobson last appeared on stage in the Theatre Three production of Art when he took over — for five performances the role of Serge. Other performances include major roles in Beyond Therapy, Death Defying Acts, Sylvia, For Whom the Southern Belle Tolls, June Moon. Fortinbras, and Nice People Dancing to Good Country Music. Terry has been part of Theatre Three's artistic staff since 1980, serving as Musical Director and Company Manager. He directed and accompanied Theatre Three's long-running hit, I Love You, You're Perfect, Now Change! and this season's production of Blood Brothers. Terry has performed at The Dallas Theatre Center, Lyric Stage in Irving, Theatre Arlington and the Lake Austin Spa Resort where he and dear friend, Sally Soldo, entertain visitors from all over the country. He is also the director of ENCORE! (the small group ensemble from The Turtle Creek Chorale). Terry would like to dedicate tonight's performance to his father, "Terry Sr." of Tyler. Texas.



Hugh Feagin
(Dr. Philip Gottschall)

Hugh Feagin, who was last seen at Theatre Three in this season's hit comedy. Over the River and Through the Woods. has had a long association as leading man with Theatre Three beginning in 1963 when he debuted in the role of Reverend Shannon in The Night of the Iguana. Educated at The University of Texas at Austin and the Goodman Theatre in Chicago, Mr. Feagin has made a career in his native city of Dallas. While his impressive Theatre Three credits include Mizlansky/Zilinsky, Our Town, The Price, Tobacco Road, A Small Family Business, Shadowlands, Waiting for Godot, Gross Indecency, and Broken Glass, Mr. Feagin has also been on most of the other stages of the city, including Addison Center Theatre. Dallas Theatre Center, Dallas Shakespeare Festival, and Dallas Children's Theatre. He is also a volunteer Master Gardener with the Extension Service.



Bill Jenkins
(Dr. Jerry Mears)

Bill Jenkins most recently "appeared" as the ghost of John Barrymore in WaterTower Theatre's I Hate Hamlet. Other favorite roles include Nick in Kitchen Dog Theatre's Some Explicit Polaroids; Ivor in Rough Crossing at Stage West; Sydney in Death Trap (Casa Manana); and Mike in Circle Theatre's Memory of Water, directed by Bill's fiancée Linda Leonard (who is also one of Theatre Too's stars in the long-running / Love You, You're Perfect Now Change!). Bill received Theatre Three's Patrons' Favorite Actor Award for Peter in Eastern Standard and Critics' Forum Awards for Alan Swann in Mv Favorite Year (Plano Repertory Theatre) and "Dick" Nixon in Circle Theatre's The Dead Presidents' Club. For three and a half years in over thirty commercials. Bill was also known as "Scratchman!" for the Texas Lottery.

ABOUT THE PLAYWRIGHT, DAVID RAMBO



David Rambo's God's Man in Texas was recently designated one of ten most produced plays in the country by American Theatre magazine. Its world premiere at the 1999 Humana Festival at actors Theatre of Louisville has been followed by productions at dozens of theatres across the country, including the Old Globe, the Alliance Theatre, Cincinnati Playhouse in the Park, Northlight Theatre, Repertory Theatre of St. Louis, and The Florida Stage (Carbonell Award — Best Play). The L.A. Theatre Works production, recorded for broadcast on NPR, is available as an audio recording from latw.org. David's next play has been cocommissioned by the Geffen Playhouse and A.S.K. Theater Projects. His Rhinebeck, completed as A.S.K.'s playwright retreat, was just presented in New York workshop by the Lark Theatre Company. Other work includes Speaky-Spikey-Spokey, presented at the Ashland New Plays festival where he has been Host

Playwright annually since 1998; *There's No Place Like House*, a real estate farce which enjoyed a long Los Angeles run at Zephyr Theatre; *Maid of Athens*, included in the Humana Festival anthology play *Back Story*; and *The Spin Cycle*, a recent commission from Actors Theatre of Louisville. He is a member of the Dramatist Guild and lives in Los Angeles. www.davidrambo.com

When God's Man in Texas was first produced by the Actors Theatre in Louisville, KY as a part of the Humana Festival of New American Plays, Dr. Hershael York, a preacher and professor of the Southern Baptist Seminary was called upon to consult the actors about preaching. He had his doubts about this show, but after working on the production, he became a good friend of David Rambo's and a supporter of the play. The following is an excerpt of piece Dr. York wrote about the play and the audience's reaction.

"God's Man in Texas asks questions and makes us laugh in the meantime, eliciting a smile even when we are uncomfortable with what it might mean. Some laugh out of derision, some out of recognition, but ultimately the two laughters coalesce into one and we are left to ponder just what faith really looks like."

Hershael W. York Associate Professor of Christian Preaching Southern Baptist Theological Seminary Louisville, KY

Theatre Three concludes its 2001-2002 season with Side Show

A musical by Bill Russel & Henry Krieger
May 2 — June 9, 2002
For tickets and info call Theatre Three's Box Office at
214-871-3300, option 1



For more information, check Theatre Three's new web site

theatre3dallas.com

THE PHOENIX CAMPAIGN

Dear Playgoer,

This year has been an extraordinary time for Theatre Three. This fall, we celebrated our fortieth anniversary in grand style with some dear friends. In Theatre Too!, I Love You, You're Perfect, Now Change! continues to run successfully. The theatre continues to grow and thrive.

However, after the events of September 11th, it has been hard to focus on celebration. I usually write a letter of appeal for the Phoenix campaign at about that time, but it seemed an untimely and unreasonable task. Instead, I turned my focus to our 40th anniversary and remembered this theatre's incredible history of rejuvenating stories of perseverance, reassurance, hope, and accomplishment.

The Phoenix Campaign was named for the mythical bird that rose from the ashes. It's a name evocative of a time when we weren't really sure whether Theatre Three would reach its 40th anniversary. Now as this nation tries to raise itself from the ashes, and the needs of our society change, please continue your support for Theatre Three. Do something extraordinary and support an organization that strives to delight, entertain, and inspire. If you haven't contributed yet, please consider doing so using the blank at the right. Thank you.

Sincerely,

JIC ALCO

JAC ALDER, Executive Producer-Director

YES, list my name in support of Theatre
Three's PHOENIX FUND DRIVE for this
year. In these extraordinary times, I'd like
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(to support production costs for sets, lights, costumes, and designers)

☐ (for gifts in increments of \$500)
DIRECTOR'S COUNCIL MEMBERSHIP

(to support outreach, audience development and artistic administration)

(for gifts in increments of \$250)
ACTOR'S BENEFACTORS

(to support salaries and benefits for the resident acting company)

(for gifts in increments of \$125)
AUTHOR BENEFACTORS

(to support royalties to composers, lyricists, and playwrights)

☐ (for gifts in increments of \$35)
BACKSTAGE BENEFACTORS

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

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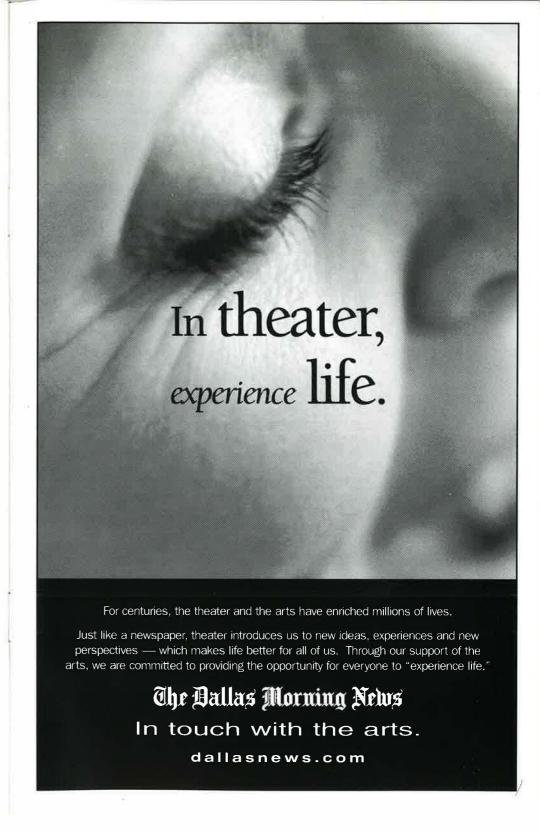
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THEATRE THREE's 2001-2002 SEASON



SHOW ONE: JUL 5 - AUG 12



a mystery by Agatha Christie

A thriller, chiller entertainment perfect for summer entertainment. Who done it? The wife? Her lover? A sworn enemy? The half-witted half brother? His mother? That very peculiar household staff? SHOW TWO: AUG 23 - SEPT 30



musical by Willy Russell

By the author of Shirley Valentine, this musical tells of a mother who divides her twin infant sons - one's raised in luxury, the other in poverty, but they share a common, dramatic destiny.

SHOW THREE: OCT 11 - NOV 25



comedy by Joe DiPietro

Two sets of grandparents, maternal and paternal, are nuts for their grandson, who loves them deeply in return. A warm, exceptionally fanny play by the playwright of I Love You, You've Perfect, Now Change!

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SHOW FOUR: DEC 6 - JAN 13



comedy by Alan Ayckbourn

It's holiday time in three separate kitchens in Ayckbourn-land. Despite the fun of festivities abounding, couples are having hilarious difficulties surviving complicated love lives and family scrambles. SHOW FIVE: JAN 24 - MAR 3



Pulitzer-nominated drama by Rebecca Gillman

A peaceful New England university is powerfully disrupted. The drama shows the best intentions of the socially progressive faculty are insufficient to deal with students' complicated needs for understanding and fairness.

SHOW SIX: MAR 8 - APR 15



comedy by David Rambo

Not a farce nor a perody, this richly, truthfully funny comedy was inspired by events in Dallas. A senior pastor resists yielding his pulpit to a younger co-pastor with surprising guile, grit, and political know-how.

SHOW SEVEN: MAY 2 - JUN 9



Broadway musical by Bill Russell & Henry Krieger

Few shows of recent memory have gamered as much universal praise as this bold musical based on the true story of twins joined at birth and their side show life together. A thrilling thearieal finalé to the season.

performances Thu at 7:30;
Fri and Sat at 8:00;
Fri and Sat at 8:00;
Matinees Sat & Sun at 2:30.

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A season exploring love and conflict between generations.