



GOING TO ST. IVES

by Lee Blessing January 27—March 5, 2005



DEAR LIAB

by Jerome Kilty February 3 — 13, 2005

THEATRE THREE

THE theatre-in-the-round at the Quadrangle
2004-2005 SEASON

JAC ALDER, Executive Producer-Director, presents

2800 Routh Street, #168
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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 performance...

- 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 remember that talking during performances disturbs fellow theatre-goers.
- No late-comers will be seated once the performance commences.
- 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.
- Half of the seats may be reached by aisles with handrails.
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Regarding parking...

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Janet Spencer Shaw, Chair;
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 theatergoers in a hurry!

The playbill is a publication of Theatre Three, Inc. 2800 Routh Street,, #168 Dallas, Texas 75201.

This Theatre Three playbill is published for

- **Going to St. Ives** by Lee Blessing, the fifth show of the Mainstage Series of the 2004-2005 season
- **Dear Liar** by Jerome Kilty, the second show of the Spotlight Series of the 2004-2005 season.

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GOING TO ST. IVES

by Lee Blessing January 27 — March 5, 2005



DEAR LIAR

by Jerome Kilty February 3 — 13, 2005

THEATRE THREE presents the second show of the Spotlight Series of the 2004-2005 season...

Produced by special arrangement with Samuel French, Inc.



By Jerome Kilty

Adapted from the correspondence of George Bernard Shaw and Mrs. Patrick Campbell

There will be one 15 minute intermission.

Artistic Staff

Director	Jac Alder
Lighting Design	Russell Dyer

Cast

George Bernard Shaw	*Terry Vandivort
Mr. Patrick Campbell	*Sally Vahle

Synopsis of Scenes

Act I	Covers the period 1899 to 1914
Act II	Covers the period 1914 to 1939

Production Staff

AEA Stage Manager	*Sally Cole
Production Manager	Linda Harrison
Costume Coordinator	Melanie Lang
Prop Master	Linda Harrison
Production Assistant	**Jackie Elliott

Jac Alder (Director)

Jac Alder is one of Theatre Three's original founders (in 1961). He continues to serve as its Executive Producer-Director. Alder credits seeing a touring company of Shaw's *Don Juan in Hell* (in 1952 starring Sir Cedric Hardwick, Charles Laughton, Charles Boyer, and Agnes Moorehead) for awakening him to the permissible range of human imagination. Quite an awakening!

Thus he's had a lifetime of respect and affection for the remarkable mind of George Bernard Shaw — and for theatre that so generously explores our humanity. A more contemporary writer he deeply admires is composer Stephen Sondheim. Sondheim re-wrote Aristophanes' *The Frogs* and part of the revision included a debate in Hell between Shaw and Shakespeare. In Theatre Three's production during the 1994-1995 season, Terry Vandivort played Shaw in a performance Alder particularly admired. Thus he selected *Dear Liar* to highlight the remarkable talents of Vandivort in the new Spotlight Series. A lovely grace note of that choice became the opportunity to work with the actress Sally Vahle to portray the radiant actress, Mrs. Patrick Campbell who love-affair-by-letters so long preoccupied the great playwright and the astonishing actress.



Jerome Kilty (playwright)

Jerome Kilty co-founded The Brattle Theatre Company in 1948. For the A.R.T. he staged *The Lost Boys* and *Love's Labour Lost* and has performed in nine productions, including James Tyrone in *Long Day's Journey into Night*, the title role in *King Lear*, Larry Gelbart's *Mastergate*, and Phil Hogan in *A Moon for the Misbegotten*, a role he repeated on Broadway (Tony nomination, voted best actor of the year by the Boston Theatre Critics Circle).

He played Harry Hope in O'Neill's *The Iceman Cometh* at The Goodman Theatre in Chicago (Joseph Jefferson award for best actor). Most recent credits include Horace Van Der Gelder in *The Matchmaker* at McCarter Theatre and two seasons in Houston, both with the Alley Theater and Stages Repertory Company, as director of *Arms and the Man* and playing Danforth in *The Crucible*, Sheridan Whitehead in *The Man Who Came to Dinner*, and Tobias in *A Delicate Balance* (directed by Edward Albee). He also played *King Lear* at The Asolo Theatre in Florida and the Nebraska Shakespeare Festival, and was the Court Envoy in the world premiere of Robert Di Domenico's opera *The Balcony* with the Opera Company of Boston both in Boston and at the Bolshoi Theatre in Moscow. His plays *Dear Liar* and *The Ides of March* continue in the international repertoire.

THE ARTISTIC STAFF

Elizabeth Rothan (Dr. Cora Gage)



Elizabeth was most recently seen at Theatre Three as Bess in *A Woman of Independent Means* in Theatre Too! She played Josephine Herbst in the premiere of *To September* by Matt Wellman, appeared in *Gunfighter, A Gulf War Chronicle* by Tony Award-winning writer Mark Medoff, and in Big D Festival of the Unexpected's production of *Quake* at the Dallas Theater Center. For Theatre Three, she portrayed Simone de Beauvoir in the American premiere of Fabrice Rozié's *Transatlantic Liaison*. New York credits include *Cymbeline* and *Top Girls*. She's appeared in numerous regional productions, most memorable being *Steel Magnolias*, *Marvin's Room*, *Moon Over Buffalo*, and *All My Sons*. Her Theatre Three credits include *The Great Sebastians*, and *Mrs. Warren's Profession*. Other local credits include *One Flea Spare* directed by Adrian Hall (Kitchen Dog Theater); *Christmas Carol*, *Night of the Iguana*, *Twelfth Night*, and *Be Aggressive* (Dallas Theater Center). Her film credits include *Standing Alone*, *Moviehouse*, and *Worm Killers Last Spring*, and *Sweet Hideaway*. Once a month, she joins with the improvisational comedy group, Troup 4 out of 5 Doctors, who received raves from *Rolling Stones* magazine. Elizabeth holds a degree from Rutgers University's Professional Actors Training Program. Elizabeth is represented by The Mary Collins Agency.

Eleanor T. Threatt (May N'Kame)



Going to St. Ives is Eleanor's debut performance at Theatre Three. She graduated from the University of Oklahoma with a B.A. in African / African American Studies and an MS in Construction Administration. Her previous roles include Julie Dunn in *Voice of Good Hope* at Stage West, Lila Wilson in *Woman From the Town*, Ruth Younger in *Raisin in the Sun*, and Sista Dukes in *Alice Wonder* at Jubilee Theatre, Louise in *Seven Guitars* at Stone Soup Theatre in Norman, Oklahoma, and Dame Hannah in *Ruddigore* at Catlett Music Center in Norman, Oklahoma. Eleanor was named Best Actress in 2003 and 2004 by Fort Worth Weekly. "Let your passion guide you to your destiny." To my mother (Mrs. Regina Threatt: Thank you for being my foundation and my unwavering understanding. Thank you to my family and friends for your endless support. "Listen to your heart and let God steer you."

***As I was going to St. Ives I met a man with seven wives,
Each wife had seven sacks, each sack had seven cats,
Each cat had seven kits: kits, cats, sacks and wives,
How many were going to St. Ives?***


Do you remember the answer to the nursery rhyme, often attributed to Mother Goose? The earliest publication date of the riddle is 1730 and its charm has not diminished. If you do the math correctly, the answer is 2801 wives, sacks, cats, and kits. But that isn't the solution to the riddle! The answer depends on which direction the wives, sacks, cats, and kits are traveling and the poem implies that everyone is traveling away from St. Ives. In that case the answer is one — the narrator himself is the only who is going to St. Ives. A similar math problem can be found as problem 79 of the Rhind Papyrus, a document that dates back to 1650. However there is sinister undercurrent to the riddle. Why are so many people leaving St. Ives? Nursery rhymes were often devised as a clever way of remembering specific events in history. In 1349, the Black Death (the plague) started to sweep across England, killing one million people. St. Ives, a small town in Cambridgeshire, would have surely felt the effects. Records of the area show that towns like Drayton, Cottenham, and Oakingham lost at least half of their population. Some businesses simply shut down because there was no one to work. Many families would flee towns that were infected by disease. After about twenty years, the population finally stabilized at a much depleted number. Who was the sole man going to St. Ives? Probably a priest who intended to help bury the dead and give last rites to the ill.

***Two birds flying high,
A Chinese vessel, sailing by.
A bridge with three men, sometimes four,
A willow tree, hanging o'er.
A Chinese temple, there it stands,
Built upon the river sands.
An apple tree, with apples on,
A crooked fence to end my song.'***

With its design based on an ancient myth, Blue Willow china is a romantic riddle. According to the Chinese story, there once lived a mandarin named Tso Ling who had arranged for his beautiful daughter, Kwang-se, to be married to a wealthy older merchant. However, Kwang-se had already fallen in love with her father's clerk, Chang. When Kwang-se and Chang tried to elope, Tso Ling became enraged, chasing the lovers across a bridge to an island with a pagoda on it. At this point in the story, variations of the myth differ slightly. One version of the story claims that Tso Ling burned the pagoda where the sleeping lovers were hiding and killed them. However, the souls of the lovers were transformed in doves who flew away to be together forever. Another version of the myth claims that once the gods saw that the lovers were trapped and were about to be killed, they reached down from the heavens to turn the lovers into doves.

The Blue Willow pattern that has become so famous is derived from a Chinese pattern called "Mandarin". The Willow story had been told in China for 2000 years. The Crusaders brought the myth back to England. Thomas Minton created designed a Willow pattern based on the story for Coalport Pottery Works in Staffordshire in 1770 in a striking cobalt blue. In 1790, Josiah Spode also took the key elements of the Mandarin pattern that are mentioned in the childhood rhyme; the bridge with three figures, the willow tree, a boat, a temple, two doves, and a garden fence, and created one of the most famous china patterns ever. Soon many china makers were creating "Willow" patterns. While some makers used different colors, the cobalt blue was always the most popular. Before 1833, Spode created three different variations of Blue Willow, using different engraving techniques and shades of blue. The incredible detail of the story told on fragile china has made the myth about doomed lovers live centuries.

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The Dallas Morning News

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IN MEMORIAM

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

Sam & Shirley Jones Catter, Bill Dallas, William T. Dobson, Scott Everheart, Javad Fiuzat M.D., Paula Goodlet, Oliver Hailey, Lloyd W. Kitchens Jr., M.D., Anne Weeks Jackson, Jim Jackson, Lynn Mathis, Masha Porte, Carolyn Ryburn, Frank Rey, Mary Blanche Scales, Charlotte E. Schumacher, May Tweed, Audrey B. Waite, Evelyn Wilke, Martha Roselyn Wright, 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.

What's Going on At Theatre Three!

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Upcoming in
Theatre Three



A Fresh New Comedy
by
Jeffrey Stanley
March 17 — April 23
A Nascar fan who loves
beer and country music
more than responsibility
must suddenly take
charge when his
mother falls ill.

Upcoming in
Theatre Too!



A musical by
Stephen Sondheim and
George Furth
April 3 — April 13
An investigation of
long-term friendship of
talented, energetic
people filled with
Sondheim's emotional
score.

Theatre Three's Wish List

Dear Playgoer,
I'm always asking for money. After all, it is money that pays the bills, pays the staff and generally keeps things going at a non-profit organization like Theatre Three. But sometimes, we need — well, for lack of a better description — stuff. In the past, patrons have donated clothes for our costume shop and even furniture that has been used onstage. I've always been grateful for people's generosity, but then I realized that people may have other "stuff" or even skills and talents that they might like to give. They just don't know that the theatre needs it! So I've asked around the theatre and I've come up with a little "wish list" of the theatre's needs. Check your closets and your garages and you might find some "stuff" that could make Theatre Three's wish come true.

Thanks,

JAC ALDER

Jac Alder
Executive Producer-Director

A Few of Theatre Three's wishes

- Office supplies (paper, pens, pencils, staples, paper clips, file folders, etc.)
- Industrial shelving for Theatre Three's warehouse, props, and furniture
- Computers with P3 or later processors operating at 500 mhz or faster that can run Windows XP Professional.
- An Economy Plus Panel Saw
- A Volunteer Part-time Archivist who could assist with organizing Theatre Three's photographs and publications

For more information about these wishes or to donate, please contact Greg MacPherson or Kimberly Richard in Theatre Three's administrative office at 214-871-3300, option #2.

THEATRE THREE presents the fifth show of the Mainstage Series of the 2004-2005 season...

By special arrangement with Dramatists Play Service, Inc., in New York

Artistic Staff

Director	Pam Myers-Morgan
Set Design	Harland Wright
Lighting Design	Carl Munoz
Costume Design	Ric Leal

Cast

Dr. Cora Gage	*Elizabeth Rothan
May N'Kame	*Eleanor T. Threatt

Production Staff

AEA Stage Manager	*Terry Dobson
Dialect Coach	Elly Lindsay
Production Manager	Linda Harrison
Master Carpenter	Jeffrey Schmidt
Carpenters and Painters	Robert Silva, Jackie Elliott, Eric Hopper, Carl Munoz, Harland Wright
Prop Master	Linda Harrison
Master Electrician	Joel McDonald
Production Assistant	**Michael Speck



By
Lee Blessing

Produced by La Jolla Playhouse, La Jolla, CA
Des Mc Anuff, Artistic Director & Terrence Dwyer, Managing Director
Opening Night — September 17, 2000

*As I was going to St. Ives I met a man with seven wives,
Each wife had seven sacks, each sack had seven cats,
Each cat had seven kits: kits, cats, sacks and wives,
How many were going to St. Ives?*

-- Anonymous Nursey School Riddle

Scene Synopsis & Musical Numbers

Time	The present. Six month pass between Acts One and Two.
Place	
Act I	Scene one: The sitting room of a cottage in St. Ives, near Cambridge, England. Scene Two: The same, two days later
Act II	The garden of a small home in a central African nation.

There will be one fifteen minute intermission.

The Staff of Theatre Three

Administration

Executive Producer-Director	Jac Alder
Company Manager	Terry Dobson
Director of Business Affairs	Joan Sleight
Computer Services Manager	Nick Rushing
Director of Publications & Communications	Kimberly Richard
Development Associate / Webmaster	Greg MacPherson
In-House Bookkeeper	Wendy Kwan

Production

Director of Design	Harland Wright
Musical Director	Terry Dobson
Production Manager	Linda Harrison
Master Carpenter	Jeffrey Schmidt
Production Assistants	Melanie Lang, Robert Silva
Intern Staff	Jackie Elliott, Eric Hopper, Michael Speck

Customer Service

Customer Service Director	Amy Mills Jackson
Hospitality and Concessions	Nancy Meeks, House Manager
Box Office Daytime Service Manager	Darius Warren
Box Office Performance Service Manager	Wendy Kwan
Box Office Agents	Sally Cole Ainsworth, Amy Mills Jackson, Tony Banda, Sharon Fowler
Director of Telemarketing	Carol Crosby
Telemarketing Agents	Trinity Johannsen, Roger Wilson

Pam Myers-Morgan (Director)

Pam is a founding and producing partner of Echo Theatre. Most recent directing projects include *Dreaming America: In the Bunker with George* for Echo and a revival of *The Antigone Project* (cited by Tom Sime in *The Dallas Morning News* as one of the 10 Most Important Arts Events of 2003) for the Dallas Theater Center. Her work with Echo includes: directing *Vita and Virginia*, *American Burka*, *The Vagina Monologues*, *Brownies*, *Goblin Market*, *Echo Presents '99*, *Why We Have A Body*, and *Dream of A Common Language*; and performing in *Off the Map*, *Fefu and Her Friends*, and the staged readings, *The Anastasia Trials*, *A Late Snow*, *Sailing to Byzantium*, and *Rio Esmerelda*. Pam came to Dallas in 1992 to take on the position of Artistic Administrator at the Dallas Theater Center, where she started the internship program and co-coordinated local casting. Other local directing credits: *Crimes of the Heart* for SMU, *Alabama Rain* and *Poof!* for New Horizons, *Dinosaur* for the Dallas Children's Theatre, and *Alice in Bed* for Wingspan. She is a graduate of the University of Virginia, where she earned her MFA in Directing. Pam is delighted to be working with Theatre Three for the first time and is most grateful for the warm welcome she has received here.

Harland Wright (Set Design)

Harland has worked at Theatre Three as the Director of Design for nearly 35 years. Beginning with *Thieves' Carnival* in 1967, his recent productions include *Arsenic and Old Lace*, *Dirty Blonde*, *Stones in His Pockets*, *God's Man in Texas*, *The Unexpected Guest*, *Sideshow*, and *Blood Brothers*. He was also the set designer for Theatre Too's *I Love You, You're Perfect, Now Change!* and several shows of 2002-2003's season. Mr. Wright's designs have been seen on national TV ads, film, and locally at Dallas Repertory Theatre, Lyric Stage, Ft. Worth Opera, Dallas Children's Theatre and Dallas Theatre Center Children's Theatre.

Ric Leal (Costume Design)

He has performed in several Theatre Three productions, including *You're A Good Man, Charlie Brown*, *The Wild Party*, *Side Show*, and *Saturday Night*. Ric Leal made his Theatre Three debut as costume designer for *Seven Keys to Baldpate* and also recently designed costumes for *You're A Good Man, Charlie Brown*. Design credits include local and regional theaters such as Plano Repertory Theatre, The Grand Crystal Palace, and The Gas Light Playhouse. Ric also served as the resident costume designer for Casa Manana Theater in Fort Worth. National credits include over fifty industrial shows and eight seasons of costume design work for the worlds largest theme park organization.

Carl Munoz (Lighting Design)

Carl is excited to be designing such a fun show for Theatre Three. He is in the process of moving to Las Vegas to pursue design on a large scale. But he is looking forward to finishing off the season at Theatre Three.

Lee Blessing (Playwright)

Lee Blessing's *Black Sheep* had its world premiere December 2003 at Florida Stage. Three of his plays opened off-Broadway in the last two seasons, including *Thief River* at Signature Theatre (and recently at the Guthrie Theater in Minneapolis), *Cobb* at the Lucille Lortel (Drama Desk Award for Best Ensemble) and *Chesapeake* – produced by New York Stage & Film in conjunction with Jim Freyberg – at Second Stage (Drama Desk and Outer Critics Circle nominations for best solo performance). His *Going to St. Ives* was produced by La Jolla Playhouse. Blessing directed the world premiere of *The Winning Streak* at Ensemble Theatre of Cincinnati. The Signature Theatre devoted its second season to Blessing's work including *Patient A*, a world premiere. *A Walk in the Woods* ran on Broadway and was produced in London's West End. It later toured to Moscow and was seen on PBS's *American Playhouse*. Blessing's plays have premiered at Manhattan Theatre Club (*Eleemosynary*), La Jolla Playhouse, Yale Repertory Theatre, and Actor's Theatre of Louisville among others, and have been nominated for Tony and Olivier Awards, as well as the Pulitzer Prize. His plays have won American Theatre Critics Awards and the George and Elisabeth Marton Award. *Eleemosynary* won the 1997 L.A. Drama Critics Circle Award. Blessing has received grants from the NEA, as well as the Guggenheim, Bush, McKnight, and Jerome Foundations. Heinemann has published two collections of his work. Blessing's plays have been performed at the Eugene O'Neill National Playwrights Conference in seven different summers. His TNT film, *Cooperstown*, starring Alan Arkin and Graham Greene, won the Humanitas Prize and three nominations for Cable Ace Awards, including best screenplay. With Jeanne Blake, Blessing has written episodes for *Nothing Sacred*, *Homicide: Life on the Street*, and *Picket Fences*, as well as the Andrew Davis feature *Steal Big, Steal Little*. They also wrote projects for HBO, Fox-TV, Hallmark, Showtime, and the USA Network. Theatre Three has produced two of his shows, *Nice People* and *Dancing to Good Country Music* and *Fortinbras*.

Sally Vahle (Mrs. Patrick Campbell)

Sally is a professional actress with more than 40 professional theatrical shows to her credit. Over the past 15 years, she has performed at professional theaters across the United States. She received her BFA degree from the University of Minnesota-Duluth in 1983 and an MFA degree from Southern Methodist University in 1990. She is a founding member of Dallas' Kitchen Dog Theater and the Dallas Theater League. In addition to her work onstage, Ms. Vahle has worked extensively as an actress in the voiceover, film and television industries. She was a company member on the PBS series *Wishbone*, appearing in more than 15 episodes. Her work on *Wishbone* garnered her an Emmy nomination in 1997. Sally is also the recipient of multiple "Leon Rabin", "Observer Best of", "D Magazine" and both the Times Herald and Dallas Morning News "Best Actress Awards". Over the past 12 years, Ms. Vahle has been seen in numerous shows in the Dallas metroplex. Some of her favorites include, *Angels in America, Part 1 and Part 2, Mud, The Collected Works of Billy the Kid, Death and the Maiden, Crumbs from the Table of Joy, As You Like It and An Ideal Husband*. In addition to performing, Sally enjoys teaching. She currently serves at both UNT and Northlake College as an Adjunct Professor in the Division of Fine Arts. Sally has privately coached and trained actors, business executives and lawyers in both Dallas and Los Angeles.

Terry Vandivort (George Bernard Shaw)

This Theatre Three stage veteran graduated with a BFA from Southern Methodist University. Some of his Theatre Three assignments include Crouch in *Sly Fox*, Sir Henry in *The Hollow*, Geliberg in *Broken Glass*, Oscar Wilde in *Gross Indecency*, Hysterium in *A Funny Thing Happened on the Way to the Forum*, Cool in *London Assurance*, and Estragon in *Waiting for Godot*. He has also performed at a variety of Dallas area theatres. At the Dallas Children's Theater, he played Skin-Horse in *Velveteen Rabbit* and Alphonse and Blind Man in *Frankenstein*. His roles at Kitchen Dog Theatre include Grewgius in *Act of Passion* and Christie in *Christie in Love*. At the Shakespeare Festival of Dallas, he performed Brabantio in *Othello* and Quince in *A Midsummer Night's Dream*. He won a Dallas Theatre Critics Forum Award for his performance in Theatre Three's production of *Taking Steps*. Terry would like to dedicate this performance in memory of Lynn Mathis.

Even in this age of instant communication, love letters are still the most read and treasured evidence of human compassion and emotion. Historically, letters of all sorts were carefully crafted and letter writing was considered an important art as well as a vital form of communication. However, letters between lovers have always been considered extraordinary. Some have been part of a formal courtship while other letters were informal, sweet reflections of undying affections. Soldiers far away from home have written some of the most poignant letters while great leaders have often written the most revealing professions of love.

The letters between George Bernard Shaw and Mrs. Patrick Campbell reveal a deep friendship, invaluable respect, and a passion that lasted forty years. The unlikely lovers met in the theatre. Shaw was a literary and social critic, reviewing plays and gradually developing his own career as a playwright. Shaw married Charlotte Payne-Townsend when he was in his forties. Although their relationship was not intimate, he remained devoted to her until her death. The vivacious Mrs. Patrick Campbell (born Beatrice Stella Tanner) became an actress after her husband died during one of his exotic adventures abroad, leaving her with two children, Beo and Stella, to raise alone. She played Juliet in *Romeo and Juliet* opposite her lover, Johnston Forbes-Robertson and she was the original Mrs. Tanqueray in Pinero's *The Second Mrs. Tanqueray*. Shaw wrote one of his most famous roles for her: Eliza Doolittle in *Pygmalion*. The letters they wrote and saved became the basis of contention between them when Mrs. Patrick Campbell was asked to write her memoirs and include letters from some of her closest friends. Eventually, the book, *My Life and Some Letters*, was published, their debate fizzled, the letters forgotten and nearly lost during World War II, only to be rediscovered and transformed into *Dear Liar* in 1957.

Shaw and Campbell are just a couple of history's prominent figures who wrote love letters, showing off their own intimate flair for letter writing. Abigail Adams wrote to her husband, John Adams, before Christmas 1782, "...should I draw you the picture of my heart it would be what I hope you would still love though it contained nothing new. The early possession you obtained over it, leaves not the smallest space occupied." Ludwig van Beethoven's love whom he referred to only as "Immortal Beloved" was kept secret, "We shall surely see each other; moreover, I cannot communicate to you the observations I have made during the last few days touching my own life - if our hearts were always close together I would make none of the kind. My heart is full of many things to say to you - Ah! - there are moments when I feel that speech is nothing after all - cheer up - remain my true, only treasure, my all as I am yours; the gods must send us the rest which shall be best for us." Charlotte Bronte's pleading letter to Professor Constantin Heger was apparently never answered, "Monsieur, the poor have not need of much to sustain them - they ask only for the crumbs that fall from the rich man's table. But if they are refused the crumbs, they die of hunger. Nor do I, either, need much affection from those I love. I should not know what to do with a friendship entire and complete - I am not used to it. But you showed me of yore a little interest, when I was your pupil in Brussels, and I hold on to the maintenance of that little interest - I hold on to it as I would hold on to life." While away from home, poet Dylan Thomas worried about his wife, "Have you forgotten me? I am the man you used to say you loved. I used to sleep in your arms - do you remember? But you never write. You are perhaps mindless of me. I am not of you. I love you." President Ronald Reagan wrote to his wife, Nancy, on their 31st anniversary, "You know I love the ranch but these last two days made it plain I only love it when you are there. Come to think of it that's true of every place & every time. When you aren't there I'm no place, just lost in time & space." Not only are these letters filled with heartfelt beauty, they reveal the most intimate side of people whose lives were so public.



George Bernard Shaw



Mrs. Patrick Campbell

Dear Playgoer,
"Save your forks, there's pie!"
 That was what my grandmother used to say at big family meals when she had the time and the ingredients to make dessert. You probably have a similar family recollection. Remember how having heard the "pie alert", kids around the table watched closely to see that the pie was evenly sliced with everyone getting his fair share? My grandmother was scrupulous about fairness and doled out equal portions down to the smallest crumb!

You've been reading, I suppose, that Dallas has a very tasty cultural pie to slice these days. It's true the economy continues to depress corporate and government contributions. You can bet that's still excruciatingly painful here at Theatre Three. Still, you and I read almost daily of remarkable gifts from individuals contributing to new buildings proposed for the Arts District. Hooray! I'm a believer in building for the future. The planning seems smart and important.

It takes nothing away from my genuine enthusiasm for the Arts District, though, to point out the virtue (and practicality) of my grandmother's approach to pie slicing. With our annual fund drive, The Phoenix Campaign, Theatre Three is sitting at the philanthropy table ... and hoping for more than crumbs. *We'll have over three hundred performances on stage this season here: all will use professional Equity actors who make their homes in North Texas.* The schedule includes new plays, classics, revivals, musicals, staged readings and world premieres. Our season is year-round so there's always something on stage for you and for visitors to Dallas. **Theatre Three's building is the busiest performance venue in Dallas - possibly in the state!**

The slices of the Phoenix pie don't go to buildings, but to programming: to interns, actors, designers, directors, and playwrights. To the art, fun, and vigor of the performances. Perhaps I'm being overly lighthearted to stretch the dessert metaphor and say **"our pie needs dough!"** But, you know, that's really the case!

I've saved my fork. Help get the pie sliced fairly. Please give generously to this year's Phoenix Campaign.

Yours truly,



Jac Alder
 Executive Producer-Director

YES!

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

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THE SPIRIT OF TEXAS

The Dallas Morning News

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The 2004-2005 Mainstage Series

Seven Keys to Baldpate, a mysterious melodramatic farce by George M. Cohan

July 8 - August 14, 2004

America's master showman's masterpiece of fun fills the stage with mysterious and wildly eccentric suspects isolated in an oddly managed inn on a dark and stormy night.

The Tale of the Allergist's Wife, a new Broadway comedy by Charles Busch

August 26 - October 2, 2004

Linda Lavin was hilarious in the hit Broadway run of this contemporary comedy playing a doctor's wife who has everything but not all of it good.

Rounding Third, a new comedy from Chicago by Richard Dresser

October 14 - November 20, 2004

Two little league coaches, one crusty and demanding, the other playful and idealistic form a wary but meaningful friendship as they compete to shape their team according to their individual beliefs.

You're a Good Man, Charlie Brown, a musical by Clark Gesner

December 2, 2004 - January 15, 2005

The 1999 Broadway version of the beloved show (based on the '60s off Broadway hit) that won two Tony awards with its two new songs and 23 new vignettes by the comic strip genius, Charles Schulz.

Going to St. Ives, a thrilling drama by master playwright, Lee Blessing

January 27 - March 5, 2005

A British woman (an eminent surgeon) is asked to treat an African woman, the mother of a vicious dictator. Secrets both hold lead to a passionate clash and force negotiations of life and death, motherhood and politics, gender and nationality.

Medicine, Man, a fresh new comedy by Jeffrey Stanley

March 17 - April 23, 2005

Responsibility doesn't sit easily on our hero, a NASCAR fan fond of his beer, country music, and a somewhat tawdry girlfriend. But he's in charge when mom is stricken unconscious and must wrestle the opinions of his social climbing twin sister, the uncertainty of the doctor, a preacher man of dubious ethics, and a mysterious stranger in ancient Indian regalia.

Putting It Together, by Stephen Sondheim

May 5 - June 11, 2005

Both Carol Burnett and Julie Andrews headed casts of this ingenious revue, a magical compilation of maestro Sondheim's incomparable theatre songs put in fresh context for a performance of thrilling musicianship and fresh power.

The 2004-2005 Appetizer Attraction Series

A Woman of Independent Means, by Elizabeth Forsythe Hailey

September 12 - September 21, 2004

From the pen of a Dallas native, a fascinating narrative based on a member of her own family.

A Christmas Memory, by Truman Capote

December 19 - December 29, 2004

From the pen of America's great novelists, a recollection of a Southern childhood.

Merrily We Roll Along, by Stephen Sondheim

April 3 - April 13, 2005

An investigation of long-term friendship of talented, energetic people filled with Sondheim's most emotional score.

The 2004-2005 Spotlight Series

Grateful: the songs of John Bucchino, a musical revue devised by Terry Dobson

October 21 - October 31, 2004

This will be a world premiere cabaret production.

Dear Liar, by Jerome Kilty

February 3 - 13, 2005

A dramatization of extraordinary letters between George Bernard Shaw and actress Mrs. Patrick Campbell. To star Terry Vandivon.

Old Wicked Songs, by Jon Marans

May 12 - 22, 2005

A revival of the 1999 hit comedy-drama that starred Joe Alder and Ashley Wood in audience-and-actor-favorite roles.