



PUTTING IT TOGETHER

by Stephen Sondheim May 5 — June 12, 2005



OLD WICKED SONGS

by Jon Marans May 12 — May 22, 2005

THEATRE THREE

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

JAC ALDER, Executive Producer-Director, presents

2800 Routh Street, #168
Dallas, Texas 75201
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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.

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

This Theatre Three playbill is published for

- **Putting It Together** by Stephen Sondheim, the seventh show of the Mainstage Series of the 2004-2005 season
- **Old Wicked Songs** by Jon Marans, the third show of the Spotlight Series of the 2004-2005 season.

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PUTTING IT TOGETHER
by Stephen Sondheim May 5 — June 12, 2005



OLD WICKED SONGS
by Jon Marans May 12 — May 22, 2005

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

Produced by special arrangement with Dramatist Play Service



the Pulitzer nominated play by Jon Marans

Artistic Staff

Directorial Assistant	Natalie Gaupp
Lighting Design	Russell K. Dyer

Cast

Professor Mashkan	*Jac Alder
Stephan Hoffman	*Ashley Wood

Production Staff

AEA Stage Manager	*Jeffrey Schmidt
Production Manager & Prop Master	Linda Harrison
Production Assistant	**Michael Speck

Synopsis of Scenes

Place: *Old Wicked Songs* takes place in Professor Mashkan's rehearsal studio in Vienna, Austria. The play begins in spring of 1986 and continues through to summer.

Act I	Act II
Scene 1 A spring afternoon, 1986.	Scene 1 Tuesday morning, two weeks later.
Scene 2 Tuesday morning, the next week.	Scene 2 The next Friday — briefly during the very early morning, then later in the day.
Scene 3 Late Wednesday night, two weeks later.	Scene 3 Hours later. Night.
Scene 4 Friday afternoon. Outside it is raining.	Scene 4 Tuesday, June 10, 1986.
	Coda An early summer morning.

There will be one 15 minute intermission.

"A man's stature is shown by what he mourns and in what way he mourns it." — Bertolt Brecht.

Natalie Gaupp (Directorial Assistant)

Natalie Gaupp is a lecturer in Theatre Arts and English at U.T. Arlington, and teaches graduate level playwriting at Texas Woman's University. As a playwright, her works have received regional and national recognition; most recently, her play *Lots of Greed and Avarice Going Down* was produced as part of WaterTower Theatre's Out of the Loop Festival. She acts and directs throughout the metroplex, last season receiving a Leon Rabin nomination for her direction of Act One Production's *Brilliant Traces*. Natalie is currently pursuing a Ph.D in Humanities at U.T. Dallas.

Russell K. Dyer (lighting design)

Recent Dallas credits include Classical Acting Company's *The Cherry Orchard*, Plano Rep's *Underpants*, Kitchen Dog Theater's *Jesus Hoped the A-Train*, and Theater Too's *Dear Liar*. Russell holds a BFA in lighting design from the College of Santa Fe and has designed several shows in Santa Fe, New York City, and the Dallas area.

Jon Marans (playwright)

Jon Marans' play *Old Wicked Songs* was a 1996 Pulitzer Prize Finalist for Drama and nominated for Best Play by the Drama League. *Old Wicked Songs* was first presented by the Walnut Street Theatre in Philadelphia, then in New York by Daryl Roth and the Barrow Group at Playhouse 91, subsequently moving to the Promenade Theater where it ran for seven months. It was also produced in England by Daryl Roth, Jeffrey Ash and PW productions, starting at the Bristol Old Vic, then moving to London's West End at the Gielgud Theater and starred Bob Hoskins. *Old Wicked Songs* has had productions in Germany, France, Italy, Argentina, Uruguay, New Zealand, Australia, Turkey, Sweden, Norway, Poland, Israel, South Africa and Canada (in English and in Yiddish).

Mr. Marans' play *Child Child* won the Preston Jones New Play Award in Houston at the Chocolate Bayou Theatre. His children's musical *The Beast* has been performed in numerous theaters around the U.S. In film, Mr. Marans was a story editor and script doctor for Stonebridge, Michael Douglas' production company at Columbia Pictures where he was instrumental in the development of numerous films. In television, Mr. Marans was a staff writer for the 1991 *New Carol Burnett Show* on CBS. A graduate of Duke University, Mr. Marans also studied at Lehman Engel's BMI Musical Theatre Workshop and has written lyrics for many composers including Charles Strouse, Edward Thomas, Dan Levine and Galt MacDermott.

Jac Alder (Professor Mashkan / director of *Putting It Together*)

In both productions covered by this playbill, Alder's piano-teacher mother's instruction has proved an invaluable asset to current directing and performing responsibilities. His life-long study and interest in music influenced Theatre Three's programming selections all the way back to the early '60s. During that decade he composed original scores for *The Drunkard*, *The Venetian Twins*, and *Count Dracula, Or a Musical Mania from Transylvania* and both staged and musically directed *The Boy Friend*, *Stop the World I Want to Get Off!*, and the first Stephen Sondheim musical seen in the Southwest, *A Funny Thing Happened on the Way to the Forum*. The new Spotlight Series in Theatre Too was designed to present projects of special interest to Theatre Three's artists. For Alder, reviving *Old Wicked Songs* (it played originally in the '98 season) is an exciting opportunity to once again take on the script's fascinating challenges which combine performing important music, revealing particulars of the creative process, and portraying a fascinating conflict (and equally fascinating reconciliation) with the gifted Ashley Wood. The Spotlight Series was made possible by a bequest from his friend Audrey B. Waite to whom he dedicates this performance of *Old Wicked Songs*.

Ashley Wood (Stephen Hoffman)

Ashley first performed at Theatre Three in the summer of 1995 in *All in the Timing*. Later that year, he portrayed Harpo Marx in *The Coconuts*, George in *Our Town*, and Matt in *The Fantasticks*. Ensuing T3 appearances include Tony in *Racing Demon*, Stephen in two production runs of *Old Wicked Songs*, Val in Jac Alder's translation/adaptation of *The Miser*, Frank in *Mrs. Warren's Profession*, and Man #1 in both the mainstage and Theatre Too production runs of the wildly successful *I Love You, You're Perfect, Now Change*. For Allied Theatre Group (Stage West/Ft. Worth Shakespeare in the Park), Ashley played Adam in *Rough Crossing*, Banquo in *Macbeth*, Kenny in *Man of the Moment*, Moon in *The Real Inspector Hound*, and the title role in *Hamlet*. At Circle Theatre in Ft. Worth, he performed in another two-hander: a ghost play entitled *The Woman in Black*. At Sage and Silo, he was Tom in *The Glass Menagerie*. Dallas Theater Center appearances include Woody in *Six Degrees of Separation* and Damis in *Tartuffe*. Ashley has just moved back to Dallas from Chicago, where he played Valentine in Remy Bumppo Theatre's critically acclaimed production of Tom Stoppard's *Arcadia*. "Thanks for getting me back to work so quickly, Jac!" "Give thanks unto the Lord, for His mercy endures forever." Much love to Hilary.

Theatre Three originally produced Old Wicked Songs as the fourth show of the 1997-1998 season. This interview with Jon Marans about the show has been republished from the original playbill.

"I always wanted to be a lyricist,"

said Jon Marans in a phone interview recently, "so all through Duke I studied voice. I had a double major; math and music. The third year of Duke I went to Vienna for more voice instruction." A decade and a half later the Vienna experience gave rise to *Old Wicked Songs*, a finalist in the 1996 Pulitzer Prize competition. "After Duke I was lucky enough to compete for the BMI Musical Workshop program and be accepted along with twenty others. It was a wonderful, difficult, exhilarating three year program under Lehman Engall that taught us how to write music and lyrics for the theatre. During the time I worked for Michael Douglas in L.A. — reading scripts, being a story editor and finally a script doctor — I wrote on the side. Later I worked on Carol Burnett's show. A drama group in Los Angeles was to have read *Old Wicked Songs*. But first they read a one-act comedy of mine — a fast-paced, screwball kind of script. They performed it so slowly I decided it might not be good to have them do *Old Wicked Songs* and ultimately they didn't do it. But one of the actors who was to have been in it championed the play to a theatre in Hal (Hal Robinson, the actor who originated the role of Mashkin) had done his master's thesis recital with the *Dichter-liebe* so he was very 'into it'. I served as musical director of the production. Frank Ferrante (who has worked as an actor at Theatre Three) was fine as a director." Mr. Marans' previous exposure to Texas has been as the winner of the Preston Jones Playwrighting Award (from the now defunct Chocolate Bayou Theatre in Houston) and the Wichita Falls Backdoor Theatre new play award. Another children's theatre in Houston produced a musical for which he provided the score. Theatre Three's production is this play's Southwestern premiere, though the play has been getting extensive productions this season in many regional theatre houses all across the country. In fact, according to Mr. Marans' agent, *Old Wicked Songs* is the second most frequently produced play in America this season. Mr. Marans is currently working from his home in New York City as a lyricist on a contemporary rock musical, as well as a swing musical. Asked for advice on performing his play, Mr. Marans said, "It isn't intended to be sentimental, yet ultimately it is a love story; both men revealing their romantic souls only through the music. And it should be funny — lots of laughs, even in serious moments. You know," he said (quoting from the play) "sadness and comedy!"

In 1998, Jon Marans visited Theatre Three and he recently reflected on his time in Dallas, "Everything about my experience at Theatre Three with *Old Wicked Songs* was a sheer joy. The actors, Jac Alder and Ashley Wood, were truly terrific, always making strong and (I say this in the best sense of the word) unusual choices. And always keeping the suspense of the play afloat. Further, being accomplished musicians, they brought an expertise and love for the music that raised the production to an entirely other and quite beautiful level. Allowing me to be included in a few rehearsals and briefly becoming part of the team was an added bonus. I will never forget Theatre Three's kindness to me and my play."

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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, Lynn Townsley, 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.

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Mainstage Season**
From b.c. to a.d. — Plays of the Legendary Storytellers

Metamorphoses

by Mary Zimmerman July 7 — August 13, 2005

The Imaginary Invalid

by Molière, a new translation by Jac Alder August 25 — October 1, 2005

I'll Leave It To You

by Noel Coward October 13 — November 19, 2005

Children of Eden

by Stephen Schwartz December 1, 2005 — January 14, 2006

The Devil's Disciple

by G. Bernard Shaw January 26 — March 4, 2006

The Mousetrap

by Agatha Christie March 16 — April 22, 2006

T.B.A.

This show has not yet been selected May 11 — June 17, 2006

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.
- A Sawdust collection system for the shop
- A Volunteer for Part-time Administrative Assistance.

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 seventh show of the Mainstage Series of the 2004-2005 season...

By special arrangement with Music Theatre International

Artistic Staff

Director	Jac Alder
Musical Director	Terry Dobson
Set Design	Jac Alder
Lighting Design	Tristan Decker
Costume Design	Ric Leal

Cast

**Connie Marie Brown	**Ricky Pope
*Greg Dulcie	*Sally Soldo
*Ric Leal	

Musicians

Piano/Conductor	Terry Dobson
Flute, Clarinet,	Ellen Kaner
Saxophone	
Flute, Alto, Tenor	Michael Dill
Saxophone	
Bass	Peggy Honea
Percussion	Mike McNicholas

Production Staff

AEA Stage Manager	*Amy Mills
Production Manager	Linda Harrison
Master Carpenter	Jeffrey Schmidt
Carpenters and Painters	Robert Silva, Eric Hopper, Michael Speck, Melanie Lang
Electricians	Robert Silva, Michael Speck
Prop Master	Linda Harrison
Production Assistant	**Jackie Elliott



Scene Synopsis & Musical Numbers

Act I	Act II
What Art Requires...	Party Gets A Second Wind...
<i>Putting It Together:</i> Company	<i>Back in Business:</i> Company
<i>Getting Ready for the Party...</i>	<i>More:</i> Connie & Men
<i>Lovely:</i> Company	Party Games...
At the Party...	<i>Bang!</i> Sally, Greg, & Ricky
<i>Rich and Happy:</i> Company	<i>There's Always A Woman:</i> Ricky & Ric
As Guests Dine...	Getting Inside Minds...
<i>Do I Hear A Waltz?:</i> Connie & Ric	<i>The Ladies Who Lunch:</i> Sally
Party Shenanigans...	<i>The Road You Didn't Take:</i> Ricky
<i>Hello, Little Girl:</i> Greg & Connie	<i>Live Alone and Like It:</i> Greg
Exchanged Confidences...	<i>Buddy's Blues:</i> Ric
<i>My Husband, the Pig:</i> Connie	<i>It's Hot Up Here:</i> The Ladies
<i>Every Day A Little Death:</i> Sally & Connie	To Stay Together/Get Together
Advice of the Hostess...	...or to not...
<i>Everybody Ought to Have A Maid:</i> Sally & Ric	<i>Good Thing Going:</i> Ricky
Advice of the Host...	<i>Marry Me A Little:</i> Ric
<i>Have I Got A Girl For You:</i> Greg & Ricky	<i>Getting Married Today:</i> Connie & Company
<i>Pretty Women:</i> Ric, Greg, & Ricky	Life and Death, Go or No-Go
What's This? Tensions?...	<i>Sooner or Later:</i> Sally
<i>Country House:</i> Sally & Ricky	<i>Being Alive:</i> Ricky & Company
Phoning from the Party...	Reconciliations
<i>Unworthy of Your Love:</i> Greg & Connie	<i>Like It Was:</i> Sally
<i>Could I Leave You?:</i> Sally	<i>Hey, Old Friend:</i> Company
<i>Rich And Happy:</i> Company	

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 Accountant	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

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Box Office Performance Service Manager	Wendy Kwan
Box Office Agents	Sally Cole Ainsworth, Amy Mills Jackson, Tony Banda, Shanara Hollins
Director of Telemarketing	Caral Crosby
Telemarketing Agents	Trinity Johannsen, Roger Wilson

Jac Alder (Director/Set Designer)

See Biography and Picture on Page 6.

Terry Dobson (Musical Director)

Terry Dobson has been a member of Theatre Three's Artistic Staff since May 1980. He currently serves as Theatre Three's Musical Director and Company Manager. Terry directed (and accompanied) Theatre Three's record-breaking smash hit musical revue, *I Love You, You're Perfect, Now Change!* and all of last season's Appetizer Attractions Series productions, *Myths & Hymns*, *Don Juan in Hell*, and *First Lady Suite*. He directed the first show of The Spotlight Series in Theatre Too!, *Grateful: The Songs of John Bucchino*, the fourth show of the Mainstage Season, *You're A Good Man, Charlie Brown*, and the sixth show of the Mainstage Series, *Medicine, Man*. Terry has performed with The Dallas Theater Center, Casa Manana, Lyric Stage, and Theatre Arlington. Terry orchestrated and arranged the music for Don Snell's tribute to Noel Coward, *A Private Spirit*, which has been produced in Hollywood, Las Vegas, Dallas, and Phoenix. He traveled to London in 2000 to accompany *The Stuff of Drama* by Niki Flacks. Terry won a Leon Rabin Award — Outstanding Musical Direction — for his work on the musical, *Jon & Jen* and is the recipient of numerous "Column Awards". As an actor, Terry has appeared in Theatre Three productions of *Sylvia*, *Nice People Dancing to Good Country Music*, *Beyond Therapy*, *Death Defying Acts*, *God's Man in Texas* and last season's *Dirty Blonde*.

Tristan Decker (Lighting Design)

This is Tristan's first show with Theatre Three. He has designed for Our Endeavors Theatre Collective, Undermain Theatre, Kitchen Dog, Ewert and Co., Matrice Enterprises, Cara Mia Theatre Company and will have designs going up with Classical Acting Company and the Shakespeare Festival of Dallas soon. He is wrapping up his sixth year as resident Set and Lighting Designer/Technical Director for the University of Dallas. He has received the DFW Theater Critics Forum Award and has been nominated for both the Leon Rabin Awards and the Column awards. He also performs regularly with the Actor's Company Murder Mysteries.

Stephen Sondheim (Playwright)

Stephen Sondheim, one of the most influential and accomplished composer/lyricists in Broadway history, was born in New York City. As a teenager he met Oscar Hammerstein II, who became his mentor. His first professional musical theatre job was as the songwriter for the musical *Saturday Night*. He wrote the lyrics for *West Side Story*, *Gypsy* and *Do I Hear A Waltz?*, as well as additional lyrics for *Candide*. Musicals for which he has written both music and lyrics include *A Funny Thing Happened On The Way To The Forum*, *Anyone Can Whistle*, *Company*, *Follies*, *A Little Night Music*, *The Frogs*, *Pacific Overtures*, *Sweeney Todd*, *Sunday In The Park With George*, *Into The Woods*, *Assassins* and *Passion*. *Side By Side By Sondheim*, *Marry Me A Little*, *You're Gonna Love Tomorrow* and *Putting It Together* are anthologies of his work. He is on the Council of the Dramatist Guild, and was elected to the American Academy of Arts and Letters. He was also recipient of a Kennedy Center Honor in 1993.

Connie Marie Brown

Connie is thrilled to be making her Theatre Three debut, and is honored to share the stage with such incredible performers. Recent credits include the world premiere of *The Living End* and the regional premiere of *King David* both at Lyric Stage. Other credits include Laurey in *Oklahoma!* (GSM), Kate Mullins in *Titanic* (Lyric Stage), Vicki in *A Chorus Line* (PRT), Female #1 in the Southwest premiere of *Adventures in Love* (FMPAT), ensemble in *Fiddler on the Roof* (Casa Manana), Sandy in *Grease* (GSM), the Mute in *The Fantasticks*, and Tiger Lilly in *Peter Pan* (TFM Productions), and Maria in *West Side Story* (GSM), which earned her a Leon Rabin nomination. Connie would like to thank Mom, Dad, and Patrick for the puppy sitting, and for always supporting her passion for the stage.

**Greg Dulcie**

Putting It Together marks Greg's fifth Sondheim show at Theatre Three having appeared in previous productions of *Into The Woods* (Cinderella's Prince/Wolf), *Assassins* (Booth), *A Funny Thing Happened on the Way to the Forum* (Miles), and *Saturday Night* (Male vocalist, Mr. Fisher, etc). Other productions at Theatre Three include *The Threepenny Opera* (Macheath), *Dreams from A Summer House* (Beast), *Amphitryon* (Amphitryon), *Lady in the Dark*, *The Fantasticks* (El Gallo), and *I Love You, You're Perfect, Now Change* (Man 2). Greg has appeared at most of the major theaters in the area and has toured with shows regionally, nationally, and internationally. Greg sends his love to his wife Jamie and the rest of the family.

**Ric Leal**

Ric last appeared at Theatre Three as Snoopy in *You're A Good Man, Charlie Brown*. Other Theatre Three credits include: Buddy Foster in *Side Show* and Jackie in *The Wild Party*. Most recent works include Jamie Wellerstein in the Plano Rep production of *The Last Five Years*, Fred in The Dallas Theater Center's *A Christmas Carol* (2002) and as Nick Cristano in the Fort Worth Circle Theatre's *Over the River and Through the Woods*. Regional and national credits include Mendel in *Fiddler on the Roof* at Casa Manana and The Opera Theatre at Wildwood National Tour of *Side by Side by Sondheim*. Costume design credits include fifty industrial shows, theme parks nationwide (with the world's largest theme park organization), local and regional theatres, and a staff position with Casa Manana.



Ricky Pope



Ricky Pope is delighted to get another chance to play with his friends at Theatre Three. He has been seen in *The Wild Party*, *Dirty Blonde* and *Grateful, The Songs of John Bucchino*. He has also been heard at the keyboard in *You're A Good Man, Charlie Brown* and *I Love You, You're Perfect, Now Change*. He was nominated for the Leon Rabin award for ICT Mainstage's *The Secret Garden* and Lyric Stage's *Titanic*. His work has also been seen at Circle Theatre, Dallas Repertory Theatre, Casa Manana, Dallas Theater Center, Moving Target Theatre, WaterTower Theatre, and Shadowland Theatre in Ellenville, NY. He is most proud of his two tours of Russia with the teen musical *Peace Child*.

Sally Soldo



Sally Soldo is thrilled to return to Theatre Three, where she has appeared in more than 20 musical productions including *A...My Name is Alice*, *Triumph of Love*, *Assassins*, *Lucky Stiff*, *Company*, *Into the Woods*, *A Little Night Music*, *I Love You, You're Perfect... Now Change!*, and most recently, *Grateful, The Songs of John Bucchino* and *First Lady Suite*. "She appeared as the Guest Artist for the Turtle Creek Chorale's 21st Anniversary Concert at the Morton H. Meyerson Symphony Center, *The Music of Sondheim*. Sally has appeared Off-Broadway, worked extensively in industrial productions, and has toured nationally in *George M!* and *Play It Again, Sam* opposite Robert Morse. Regionally, she has starred in *Man of La Mancha*, Burt Reynolds Jupiter Theatre; *West Side Story*, Golden Apple, FL; *The Merry Widow*, Carousel, OH; *I Do, I Do*, Hacienda, TX; *Pajama Game*, Music Theatre of Wichita, as well as appeared in The Dallas Summer Musicals (25 productions), Lyric Stage, Casa Manana, Dallas Repertory Theater, Garland Summer Musicals, Theatre Under the Stars, Chanhassen Theaters, and the Starlight Musicals. Sally has been awarded the Leon Rabin Award, *The Dallas Times Herald* Theater Critics Best Actress Award, the Column Award, and has been a nine-year "Dallas Diva" for Lyric Stage. Ms Soldo makes her home in Dallas with her husband, Jon Veon, and son, Jonathan.

"Theatre Three has always had an artistic appetite for Stephen Sondheim — even when we didn't really know who he was..."

Jac Alder, Theatre Three's Executive Producer-Director explains. When Theatre Three first produced Sondheim's hilarious *A Funny Thing Happened on the Way to the Forum* during the 1966 — 67 season, Jac mainly knew Sondheim as the lyricist for *West Side Story*. It was only after actually playing the music that he came to really appreciate the musical complexity and depth of creativity Sondheim used to express revolutionary ideas. Since that first introduction, Theatre Three has become a sort Southern home for Sondheim's works, producing *Company* (twice), *Side by Side by Sondheim*, *Sweeney Todd*, *You're Gonna Love Tomorrow*, *A Little Night Music*, *Assassins*, *The Frogs*, *Into the Woods*, and *Saturday Night*. Here's a look at three Sondheim shows Theatre Three has previously produced. Songs from all three shows are included in *Putting It Together*.

***A Funny Thing Happened on the Way to the Forum*:** Opened on Broadway on May 8, 1962 with Zero Mostel playing Pseudolus. Theatre Three produced the show during the 1966-67 season, the 69-70 season and the 89-90 season with Larry O'Dwyer playing Pseudolus in all productions. *Forum* was the first Broadway musical for which Sondheim wrote music and lyrics. Larry Gelbart (*M*A*S*H*) and Burt Shevelove delved into the twenty-one ancient comedies of Titus Maccius Plautus and added the classic antics of vaudeville to create the story of a sly slave determined to win his freedom by winning the hand of a lovely lady for his master. This musical farce ran for 964 performances and was made into a film in 1966.

***Into The Woods*:** Opened on Broadway on November 5, 1987 at the Martin Beck Theatre. The original cast featured Bernadette Peters, Joanna Gleason, Chip Zien, and Tom Aldredge. Theatre Three produced the show during 1986-87 season, featuring Sally Soldo, Connie Coit, Connie Nelson, and Greg Dulcie. James Lapine intended to write a new fairytale for this musical, but he discovered so many fascinating characters in classic fairytales that he decided to bring a few of them together in one story. Lapin and Sondheim did not shy away from the more gruesome side of fairytales. Instead, they included painful details found in the original fairytales. The musical is as much about growing up and using painful experiences to grow as it is about the magical fairytales children adore and adults know by heart.

***Assassins*:** Opened off-Broadway on December 18, 1990 at Playwright's Horizons Theater and only ran for 73 performances. Theatre Three's production was the first show of the 1992-1993 season. When Sondheim read a play by Charles Gilbert, Jr, about a fictional assassin, he became fascinated by the stories of real assassins. He and John Weidman initially wanted to write a musical about assassins throughout history, but eventually, they narrowed their scope to assassins who tried to murder American presidents. This musical questioned the ideals of the American dream and revealed that assassins were as much a product of American culture as the presidents they tried to kill. Weidman visited Theatre Three's production in preparation of the London premiere of the show at the Donmar Warehouse. The musical was written without an intermission, but Jac Alder was determined to add one. Weidman was doubtful, but when he saw the show, he exclaimed, "It works!" This is not an easy musical and its Broadway debut was delayed because of turbulent politics, including delaying an opening only hours after the September 11 attacks. *Assassins* mentions Samuel Byck, a man who threatened to kill Nixon by hi-jacking a plane and flying it into the White House. The show cut to America's core and it did not debut on Broadway until 2004.

YES!

List my name in support of Theatre Three's
THE PHOENIX CAMPAIGN, Theatre Three's
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Bring or mail to

Theatre Three 2800 Routh Street, Suite #168
Dallas, Texas 75201

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 recol-
lection. 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 Dal-
las has a very tasty cultural pie to slice
these days. It's true the economy contin-
ues to depress corporate and government
contributions. You can bet that's still excru-
ciatingly painful here at Theatre Three.
Still, you and I read almost daily of remark-
able gifts from individuals contributing to
new buildings proposed for the Arts Dis-
trict. 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 hun-
dred 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 perform-
ance 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 play-
wrights. To the art, fun, and vigor of the
performances. Perhaps I'm being overly
lighthearted to stretch the dessert meta-
phor 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

Jac Alder
Executive Producer-Director

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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 1966 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 violent dictator. Secrets both hold lead to a passionate clash and tense 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 magical 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 Holey

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 Vandivort.

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.