

**THEATRE  
THREE**

**THE** theatre-in-the-round at the Quadrangle

JAC ALDER, Executive Producer-Director, presents



A Musical by Bill Russell and Henry Krieger

SHOW SEVEN / 2001-2002 SEASON / May 2-June 9, 2002

1961: The Reluctant Debutante, The Lady's Not for Burning, Home of the Brave, Liliom, Born Yesterday, Sabrina Fair, Waiting for Godot; 1961-62: Six Characters in Search of an Author, The Moon is in the Tavern, Look Back in Anger, Mrs. McThing, The Little Foxes, Waiting for Godot, The Member of the Wedding, The Man in Spite of Himself, Don Juan in Hell; 1962-63: To Gettysburg, And Someday I'll Die, Rock-a-Lula, Charlie Victorious, The New Drunkard, All the Way Home, The Hostage, Two for the Seesaw, Julie, Light Up the Sky; 1963-64: Zoo Story, The American Dream, The Time of Your Life, Night of the Iguana, Dracula (Or a Musical Mania from Transylvania), Champagne Complex, The Caretaker, The End of the Road, The Little Hut, In Wonderland, Oh Dad Poor Dad Momma's Hung You in the Closet and I'm Feelin' Sad, The Little Hut, Thurber Carnival, The Tender Trap, Tea and Sympathy, Of Mice and Men; 1965: The Solid Gold Cadillac, In White America, The Glass Menagerie, Write Me a Murder, Thieve's Carnival, The Moon, Visit to a Small Planet, The Devil's Disciple, Cat's Eye, Stop the World I Want to Get Off; 1966: The Skin of Our Teeth, The Innocents, Stop the World I Want to Get Off, The Great Sebastians, A Funny Thing Happened on the Way to the Forum; 1967-1968: Gallow's Humor, The Cave Dwellers, The Roar of the Greasy Lightning, The Smell of the Crowd, The Miracle Worker, The Venetian Twins, The Fantasticks; 1969-70: The Addams Family, The Addams Machine, Loot, Celebration, Hedda Gabler, A Funny Thing Happened on the Way to the Forum, The Skin of Our Teeth, The Last Sweet Days of Isaac, Misalliance, Come Back Little Sheba, Nobody Loves an Albatross, Anything Goes; 1971-72: The Play's the Thing, The Me Nobody Knows, Indians, The Tropic of Cancer, Colette, The Venetian Twins, The Rainmaker; 1972-73: Twice Over Lightly, Company, The Importance of Being Earnest, Electra, The Boys in the Band, The Importance of Being Earnest, In Celebration, The Godspell, Scuba Duba; 1974-75: Gingerbread Lady, Twigs, One Flew Over the Cuckoo's Nest, That Thing Called a Heart, The Misanthrope, Whispers on the Wind, Purlie; 1975-76: When You Comin' Back, Red, White & Blue, Member of the Wedding, A View from the Bridge, Seven Keys to Baldpate, Corral, S'Wonderful; 1977-78: The Fantasticks; 1977-78: Robber Bridegroom, The Learned Ladies, Ladies at the Alamo, Porter Please!, After the Fall, Candide, Sleuth, Otherwise Engaged; 1978-1979: The Runner Stumbles, The Shadow Box, Happy End, Jumpers, The Miser, Starting Here Starting Now, Side by Side by Sondheim, Small Craft Warnings, The World of Paul Crumie; 1982-83: She Stoops to Conquer, True West, Sweeney Todd, Man and Boy, Don Juan in Hell, Tomfoolery, Morning's at Seven, The Crashing of Moses Flying By, The Quality of Mercy; 1984: For Colored Girls Who Have Considered Suicide, When the Rainbow is Enuf, Second Thoughts, The Actor's Nightmare, The Wake of Jamie, The World of Paul Crumie; 1985-86: Little Shop of Horrors, Painting Churches, Homefront, Anything Goes, A...My Name is Alida, Greetings, Infidelities; 1986-87: Ma Rainey's Black Bottom, Patio/ Porch, The Showoff, A Little Night Music, A Farm, Lies and Legends; 1987-88: A Liv Musical, Light Up the Sky, Benefactors, Waltz of the Toreadors, Personals, Safety, Topgirls, El Gesticulador; 1988-89: Claptrap, Clap Yo' Hands, Taking Steps, The Misanthrope, A Quarrel of Sparrows, The Colored Museum, Hunting Cockroaches, The Fantasticks; 1989: The Fantasticks, The Traveling Lady, Nothing Sacred, Woman in Mind, The Road to Mecca, The Fantasticks, The Fantasticks, The Fantasticks, The Fantasticks; 1990-92: Joanna's Husband David, The Fantasticks, The Fantasticks, The Fantasticks, The Fantasticks; 1993: Carole Cook in Dress Up!, Stringbean, Waiting for Godot, Heartbeats, The Fantasticks, The Fantasticks, The Fantasticks, The Fantasticks; 1993-94: A Small Favor, The Fantasticks, The Fantasticks, The Fantasticks, The Fantasticks; 1995-96: The Knife Thrower's Assistant, Fortinbras, Tiger Lady, Mandragola, The Frogs, The Fantasticks, The Fantasticks, The Fantasticks, The Fantasticks; 1996-97: Murderer, For Whom the Bell Tolls, Sister Mary Ignatius Explains It All to You, Into the Woods, Sylvia, Blithe Spirit, The Fantasticks, The Fantasticks, The Fantasticks, The Fantasticks; 1998-99: Old Wicked Songs, Death Defying Acts, The Three-penny Opera, Pay We Won't Pay, The Miser, Triumph of Love, Gross Indecency The Three Trials of Oscar Wilde, Bees in Honey Drown, Lady in the Dark; 1999-2000: Beyond Therapy, The Boy Friend, Broken Glass, The Fantasticks, The Fantasticks, The Fantasticks, The Fantasticks; 2000-2001: I Love You, You're Perfect, Now Change!, How the Other Half Loves, The Happy Times (Nov 22 - Jan 7, 2001); Saturday Night: Art; The World Goes 'Round; 2001-2002: The Unexpected Guest (Jul 5 - Aug 12); Over the River and Through the Woods (Oct 11 - Nov 25); Absurd Person Singular (Dec 6 - Jan 13); Spinning Into Butter (Jan 24 - Mar 3); God's 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 SIDE SHOW, the seventh 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. Last 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 Jr., 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.*

## SEASON SPONSORS



Theatre Three is supported by its Board of Directors, by subscribers, by funds from the City of Dallas Office of Cultural Affairs, and The Texas Commission on the Arts. Supporters also include The 500, Inc. and TACA. Major corporate season sponsors include American Airlines, The Dallas Morning News, and WFAA Channel 8.

## 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,

*JAC ALDER*

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 to help as follows:

☐ (for gifts in increments of \$1,000)  
**PRODUCER'S COUNCIL MEMBERSHIP**  
(to support production costs for sets, lights, costumes, and designers)

☐ (for gifts in increments of \$500)  
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(to support outreach, audience development and artistic administration)

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

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**AUTHOR BENEFACTORS**  
(to support royalties to composers, lyricists, and playwrights)

☐ (for gifts in increments of \$50)  
**BACKSTAGE BENEFACTORS**  
(to support stipends for Theatre Three's intern staff)

Write your total contribution in the blank...

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## THEATRE THREE presents the seventh show of the 2001-2002 season...

Permission for this production has been granted to Theatre Three by Samuel French, Inc.,  
45 West 25th Street, New York, NY 10036



Book & Lyrics by Bill Russell Music by Henry Krieger

Original Broadway Production:  
Directed and Choreographed by  
Robert Longbottom

Vocal and Dance Arrangements by David Chase  
Orchestrations by Harold Wheeler

Produced by Emanuel Azenberg, Joseph  
Nederlander, Herschel Waxman, Janice  
McKenna, Scott Nederlander

### Cast:

Julie Stirman — Daisy Hilton  
Jennifer Freeman\* — Violet Hilton  
Carrie Slaughter — Violet Hilton as of 5/30/02  
Ric Leal\* — Buddy Foster  
Eric Doumeret — Terry Connor  
Keron Jackson — Jake  
Sonny Franks\* — The Boss  
Sergio Antonio Garcia — Fakir  
Coy Covington — Reptile Man  
Dennis Canright — Sheik  
Shay Edwards — Strong Man  
Andrew Jordan — Roustabout  
Trey Albright — Pig Boy  
Sara Shelby-Martin — Fortune Teller  
Melissa Jobe — He/She (Bearded Lady)  
Lisa Wash — Harem Girl  
Jamie Fowler — Harem Girl  
Mary Margaret Pyeatt — Harem Girl  
Christina Neubrand — Cat Girl

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

### Artistic Staff:

Director: Jac Alder

Musical Director: Terry Dobson

Choreographer: Linda Leonard

Set Design: Harland Wright

Lighting Design: Mike Garner

Costume Design: Patty Korbolic Williams

Production Manager: Linda Harrison

### Carpenters and Painters:

Jeffrey Schmidt, Linda Harrison, Lane Pianta, Harland  
Wright, Robert Prentiss, Niko Fruechting Trey Albright

### Propmasters:

Harland Wright and Linda Harrison

### Master Electrician:

Carl Munoz

### Electrician:

Jonas Houston, Nick Jirasek

### Production Stage Manager:

\*Tommy Looney

### Production Assistant:

Rebecca Finley

### Light Operator

Niko Fruechting

### Floor Manager:

Rebecca Finley

### Musicians:

Terry Dobson — Piano/Conductor

Ellen Kaner — Flute, Clarinet, Saxophone

Michael Dill — Flute, Saxophone

Peggy Honea — Bass

Percussion — Mike McNicholas and Nate Buoniviri

Adam Wright and Jon Sweikhard — Rehearsal Pianists

### Special thanks to:

The Dallas Opera and The Office of Cultural Affairs for  
rehearsal space.

Gwen Ward and Beth Starling for costume assistance

Ryan Smith for acting as wig master

### Musical Numbers:

#### The Midway

Come Look at the Freaks — The Boss and Company  
Like Everyone Else — Violet and Daisy  
You Deserve A Better Life — Buddy and Terry  
Crazy, Deaf, and Blind — The Boss, Buddy, and Terry  
The Devil You Know — Jake and Attractions  
More Than We Bargained For — Buddy and Terry  
Feelings You've Got to Hide — Daisy and Violet  
When I'm By Your Side — Daisy and Violet  
Say Goodbye to the Freak Show — The Company

#### Vaudeville

Overnight Sensation — Terry and Reporters  
Leave Me Alone — Daisy and Violet  
We Share Everything — Daisy, Violet and Vaudevillians  
The Interview — Daisy, Violet, and Reporters  
Who Will Love Me As I Am — Daisy and Violet

#### The Follies

Rare Song Birds — The Company  
New Year's Day — Terry, Buddy, Daisy, Violet and The  
Company  
Private Conversation — Terry

#### On the Road

One Plus One Equals Three — Buddy, Daisy, Violet  
You Should Be Loved — Jake and Violet

#### The Texas Centennial Exposition 1936

Tunnel Of Love — Terry, Buddy, Daisy, and Violet &  
Company  
Beautiful Day For A Wedding — The Barker and The  
Hawkers

Marry Me, Terry — Daisy

I Will Never Leave You — Daisy and Violet

Finale — The Company

There will be one fifteen minute intermission

### ACT ONE

### ACT TWO

## BIOGRAPHY OF THE DIRECTOR



**JAC ALDER** (Executive Producer-Director of Theatre Three and Director of *Side Show*) My mother started me on the piano before I went to grade school. One of my earliest memories (I was surely not more than six or seven) was singing parts in harmony in the car while my mother was driving. I was talking with one of the talented members of the cast during rehearsals and we agreed that nothing is more fun than good singing with friends. Much later in life I was at a drama conference where ASCAP provided some of theatre's composers and lyricists to talk about their works. It was there I met Henry Krieger, the composer of *Side Show*; though then his only Broadway show had been *Dream Girls*. I had assumed the composer was African American based on the glorious black spirit of the *Dream Girls* score. But he was, instead, a white man with imposing girth and energy. He sat down to play something he was currently working on, and his zest, his pleasure — no it was bigger than pleasure — his ecstasy at playing and singing surpassed anything I'd ever seen before.

His playing was forceful, fierce, and all over the piano. The foot that wasn't pedaling was stomping and he threw his head back and roared out his new composition with a bellow of justifiable pride in his ability to deliver. It was as if he was possessed. And of course, he was — as all of us are when music takes over our hearts and minds. I hope tonight is even HALF the transporting experience for you that I had watching this gifted, possessed man. We're proud to have worked on his show.



**TERRY DOBSON** (Musical Director) Terry has been part of Theatre Three's artistic staff since 1980, serving as Musical Director (for over 50 productions!) and Company Manager. He directed Theatre Three's long-running hit, *I Love You, You're Perfect, Now Change!*, this season's production of *Blood Brothers*, and last season's production of *Art*. His most recent appearance on the Theatre Three stage was as Hugo in *God's Man in Texas*. Terry has performed at The Dallas Theater Center, Lyric Stage in Irving, Theatre Arlington, and the Lake Austin Spa Resort where he and his 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).



**LINDA LEONARD** (Choreographer) Linda made her Theatre Three debut in the long-running hit, *I Love You, You're Perfect, Now Change!* Recently, she consulted on a musical version of *Mildred Pierce* and directed *When Pigs Fly* at Trinity River Arts Center, *He and She* for Echo Theatre, *The Goodbye Girl* at Theatre Arlington, and *The Memory of Water* at Circle Theatre. She also choreographed *Blood Brothers* as well as *And The World Goes Round* and *Saturday Night* (which received a Critics Forum Award) for T3. As an actor, Linda has worked for Lyric Stage, WaterTower Theatre, Stage West, Echo Theatre, Dallas Theater Center, Dallas Shakespeare Festival, the Chicago company of Showboat as Ellie (Hal Prince) and the national and European companies of *Cats* as Jellylorum and Grizabella (Trevor Nunn). She is deeply committed to the process of creativity and Bill and Jessica and Cosmo.



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7:30, Fri & Sat at 8:00, Sun at 2:30 & 7:30

## STAFF OF THEATRE THREE

Jac Alder.....Executive Producer-Director

### Administration

Terry Dobson, Company Manager; Joan Sleight, Director of Business Affairs; Nick Rushing, Computer Service Manager; Kimberly Richard, Director of Publications and Staff Communications

### Production

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

### Customer Services

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## BIOGRAPHIES OF THE ARTISTS

**Trey Albright (Pig Boy)** Theatre Three audiences may recognize Trey from Theatre Three's productions of *The Happy Time* (Alfred) and *The Unexpected Guest* (Sergeant Cadwallader). Other performances include *Roll of Thunder, Hear My Cry* (R.W.) and *Charlottes Web* (Lurvy) at the Dallas Children's Theatre, and *The Glass Menagerie* (Jim O'Connor) and *The Rocky Horror Picture Show* (Rocky) at Sage & Silo.



Trey Albright



Dennis Canright



Coy Covington



Eric Domuret



Shay Edwards



Jamie Fowler

**Dennis Canright (Sheik)** *Side Show* marks Dennis Canright's first appearance at Theatre Three. A twenty-four year theatre veteran, Dennis was most recently seen as Frank N. Furter in Sage and Silo's production of *The Rocky Horror Picture Show*. Favorite roles include Arnold Beckoff in *Torch Song Trilogy*, Lancelot in *Camelot*, Rooster Hannigan in *Annie*, Gregory in *Love! Valour! Compassion!*, and Danny Zuko in *Grease*. Dennis also directed the highly popular *Jeffrey* and *Parallel Lives* for Fort Worth Theatre.

**Coy Covington (Reptile Man)** is delighted to be making his Theatre Three debut with *Side Show*. He was recently seen as Miss Texas in last season's runaway smash hit *Pageant* presented by Crossroads Theatre. Other Metroplex appearances include *A New Brain* at Quad C Theatre, *1776* and *Grease* at Theatre Arlington and numerous star turns at Pegasus Theatre including *Vampire Lesbians of Sodom* and *Reefer Madness*. Coy would like to thank Jac and Terry for this exciting opportunity.

**Eric Domuret (Terry)** Eric is very pleased to be appearing again at Theatre Three. Eric was first seen here last spring as Ray in *Saturday Night*. He recently appeared in Theatre Too's *I Love You, You're Perfect, Now Change!* Area credits include Eddie in *Do Black Patent Leather Shoes Really Reflect Up?* Theatre Arlington; Sparky in *Forever*

*Plaid TA*; Martin in *Fool for Love* Fort Worth Theatre; Charles the Wrestler in *As You Like It*, Gower in *Henry V*, Fort Worth Shakespeare in the Park. Shows outside the area include *Evita*, and Harry in *My Fair Lady* at the Merry-Go-Round Playhouse in Syracuse, NY; *Victor/Victoria*, Gremio in *Kiss Me, Kate!*, Dr. Finsdale in *Li'l Abner*, and Peter in *Jesus Christ Superstar* at the Mac-Haydn Theatre in Albany, NY. Eric would like to thank God for all His gifts.

**Shay Edwards (Strong Man)** is very excited to be performing at Theatre Three in this production. Shay's most recent show was Theatre Too's *I Love You, You're Perfect, Now Change!* Some of Shay's favorite performances include *Cabaret*, *Into the Woods*, *Sweeney Todd*, *Peter Pan*, and *Best Lil Whorehouse in Texas*. He also served as the assistant to the director, Terry Dobson, in *A Sondheim Celebration* at The Meyerson Symphony Center. Shay is thankful to Terry for all of his support.

**Jamie Fowler (Harem Girl)** This is Jamie's first appearance at Theatre Three. Jamie attended KD Studio's Actors Conservatory and has appeared in such plays as *Loose Knit*, *You Can't Take It With You*, *Noises Off*, and *Madison SCARE Garden* in New York. She also appeared in the films *Center Stage*, *Gloria*, *Entourage* and *Numbers*. Jamie is thrilled to be a part of this show and would like to thank all her family and friends for their constant support.

**Sonny Franks (The Boss)** These are the words that describe my life: happy, sad, sorry, glad, wonderful, miserable, dark, bright, wrong, right, moody, lonesome, together, worshipped, worshipful, searching, finding, loving, loved,

giving, taking, Godly, sinful, forgiven, single, married, fatherly, pet owner, brother, son, forgetful, forgotten, glowing, but lately, mostly, ebullient.

**Jennifer Freeman (Violet Hilton)** is thrilled to be performing in her first Theatre Three production. She has sung with the Dallas Symphony Orchestra, the Fort Collins Symphony Orchestra, the Wichita Sinfonia and most recently the Oklahoma City Philharmonic. She performed in many regional theatres that include Lyric Stage, Plano Repertory, Garland Summer Musicals, Dallas Theatre Center, and Stage One in Wichita. She received a Leon Rabin nomination for her performance in *Songs for a New World*. Jennifer has also become a favorite of OKC's Lyric Theatre, most recently playing Julie Jordan in *Carousel* and Rosabud in *The Mystery of Edwin Drood*. She sends all her love to her husband, Troy.

**Sergio Antonio Garcia (Fakir)** is in his third production at Theatre Three. His previous works include this season's *Spinning Into Butter* (Patrick Chibas) and last season's *The World Goes Round*. He has a BFA in music education and voice from UNT and attended AMDA in New York City. He has traveled to Italy and Las Vegas for opera and industrial work. Other roles include Chino in *West Side Story* (GSM), Ensemble in *Sweeney Todd* (WTT), and Baker in *Into the Woods* (RCT). He would like to thank Theatre Three for many opportunities given and his friends and family for their love and support. God bless.

**Keron Jackson (Jake)** is delighted to play the role of Jake in his first production at Theatre Three. Keron was last seen as Joe in Texas Wesleyan's production of *Showboat* at the Scotts theater. Keron's favorite productions have been: Issachiar in *Joseph and the Amazing Technicolor*



Sonny Franks



Jennifer Freeman



Sergio Antonio Garcia



Keron Jackson



Melissa A. Jobe



Andrew Jordan

*Dream Coat*, *Jekyll and Hyde* (Casa at Bass Hall), Hud in *Hair* at TWU at Scotts Theatre. Keron won the Mendoza Award for the role of Sutan in *Book of Job* at Jubilee Theater. Keron played Henry Potter in *It's A Wonderful Life* at Stage West where he received an Irene Ryan Award. Keron has won both musical theatre and opera competitions of NATS. He would like to thank his loving family, especially his sisters.

**Melissa A. Jobe (He/She Bearded Lady)** *Side Show* is Melissa's first appearance at Theatre Three. She was last seen by DFW theatregoers as Fruma-Sarah in Casa Manana's *Fiddler on the Roof* at Bass Performance Hall. Regional credits include *Evita*, *King & I*, *Violet, Dorian*, *Rev. of Betsy Loring* (Casa Manana), *Allegro* (Lyric Stage), *1776*, *Into the Woods*, *H2\$* (Theatre Arlington) and *The Rocky Horror Picture Show* (Sage & Silo), as well as local film, television, and industrials. Melissa was awarded Best Actress of 1999 in the Star-Telegram Best of Tarrant reader's poll.

**Andrew Jordan (Roustabout)** He grew up around musical siblings and plays about ten instruments. He began acting during his freshman year in high school, then went to China for his junior year. He attends Greenhill, a private prep school in Addison. His father is the U.S. Ambassador to Saudia Arabia and Andrew plans to join him after this production

**Ric Leal (Buddy Foster)** is very excited about returning to Theatre Three after having his most enjoyable experience ever performing as Dino in last season's *Saturday Night*. Other roles in the area include Hadji in *The Desert Song* with Dallas Summer Musicals and the role of Ko-Ko in Lyric Opera's production of *The Mikado*.



## BIOGRAPHIES OF THE ARTISTS, CONTINUED

Ric has also performed in many roles at Casa Manana in Fort Worth including Anji in *Gypsy*, Jose in *Man of LaManche* and this season as Medel in *Fiddler on the Roof*. This last fall also took Ric to Casa as costume designer to the Children's Playhouse and the ultra-stylish *My Way* at The Bass Hall.



Ric Leal



Christina Neubrand



Mary Margaret Pyeatt



Sara Shelby-Martin



Carrie Slaughter



Julie Stirman



Lisa Wash

**Christina Neubrand** (Sixth Exhibit), in association with Theatre Three, recently received her BFA in theatre performance from Stephen F. Austin State University. She understudied for Theatre Three's production of *Blood Brothers* and is now making her debut.

**Mary Margaret Pyeatt** (Harem Girl) Theatre Three audiences may remember Ms. Pyeatt from Theatre Three's production of *The Women*. Favorite roles at area theatres include Tango Dancer in *Tripping the Light Fantastic* and Mrs. Peters in *Trifles* (Echo Theatre), Beatrice in *Much Ado About Nothing* and Titania in *A Midsummer Night's Dream* (Plano Repertory), Ursula in *Sweet Charity* (Lyric Stage), Adelaide in *Guys and Dolls* (winner of Leon Rabin Award for Best Actress in a Musical), and title roles in *Charlotte's Web* (Dallas Theater Center), *Online* (Addison Center Theatre and *Gypsy* (Garland Summer Musicals).

**Sara Shelby-Martin** (Fortune Teller) is happy to return to the Theatre Three mainstage after performing in *I Love You, You're Perfect Now Change!* Recent roles include *Schoolhouse Rock, Live!* (Sara) and *The Goodbye Girl* (Paula), *The Secret Garden* (Martha), *Saturday Night* (Dakota), *Grease* (Rizzo), *Calamity Jane* (Calamity Jane), *Happy Fella* (Cleo — Leon Rabin Award), *Nuncrackers & Nonsense II* (Robert Anne), *Gypsy* (Mazeppa). Thanks to Jac, Terry, and Linda, and thanks

and love to Tony for everything. B.L.T.W.

**Carrie Slaughter** (Violet Hilton) made her Theatre Three debut in the long-running hit, *I Love You, You're Perfect, Now Change!* and recently celebrated her 400th performance in that show. Originally from Alaska, she moved here to attend S.M.U., where she received her BA in Music and Theatre. She has worked at the Pocket Sandwich Theatre, Garland Civic Theatre as Philia in *A Funny Thing Happened on the Way to the Forum* and the Dallas Children's Theatre as Charlotte in *Charlotte's Web*. Last summer she worked and performed at the CasaCamp 2001 production of *Joseph and the Amazing Technicolor Dreamcoat*. She recently performed in TFM Production's revival of *The Fantasticks* as Luisa.

**Julie Stirman** (Daisy Hilton) is thrilled to be returning to the Theatre Three stage with this production of *Side Show*, after appearing as Helen in *Saturday Night* and Linda in *Blood Brothers*. She has also been seen as Amalia Balish in *She Loves Me* at Granbury Opera House, as Margy in *State Fair* at Theatre Brookhaven, and in the ensembles of *Brigadoon* and *A Christmas to Remember* at Lyric Stage. Julie holds a Bachelor of Music in musical theatre from the University of Miami.

**Lisa Wash** (Harem Girl) is thrilled to be making her Theatre Three debut with this performance. She has been in several productions at TCC Southeast Campus Roberson Theatre including *Working*, *Do Black Patent Leather Shoes Really Reflect Up?*, and the ACTF production of *Wall of Water*. At TCC Northeast Theatre, she has played such roles as Sonia in *They're Playing Our Song*, Beatrice in *Much Ado About Nothing*, and her most recent role of Winnifred in *Once Upon A Mattress*. Lisa would like to thank her parents for their continuous support.

## ABOUT DAISY AND VIOLET HILTON

It is amazing that Daisy and Violet Hilton survived infancy. According to modern statistics, sixty percent of conjoined twins are stillborn and of those who survive birth, thirty-five percent die within twenty-four hours. Despite these grim realities, these pygopus twins who shared part of their spine and blood circulation survived their birth in 1908 in Brighton, England. They were born to Kate Skinner, a very poor barmaid. Mary Hilton, Kate Skinner's bar manager and midwife, actually bought the twins when they were only a couple weeks old. Mary Hilton quickly realized the entertainment value of these unusual girls. She began to exhibit the twins when they were three or four years old. In publicity materials, the girls are described as cheerful, talented, well-dressed, and well-behaved girls who did not want for anything. However, Mary Hilton (the twins called her "Auntie") was incredibly cruel and strict. If the twins did not behave, they were severely beaten. She moved the girls to San Antonio, Texas when they were eight years old and they toured the United States with side shows, circuses, and carnivals. Mary Hilton died when the twins were teenagers and Daisy and Violet hoped that they might be free at last. However, they quickly discovered that they had actually been willed to Mrs. Hilton's daughter and son-in-law, Edith and Meyer Meyers. They never let the girls out of their sight and even slept in the same room with them. Except for performances and training, the twins were not allowed to socialize. They did have a chance to work with Bob Hope who taught them the dance "Black Bottom" and Harry Houdini who taught them to mentally block out each other and give themselves some privacy. However, when Mrs. William Oliver accused the girls of having an affair with her husband in a divorce suit, Daisy and Violet discovered a way to escape their horrible living conditions. Meyers' lawyer, Martin Oliver, requested an interview with the girls alone. Once the Meyers left the room, the twins started begging for help. At the age of 23, the twin sued their guardians for control over their careers and lives. Even though they had probably earned millions during their lifetime, they won only \$100,000. More importantly, they won their freedom.

Under the guidance of manager Terry Turner, Daisy and Violet renamed their act the "Hilton Sisters Revue". The act consisted of singing, playing saxophone and clarinet, and dancing. Besides Black Bottom, the twins' favorite dances were the foxtrot and the Charleston. They were an incredibly popular vaudeville act. One of the highlights of their career was their appearance in the movie, *Freaks* in 1932. Another striking change from their earlier acts was their physical appearance. While under the Meyers' control, the girls were forced to dress exactly alike and look like cute children. As soon as they won their freedom in court, they were ushered to a hotel, where they ordered completely different dresses, decided how they wanted to change their hair, smoked a cigarette for the first time, and tried their first drink.

The twins had personal dreams of love and marriage, but those dreams never became a reality. Violet's first engagement was to orchestra leader Maurice Lambert, but the engagement ended after the couple was denied a marriage license in 21 states. Her second engagement to James Moore resulted in the 1936 wedding at the Texas Centennial Exposition at the Cotton Bowl. Apparently 100,000 people witnessed the event, but historians noted that there was actually very little interest in this event which was perceived as tacky. The marriage only lasted seven weeks and ended in annulment. Daisy was engaged twice before she finally married dancer Harold Estep (stage name: Buddy Sawyer) in 1941. It also ended quickly in divorce.

Daisy and Violet's career peaked in the 1930's, but after that, the public lost interest in these twins. In 1951, they made a very ill-conceived movie based on their lives, *Chained for Life*. The most interesting part of the film is a dream sequence where each twin acts out what she would do if she weren't a conjoined twin. The effect is achieved by one of the twins bending over and hiding behind a strategically placed shrub. Besides this appearance, they lived very private lives, running a snack bar in Florida. When *Freaks* was reissued in Charlotte, North Carolina in 1962, their agent arranged an appearance. He dropped the girls off at the theatre and abandoned them. Grocery store manager, Charles Reid, tried to help them by giving them jobs at Park-N-Shop as cashiers and baggers, hand lotion demonstrators, and produce weighers. They rented a house from a church and quietly lived in the community. In January of 1969, Violet recovered from the flu, but then Daisy became ill. When twins did not report in for work and did not answer the phone, Charles Reid and the police broke into the house to find the twins, curled up next to a heater, dead at the age of sixty. Since the twins left no family, Charles Reid acted as the executor of their estates. As he went through their home, he found clippings from news papers, press releases, pictures, and costumes relating to their stage career hidden away in closets and drawers. Despite their fame and success onstage, the twins' estate was too meager to cover burial expenses. A friend from church donated a cemetery plot with marker engraved "Beloved Siamese Twins".





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