

**THEATRE
THREE**

THE theatre-in-the-round at the Quadrangle

JAC ALDER, Executive Producer-Director, presents



A Comedy by Larry Gelbart

SHOW TWO / 2003-2004 SEASON / August 28 — October 4, 2003

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 Blue, The Tavern, Look Back in Anger, Mrs. McThing, The Little Foxes, Waiting for Godot, The Member of the Wedding, Physician in Spite of Himself, Don Juan in Hell*; **1962-63:** *To Gettysburg, And Someday I'll Die, Rock-a-bye Charlie, Burlie Victorious, The New Drunkard, All the Way Home, The Hostage, Two for the Seesaw, Julius Caesar, Light Up the Sky*; **1963-64:** *Zoo Story, The American Dream, The Time of Your Life, Night of the Iguana, Count Dracula (Or a Musical Mania from Transylvania), Champagne Complex, The Caretaker, The Emperor Jones*; **1964-1965:** *Alice in Wonderland, Oh Dad Poor Dad Momma's Hung You in the Closet and I'm Feelin' So Sad, The Little Hut, Thurbur Carnival, The Tender Trap, Tea and Sympathy, Of Mice and Men*; **1965-1966:** *The Solid Gold Cadillac, In White America, The Glass Menagerie, Write Me a Murder, Thieve's Carnival, Dark of the Moon, Visit to a Small Planet, The Devil's Disciple, Car's Eye, Stop the World I Want to Get Off*; **1966-67:** *The Boyfriend, Art*; **1967-1968:** *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 Greasepaint the Smell of the Crowd, The Miracle Worker, The Venetian Twins, The Fantasticks*; **1969-70:** *Tartuffe, The Adding Machine, Loot, Celebration, Hedda Gabler, A Funny Thing Happened on the Way to the Forum*; **1970-71:** *The Skin of Our Teeth, The Last Sweet Days of Issac, Misalliance, Come Back Little Sheba, Nobody Loves an Albatross, Anything Goes*; **1971-72:** *The Play's the Thing, The Me Nobody Knows, Indians, The Philanthropist, Colette, The Venetian Twins, The Rainmaker*; **1972-73:** *Twice Over Lightly, Company, The Irregular Heart of Monsieur Ornifle, And Miss Reardon Drinks a Little, The Emperor Jones, The Front Page, School for Wives*; **1973-74:** *Canterbury Tales, The Boys in the Band, The Importance of Being Earnest, Electra, Road to Rome, Godspell, Scuba Duba*; **1974-75:** *Gingerbread Lady, Twigs, One Flew Over the Cuckoo's Nest, That Championship Season, The Misanthrope, Whispers on the Wind, Purlie*; **1975-76:** *When You Comin' Back, Red Ryder? Shelly, Member of the Wedding, A View from the Bridge, Seven Keys to Baldpate, Corral, S'Wonderful*; **1976-77:** *Fallen Angels, Jeepers Creepers Here's Harry!, Road to Rome, Little Mary Sunshine, In Celebration, Tartuffe, 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*; **1979-80:** *New York Idea, Chicago, The Seagull, For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf, Present Laughter, Yip Yip Hooray!, Drinks Before Dinner, Taking Away of Little Willie, How I Got That Story*; **1980-81:** *A Woman of No Importance, House of Flowers, The Miss Firecracker Contest, Strider, Bedroom Farce, Rise and Shine, The Elephant Man, Father Dreams*; **1981-82:** *Billy Bishop Goes to War, Working, Design for Living, Physician in Spite of Himself, The Gondoliers, Close of Play, Eden Court, Splendid Rebels, The World of Paul Crume*; **1982-83:** *She Stoops to Conquer, True West, Sweeney Todd, Man and Superman, Don Juan in Hell, Tomfoolery, Morning's at Seven, The Crashing of Moses Flying By, The Quality of Mercy*; **1983-84:** *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf, Second Threshold, Charlotte Sweet, A Day in Hollywood A Night in the Ukraine, The Actor's Nightmare, The Wake of Jamie Foster, School for Wives, Rosencrantz and Guildenstern are Dead, Sister Mary Ignatius Explains It All For You*; **1984-85:** *You're Gonna Love Tomorrow, Quartermaine's Terms, Arms and the Man, Foxfire, Angry Housewives, Outside Waco*; **1985-86:** *Little Shop of Horrors, Painting Churches, Homefront, Anything Goes, A...My Name is Alice, Season's Greetings, Infidelities*; **1986-87:** *Ma Rainey's Black Bottom, Patio/ Porch, The Showoff, A Little Night Music, Animal Farm, Lies and Legends*; **1987-88:** *A Luv Musical, Light Up the Sky, Benefactors, Waltz of the Toreadors, Personals, Safety, Topgirls, El Gesticulador*; **1988-89:** *Claptrap, Clap Yo' Hands, Taking Steps, The Middle of Nowhere, A Quarrel of Sparrows, The Colored Museum, Hunting Cockroaches, The Fantasticks*; **1989-90:** *Broadway, The Fantasticks, The Traveling Lady, Nothing Sacred, Woman in Mind, The Road to Mecca, Groucho A Life in Revue, A Funny Thing Happened on the Way to the Forum*; **1990-92:** *Joanna's Husband David's Wife*; **1992-93:** *Carole Cook in Dress Up!, Stringbean, Waiting for Godot, Heartbeats, The Fantasticks, The Heidi Chronicles, Homeward Bound, Amateurs*; **1992-93:** *Shirley Valentine, Assassins, Born Yesterday, Denise LeBrun in Revue, The Piano Lesson, Risky Games, Diary of a Madman, Droid*; **1993-94:** *A Small Family Business, Ball Games, Wholly Moliere, Shadowlands, The Fantasticks, Always Patsy Cline, Hello and Goodbye*; **1994-95:** *The Knife Thrower's Assistant, Fortinbras, Tiger Lady, Mandragola, The Frogs, The Fantasticks, Lucky Stiff, Black Nativity, A Tale of Two Cities, Manchild in the Promised Land*; **1995-96:** *Pump Boys and Dinettes, The Gingerbread Lady, All in the Timing, The Cocoanuts, The Price, Our Town, The Fantasticks, Black Nativity, Tacco Road, All I Really Need to Know I learned in Kindergarten*; **1996-97:** *Murderer, For Whom the Southern Belle Tolls, Sister Mary Ignatius Explains It All to You, Into the Woods, Sylvia, Blithe Spirit, Once on This Island, Arcadia, A Grand Night for Singing, Black Nativity, The Fantasticks*; **1997-98:** *Burn This, Nice People Dancing to Good Country Music, Amphitryon, Racing Demon, Dreams from a Summer House, Old Wicked Songs, Rise & Shine, June Moon*; **1998-99:** *Old Wicked Songs, Death Defying Acts, The Three-penny Opera, We Won't Pay We Won't Pay, The Miser, Triumph of Love, Gross Indecency The Three Trials of Oscar Wilde, As Bees in Honey Drown, Lady in the Dark*; **1999-2000:** *Beyond Therapy, The Boy Friend, Broken Glass, The Women, Company, Major Barbara, Mizlansky Zilinsky or Schmucks*; **2000-2001:** *I Love You, You're Perfect, Now Change!, How the Other Half Loves, The Happy Times, Saturday Night, Art*; **2001-2002:** *The Unexpected Guest; Over the River and Through the Woods; Absurd Person Singular, Spinning Into Butter; God's Man in Texas; Side Show*; **2002-2003:** *The Great Sebastians; A Class Act, Comic Potential; Beguiled Again; Copenhagen; Paris-Dallas Project; Batboy, the Musical*

PHONE DIRECTORY, BOARD OF DIRECTORS, PLAYBILL CREDITS

Theatre Three's New Board President



At the August board meeting, Theatre Three's Board of Directors elected a new chairman, Janet Spencer Shaw. Janet is a longtime friend of the theatre. She began volunteering at Theatre Three during the 1960's. At that time, there were

more volunteers than staff at Theatre Three and she was a full-time volunteer, working in administration and production. Her father, Morris Spencer, was the developer of The Quadrangle, Theatre Three's current home. With a creative burst of energy, she became a co-partner of the Harlequin Players, a summer stock program associated with St. Mark's. Some very talented Dallas area actors credit that program as a wonderful starting point for their careers. This summer she worked on Theatre Three's "Swinging Into the Forties" gala.

Theatre Three's outgoing board chair, David Luther, has faithfully and

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BOARD OF DIRECTORS:

Janet Spencer Shaw, Chair; Jac Alder, Al Anderson, Brenda Austin, D'Metria Benson, Michael Brennen MD, Martin L. Camp, Michael Davis, James Patrick Dow, Virginia & Roland Dykes, David Forsythe, John Hauge, Kim Hogan, Ed & Rosie Hughes, Melinda Johnston-McLaughlin, David Luther, Shirley Miller, Don Allen Price, Elizabeth Rivera, Erika Schulze, Helen Spence, Karen Washington

graciously served as chairman for the past three years. He is a partner at Hughes & Luce LLP and has been active in several arts fundraising organizations including TACA and 500 Inc. Jac Alder, Theatre Three's Executive Producer-Director is extremely grateful for his dedication, hard work, and help during his tenure.

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

This playbill is published for Sly Fox by Larry Gelbart, the second show of the 2003-2004 season, "BIG IDEAS AND CELEBRATED PEOPLE."

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

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PLAYGOER INFORMATION AND SPECIAL ACKNOWLEDGEMENTS

CONTRIBUTORS to the Threshold Campaign whose bricks have not yet been installed include Paul and Barbara Bierbrier and Dr. William E. Tanner. 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 performance...

- There will be a 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 East Wind Restaurant.

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 & Shirley Jones 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, 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.

SEASON SPONSORS



The Dallas Morning News



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 TACA. Major corporate season sponsors include American Airlines, The Dallas Morning News, and WFAA Channel 8.

What's Going on at Theatre Three!

*Join us in Theatre Too for
Food for the Body & Food for the Soul!*

Don Juan in Hell

by
George
Bernard
Shaw



October 26 — November 5, 2003.

Shaw imagines a soiree in hell attended by the legendary Don Juan, one of his conquests, Dona Ana, Dona Ana's vengeful father, and the Devil himself. Presented as a concert reading, this supremely witty play put Shaw's unique view of love and war on equal footing.

Appetizers will be provided by Arcodoro Pomodoro.

Coming up at Theatre Three...



By George Bernard Shaw

October 16 — November 22, 2003

When first produced in 1902, this play incited a tumult of protest in the London Press that inspired Shaw's wry comment, "Truly my play must be more needed than I knew." Even today, the 1894 version still carries the power to move us to fresh view of sexual politics.

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CELEBRATING ACTORS' EQUITY ASSOCIATION'S 90TH ANNIVERSARY

At the request of Actors' Equity Association, Theatre Three is including this brief history to celebrate the organization's 90th anniversary.

We hereby constitute ourselves as a voluntary association to advance, promote, foster and benefit all those connected with the art of theatre and particularly the profession of acting and the conditions of person engaged therein; to protect and secure the rights of actors; to inform them as to their legal rights and remedies; to advise and assist them in obtaining employment and proper compensation; to procure appropriate legislation upon matters affecting their profession.

from The Preamble of Actors' Equity Association

Actors' Equity was founded in New York City in 1913. For many years, exploitation had been a permanent condition of actors' employment. There was no pay for rehearsals. Actors had to pay for their own costumes and were stranded when shows closed out of town. Theatrical producers set their own rules. The president of Stage Hands Union once told reporters that when entering the Theatre, "I didn't know which sub-cellar was for the actors and which was for the coal." On May 26th, 112 performers met at the Pabst Grand Circle Hotel near Columbus Circle to adopt a Constitution, calling themselves the "Actors' Equity Association." Francis Wilson was elected its first president.

In 1919, Equity was forced to call the first strike in the history of the American theatre, demanding recognition as the performers' representative and bargaining agent. The strike lasted 30 days, spread to eight cities, closed 37 plays, prevented the opening of 16 others and cost millions of dollars. Chorus performers joined in the fight along with the actors. Five days after the strike began, Chorus Equity was formed. Hollywood screen star Marie Dressler, who began her career in the chorus at \$8 per week, was instrumental in the forming the chorus union, and was elected its first president. The strike ended when the producers signed a five-year contract. Later, Chorus Equity merged with Equity in 1955.

Equity was instrumental in helping to create the **National Endowment for the Arts**, and continues to lobby for the arts at the national, state, and local levels. A pension fund was established after a 13-day strike in 1960. Equity signed the first agreement with the League of Resident Theatre (LORT) in 1966, a keystone in the growth of non-profit regional theatre. Under the leadership of Equity's first woman President, **Ellen Burstyn**, Equity initiated the landmarking of Broadway's historic theatres in the 1980's saving them for future generations.

From the historic boycott of Washington DC's segregated National Theatre in 1947, to the founding of the Non-Traditional Casting Project in 1986, Equity has vigorously opposed discrimination. Equity members have raised millions of dollars for Broadway Cares/Equity Fights AIDS, the nation's leading industry-based, not-for-profit AIDS fundraising and grants organization. Equity also generously supports the work of The Actors' Fund, Career Transition for Dancers and the Actors' Work Program.

An Editorial Note:

Despite Equity's continued dedication to its mission, the organization is currently in crisis as it struggles to develop a fair and reasonable health coverage plan for its members. This insurance is funded by generous contributions from producers like Theatre Three.

LARRY GELEBART AND SLY FOX



I love the spoken word, well spoken. I love to play with language; make it do tricks, turn inside out to see if it's got a hidden meaning tucked away somewhere, or perhaps find it's capable of extra entendre or two — a throwback to my radio training obviously, where words had to do it all for an audience.

— Larry Gelbart, from his autobiography, *Laughing Matters: on Writing M*A*S*H, Tootsie, Oh, God! And A Few Other Funny Things*

Parents love to brag about their kids, and Harry Gelbart was a very proud father. The barber who was born in Latvia wanted his son, Larry, to have a chance at being something great. He enrolled his son in tap dancing classes and clarinet lessons, but it was his remarkable wit and sense of humor that caught everyone's attention. Harry Gelbart loved to tell his customers about it, and one day one of his customers said, "Have the kid write something and let's see just how good he is." The customer was Danny Thomas and that piece of writing was impressive enough for the head writer of Danny Thomas' show to invite that teenager to come work on some sketches with him. It was the beginning of a fabulous career.

Larry Gelbart started out in radio, writing for *Danny Thomas*, *Duffy's Tavern*, *The Jack Carson Show*, and *The Bob Hope Show*. Always devoted to the quality of his work, he learned to write fast and amuse the audiences who depended on language to create unseen characters and spectacular situations. He immediately learned to write for television in the 1950's, writing *The Bob Hope Show*, *The Red Buttons Show*, *Caesar's Hour*, *The Danny Kaye Hour* and his most innovative creation, *M*A*S*H*. Being versatile, he wrote beautifully for films: *Oh, God!* and *Tootsie*. While he was a Hollywood success, he was still very critical of show business and society. He poured his frustrations into his work and created insightful and hilarious satire, such as the witty *Mastergate*.

Writing for the stage was a new challenge for him. While working in radio and television, he was asked to write quickly. When he collaborated with Stephen Sondheim and Burt Shevelove to create *A Funny Thing Happened on the Way to the Forum*, he spent years perfecting the show, finding a director, and a lead actor. Despite heartbreaking frustrations, the experience was extremely rewarding. Roman playwright Plautus' timeless style was the inspiration for the show. While researching for the show, Gelbart admired the comic conventions that Plautus established, the way he crafted a plot, and characters that modern audiences still love and understand. Gelbart won a Tony for his work, but he truly relishes the memory of a man watching the show, "Sitting on the aisle, about six rows in front of the stage, was a man who was clearly having a good time, laughing to his (and my) heart's content. At one point, finding he couldn't laugh any more, completely surrendering to the joy he felt, the fellow threw his raincoat up into the air. High above his head. What a compliment, I thought. How exciting to be able to tickle someone to that degree. That was over thirty years ago. I still see that coat in the air."

Gelbart never read Ben Jonson's *Volpone*. Even when director Arthur Penn asked, Gelbart proudly lied. Instead he read an English translation of Stephan Zweig's adaptation of Ben Jonson's *Volpone*. While the show had originally been planned as a television special, Gelbart was pleased to learn that it would be produced onstage and reworked the script "with the freedom one knows the stage has to offer: the freedom of language, the freedom of bolder ideas." Gelbart and Penn agreed to change the ending to suit a modern, jaded audience. George C. Scott was cast as Sly Fox and Gelbart marveled at his ability to memorize lines as soon as he heard them read to him. Gelbart loved listening to Scott make the language he lovingly wrote sound like poetry.

At age 75, Gelbart is very active. He lives in Beverly Hills with his wife, Pat, and spends a lot of time with his grandchildren. In a recent Time magazine article, Gelbart comments, "I don't have much of a social life. As you get older, God takes away your peers and gives you playmates." He writes every day, working on new projects and still making his father proud.

THEATRE THREE presents the second show of the 2003-2004 season...

*Sly Fox by Larry Gelbart is presented by arrangement with Samuel French, Ltd
45 West 25th Street, New York, New York 10036.*



A comedy by Larry Gelbart

Artistic Staff:

Director: Jac Alder.....**Set Design:** Harland Wright
Musical Divertimenti: Jac Alder & Jack Degelia.....**Lighting Design:** Carl Munoz
Costume Design: Patty Korbelic Williams.....**Wigs and Make-up:** Ryan Matthieu Smith

Cast:

(in order of appearance)

Simon Able.....	*Jeffrey Schmidt
Sly's Servants, Fetch and Carrie.....	Robert Silva, Erica Heebner
Foxwell J. Sly.....	*Laurence O'Dwyer
Lawyer Craven.....	Ted Wold
Jethro Crouch.....	*Terry Vandivort
Abner Truckle.....	Erik Knapp
Miss Fancy.....	Lisa J. Miller
Mrs. Truckle.....	Lulu Ward
Crouch's Servant.....	Robert Silva
Captain Crouch.....	*Lynn Mathis
The Chief of Police.....	Bill Ostott
Court Clerk.....	Robert Silva
The Judge.....	Chris Messersmith

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

Production Staff:

Production Manager: Linda Harrison	Master Carpenter: Jeffrey Schmidt
Carpenters and Painters:	Harland Wright, Greg MacPherson, Vicki Phung Melanie Lang, Erica Heebner & Jonas Houston
Prop Master:	Linda Harrison
Master Electrician:	Jonas Houston
Electricians:	Jonas Houston, Erik Archilla, Carl Munoz
Production Stage Manager & Coordinator:	*Jack Degelia
Production Assistant & Floor Manager:	Robert Silva
Light Board Sound Operator:	Melanie Lang

Sly Fox

Scene Synopsis:

Time: One Day in the late 1800's

Place: San Francisco

Act I:

Scene 1:.....Sly's Bedroom
Scene 2:.....Truckle Living Room
Scene 3:.....Crouch's Office
Scene 4:.....Sly's Bedroom

Act II:

Scene 1:.....A Jail Cell
Scene 2:.....The Courtroom
Scene 3:.....Sly's Bedroom

Production Notes:

Sly Fox was originally produced by Sir Lew Grade, Martin Starger, and The Shubert Organization and was directed by Arthur Penn. It opened at The Broadhurst Theatre on December 14, 1976.

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; **Greg MacPherson**, Development Associate.

Production

Harland Wright, Director of Design; **Terry Dobson**, Musical Director; **Patty Korbelic-Williams**, Costumer; **Linda Harrison**, Production Manager; **Jeffrey Schmidt**, Master Carpenter; **Erik Archilla**, & **Robert Silva** Intern Staff.

Customer Services

Amy Mills, Director of Customer Services; **Tommy Looney**, Performance Box Office Manager; **Carol Crosby**, Director of Telemarketing; **Nancy Meeks**, House Manager; **Darius Warren**, Daytime Box Office Supervisor; **Sally Cole Ainsworth**, Assistant Daytime Box Office Supervisor; **Nancy Meeks** and **Elaine Foster**, Reservationists; **David Curtis**, Trinity Johanssen, **Shaneka Johnson**, **Roger Wilson**, Telemarketing Staff.

Special Thanks to:

Cecilia Flores for reminding management of this play's eternal timelessness and wit.
The Quadrangle for Rehearsal Space.

BIOGRAPHIES OF THE ARTISTIC STAFF



Jac Alder, Executive Producer-Director of Theatre Three and director of *Sly Fox* was, with his late wife Norma Young, one of Theatre Three's original founders in 1961. Trained originally (at Oklahoma University) as an architect, Alder came to Dallas after his military service with the full intention of leaving theatre — which he had always enjoyed recreationally — and devote himself to architecture. He didn't reckon on meeting the formidably talented and ambitious Ms. Young who decided to form a new theatre in service not only to audiences but to professional theatre artists who reside in her hometown, Dallas. Alder has, following the leadership of Ms. Young and mightily inspired by the talent

and dedication of numerous colleagues, served as a writer, composer, musician, arranger, performer, director, designer, editor, typist, and janitor pursuing his obligations to Theatre Three. He continues to act (last season in *Copenhagen* and this season in *Don Juan in Hell*) though he more frequently directs and worries.

Harland Wright (Director of Design) has worked at Theatre Three as the Director of Design for nearly 35 years. Beginning with *Thieves' Carnival* in 1967, his most recent productions include *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 also 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.

Carl Munoz (Lighting Design) After two years of being Theatre Three's Master Electrician and Assistant Lighting Designer, he is thrilled to be given the opportunity to officially design lights for Theatre Three. He is graduating from University of Texas at Arlington this spring with a BFA in design-Technical Theatre. He is also happy to be a founding member of Boaz Unlocked, a new theatre company here in the Metroplex. The company just finished *The Harry and Sam Dialogues* for the Festival of Independent Theatres at the BathHouse Cultural Center, which was huge success for this new group. This is his first large production to design for and he hopes to learn a lot from the experience.

Patty Korbolic Williams (costume designer) Patty has designed costumes for Theatre Three since the 2000-2001 season, debuting her talents for *The Happy Time*. She has been making and designing costumes for over 20 years in both educational and professional theatres. Patty has dabbled in acting props and set construction. Other Theatre Three's productions include *The Unexpected Guest*, *Side Show*, *Bat Boy: The Musical*, *Comic Potential*, and *The Hollow*. In 2001, she won a Column Award for Best Costumes in a Musical (*Saturday Night*) and she has been awarded various UIL and ACTF awards. She is a mother of a four-year-old aspiring diva who loves fossil and mineral collecting, and yes, she can identify most of them.

Ryan Matthieu Smith (Hair and Make-up Design) is thrilled to be part of the T3 family, acting as wardrobe, make-up, and hair master since the 2000-2001 season. Ryan returned to Dallas from New York City where he trained at L.I.B.S. and worked for the Face Forward Agency. He has also costumed shows for Ground Zero Theatre Company, The Bathhouse Cultural Center, and Water-Tower Theatre. Ryan would like to thank Patty for being a goddess and T3 for all of the wonderful opportunities.

BIOGRAPHIES OF THE ARTISTS, CONTINUED



Erica Heebner



Erik Knapp



Lynn Mathis

Erica Heebner (Carrie) is making her debut at Theatre Three. She is currently a student at Mountain View College and her additional training includes C.A.T.S. and Dallas Young Actors Studio. She has appeared as Dame Ellen Terry in *The Actors Nightmare*, Benita in *Unidentified Human Remains and the True Nature of Love* and Kathy Collins in *Murders in the Heir* at El Centro College. At Mountain View College, she played the Drunk Maid in *Lucky Stiff*, Mrs. Potts in *Picnic*, and Anise in *Watch on the Rhine*. She is a proud member of the Bedlam Escapee's.

Erik Knapp (Abner Truckle) has never appeared on Theatre Three's mainstage, but quite some time ago, he appeared in *Theory of Total Blame*, which was produced in Theatre Too. His favorite theatre roles include Professor Erik Maxwell in *The Lady in Question* at Pocket Sandwich Theatre, Sydney in *Impossible Marriage* at 11th Street Project, Lenny in *Rumors* at Garland Civic Theatre, Grady in *Degree of Death* at Pegasus Theatre, Mercutio in *Romeo and Juliet* at Spring Creek Shakespeare Festival, and Tiny-Tiny in *A Trailer Trash Christmas Carol* at Rolling Cow Productions. He has written five plays that were locally produced, including *Trailer Trash from Outer Space* and *A Trailer Trash Christmas Carol*. Love to Jamie and Butterbean.

Lynn Mathis (Captain Crouch) This award-winning native Texan (15 years in Dallas) previously appeared in Theatre Three's productions as Orin in *Little Shop of Horrors*, Boxer in *Animal Farm*, Harry Berlin in *Luv*, Bainbridge in *Taking Steps*, Lycus in *A Funny Thing Happened on the Way to the Forum*, Jones in *London Assurance*, Husband in *Mandragola*, Chater in *Arcadia*, Amphitruon and Bishop in *Racing Demon*. At the Shakespeare Festival of Dallas, he played Lear in *King Lear* and King Henry in *Henry IV, Parts I & II*. At Kitchen Dog Theater, he played Pozzo in *Waiting for Godot* and Captain Tock in *Fastest Clock*. Other area roles include Marley in *A Christmas Carol* at The Dallas Theater Center and Clarin in *Sueno* at Stage West. He has been featured in 15 episodes of the PBS series *Wishbone* and 5 episodes of *Walker, Texas Ranger*. Film roles include *The Newton Boys*, *Life of David Gayle* and a feature role in the Disney feature, *The Alamo* with Billy Bob Thornton. He holds a B.A. from Texas Tech, has completed the course load of the MFA Program at Dallas Theater Center where he interned for three seasons. His awards include a 1994 Leon Rabin Award for his performance in *Waiting for Godot*, a Leon Rabin nomination for *Fastest Clock*, and an award for Best Supporting Actor for Theatre Three's production of *Taking Steps*. This is his third year teaching Shakespeare at KD Studios.

BIOGRAPHIES OF THE ARTISTS



Chris Messersmith



Lisa J. Miller



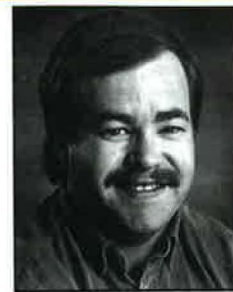
Laurence O'Dwyer

Chris Messersmith (Judge) Chris' previous Theatre Three roles include Gudgeon in *The Hollow*, Meyers in *Spinning Into Butter*, Novotny in the 2002-2003 season opener, *The Great Sebastians* and Lester Trainsmith and Man in Dress Shop in *Comic Potential*. Other area performances include Epureim Cabot in *Desire Under the Elms* at WaterTower Theatre and Judge Harper in *Miracle on 34th Street* at The Dallas Children's Theatre. His television and film experience includes *Broke Sky*, *Scrooge and Marley*, and starring roles in the Emmy Award-winning series *In Search of Heroes*. He is also fluent in pig latin.

Lisa J. Miller (Miss Fancy) was seen a few weeks ago in Theatre Too's production of *Myths and Hymns* and made the long trek back upstairs to be in *Sly Fox*! Last season she was on T3's stage as Broadway Betty in *Beguiled Again* and other previous roles for the theatre include: April in *Company*, Dulcie in *The Boyfriend*, *The Lady in the Dark*, a Dainty Deb in *Rise and Shine* and a Frog in *The Frogs*. She was also in the inaugural show of Theatre Too, *Tom Foolery*. Lisa has been seen at several other theatres throughout the metroplex of which her credits include Garland Summer Musical's *Will Rogers Follies* as one of the Ziegfeld Girls, Rose: *Dancing at Lughnasa*, Luisa: *Nine*, Rosa Bud: *The Mystery of Edwin Drood*, Sister Mary Leo: *Nunsense I & II*, Shulie: *Schoolhouse Rock, Live!!*, Josephine/Monica: *Romance/Romance*, Annette: *Steel Magnolias*, and Laurie: *Oklahoma*. Lisa thanks her 4-legged family for putting up with her being gone so much and her friends for all their support.

Laurence O'Dwyer (Sly Fox) last appeared on Theatre Three's stage in Jac Alder's adaptation of *The Miser*. As a member of Theatre Three's company, he performed in many of Theatre Three's productions, including a favorite show, *A Funny Thing Happened on the Way to the Forum*. Three seasons ago, he played Scrooge in the Dallas Theater Center's *A Christmas Carol*. His recent regional credits include *As You Like It* at The Old Globe; and *Changes of Heart*, *Mirandolina*, and *The Game of Love and Chance* at Princeton's McCarter Theatre. He also performed in *Changes of Heart* at Berkley Repertory Theatre and LA's Mark Taper Forum under Stephen Wadsworth's direction and was nominated for the prestigious Celebration Award. He won a L.A.'s DramaLogue Award for his performance in James Duff's *A Quarrel of Sparrows* at Court Theatre. This Goodman Theatre graduate's awards also include Dallas-Fort Worth Theatre Critics Forum Award for best direction Theatre Three's production of *Light Up the Sky*, best actor in Theatre Three's production of *Nothing Sacred*, and best actor in Dallas Theater Center's production of *Temptation*. His roles in *A Quarrel of Sparrows* and Beth Henley's *Debutante Ball* at South Coast Repertory were specifically written for him. He is a Baltimore Center Stage Associate Artist and this season, he appeared in *Peter Pan* and Shiller's *Mary Stuart*. He is also the former chair of drama at Bennington College.

BIOGRAPHIES OF THE ARTISTS, CONTINUED



Bill Otstott



Jeffrey Schmidt



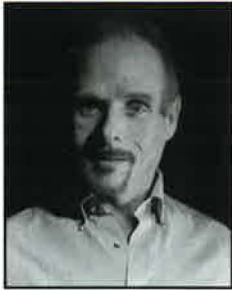
Robert Silva

Bill Otstott (Chief of Police) makes his Theatre Three debut in *Sly Fox*. At Pocket Sandwich Theater, he played The General in *Trailer Trash from Outer Space* and Pappy in *Attack of the Killer Mutant Leeches*. He has appeared as Morty in *Death of a Novelty Salesman* for West End Players, Quince in *A Midsummer Night's Dream* at Garland Civic Theater, and Friar Lawrence in *Romeo and Juliet* at Frisco Community Theater. His film experience includes *Leap of Faith*, *Necessary Roughness*, *Born on the Fourth of July*, and *Daddy's Dyin' Who's Got the Will?* He is the former producer for the Dan Lewis Show on 105.3FM and his hobbies include drawing, writing, and raising a beagle puppy named Gromit.

Jeffrey Schmidt (Simon Able) was previously seen on Theatre Three's stage in as Nick in *Over the River and Through the Woods*. His Theatre Three roles include Serge in *Art*, Desmond Bonnard in *The Happy Time*, Evan Wyler in *As Bees in Honey Drown*, Dimas in *Triumph of Love*, and Bob in *ThreePenny Opera*. Other theatre roles include Stephen Belber in *The Laramie Project* at WaterTower Theater, John Everett Millais in *The Countess* at Circle Theatre, Felice in *Out Cry* at MoonWater Theater Company, Ross Gardiner in *Visiting Mr. Green*, George in *I Hear the Thunder Rolling*, Rafe Smith in *The Herbal Bed* at Stage West, ensemble in *Christmas at Ground Zero* at Ground Zero Theatre Company, ensemble in *Voice Box* at Echo Theatre, William in *As You Like It* and Bardolph/Salisbury in *Henry V* at Fort Worth Shakespeare Festival, Dick Wilkins/Debtor in *A Christmas Carol* at Dallas Theater Center, and Quentin in the world premiere of Erik Ehn's adaptation of *The Sound and the Fury* at Undermain Theater. His film and television appearances include Riley in *Indefinitely*, *Walker*, *Texas Ranger*, Aladdin in *Peppermint Place*, and Mannlich in *Nosphonatu*. He is currently the artistic director of MoonWater Theater Company.

Robert Silva (Servant/Court Clerk) is a magna cum laude graduate from the University of Texas Pan American in Edinburg, Texas, earning a B.A. in Theatre/ T.V./ Film Performance. While at U.T. Pan American, he appeared in *Metamorphoses* as Opheus and Eros, in *A Christmas Carol* as Bob Cratchit, and during summer stock, in *Picasso at the Lapin Agile* as an Elvis visitor. At Flower Mound Performing Arts, he played Kit Kat Boy and Gorilla in *Cabaret*. He appeared as Jeffrey in *Godspell* at Harlingen Performing Arts Theatre and The Wolf in *Little Red Riding Hood* at Theatre on Wheels: Children's Theater Touring Company. In addition to several commercials and voice-overs, he has appeared in *The Mourning After*, WB TV Series *Safe Harbor*, and *Dormitory*.

BIOGRAPHIES OF THE ARTISTS, CONTINUED



Terry Vandivort



Lulu Ward



Ted Wold

Terry Vandivort (Jethro Crouch) has appeared in numerous productions at Theatre Three, including *The Hollow*, *A Funny Thing Happened on the Way to the Forum*, *Broken Glass*, *Gross Indecency*, *Shadowlands*, *The Boyfriend*, *Dreams of a Summer House*, *Into the Woods*, *Waiting for Godot*, and *Taking Steps* for which he won the Dallas Theatre Critics Award. He has also appeared at the Dallas Children's Theater, Lean Theater, Kitchen Dog Theater, Shakespeare Festival, and Plano Repertory Theatre. He dedicates this performance to his two brothers.

Lulu Ward (Mrs. Truckle) holds a B.A. in Music from Mississippi University for Women, and an M.F.A. in Theatre from the University of Southern Mississippi. She has appeared as Dead Jane in *10:10* at Ground Zero Theatre Company, Mrs. Saunders/Ellen/Betty in *Cloud Nine*, Margo in *X Stage Right: Die!* at Pegasus Theatre, Maggie in *Cat on a Hot Tin Roof* at Southern Arena Theatre, and Rose in *The Woolgather* at Tin Can Alley. She was a Leon Rabin Nominee for Best Supporting Actress for her portrayal of Margo in *X Stage Right: Die!*. She would like to thank her husband Michael for his love and support.

Ted Wold (Lawyer Craven) is making his debut at Theatre Three. He attended Duke University School of Law and holds a B.A. from the University of Texas at Austin. His favorite roles include Ivan in *Art* at Theatre Arlington, Adolph in *Last Night at Ballyhoo* at Contemporary Theatre of Dallas, Phil in *Inspecting Carol* at Plano Repertory Theatre, Mr. DePinna in *You Can't Take it With You* at WaterTower Theater, Brother Boy in *Sordid Lives* and Jim in *The Last Session* at Uptown Players. In 2002, he was named "Best Actor" by the Dallas - Fort Worth Critics Forum Award. He would like to thank his friend, Lisa Hassler, for her patience and humor.

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An exciting series of plays and musicals performed by talented, professional performers all dedicated to the joy of theatre. Join the dramatic thrills of Dallas' exceptional theatre-in-the-round!

SHOW ONE: JULY 10 - AUG 16, 2003



A Mystery By Agatha Christie

Who's gonna get it? A cheating doctor, a sex pot bitchy mistress, an eccentric old man, an offensive lady-of-the-house would each make an excellent murder victim. Who done it? It will take a clever inspector to discover the truth.

SHOW TWO: AUG 28 - OCT 4, 2003



A Comedy By Larry Gelbart

Foxwell J. Sly is sinfully rich, but he wants more! Larry Gelbart, best known for *M*A*S*H* and *A Funny Thing Happened On The Way To The Forum*, resets Ben Johnson's Volpone in the gold rush days of San Francisco.

SHOW THREE: OCT 16 - NOV 22, 2003



A Comedy By George Bernard Shaw

When first produced in 1902, this play incited a tumult of protest in the London Press that inspired Shaw's wry comment "Truly my play must be more needed than I knew." Even today, the 1894 version still carries the power to move us to a fresh view of sexual politics.

SHOW FOUR: DEC 4, 2003 - JAN 10, 2004



To Be Announced

This show has not yet been selected.

SHOW FIVE: JAN 22 - FEB 28, 2004



A musical by Michael

John LaChiusa & George C. Wolfe

Inspired by Joseph Moncure March's poem, LaChiusa and Wolfe turn this tale of dizzying debauchery into a smart adult fable, reminding us that high fliers in any decade usually land with a sobering and instructive crash.

SHOW SIX: MAR 11 - APRIL 17, 2004



A comedy by Claudia Shear

Playwright and performer Claudia Shear constructed a multi-layered study of stardom, as experienced by one of its avatars and two adoring fans of one of the greatest stars of all.

SHOW SEVEN: APR 29 - JUNE 5, 2004



By Marie Jones

(pending release)

A pair of movie enthusiasts get their big break - a chance to be an extra in a Hollywood movie! This extraordinary adventure, a hit in London and New York, is a tour-de-force of hilarious storytelling.

See performances Thur at 7:30 p.m.; Fri and Sat at 8:00 p.m.; Matinees Sat & Sun at 2:30. Subscription series discounts are now available in good seating. Phone the box office for ordering assistance. 214-871-3300



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Appetizer Attraction #1:
Aug. 10 - 20, 2003

Myths and Hymns

A song cycle by Adam Guettel

Adam Guettel, Richard Rodgers' grandson composed this remarkable song cycle on humanity's urge to transcend earthly bounds and connect with something greater in our search for enlightenment. Performed in loving memory of Dr. Lloyd Kitchens. Sponsored by Central Market.

Appetizer Attraction #2:
Oct. 26 - Nov. 5, 2003

Juan In Hell

by George Bernard Shaw

Shaw imagines a soiree in hell attended by the legendary Don Juan, one of his conquests, Dona Ana, Dona Ana's vengeful father, and the Devil himself. Presented as concert reading, this supremely witty play put Shaw's unique view of love and war on equal footing. Sponsored by Arcodoro Pomodoro.

Appetizer Attraction #3:
Feb. 8 - 18, 2004

First Lady Suite

A concert by Michael John LaChiusa

An irreverent and startlingly surrealistic score by Michael John LaChiusa examining the legends of our nation's first ladies including Jackie, Lady Bird, Mamie, those close to them and to their husbands, the presidents