

by Charles Busch August 26 — October 2, 2004

by Elizabeth Forsythe Hailey September 12-21, 2004

THE TALE OF THE ALLERGIST'S WIFE/ A WOMAN OF INDEPENDENT MEANS

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.

Regarding this performance...

- Concessions are available in the lobby.
- Cameras or recording devices of any kind are prohibited.
- Please turn off (or silence) all cell phones and pagers.
- Please remember that talking during performances disturbs fellow theatre-goers.
- No late-comers will be seated once the performance commences.
- Please finish refreshments in the lobby.

For theatre goers with disabilities...

- Please feel free to call upon our staff for assistance.
- Wheelchair locations are available.
- Half of the seats may be reached by aisles with handrails.
- 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.

THEATRE THREE'S BOARD OF DIRECTORS:

Janet Spencer Shaw, Chair;
Jac Alder, D'Metria Benson,
Martin L. Camp, Angela V.
Choquette, Michael Davis, Jim
Dow, Roland & Virginia Dykes,
David Forsythe, Gary W.
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The

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theatergoers in a hurry!

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

- **The Tale of the Allergist's Wife** by Charles Busch,
the second show of the Mainstage Series of the 2004-2005 season
- **A Woman of Independent Means** by Elizabeth Forsythe Hailey,
the first show of the Appetizer Attraction Series of the 2004-2005 season.

Cover art by Harland Wright and MPH Printing & Promotional Products
Playbill Editors: Jac Alder, Kimberly Richard

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THEATRE THREE presents the first show of the
Appetizer Attraction Series of the 2004-2005 season...
By special arrangement with the playwright, Elizabeth Forsythe Hailey.

*A
Woman
of
Independent
Means*

By Elizabeth Forsythe Hailey

Artistic Staff

Production Design | Jac Alder
Concept & Direction

Cast

Bess Steed Garner | *Elizabeth Rothan

Production Staff

AEA Stage Manager | *Amy Mills Jackson
Production Manager | Linda Harrison
Prop Master | Linda Harrison
Photographic Research | Donald Walker
Production Assistant | **Jackie Elliott

Scene Synopsis

Act I | 1900-1921
Act II | 1921-1968

There will be one fifteen minute intermission.

Jac Alder (Production Design Concept and Direction)

Jac has known (and admired) the playwright (and her late husband, playwright Oliver Hailey) since the early '60's when he and his late wife, Norma Young, founded Theatre Three. He served as producer (and designer) of Ms. Hailey's play, *Joanna's Husband and David's Wife* (June of 1990) which was directed at Theatre Three by Charles Nelson Reilly. Both the playwright and the director wanted to include a new "readers version" in this season's Appetizer Attraction Series. With it, they hope to regale the audience with Bess, one of modern literature's most remarkable, refreshing (and sometimes redoubtable) women. He hopes the audience derives from it a relentless cavalcade of insight into women's evolution in Texas culture and remarks, "She certainly opened my eyes — and my heart."



Elizabeth Forsythe Hailey (Playwright, Author)

Elizabeth Forsythe Hailey was born in Dallas, not far from the home of her maternal grandmother, Bess Walcott Kendall Jones, whose life was the inspiration for *A Woman of Independent Means*. She was co-valedictorian of her 1956 Highland Park High School graduating class and attended Hollins College (now Hollins University) in Roanoke, VA. She returned to Hollins in the spring of 1998 as Wyndham Robertson Writer in Residence and was awarded an honorary doctorate in 2001. She worked summers during college on *The Dallas Morning News* where she met her husband, playwright Oliver Hailey. She accompanied him to New Haven and worked as a copy editor at the Yale University Press while he attended the Yale School of Drama. While he embarked on a distinguished career writing for stage, screen, and television, she began writing fiction. Her first novel, *A Woman of Independent Means*, was published in 1978, the year she turned forty, and became a bestseller. Adapted for the stage by the author, *A Woman of Independent Means* debuted on Broadway with Barbara Rush and subsequently toured the country. The book also became a six-hour NBC miniseries starring Sally Field. Her other best-selling novels include *Life Sentences*, *Joanna's Husband and David's Wife*, and *Home Free*. A two-character stage version of *Joanna's Husband and David's Wife* directed by Charles Nelson Reilly and starring Kendall Hailey and Paul Linke enjoyed a successful run at Theatre Three in June of 1990. Ms. Hailey lives in Los Angeles where she is currently at work on a sequel to her first novel which will be entitled *A Woman of Small Rebellions*.

THE ARTISTIC STAFF

Elizabeth Rothan (Bess Steed Garner)



Working with new and experimental pieces is something of a specialty of Elizabeth Rothan. She played Josephine Herbst in the premiere of *To September* by Matt Wellman, appeared in *Gunfighter, A Gulf War Chronicle* by Tony Award-winning writer Mark Medoff, and in Big D Festival of the Unexpected's production of *Quake* at the Dallas Theater Center. For Theatre Three, she portrayed Simone de Beauvoir in the American premiere of Fabrice Rozié's *Transatlantic Liaison*. New York credits include *Cymbeline* and *Top Girls*. She's appeared in numerous regional productions, most memorable being *Steel Magnolias*, *Marvin's Room*, *Moon Over Buffalo*, and *All My Sons*. Her Theatre Three credits include *The Great Sebastians*, and *Mrs. Warren's Profession*. Other local credits include *One Flew Over the Cuckoo's Nest* directed by Adrian Hall (Kitchen Dog Theater); *Christmas Carol*, *Night of the Iguana*, *Twelfth Night*, and *Be Aggressive* (Dallas Theater Center). Her film credits include *Standing Alone*, *Moviehouse*, and *Worm Killers Last Spring*, and *Sweet Hideaway*. Elizabeth also directs, in New York working with playwright such as Luigi Jannuzzi and Bruce Graham. She recently directed Mr. Graham's new piece, *Coyote on a Fence*, at KD Studios. Once a month, she joins with the improvisational comedy group, Troup 4 out of 5 Doctors, who received raves from *Rolling Stones* magazine. Elizabeth holds a degree from Rutgers University's Professional Actors Training Program.

Dynamic women like Bess Steed Garner are nothing new to Dallas. When Dallas was still a fairly young city, women became a constructive force that nurtured the future of the new municipality.

In 1900, Dallas was a city of 42,000 with a growing reputation of being a good place to do business. East Dallas was officially annexed in 1890 and in 1903, Oak Cliff was annexed to the city. World War I would make Dallas into a center of the aviation industry with a training ground in the middle of the city called Love Field. In 1915, a new university, Southern Methodist University, opened its doors to students. During the early part of the twentieth century, Dallas would gradually transform itself from a small trading post town into a sophisticated city that would attract adventurous businessmen — and their wives.

Certainly Dallas women were busy with their domestic responsibilities, but among the wives of several businessmen, there was a desire to do more. Many of these women had been active in church societies, but in the late 1800's, a group of ladies decided to improve themselves with education and they banded together to create a literary society, The Shakespeare Club. The club agreed to meet once a week to study and discuss Shakespeare's works. The group became an important social network and the education became empowerment. Soon other clubs such as the Standard Club and the Chautauqua Literary and Scientific Circle were formed and while these clubs also emphasized the continued education of women and appreciation of the arts and culture, a new purpose developed. As women became more confident in their organizational skills, they became eager to serve the community in unique ways. The Pierian Club established a library to tend to the club's 400 books and the tradition of women's clubs assisting the establishment of public libraries. The Dallas Federation of Women's Clubs united and supported a network of free kindergartens that became the Dallas Free Kindergarten Association. Under the strong leadership of Mrs. E.P. Turner, clubs became even more focused on specific civic issues ranging from prison reform to sanitation standards at public schools. At The Dallas Woman's Forum in 1906, Mrs. Turner established a variety of departments representing different areas of club work including Literature and Music, Art, Current Events, Civics and Philanthropy, Philosophy and Science, and Home Industry. While the Texas Suffrage Movement was gradually gathering support, Dallas women were using their club activities to fundraise for specific causes and influence civic leaders.

However, in 1908, club women rallied to get two women, Mrs. E.P. Turner and Mrs. P.P. Tucker, on ballot of the Dallas School Board. The women reasoned that mothers would naturally be concerned with education and have the children's interests at heart. Before women could even vote, two Dallas women became elected officials. During their terms, the women focused on the total health of the student: physical, emotional, and intellectual. They were specifically concerned that schools be appropriately supplied, that the physical buildings be safe, and that every school provide nutritious lunches. These women set a standard of dedication to the school board that was admired by even their harshest critics.

Before women consistently worked outside the home, these Dallas women left a legacy of social activism that inspired modern Dallas women including the playwright, Elizabeth Forsythe Hailey and this theatre's founder, Norma Young.

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

By special arrangement with Samuel French, Inc. 45 West 25th Street, New York, New York 10010

Artistic Staff

| | |
|--------------------------------|------------------|
| Director & Costumer | Bruce R. Coleman |
| Set Design | A.G. O'Rot |
| Lighting Design | Carl Munoz |

Cast

| | |
|----------------------|----------------|
| Marjorie Taub | *Pam Dougherty |
| Mohammed | **Robert Silva |
| Ira Taub | Ted Wold |
| Frieda | *Ada Lynn |
| Lee Green | *Connie Coit |

Production Staff

| | |
|--------------------------------|---|
| AEA Stage Manager | *Terry Dobson |
| Production Manager | Linda Harrison |
| Master Carpenter | Jeffrey Schmidt |
| Carpenters and Painters | Harland Wright, Erik Archilla, Jackie Elliott, Robert Silva, Michael Speck, Eric Hopper, Melanie Lang |
| Prop Master | Linda Harrison |
| Electricians | Jonas Houston, Aja Jones, Joel McDonald |
| Production Assistant | Michael Speck |

Director's Note

FRIEDA: So, you're saying she's real?
MARJORIE: Mother, must you be so literal?



A comedy by Charles Busch

Originally produced by Manhattan Theatre Club on February 8, 2000.
 Subsequently produced on Broadway by Manhattan Theatre Club, Lynne Meadow, Artistic Director, Barry Grove, Executive Producer, Carol Shorenstein Hays, Daryl Roth, Stuart Thompson, and Douglas S. Cramer, Opening on November 2, 2000.

Scene Synopsis

Place & Time | The Taub High-rise Condominium, Manhattan, Present

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 |
| Assistant Bookkeeper | Wendy Kwan |

Production

| | |
|---------------------------|--|
| Director of Design | Harland Wright |
| Musical Director | Terry Dobson |
| Production Manager | Linda Harrison |
| Master Carpenter | Jeffrey Schmidt |
| Intern Staff | Jackie Elliott, Eric Hopper, Michael Speck |

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Bruce R. Coleman (Director/Costumer)

Bruce R. Coleman got his professional start with Theatre Three as an intern way back in the 1985-86 season. In the fall of '86, Bruce became the first T3 intern to direct a mainstage show. That particular musical, *Lies and Legends: The Musical Stories of Harry Chapin* began a long and fruitful association between Bruce and this theatre. Other T3 directing assignments include *Personals*, *The Mystery of Edwin Drood*, *All I Really Need to Know I Learned in Kindergarten*, *Wholley Moliere!*, *Nice People Dancin' to Good Country Music*, *Once On This Island*, *A Grand Night For Singing*, *Rise And Shine*, *The Boyfriend*, *Triumph of Love*, and *Company*. As a costume designer, some of Bruce's T3 favorites include *Into the Woods*, *The Women*, *Major Barbara*, *Animal Farm*, *As Bees in Honey Drown*, *Threepenny Opera*, and *The Boyfriend*. Other local theatres that Bruce has directed and designed for include ICT Mainstage (where he serves on the Board of Directors), Pegasus Theatre (about a million Black and White shows!), The Pocket Sandwich Theatre (all four parts of the *Babes in Outer Space* trilogy!), Fort Worth Shakespeare in the Park and New Theatre Company. By day, Bruce is a Theatre Arts/ Art teacher at MacArthur High School in Irving, where he was named Teacher of The Year. A record breaking ten-time winner of the Leon Rabin Award, Bruce has also been recognized by the Dallas Critics Forum Awards, *The Dallas Observer*, and Who's Who in American Teachers for his contribution to local theatre and education. Many Thanks to God for the gifts, friends and family for all the love and support, and Marco for 'getting it.'

A.G. O'Rot (Set Design)

A. G. O'Rot, has had a career in architecture that includes multi-family dwellings in high density urban settings (though not in New York) as well as an extensive practice in public buildings including museums, theatres, hospitals, churches, and even prison buildings for Texas Department of Corrections. His set designs have covered classical plays including designs for Shakespeare, Shaw, Moliere, Goldoni, and Machiavelli as well as contemporary plays and musicals. He would like to express his appreciation to the Theatre Three technical staff (and especially Harland Wright the theatre's Director of Design) for the resourcefulness shown in the execution of his design of *The Tale of the Allergist's Wife*.

Carl Munoz (Lighting Design)

Carl is happy to be designing lights for Theatre Three. Coming off great success with his first professional designs, *Sly Fox* (for which he won a Column Award), *Mrs. Warren's Profession*, *Arsenic and Old Lace*, *The Wild Party*, *Dirty Blonde*, and *Seven Keys to Baldpate*, he is looking forward to bringing a better understanding of light design to this show.

Connie Coit (Lee Green)

Connie has played Carnegie Hall, Town Hall, New York City Opera, national and international tours; starred as Mama to 17 year old Ben and performing partner/loving wife to Theatre Three Board Chair Emeritus, the late Lloyd W. Kitchens, Jr. M.D., and graced the stages of many other New York, regional and local theatres...loving every minute of it! But Theatre Three's stage has always been home, from *A Funny Thing Happened on the Way to the Forum* (the inaugural production 34 years ago in the current Quadrangle space), through *Candide*, *Tartuffe*, *Company*, *Gingerbread Lady*, *Weill Women*, *Porter Please*, *Into the Woods*, *Lady in the Dark*, *Beguiled Again*, and others. Last season, she helped inaugurate the Appetizer Attraction Series in Theatre Too! with performances in *Myths & Hymns* and *First Lady Suite*. Connie us thrilled to be back on the mainstage — even though she won't be singing in tonight's performance!

Pam Dougherty (Marjorie Taub)

Pam Dougherty made her professional debut in 1978 in Theatre Three's *Otherwise Engaged*. During the quarter century before she returned for *Spinning Into Butter*, she has worked in almost every professional theatre in North Texas. Favorite roles at favorite theatres: Hannah in *The Spitfire Grill* and multiple roles in *The Laramie Project* at WaterTower Theatre. Kate in *Broadway Bound* and *Brighton Beach Memoirs* (both, twice) at Fort Worth's Stage West. Also at Stage West: Creusa in Euripides' *Ion*, Bella in *Lost in Yonkers*, Mrs. Gibbs in *Our Town*, Rita in *Cowgirls*, herself in *For Lindbergh*. Watch for her website in the fall : thewriteactor.com. Most proud of her Erin, a junior at Pomona College, Nathan a brand new SMU law student, and his lovely bride Jaclyn.

Ada Lynn (Frieda)

As a child, Ada was in the *Our Gang Comedies* with Spanky, Alfalfa and Buckwheat — appearing in the musicals as a singer and tap dancer. She did bit parts with Shirley Temple in *Rebecca of Sunnybrook Farm* and *Heidi*. As a teen, Ada toured the country in vaudeville as "Little Miss Everybody, the Curvaceous Clown" — doing impersonations, comedy, singing and tap dancing in USO shows, The Capitol, The Loews Theatre in New York and the Las Vegas nightclub circuit. She did TV shows with Milton Berle, Jackie Gleason and Ed Sullivan. She came to Dallas 50 years ago to appear at the State Fair Musicals with Billy Gilbert in *Desert Song*. She met Sydney Lynn, they married three months later and raised four children and two grandchildren. She has appeared at all the theatres in the metroplex doing *Fiddler on the Roof*, *Bye Bye Birdie*, *The Music Man* and more. She played Mrs. Oswald in Oliver Stones' *J.F.K.* and has appeared in countless radio/television commercials and several episodes of *Walker, Texas Ranger*. She first appeared at Theatre Three in *In Celebration* and was last seen in *Over the River and Through the Woods* as Aida Gianelli. Ada says, "I am thrilled to be doing 'Frieda' with many old friends, talented director Bruce Coleman and my beloved Jac Alder.

Robert Silva (Mohammed)

At Theatre Three, Robert most recently appeared in last season's productions of *Sly Fox* and *Arsenic and Old Lace*. Locally, his theatre credits include Bottle dancer/dancer in *Fiddler on the Roof* and Kit Kat Boy/Gorilla in *Cabaret* at Flower Mound Performing Arts Theatre and Senator Gallio in *The Robe* at Garland Civic Theatre. He recently appeared in a reading of a new Broadway bound musical, *An American Love Story*. At University of Texas Pan-American (where he graduated magna cum laude with a B.A. in Theatre/TV/Film Performance), he played Orpheus/Eros in *Metamorphoses*. He was a member of Children's Theatre on Wheels (T.O.W.S.) touring company where he played a wolf in *Little Red Riding Hood* for one year. In addition to appearing in various commercials and the WB Network Series, *Safe Harbor*, he also played the lead role, Cody, in FTS Productions' *The Mourning After*, a full length feature film that was entered in the Sundance Film Festival. He would like to thanks his friends and family for their love and support.

Ted Wold (Ira Taub)

This graduate of J.D. Duke University School of Law last appeared on Theatre Three's stage playing a lawyer, Lawyer Craven, in *Sly Fox*. At WaterTower Theater, he played Tim in *Noises Off*, Eli in *The Spitfire Grill*, and Mr. DePinna in *You Can't Take It With You*. He played Phil in Plano Repertory Theatre's production of *Inspecting Carol*. For Theatre Arlington, he played Gabe in *Dinner With Friends*, and Ivan in *Art*. His roles at Uptown Players include Brother Boy in *Sordid Lives* and Jim in *The Last Season*. His awards include a 2003 Leon Rabin Award for Best Actor in a Play and 2002 DFW Critics Forum Award for Best Actor. Ted would like to thank B.J. for his unending support.

Charles Busch (Playwright)

Charles Busch is the author and star of such plays as *The Lady in Question*, *Red Scare on Sunset* and *Vampire Lesbians of Sodom*, which ran five years and is one of the longest running plays in Off-Broadway history. His play *The Tale of the Allergist's Wife* ran for 777 performances on Broadway and won Mr. Busch the Outer Circle Critics John Gassner Award and received a Tony nomination for Best Play. He wrote and starred in the film versions of his plays, *Psycho Beach Party* and *Die Mommie Die*, the latter of which won him the Best Performance Award at the Sundance Film Festival. In 2003, Mr. Busch received a special Drama Desk Award for career achievement as both performer and playwright.

The 2004-2005 Appetizer Sponsor for A Women of Independent Means



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The Dallas Morning News



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The 2004-2005 Mainstage Series

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

July 8 - August 14, 2004

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

The Tale of the Allergist's Wife, a new Broadway comedy by Charles Busch August 26 - October 2, 2004

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

Rounding Third, a new comedy from Chicago by Richard Dresser October 14 - November 20, 2004

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

You're a Good Man, Charlie Brown, a musical by Clark Gesner December 2, 2004 - January 15, 2005

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

Going to St. Ives, a thrilling drama by master playwright, Lee Blessing January 27 - March 5, 2005

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

Medicine, Man, a fresh new comedy by Jeffrey Stanley March 17 - April 23, 2005

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

Putting It Together, by Stephen Sondheim May 5 - June 11, 2005

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

The 2004-2005 Appetizer Attraction Series

A Woman of Independent Means, by Elizabeth Forsythe Hiley 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.