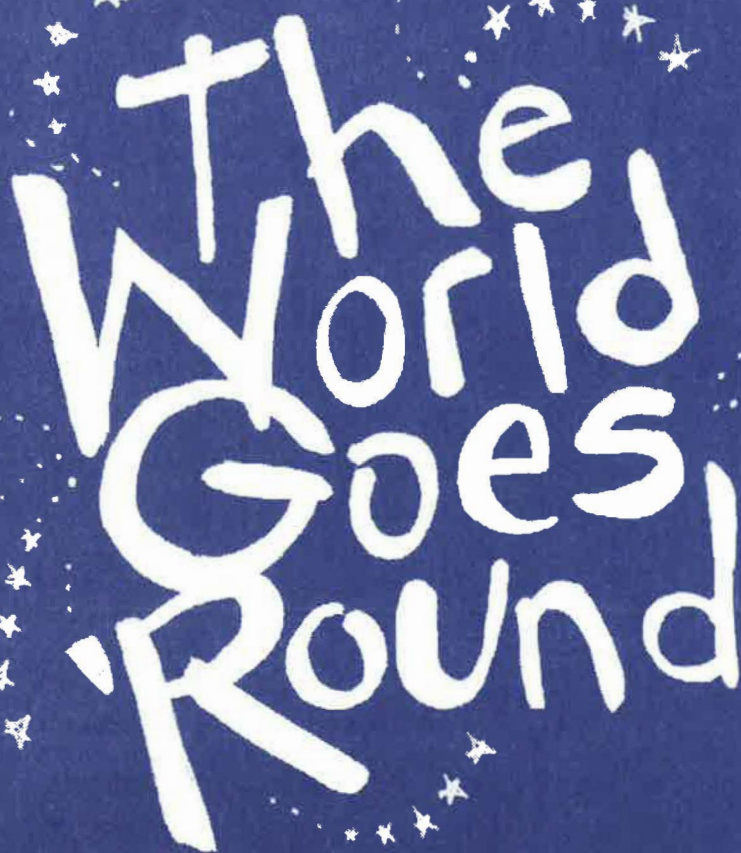


**THEATRE  
THREE**

THE theatre-in-the-round at the Quadrangle

JAC ALDER, Executive Producer-Director presents:

A CELEBRATION OF THE SONGS OF KANDER AND EBB



# The World Goes Round

SHOW SEVEN / 2000-2001 SEASON / April 26 thru June 3

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, Purlie 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, The Mountaintop, 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, Thurber Carnival, The Tender Trap, Tea and Sympathy, Of Mice and Men, The Solid Gold Cadillac, In White America, The Glass Menagerie, Write Me a Murder, Thieve's Company, The Moon, Visit to a Small Planet, The Devil's Disciple, Cat's Eye, Stop the World I Want to Get Off, The Boy-friend, Eh? Pantagloize, The Innocents, Stop the World I Want to Get Off, The Boy-friend, Eh? A Funny Thing Happened on the Way to the Forum*; 1967-1968: *Gallow's Humor, The Caretaker, The Emperor Jones, The Grease-paint the Smell of the Crowd, The Miracle Worker, The Venetian Twins, The Addams Family, 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 Isaac, Misalliance, Come Fly With Me, Little Sheba, Nobody Loves an Albatross, Anything Goes*; 1971-72: *The Play's the Thing, The Merchant of Venice, Indians, The Philanthropist, Colette, The Venetian Twins, The Rainmaker*; 1972-73: *The Lightly, Company, The Irregular Heart of Monsieur Ornifle, And Miss Reardon Drinks a Little, The Front Page, School for Wives*; 1973-74: *Canterbury Tales, The Boys in the Bath, The Importance of Being Earnest, Electra, Ruddigore, Godspell, Scuba Duba*; 1974-75: *Gingerbread Lady, The Cuckoo's Nest, The Championship Season, The Misanthrope, Whispers on the Wind, When You Comin' Back, Red Ryder?, Shelter, Member of the Wedding, A View from the Bridge, Bulldozer, Corral, S'Wonderful*; 1976-77: *Fallen Angels, Jeepers Creepers Here's Harry!, Road to Nowhere, 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*; 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 Harburg, Drinks Before Dinner, Taking Away of Little Willie, How I Got That Story*; 1980-81: *A Woman of the Year, House of Flowers, The Miss Firecracker Contest, Strider, Bedroom Farce, Rise and Shine, Father Dreams*; 1981-82: *Billy Bishop Goes to War, Working, Design for Living, Physique, The Gondoliers, Close of Play, Eden Court, Splendid Rebels, The World of Paul Cruijff, Hoops to Conquer, True West, Sweeney Todd, Man and Superman, Don Juan in Hell, Tomfoolery, 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 the Ukraine, The Actor's Nightmare, The Wake of Jamie Foster, School for Wives, The Idiot's Guide to the Ukraine, The Actor's Nightmare, The Idiot's Guide to the Ukraine*; 1984-85: *You're Gonna Hear From Me, Quartermaine's Terms, Arms and the Man, Foxfire, Angry Housewives, Outside Waco*; 1985-86: *Horrors, Painting Churches, Homefront, Anything Goes, A...My Name is Alice, Season's Greetings, The Showoff, A Little Night Music, The Fantasticks, The Traveling Lady, Nothing Sacred, Woman in Mind, The Road to Mecca, Groceries, Revue, A Funny Thing Happened on the Way to the Forum*; 1990-92: *Joanna's Husband, The Fantasticks, The Traveling Lady, Nothing Sacred, Woman in Mind, The Road to Mecca, Groceries, Revue, A Funny Thing Happened on the Way to the Forum*; 1993: *Carole Cook in Dress Up!, Stringbean, Waiting for Godot, Heartbeats, The Fantasticks, The Traveling Lady, Nothing Sacred, Woman in Mind, The Road to Mecca, Groceries, Revue, A Funny Thing Happened on the Way to the Forum*; 1994-95: *The Knife Thrower's Assistant, Fortinbras, Tiger Lady, Mandragola, The Price, Our Town, The Fantasticks, The Traveling Lady, Nothing Sacred, Woman in Mind, The Road to Mecca, Groceries, Revue, A Funny Thing Happened on the Way to the Forum*; 1996-97: *The Price, Our Town, The Fantasticks, The Traveling Lady, Nothing Sacred, Woman in Mind, The Road to Mecca, Groceries, Revue, A Funny Thing Happened on the Way to the Forum*; 1998-99: *Old Wicked Songs, The Threepeony Opera, We Won't Pay We Won't Pay, The Miser, Triumph of Love, Groceries, The Three Trials of Oscar Wilde, As Bees in Honey Drown, Lady in the Dark*; 2000: *Beethoven's Ninth, The Boy Friend, Broken Glass, The Women, Company, Major Barbara, Mizlansky Zilinsky or Schmuck*; 2001: *I Love You, You're Perfect, Now Change! (Jun 8 - Aug 6, 2000); How the Other Half Loves (Aug 17 - Sep 24, 2000); The Happy Times (Nov 22 - Jan 7, 2001); Saturday Night (Jan 18 - Feb 25, 2001); Art (Mar 8 - Apr 15, 2001); The World Goes 'Round (Apr 26-Jun 3, 2001).*

## ABOUT JOHN KANDER (the music) & FRANK EBB (the words)

This dynamic songwriting team has been together for nearly fifty years and is considered one of the most successful partnership of musical theatre. Together, they have created some of Broadway's most insightful and powerful music.

Composer John Kander was born in Kansas City, Missouri on March 18, 1927. As a sickly infant, he learned to create memories and impressions simply by listening to sounds associated with certain people and places. For him, sound was an instinctive way to learn about the world around him. For example, he remembers listening to Wagner's opera *Tristan and Isolde* after several piano lessons, and credits that musical experience for his love of Wagner. In New York, his career started as a substitute pianist for *West Side Story*. Then he was asked to play at the auditions for *Gypsy*. After auditions, he was asked to write some dance arrangements for *Gypsy*. He always remembers the people who gave him a chance when he was just starting his career and fondly recalls those "happy accidents" that helped build his remarkable career.

Although lyricist Fred Ebb, born April 8, 1935, did not grow up in a musical family enjoyed the advantage of growing up in New York City and seeing shows on Broadway. He was enchanted by the experience of live theatre, and clearly remembers being inspired by the Al Jolson musical, *Hold Onto Your Hats*. He loved how reality and illusion seem to blur together onstage. At first, Ebb was not sure how he could contribute to musical theatre. Ebb couldn't sing or play the piano, but he was very good at writing "little poems". He knew that he loved musical theatre much that he wanted to make it his life's work. When he discussed his dilemma with a friend, she set up a meeting with Phil Springer, a professional songwriter. Springer taught Ebb about songwriting, and it was during this time that Ebb wrote a song for Judy Garland. Ebb commented in a recent interview with David Thompson, "And it seems odd now, in light of my lifetime association with Liza Minnelli, that my first professional job was writing a song for her mother".

In 1963, Tommy Volando introduced Kander to Ebb and the song "A Coloring Book" was the first success they shared together. A young producer, Harold Prince noticed their growing talent and hired them to write *Flora, The Red Menace*. Besides introducing this creative team, the show also showcased Liza Minelli in her Broadway debut. Harold Prince again chose to hire them to write *Cabaret*, an incredible musical success that ran for 1,166 performances on Broadway in its premiere run. Its recent revival (still playing in New York and on tour) has now run longer than the initial production! Other theatrical collaborations include *The Happy Time, Zorba, 70 Girls 70, Chicago, The Act, Woman of the Year, The Rink, The Kiss of the Spider Woman*, and *Steel Pier*.

Individual songs for films have been successful as well. They wrote five songs for the film, *Funny Lady*, the sequel to *Funny Girl*. In 1976, they wrote *New York, New York* for a movie of the same title that was directed by Martin Scorsese and starred Liza Minelli and Robert DeNiro. In 1981, Mayor Koch declared the song the official song of New York City. Many awards have been showered on their work -- Tonys, Oscars, and Grammys. In 1998, they were recognized as Kennedy Center Honorees.

Though both men grew up in an era when Broadway shows provided America with its popular music, writing popular hit songs have not ever been their aim. Kander and Ebb pursue complex and difficult social and political issues with penetrating intelligence. They have also written several songs about exploring the world, facing all of its challenges, and enjoying every moment of life. These songwriters write music to show the development of the human emotions of a person who exists on stage. In an interview with David Thompson, Kander remarked, "Our goal is to serve the story or the character. That's what we must do as songwriters. Our music must live within the world we create."

## BIOGRAPHIES OF THE ACTORS

**Patrick Amos (The Janitor)** was last seen at Theatre Three as Bobby in *The Boy Friend*. His regional credits include *Angels in America* as Belize (for which he received the B. Iden Payne Award in Austin), *The Piano Lesson* for New Stage Theatre, *Hair* and *Dracula, the Prince* at Alliance Theatre, and *Short Eyes* at the South Dallas Cultural Center. His films and television credits include *Walker, Texas Ranger*, *13 East*, *High Ambitions* and *Sons of Thunder* as well as numerous voice-overs. "My growth and journey continues. Thank you, God."

**Jamey Cheek (The Drug Dealer)** is excited to be making his Theatre Three debut. He has spent the last three years working on a doctorate degree in counseling at Texas Tech, and plans to defend his final dissertation this summer. His previous theatre experience includes *Closer Than Ever* at Watertower Theatre, *Most Happy Fella* at Stage, and *Mata Hari* and *Hair* at Deep Ellum Opera Theater. Other favorite roles include Huck Finn in *Big River* and Danny Zuko in *Grease*. Thanks to S. and Diva for love and support.

**Sergio Antonio Garcia (The Sailor)** is making his Theatre Three debut. He received his Bachelors of Arts in Music/Voice from the University of North Texas, and he attended the American Musical Dramatic Academy in New York City. He has performed in operas, ballets, and musical theatre in New York, Italy, Las Vegas, and regionally in Texas. His favorite role was The Baker in *Into the Woods* at Richardson Children's Theatre, and he has appeared in *Evita*, *Joseph and the Amazing Technicolor Coat*, *Best Little Whorehouse in Texas*, and *Texas!* at Palo Duro. Mr. Garcia wants to thank Theatre Three for this great opportunity -- especially Bruce, Linda, and Terry. He would also like to thank his friends and family for their love and support, and thanks to God for all his blessings without which none of this would be possible.

**Lisa-Gabrielle Greene (The Rich Lady)** is thrilled to be back in Dallas! While on a three year sojourn in Indianapolis, Ms. Greene worked with the Phoenix Theatre and the Gregory Hancock Dance Theatre where she contributed to the development of *La Casa Azul*, a new musical based on the life of Mexican artist Frida Kahlo. Theatre Three audiences will remember Ms. Greene as the Princess Leonide in *Triumph of Love*, Belle in *Dreams from a Summer House*, Elvira in *Blithe Spirit*, and as a Dallas Critics Forum Award recipient for "Best Ensemble" in *A Grand Night for Singing*. Television audiences will recognize Ms. Greene from various roles on the PBS show, *Wishbone*. She sends out love and reverence to Norma and Jac: in 1988 their theatre produced *The Fantasticks*, where while playing Luisa, she met and fell in love with her husband, Chris Westfall.

**Wilson King (The Bar Singer)** is happy to return to Theatre Three after spending two and a half years in the happiest place on earth where she performed in the Grand Opening of the Animal Kingdom at Walt Disney World. She went on to perform as a storyteller and Master of Ceremonies at the Animal Kingdom and the Magic Kingdom. Performing under the name of Natalie King, she appeared at Theatre Three in *Rise & Shine*, *Once on This Island*, and in *A Grand Night for Singing* which won "Best Ensemble" by the Dallas Critics Forum. Other credits include *Godspell*, *Back to Bacharach*, *Hair*, *The Connection*, and *The Grass Harp*, and is the founder of Universal Connection.

(continued)

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## ACTORS' BIOS CONTINUED...

**Sally Soldo (The Bar Owner)** will be remembered for her performances in *Company*, *Triumph of Three Penny Opera*, *Lucky Stiff*, *Angry Housewives*, *The Boy Friend*, *A...My Name is Alice*, *A Little Night Music*, *Assassins*, *Pump Boys and Dinettes*, and *You're Gonna Love Tomorrow* for which she received *The Dallas Times Herald's* theatre critics' Best Actress Award. Recently, Ms. Soldo was guest artist for the Turtle Creek Chorale's *A Celebration of Sondheim* at the Morton H. Meyerson Symphony Hall, followed by her fifth appearance as a Dallas Diva for Lyric Stage. Sally received a Leon Rabin Award for *Joseph and Mary*, and was nominated for *John and Jen* alongside her musical soulmate, Terry Dobson. Sally makes her home in Dallas with her husband, Jon, and 18 year-old son, Jonathan, and she works as a laboratory consultant for Parkland Health and Hospital Systems when not on stage.

**JENN TUSA (The Hooker)** is a graduate of the Tisch School of the Arts at New York University, and is a former Miss New York City. Ms. Tusa has been seen in *South Pacific* and *Guys and Dolls* at The Dallas Theater Center, and as a featured soloist with the Turtle Creek Chorale and the Dallas Women's Chorus at the Morton H. Meyerson Symphony Hall. Some of her other credits include the National Tour of *Grease*, *Shakespeare & Rock 'n Roll* (Berlin, German), as featured vocalist for Renaissance Cruises, and *Seven Brides for Seven Brothers* at Granbury Opera House. Ms. Tusa is thrilled to be making her Theatre Three debut, and she would like to thank her family, husband John, and Trainwreck for their unconditional love and support.





# ARTISTIC STAFF:

Director: Bruce Coleman  
Musical Director: Terry Dobson  
Choreographer: Linda Leonard

Set Design: Harland Wright  
Costume Design: Bruce Coleman assisted by  
Patty Korbolic Williams  
Lighting Design: Mike Garner

# Carpenters and Painters:

Shop Crew Chief / Design Associate: Jac Alder  
Casey Ashlock, Trey Albright, Adrian  
Ankersheil, Linda Harrison, Cody McWhorter,  
Carl Munoz, Jeffrey Schmidt, Gabe Zaubrecher

# Prop Masters:

Harland Wright, Linda Harrison

# Light Board Operator:

Tommy Looney

# Floor Manager:

Linda Harrison

# CAST:

**N. Wilson King\***.....The Bar's Girl Singer  
**Sally Soldo\***.....The Bar Owner  
**Lisa-Gabrielle Greene\***..... The Rich Lady  
**Jamey Cheek**.....The Dealer  
**Sergio Antonio Garcia**.....The Sailor  
**Patrick Amos\***.....The Bar's Janitor  
**Jenn Tusa\***.....The Hooker

**Theatre Three thanks to...** The Quadrangle  
Management Company for rehearsal space;  
Rebecca Dees and William Korbolic, vintage clothing.  
\*indicates members working under Actor's Equity Association  
contracts in this production.

# THE BAND:

**Terry Dobson**.....The Piano Player and Band Leader  
**Michael Dill**.....The Saxophone Player  
**Peggy Honea**.....The Bass Player  
**Don Burks or Dean Markel** .....The Horn Player  
**Ellen Kaner**.....The Reed Player  
**Mike McNicholas or Nate Buonviri**.....The Drummer

# SETTING:

*A basement music and dance bar somewhere in New York  
... sometime in the '70s*

# DIRECTOR'S NOTE:

"Are you lookin' at me?" - Robert DeNiro in Martin Scorsese's *Taxi Driver*

# THE SONGS:

And the World Goes Round...The Singer  
Yes!...Company  
The Happy Time...The Sailor  
Colored Lights...The Bar Owner  
Sara Lee.....The Janitor, The Hooker, The Singer  
Arthur in the Afternoon.....The Rich Woman  
The World Goes 'Round.....The Bar Owner  
My coloring Book.....The Hooker  
I Don't Remember You.....The Dealer  
Sometimes a Day Goes By.....The Sailor  
And All That Jazz.....The Hooker, The Dealer & Company  
Class.....The Bar Owner & The Singer  
Mister Cellophane.....The Janitor  
Me and My Baby.....The Company  
There Goes the Ballgame.....The Hooker, The Bar Owner, The Singer  
How Lucky Can You Get?.....The Rich Women & Men  
The Rink.....The Sailor, The Dealer & Company

intermission (15 minutes please)

Ring Them Bells.....The Bar Owner  
Kiss of the Spider Woman.....The Dealer  
A Quiet Thing.....The Singer  
Only Love/Marry Me.....The Hooker, The Sailor  
The Grass Is Always Greener....The Bar Owner, The Rich Woman  
The World Goes 'Round.....The Dealer  
We Can Make It.....The Janitor  
Maybe This Time.....The Rich Woman  
Isn't This Better?.....The Hooker  
The World Goes 'Round.....The Singer  
Money, Money.....The Dealer & Company  
Cabaret.....The Bar Owner & Company  
Finalé.....Company  
New York, New York.....The Singer & Company



Patrick Amos



Jamey Cheek



Sergio Antonio Garcia



Lisa-Gabrielle Greene



N. Wilson King



Sally Soldo



Jenn Tusa

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Richard**, Staff and Patron Communications

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Johannsen**, and **Roger Wilson**, Telemarketing Staff.

## Playgoer Information and Special Acknowledgements

**The Hoblitzelle Foundation** has awarded Theatre Three a grant for installing new airconditioning for the facility. Engineers, mindful of acoustical issues as well as comfort issues, are designing the system. Theatre Three is most grateful to the foundation for this very significant grant which will benefit both artists and audiences!

**CONTRIBUTORS to the Threshold Campaign** whose bricks have not yet been installed include Elissa and Stan Hirschman, David Wren, Mr. and Mrs. David C. McCue, Dr. Richard L. Mabry (in honor of his late wife) and Mr. and Mrs. John Hebley. Also to be installed during the next ceremony are bricks in memory of Frank Rey and In Honor of Harland Wright. 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 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 theatregoers 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 Cafe and the former North-South 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 Catter, Bill Dallas, Scott Everheart, Paula Goodlet, Oliver Hailey, Anne Weeks Jackson, Jim Jackson, Masha Porte, Carolyn Ryburn, Frank Rey, Mary Blanche Scales, 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.*

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.

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## Donors to THE PHOENIX FUND, the theatre's annual fund drive (thru April 15, 2001)

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## Artistic Staff Bios



**Bruce R. Coleman (Director/Designer)** continues his 16 year association with Theatre Three with *The World Goes 'Round*. Past directorial efforts include *The Boy Friend*, *A Grand Night for Singing*, *Nice People Dancing to Good Country Music*, and *Company*. As Theatre Three's resident costume designer, some of his favorite projects include *Into the Woods*, *The Boy Friend*, and *The Women*. Mr. Coleman has also served as Artistic Director for the New Theatre Company, and as Production Designer for Fort Worth Shakespeare in the Park. Mr. Coleman has been recognized by the Dallas

Critics Forum Awards, the Dallas Observer, and the Leon Rabin Awards for his contributions to local theatre. Much love to Marco, Jim, Susan, Karen, and the MacMurrays. Go Cardinals!



**Terry Dobson (Musical Director)** Mr. Dobson recently celebrated his 20th anniversary as a member of Theatre Three's artistic staff. Besides being Theatre Three's musical director, he is also an actor, company manager, and most recently directed *Art* and the current smash hit musical revue, *I Love You, You're Perfect, Now Change!* He has performed with the Dallas Theater Center, Casa Manana, Lyric Stage, and Theatre Arlington. Since 1991 he has been musical director of the Turtle Creek Chorale's small group ensemble, ENCORE!, and recently directed *A Celebration of*

*Sondheim*, the Turtle Creek Chorale's twenty-first anniversary concert at the Morton H. Meyerson Symphony Center. This past summer, Mr. Dobson traveled to London to musically direct and accompany *The Stuff of Drama* by Nicki Flacks at The Actors Centre in the West End. In September, Terry orchestrated and arranged the Noel Coward songs for Don Snell's one-man show, *A Private Spirit*, which, following a run at the Tiffany Theatre in Hollywood, is transferring to Las Vegas for an indefinite run.



**Linda Leonard (Choreographer)** has been a professional choreographer, director, teacher, actor, singer, and dancer for over 25 years. *The World Goes 'Round* was her first DFW performance at Stage West in 1993. She has choreographed for Lyric Stage, Watertower Theatre, TFM Productions, Dallas Shakespeare Festival, CDFW in Fort Worth, and most recently for *Saturday Night* here at Theatre Three. Her work extends to Chicago, Los Angeles, Montreal, and New York. Ms. Leonard's latest directing credits include *The Bar Mitzvah* at JCC and *The Memory of Water* at

Circle Theatre in Fort Worth. Her favorite acting credits include Jenny in *Chapter Two*, Grizabella in *Cats*, and the myriad of roles in Theatre Three's *I Love You, You're Perfect, Now Change!* Linda is dedicated to the process of creativity and her fiancé, Bill Jenkins, and to Jessica, Cosmos, and Chakha.



Dear Playgoer:

This has been a remarkable fiscal year in Theatre Three's history. Beginning with a financially successful gala staged by the Board of Directors at the end of last season, Theatre Three has received above-budget earnings from ticket sales (both season and single tickets), and a much-appreciated increase in funding from the Office of Cultural Affairs, City of Dallas.

What's made the biggest difference of all has been the astounding success of *I Love You, You're Perfect, Now Change!*, the season's opening show which we transferred from the main stage to THEATRE TOO! for its record-breaking run!

However, despite the generosity of the many people whose names you see listed in this playbill as donors to THE PHOENIX FUND, that essential annual fund-drive has not reached its goal. Meeting the campaign's goal is essential to the theatre's financial stability. If you haven't yet contributed, please consider doing so using the playbill's blank at the right.

Thank you so much for being a patron of Theatre Three!

**YES,** list my name in support of Dallas' unique theatre-in-the-round's 40th ANNIVERSARY SEASON.  
I wish to help as follows:

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Write your total contribution in the circle...

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If you wish, your charged donation can be paid in three equal monthly installments. We'll charge one third of the gift upon receipt, another third at the end of the following month, and the last third at the end of the next month. If you wish that option, please check here: ☐

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**Bring or mail to THEATRE THREE, 2800 Routh Street, Dallas, TX 75201.**



# THEATRE THREE

THE theatre-in-the-round at the Quadrangle

from the desk of the executive producer-director, JAC ALDER

Dear Playgoer,

The World Goes 'Round is this phenomenal season's final show.

What a year it has been! It has been a year of change and growth here where we're celebrating the 40th anniversary of our beginnings in 1961.

Every show of the season was both a challenge for us and a growth experience. We learned from the tricky split-second timing required by *How the Other Half Loves*; from the sustained dangers implied in every moment of *The Beauty Queen of Leenane*; from the lovely family chaos of *The Happy Time*; from the ebullient Sondheim youth of *Saturday Night*; from the complex and comical friendships in *Art*; and now finally from the grit and wit of Kander and Ebb's splendid collection of songs in *The World Goes 'Round*.

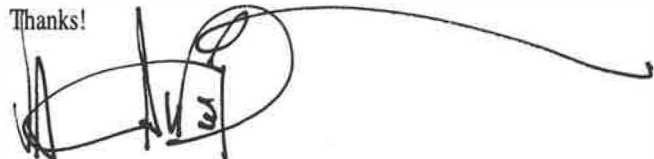
As you probably know, it was in September we moved *I Love You, You're Perfect, Now Change!* to Theatre Too for an open-ended run -- a new concept for us and for Dallas. Running shows upstairs and down has been a challenge for the box office, the production crews, and even the administration. Terry Dobson, the show's director and musical maestro, has been especially busy since he's remained engaged, too, in each of the subscription shows. All this effort has turned our modest facility into the city's most-performed-in space. We're very proud to still have a wonderfully fresh and funny production down there. (And we're frankly stunned by the continued commercial success of the show. But pleased. Terribly pleased.)

I know -- this is a very self-congratulatory note at this point. But wait -- I'm not through bragging. As I write this I have gotten the word from the sales staff that we are going into the new season with the highest rate of renewal of subscriptions in our history! I am so very, very grateful for this loyalty from our subscribers! Thank you. Thank you. Thank you! Every actor, every designer, every director, every musician, every administrator or customer service person in this organization knows how important our subscribers are! Ultimately, this theatre belongs to its audience equally with its artists -- we have been trained by forty years of respect (bred by our founder Norma Young) for each of you who make a choice to attend and support Theatre Three.

We are now taking orders for seats for the new season from people who have not been subscribers of the current season. (See order blank). Subscriptions are good deals economically for theatregoers. That's important, but the real reason people subscribe, we know, is to enjoy themselves in the company of artists and fellow audience members who share values of coming together for entertainment, enrichment and enlightenment. Plays and musicals are all good at that!

Join us for next season's exploration of the theme of generations -- the conflicts of power between the generations and the love passed between generations. Plays and musicals abound with exciting examples of this compelling theme that will be embodied in each of the season's seven shows. When you join our subscriber family, you season the art here, and, I believe, you flavor your life! As Martha would say, "it's a good thing!" Join us.

Thanks!



JAC ALDER, Executive Producer-Director of TheatreThree (and Theatre Too!)

## MAIL ORDER SUBSCRIPTION BLANK for 2001-2002 A season for all generations at Theatre Three

For other information or assistance customers may call 214 871 3300.

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2. Please check your choice:

(NOTE: Seven shows are in the subscription series.)

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Seating in the Golden Circle, first 4 rows (A thru D) around the stage.

	YOU PAY	YOU SAVE
GOLDEN CIRCLE WEEKEND SERIES:		
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[ ] Saturday Matinee at 2:30pm	\$110	\$37
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GOLDEN CIRCLE WEEKNIGHT SERIES:		
[ ] Thursday at 7:30pm	\$103	\$44

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Seating in all 6 rows (A thru F) around the stage.		
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[ ] Thursday Evening at 7:30pm	\$79	\$26
[ ] Friday Evening at 8pm	\$105	\$35
[ ] Saturday Evening at 8pm	\$105	\$35
[ ] Sunday Matinee at 2:30pm	\$95	\$31

[ ] Sunday Evening at 7:30	\$79	\$26
PREMIERE NIGHT		
[ ] Premiere Monday at 7:30pm	\$105	\$35

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Seating in 5th and 6th rows (Rows E and F) in North and West.		
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MATINEE BACKER'S ROW SERIES:		
[ ] Saturday at 2:30pm	\$95	\$31
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WEEKNIGHT BACKER'S ROW SERIES:		
[ ] Thursday at 7:30pm	\$74	\$42

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SERIES: (Performance Code) \_\_\_\_\_

SECTION: \_\_\_\_\_

ROW: \_\_\_\_\_

SEATS: \_\_\_\_\_

[ ] Check when fully entered into computer.

Remarks: \_\_\_\_\_

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# Theatre Three:

## *The Fantasticks* for 40 years

Theatre Three opened one groovy April day.  
*Taking Steps* and singing *Old Wicked Songs* through the  
past 40 years and *A Funny Thing Happened On the*  
*Way to the Forum*. Nice People Dancing to Country Music  
were compelled to be *Candide* with wild and  
*Present Laughter*, shouting, "Wholly Moliere, we are  
on *The Road to Mecca!*"\*\*

Congratulations on 40 years of excellence.

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\*In italics are the names of productions that have appeared at Theatre Three over the past 40 years.