



# **YOU'RE A GOOD MAN, CHARLIE BROWN**

by Clark Gesner December 2, 2004 — January 15, 2005



# **A CHRISTMAS MEMORY**

by Truman Capote December 19 — 29, 2004

# THEATRE IN THE ROUND

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

JAC ALDER, Executive Producer-Director, presents

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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...

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- No late-comers will be seated once the performance commences.
- Please finish refreshments in the lobby.

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We gladly take reservations for  
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

- **You're A Good Man, Charlie Brown** by Clark Gesner, the fourth show of the Mainstage Series of the 2004-2005 season
- **A Christmas Memory** by Truman Capote, & **The Man Who Santa Claus** by Carl L. Williams the second show of the Appetizer Attraction Series of the 2004-2005 season.

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**THEATRE THREE presents the second show of the  
Appetizer Attraction Series of the 2004-2005 season...**

*The Man Who **SHOT** Santa Claus*

**A Short comedy by Carl L. Williams**



**Based on a short story by Truman Capote**

There will be no intermission for this performance.

**Artistic Staff**

<b>Director</b>	Jeffrey Schmidt
<b>Lighting Design</b>	Russell Dyer

**Cast of The Man Who Shot Santa Claus**

<b>Prosecutor</b>	**Linda Comess
<b>Defense</b>	**Michael Speck
<b>O'Banion</b>	**Chris Messersmith

**Cast of A Christmas Memory**

<b>Narrator</b>	*Jerry Haynes
<b>Sook</b>	**Linda Comess
<b>Buddy</b>	Scott Gregory Evetts

**Production Staff**

<b>AEA Stage Manager</b>	*Amy Mills
<b>Production Manager</b>	Linda Harrison
<b>Costume Coordinator</b>	Melanie Lang
<b>Prop Master</b>	Linda Harrison
<b>Production Assistant</b>	**Erik Hopper

**Jeffrey Schmidt (Director)**



A *Christmas Memory* is Jeffrey's first directing assignment at Theatre Three. His area directing credits include *Manifesto 2001 & 2002* at Moonwater Theater Company, *Sex, Drugs, and Rock and Roll* at Moonwater Theater Company, *Bridge to China Basin* at the Out of the Loop Festival, *Craving Gravy* at Ground Zero Theater Company. Jeffrey was previously seen on Theatre Three's stage as Michael in *Rounding Third*. His Theatre Three roles include Simon Able in *Sly Fox*, Nick in *Over the River and Through the Woods*, 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 Pandeus Clavercourse in *Dainty Shapes and Hairy Apes* for Our Endeavors Theatre Collective, 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 Gardnier 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*, *Interstate*, and Mannlich in *Nosphonatu*. He was the artistic director of MoonWater Theater Company for three years.

**Truman Capote (author, *A Christmas Memory*)**

Capote was born in 1924 in New Orleans to Archulus Person, a salesman who couldn't keep a job, and Lillie Mae Faulk, a 16 year-old beauty queen. His parents divorced when he was four years old and Capote was sent to live in Monroeville, Alabama with family, including a favorite relative, Sook. Harper Lee was one of his closest childhood friends, and the character of Dill in her masterpiece, *To Kill A Mockingbird*, is based on him. After his mother remarried a wealthy New York businessman, Truman went to live in New York and adopted his stepfather's last name. His formal education came to an end at the age of 17, but he immediately found work at *New Yorker* magazine. His lyrical style caught the attention of critics and his earliest works such as *Other Voices, Other Rooms*, *A Tree of Night*, and *The Grass Harp* were considered some of his best. In 1958, his novel about a precious girl named Holly Golightly, *Breakfast at Tiffany's*, was a sensational success and made into an even more successful movie in 1961. He left New York for six years to research and write about a murder of a wealthy family in Holcomb, Kansas. The result was *In Cold Blood*, a nonfiction novel that examined the lives of the victims and the murderers. Capote also introduced tender memories from his Southern childhood in *A Christmas Memory* (1958) and *A Thanksgiving Visitor* (1968). Both stories were made into television specials. Known for his flamboyant style on the New York social scene, Capote loved to write about his most famous friends.

His friends were not amused. His tell-all novel, *Answered Prayers*, was not published until after his death in 1987.

**THE ARTISTIC STAFF**

**Carl L. Williams (author, *The Man Who Shot Santa Claus*)**

Carl L. Williams is a Houston playwright who has had numerous productions of full-length, one-act, and ten-minute plays. Many of his productions resulted from winning playwriting competitions, both local and national. In 2001 he won the McLaren Memorial Comedy Play Writing Competition for *When Bullfrogs Sing Opera*, which has recently been published. One of his ten-minute plays was a finalist at Actors Theatre of Louisville. Carl is a member of the Dramatists Guild of America, AACT, and Scriptwriters/Houston. His first novel, "Hanging Justice," is scheduled for publication in early 2005.

**Linda Commess (Prosecutor/Sook)**

Linda last appeared on Theatre Three's stage as Olga and Ms. Shapiro and variety of other roles in *The Women*. Her stage experience includes Elaine in *Lies My Mother Told Me* at Oklahoma City Stage Center, Bea in *The Food Chain* at Circle Theatre, Gorgeous in *The Sisters Rosenweig* at Plano Repertory Theater, Ethel Banks in *Barefoot in the Park* at WaterTower Theatre, Nanny and Kate in *Baby with the Bathwater* at Act IV Theatre, Ethel Savage in *The Curious Savage* at Dupree Theatre, Verges and Ursula in *Much Ado About Nothing* at KDT, Valerie in *Tulsa Lovechild* at CTD. On film, she appeared as Alice in *Dr. T and the Women*, Bernice in *Four Play*, and Emily in *The Final Semester*. Linda has received two Leon Rabin nominations for her roles in *The Sisters Rosenweig* and *Barefoot in the Park*. The NY Film and Television Festival awarded her a silver medal and she has also won the Dallas Matrix Award.

**Scott Gregory Evetts (Buddy)**

This sixth grader at Harry Stone Montessori Academy is not new to the stage. He first appeared on Theatre Three's stage in *Rounding Third* when he played the Little League scorekeeper. In August and September of this year, he was in the youth chorus of *Joseph and The Amazing Technicolor Dreamcoat* at the Dallas Summer Musicals at Fair Park. In May, he played Stan, a disc jockey, in *Stan the Man* at Cliff Temples Baptist Church Children's Musicals. Scott loves playing sports, especially baseball, and also loves playing chess and "42" (dominoes). This Boy Scout is a member of Troop 5. He lives in Oak Cliff with his parents, Greg and Barbara Evetts and his sister Erin.

**Jerry Haynes (Narrator)**

Theatre Three audiences lovingly remember Jerry as The Boy's Father in *The Fantasticks*. Most recently, He appeared in last season's production of *Don Juan in Hell* and many years ago, appeared as Joe in *The Shadow Box*. Some of his other theatre credits include Tom in *The Glass Menagerie* at WaterTower Theatre/Arden Club, Andrew Jorgenson in *Other People's Money* at Dallas Theatre Center, Mr. Grogan in *The Human Comedy* at Lyric Stage, Elwood P. Dowd in *Harvey* at Dallas Repertory Theatre, and Vandergelder in *Hello Dolly* at Garland Summer Musicals. From 1961-1996, children simply knew him as Mr. Peppermint on WFAA-TV. He has appeared in 50 movies for both television and theater release including *Places in the Heart*, *Sweet Dreams*, *The People Next Door*, *RoboCop*, *Boys Don't Cry*, and *Breaking Home Ties*. His awards include Best Actor from SMU's Arden Club in 1950, Lifetime Achievement Award from Lone Star Film and Television in 1996, and recently a Leon Rabin Career Achievement Award for Excellence in Theatre. "I dedicate this performance in memory of my late brother, Hal Haynes."

**Chris Messersmith (O'Banion)**

Chris is no stranger to Theatre Three. He has appeared as Judge Bastardson in *Sly Fox*, Trainsmith in *Comic Potential*, Grudgeon in *The Hollow*, Meyers in *Spinning Into Butter*, and Novotny in *The Great Sebastians*. At the Dallas Children's Theater, he played Judge/Druken Santa in *Miracle on 34th Street* and Ephraim Cabot in *Desire Under the Elms* at WaterTower Theater. His film and television experience include *Broke Sky*, *Blood on the Brazos*, and *Scrooge and Marley*.

**Michael Speck (Defense)**

Michael is currently an intern at Theatre Three, finishing his BFA from Stephen F. Austin University. His theatre experience at Stephen F. Austin includes Banjo in *The Man Who Came to Dinner*, Dr. Huml in *The Increased Difficulty of Concentration*, Schroeder in *You're A Good Man, Charlie Brown*, Voice in *Medicine Show: The Living Newspaper*, Johnny in *An American Goldfish* in an SFA Summer Feature.



*"Fruitcake is a geological homemade cake." — Charles Dickens*

For some people, Christmas is not Christmas without fruitcake. How the hearty dessert (loved by some, reviled by others) became so closely associated with the holidays is not entirely clear, but its history reveals its timeless influence.

Scholars believe fruitcake can be traced back to Egyptian times. The substantial cake was considered an absolute necessity for the afterlife. Romans combined pine nuts, raisins, and pomegranate seeds with a barley mash to create a hearty granola type cake for long campaigns. In Italy, panforte, a thin chewy version of the fruitcake, was made for the Crusades. It is still made today. Eventually, preserved and candied fruits, honey, and spices were added to the cake to make it more of a dessert. Some food experts believe nuts were added to the recipes during the Middle Ages when fruitcakes were used to celebrate the harvest. Nuts and fruits would be gathered and baked in several cakes. While some of the cakes were served during the holidays, a few were saved to be served at the next year's harvest dinner.

In the 1700's, Europeans served fruitcake as a part of almost all of their special occasions. The top layer of a Bride's cake was a fruitcake that would be wrapped up and served for the couple's first anniversary. The Groom's cake was a fruitcake that would be sliced up and wrapped in a napkin for guests. Single wedding guests would take the cake home, and put it under the pillow in hopes of dreaming of their future spouse. Poverty-stricken English ladies would often hand out fruitcake while singing Christmas carols on the busiest streets. By the end of the 18th century, the English passed a law restricting fruitcake (called plum cake) to Christmas, Easter, weddings, christenings, and funerals.

Immigrants brought their own variations to America and the modern fruitcake now has unpredictable ingredients like chocolate. Americans added their own twist on fruitcake around 1900: mail-order fruitcakes delivered to any door. Below is a traditional American fruitcake recipe with its candied cherries, pineapple, pecans, and of course, liquor.

## Mississippi Fruit Cake

1 lb of candied cherries	Flour, to dredge
1 lb of candied pineapple	1 lb of butter
1 lb of pecans, shelled	1 pound of sugar
1 lb of almonds, shelled	1 dozen eggs, beaten
1 lb of walnuts	1 lb of flour
1 lb of pitted dates	8 oz of plum or berry jelly
4 lbs of seedless raisins	1 tablespoon of cinnamon
1 lb of currants	1/2 teaspoon of allspice
1/2 lb of white figs	1/2 teaspoon of nutmeg
Citron, taste	1 cup of wine or brandy
Orange and lemon rind, grated, to taste	

Halve cherries; slice pineapple thin. Add broken or halved nuts. Mix all fruits and nuts. Dredge well with flour. Cream butter and sugar; add eggs. Add flour and jelly, then spices mixed in wine. With hands, mix thin batter into floured fruit and nuts. Put in cake pans; bake at least 1 hour moderate oven (350 F). Cakes are done when inserted cake tester or wire comes out clean. Pour wine over hot cakes; cool and wrap. Makes 15 pounds.

— Huntsville Heritage Cookbook Junior League of Huntsville, AL

## 2004-2005 Appetizer Attraction Series



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

By special arrangement with Tams-Witmark Music Library, Inc., 560 Lexington Avenue, New York, New York 10022

## Artistic Staff

<b>Director</b>	Terry Dobson
<b>Musical Director</b>	Ricky Pope
<b>Set Design</b>	Harland Wright
<b>Lighting Design</b>	Carl Munoz
<b>Costume Design</b>	Ric Leal
<b>Choreography</b>	Michael Serrecchia

## Cast

<b>Charlie Brown</b>	*Brian Gonzales
<b>Linus</b>	**Eric Archilla
<b>Sally</b>	**Arianna Movassagh
<b>Lucy</b>	**Megan Kelly
<b>Schroeder</b>	*Ja'Rod
<b>Snoopy</b>	*Ric Leal

## Musicians

<b>Piano/Conductor</b>	Ricky Pope
<b>Flute, Clarinet, Saxophone</b>	Ellen Kaner
<b>Flute, Alto, Tenor Saxophone</b>	Michael Dill
<b>Bass</b>	Peggy Honea
<b>Percussion</b>	Mike McNicholas

## Production Staff

<b>AEA Stage Managers</b>	*Sally Soldo, *Sally Cole
<b>Production Manager</b>	Linda Harrison
<b>Master Carpenter</b>	Jeffrey Schmidt
<b>Carpenters and Painters</b>	Robert Silva, Jackie Elliott, Michael Speck, Harland Wright
<b>Prop Master</b>	Linda Harrison
<b>Electrician</b>	Joel McDonald
<b>Production Assistant</b>	**Jackie Elliott

# YOU'RE A GOOD MAN, CHARLIE BROWN

Based on the comic strip "Peanuts"

By

Charles M. Schulz

Book, Music and Lyrics

By

Clark Gesner

Additional Dialogue by Michael Mayer  
Additional Music and Lyrics by Andrew Lippa

Original Direction for this version of *You're A Good Man, Charlie Brown* by Michael Mayer

Originally Produced in New York by Arthur Whitelaw and Gene Persson

A Special Thanks to Stephen F. Austin University for the loan of props used in this production.

## Scene Synopsis & Musical Numbers

Place/Time	An average day in the life of Charlie Brown
<b>Act I</b>	
<i>You're A Good Man, Charlie Brown</i>	Company
<i>Schroeder</i>	Lucy
<i>Snoopy</i>	Snoopy
<i>My Blanket and Me</i>	Linus
<i>The Kite</i>	Charlie Brown
<i>The Doctor is In</i>	Lucy & Charlie
<i>Beethoven Day</i>	Schroeder & Company
<i>The Book Report</i>	Company
<b>Act II</b>	
<i>The Red Baron</i>	Snoopy
<i>My New Philosophy</i>	Sally & Schoeder
<i>The Baseball Game</i>	Charlie & Company
<i>Glee Club Rehearsal</i>	Company
<i>Little Known Facts</i>	Lucy, Linus, & Charlie
<i>Suppertime</i>	Snoopy & Company
<i>Happiness</i>	Company

There will be one fifteen minute intermission.

## The Staff of Theatre Three

### Administration

<b>Executive Producer-Director</b>	Jac Alder
<b>Company Manager</b>	Terry Dobson
<b>Director of Business Affairs</b>	Joan Sleight
<b>Computer Services Manager</b>	Nick Rushing
<b>Director of Publications &amp; Communications</b>	Kimberly Richard
<b>Development Associate/ Webmaster</b>	Greg MacPherson
<b>Assistant Bookkeeper</b>	Wendy Kwan

### Production

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

### Customer Service

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<b>Hospitality and Concessions</b>	Nancy Meeks, House Manager
<b>Box Office Daytime Service Manager</b>	Darius Warren
<b>Box Office Performance Service Manager</b>	Wendy Kwan
<b>Box Office Agents</b>	Sally Cole Ainsworth, Amy Mills Jackson, Tony Banda, Melissa Gibson, Beth McKeon
<b>Director of Telemarketing</b>	Carol Crosby
<b>Telemarketing Agents</b>	Trinity Johannsen, Roger Wilson



**Terry Dobson (Director)**

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

**Ricky Pope (Musical Direction)**

Ricky Pope is thrilled to be making his musical direction debut at Theatre Three. He played piano for a year for *I Love You, You're Perfect, Now Change*. He has also been seen in the casts of *The Wild Party*, *Dirty Blonde* and *Grateful*. He musical directed the long running hits *Six Women With Brain Death* and *Hysterical Blindness* for Moving Target Theatre and Circle Theatre. His work has been seen at Dallas Repertory, Theatre, Lyric Stage, Dallas Theater Center, Casa Manana, ICT Mainstage and Shadowland Theatre in upstate NY. He is most proud of his two tours of Russia with the teen musical *Peace Child*. He teaches at KD Studio.

**Harland Wright (Set Design)**

Harland has worked at Theatre Three as the Director of Design for nearly 35 years. Beginning with *Thieves' Carnival* in 1967, his recent productions include *Arsenic and Old Lace*, *Dirty Blonde*, *Stones in His Pockets*, *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 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)**

Carl is excited to be designing such a fun show for Theatre Three. He is in the process of moving to Las Vegas to pursue design on a large scale. But he is looking forward to finishing off the season at Theatre Three.

**Clark Gesner (Book, Music, Lyrics)**

In addition to *You're A Good Man, Charlie Brown*, Mr. Gesner wrote the book, music, and lyrics for *Animal Fair*, which premiered at the Denver Center Theatre, and with Nagle Jackson, Broadway's *The Utter Glory of Morrissey Hall*. In television, he wrote for "Captain Kangaroo", "Sesame Street", and "That Was the Week That Was", and on stage for the revues of Leonard Sillman and Julius Monk. He appeared regularly in B.T. McNicholl's *Musicals in Concert* series, performed regionally in *1776*, *Lend Me a Tenor*, *Carnival!* and other musicals, as well as eight years of productions at the Weston (Vermont) Playhouse. *The Jello Is Always Red*, a revue of Mr. Gesner's cabaret and theatre songs, was recently produced by the York Theatre Company.

**Michael Serrecchia (Choreography)**

Theatre Three audiences remember Michael for his direction of the award-winning production of *A Class Act*, as Michael in *Be-guiled Again*, the direction of *Seven Keys to Baldpate*, and recently, for his performance in *Grateful: The Songs of John Bucchino*. Broadway credits include the original Broadway casts of: *The Rothschilds*, *The Selling of the President*, *Heathen!*, *Lady Audley's Secret*, *Seesaw*, *Sing Happy* and the original cast of *A Chorus Line*. Dallas area credits include director and choreographer for: Plano Rep; *Some Enchanted Evening*, for Crossroads Theatre; *Steel Magnolias*, *Genderella* and *Pageant*, for Water-Tower Theatre the role of The Rev. Mr. Septimus Crisparkle in *Drood*. As adjunct professor of Musical Theatre at UNT, Michael directed and choreographed *A Little Night Music* for the first co-production of the Dance, Theatre and Opera Departments. Michael is now the head of the new musical theatre program at KD Studio.

**Erik Archilla (Linus)**

After graduating summa cum laude with his BFA in Theatre Performance from Baylor University, Erik interned at Theatre Three during the 2003-2004 season. This summer he played Dromio of Syracuse in *Comedy of Errors* at Dallas Shakespeare Festival. He recently played Phillip in Second Thought Theatre's production of *Orphans*. His roles at Baylor include Kersnowski in *Earth and Sky*, Camillo in *The Winter's Tale* and Sipsos in *She Loves Me*. At the Dorset Theatre Festival, he played Busboy in *She Loves Me*. He also read the role of Ganesh in John Irving's screenplay, *Son of the Circus* at the Manchester Film Festival. Special thanks to Mom, Dad, and Jenny for all of your support.

**Brian Gonzales (Charlie Brown)**

Brian is making his Theatre Three debut. His area theatre credits include Merlyn/Pelly in *Camelot*, Pharoah/Jacob/Potiphar in *Joseph and the Technicolor Dreamcoat*, George in *Sunday in the Park with George*, King Kaiser in *My Favorite Year*, and Trotter in *Journey's End* all at Plano Repertory Theatre, Mitchell Drake in *Red Scare on Sunset* at Uptown Players, Andrews in *Titanic* at Lyric Stage, and Stanley Yelnats in *Holes* at Dallas Children's Theatre. He has won three Leon Rabin Awards and has received two additional nominations. "Happiness is...Phil, Jenay, Aaron, Beth, Lynn, Gilbert, Marilu, Ashley, and "Sugarlips" Winston!"





**Ja'Rod (Schroeder)**

Ja'Rod trained in the Performing Artist's Musical Conservatory at Mountain View College. Professionally, he has entertained audiences in revues aboard Radisson Seas Cruises' *M/S Navigator*, and recently, appeared as a featured vocalist in productions of *Fascinating Broadway* and *Tribute to Hollywood*, on Carnival Cruises' *M/S Fascination*. Some regional theatre endeavors include *West Side Story*, *Smokey Joe's Café*, and Dallas Summer Musicals' revival of *South Pacific*. Ja'Rod thanks God for strength to survive life's "hard" lessons, and for the restorative blessings that follow. Also, a special 'hats off to Ma', Dad, Godmother, and friends for love and support. Cheers!

**Megan Elizabeth Kelly (Lucy)**

Megan last appeared on Theatre Three's stage as Shelley in *Bat Boy*. Her theatre credits include Martha in *The Secret Garden* at ICT, Ishmael in *Moby Dick: The Musical* at New York MTI with Cameron MacIntosh, Winifred in *Once Upon A Mattress* at Flower Mound Performing Arts Theatre, Lizzie in *Baby* and Columbia/ensemble in *Rocky Horror Show* at Contemporary Theatre of Dallas, and Mae in *Bye, Bye Birdie* at Oklahoma City University. "Thanks to the most supporting loving individual in my life: my dog, Schubert. Oh yeah, thanks to my family too!"

**Ric Leal (Snoopy & Costume Design)**

He has performed in several Theatre Three productions, including *The Wild Party*, *Side Show*, and *Saturday Night*. Ric Leal made his Theatre Three debut as costume designer for *Seven Keys to Baldpate*. Design credits include local and regional theaters such as Plano Repertory Theatre, The Grand Crystal Palace, and The Gas Light Playhouse. Ric also served as the resident costume designer for Casa Manana Theater in Fort Worth. National credits include over fifty industrial shows and eight seasons of costume design work for the worlds largest theme park organization.

**Arianna Movassagh (Sally)**

Having appeared in Theatre Three's productions of *I Love You, You're Perfect, Now Change!* as Woman #1, *Company* as Susan, and *Coconuts* as Polly, Arianna is glad to be returning to Theatre Three's stage. Her Dallas area theatre performances include Rosa Bud in *Mystery of Edwin Drood* at WaterTower theatre, Prudie Cupp in *Pump Boys and Dinettes* at Contemporary Theatre of Dallas, Diana Morales in *A Chorus Line* at Plano Repertory Theatre, Anita in *West Side Story* at ICT Mainstage, Dainty June in *Gypsy* at Lyric Stage. Her television and film experience includes a featured role as Paula in *Real Queen of Hearts Ain't Even Pretty* and *Walker, Texas Ranger*. She won a 2002 Leon Rabin award for Best Actress in a Musical for her performance of the Baker's Wife in *Into the Woods*.

At 7:30 every morning, Charles M. Schulz, an avid hockey fan, began his day with a cup of coffee at the Warm Puppy Snack Bar at his ice arena. At 9 a.m., he would stroll just a couple of blocks to a single story simple building that was his studio, answer letters from all over the world, politely decline speaking engagements that were just too far away, and then eventually, he would start to draw, creating the beloved characters that have been a part of American culture for fifty years.

Comic strips were always an important part of Charles M. Schulz's life. His childhood nickname even reflected his lifelong study of the comics: Sparky, the name of the horse in "Barney Google". His childhood in St. Paul, Minnesota was idyllic and ordinary. His parents, a barber and a housewife, doted on their only son, and even through the Depression, managed to scrape together a secure environment. He was a bright, athletic kid who even skipped a grade. However, throughout his youth, he always felt slighted, lost and ignored. He had skipped a couple of grades and he was the smallest boy in his class. He was horrified when his drawings for the high school annual were rejected. Every rejection seemed to stick with him and at his core, was a quiet, hopeless depression that somehow fueled a gift that would bring so much joy to millions.

The most cruel part of his young life would shatter any sense of security he had. After two agonizing years, his mother died of cancer in 1943. His mother's pain was so acute that the family moved to an apartment over the pharmacy so that much-needed medication could be administered in the middle of the night. Three days after her death, he left home to go to war. He trained at Camp Campbell, Kentucky. He fought in World War II and even though physically, he survived the war, emotionally, he was permanently scarred. The home he loved so dearly no longer really existed without his mother and the separation from his family was devastating.

He returned to Minnesota, depressed and a little lost, but determined to do what he loved: draw comics. He worked at Art Instruction School, his alumnus, and it was there that he met the little red-haired girl, Donna Mae Johnson, and fell in love. She was Lutheran, he was not, and her parents rejected the idea of marriage. Still, he pursued her and gave Donna a figurine of a cat. She was to put that cat on his desk when she was ready to get married. She had another beau named Al and after a heartbreaking deliberation, she decided to marry Al. As fierce as that rejection was, it was intermingled with great joy. Charles M. Schulz had just sold his comic strip which he called "Little Folks" to United Feature Syndicate. The strip was renamed "Peanuts", a name Schulz never liked. On October 2, 1950, Charles M. Schulz was proud to call himself a cartoonist.

Over the years, he carefully crafted the comic strip. At the center of the strip is Charlie Brown, a round-headed boy whose insecurities mirror Schulz's. Charlie Brown can never fly a kite without getting it tangled in a tree. He never seems to win a baseball game. The little red-haired girl never notices him. Somebody always pulls away the football before he can kick it. Charlie Brown's pain and disappointment were at the heart of the strip and gave it its unique humor. Snoopy, Charlie Brown's dog, gradually began to overshadow Charlie Brown as the public's favorite character. Linus's blanket, Snoopy's doghouse, Lucy's psychiatry booth, and Schroeder's adoration of Beethoven became fixtures of America's popular culture. The characters were featured on the cover of *Time* magazine in 1965. The comic strip introduced the phrase "security blanket" into modern vocabulary. When American troops went to war in Vietnam, so did Snoopy. Several soldiers stenciled the popular dog onto their helmets. Parades began featuring several of the characters as large blimps. Televisions shows, videos, books, clothing items, and especially the musical, *You're A Good Man, Charlie Brown* increased the strips popularity. "Peanuts" became a cultural phenomenon.

While pleased with strip's success, Schulz mainly wanted to concentrate on creating the strip. He had set up a comforting routine of work. He always stayed several weeks ahead of his deadline. He hoped to continue drawing the strip into his 80's. In 1999, he suffered a stroke and then colon cancer was discovered. After suffering the effects of his cancer treatment, he decided to retire. February 12, 2000 was a quiet day. He visited his daughter and watched some television. He complained about being tired and went to bed at about 9 p. m. On February 13, millions of Americans opened their papers to read one last word from Charles M. Schulz, "I have been fortunate to draw Charlie Brown and his friends for almost 50 years. It has been the fulfillment of my childhood ambition...Charlie Brown, Snoopy, Linus, Lucy... how can I ever forget them..." Slowly millions of devoted fans learned that the cartoonist had died only hours before that last strip was published. The numerous tributes that poured into his home reassured everyone that no one will forget Charlie Brown, Snoopy, Linus, Lucy or Charles M. Schulz.



Dear Playgoer,  
"Save your forks, there's pie!"

That was what my grandmother used to say at big family meals when she had the time and the ingredients to make dessert. You probably have a similar family recollection. Remember how having heard the "pie alert", kids around the table watched closely to see that the pie was evenly sliced with everyone getting his fair share? My grandmother was scrupulous about fairness and doled out equal portions down to the smallest crumb!

You've been reading, I suppose, that Dallas has a very tasty cultural pie to slice these days. It's true the economy continues to depress corporate and government contributions. You can bet that's still excruciatingly painful here at Theatre Three. Still, you and I read almost daily of remarkable gifts from individuals contributing to new buildings proposed for the Arts District. Hooray! I'm a believer in building for the future. The planning seems smart and important.

It takes nothing away from my genuine enthusiasm for the Arts District, though, to point out the virtue (and practicality) of my grandmother's approach to pie slicing. With our annual fund drive, The Phoenix Campaign, Theatre Three is sitting at the philanthropy table ... and hoping for more than crumbs. *We'll have over three hundred performances on stage this season here:* all will use professional Equity actors who make their homes in North Texas. The schedule includes new plays, classics, revivals, musicals, staged readings and world premieres. Our season is year-round so there's always something on stage for you and for visitors to Dallas. **Theatre Three's building is the busiest performance venue in Dallas - possibly in the state!**

The slices of the Phoenix pie don't go to buildings, but to programming: to interns, actors, designers, directors, and playwrights. To the art, fun, and vigor of the performances. Perhaps I'm being overly lighthearted to stretch the dessert metaphor and say "our pie needs dough!" But, you know, that's really the case!

I've saved my fork. Help get the pie sliced fairly. Please give generously to this year's Phoenix Campaign.

Yours truly,



Jack Alder  
Executive Producer-Director

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## The 2004-2005 Mainstage Series

**Seven Keys to Baldpate**, a mysterious melodramatic farce by George M. Cohan  
July 8 - August 14, 2004

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

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

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

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

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

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

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

**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 tawdry girlfriend. But he's in charge when mom is stricken unconscious and must wrestle the opinions of his social climbing twin sister, the uncertainty of the doctor, a preacher man of dubious ethics, and a mysterious stranger in ancient Indian regalia.

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

Both Carol Burnett and Julie Andrews headed casts of this 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 Hally  
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 Vandalon.

**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.