

THEATRE THREE

69/70



A HISTORY OF THEATRE THREE



Theatre Three was chartered by the State of Texas as a non-profit corporation in April of 1961 under the leadership of Norma Young. Jac Alder, Ester Ragland and Robert Dracup were co-founders. March of that year saw the beginning of production. Located in the various meeting rooms and ballrooms of the Sheraton-Dallas for its first seven productions, the theatre leased its own home in November of 1961 at 2211 Main Street.

The Main Street building had been a seat cover garage but had been derelict for several years. Volunteers from the acting company converted it to use as a 143 seat arena playhouse. Though the theatre had been critically acclaimed from the outset ("The best acting Dallas has seen for years and years and still more years" was one major reviewer's reaction to the first season) the financial existence of the organization was particularly perilous. A three thousand dollar grant from the now-defunct Community Arts Fund staved off shutdown in 1964 and was the beginning of civic recognition for the organization.

The early faithful patrons had survived uncomfortable seats, no air conditioning (there were funeral parlor fans tied to the chairs) and limited parking. But the critical acclaim continued and the early faithful were joined by new, adventurous enthusiasts. Theatre Three's founder, Norma Young, continued as the Artistic Director winning national and local awards. The building was revamped, air conditioning was installed and the tiny theatre that had been a garage was visited by admiring theatre people from all over the world. Still some Dallasites "never heard of Theatre Three."

In 1965 an original script by Dallas playwright Carolyn Echols was premiered. Called "Cat's Eye", the play attracted the interest of a number of friends of the authoress. These women organized a benefit premiere of the play to raise money for Theatre Three. Out of this successful event The Inner Circle (a women's auxiliary) was born and the base of community support and awareness widened.

Climaxing the growth of community awareness was the organization of the board headed by John Wisenbaker in 1967. The board's first challenge was urgent: 2211 Main Street had been scheduled for demolition by new owners. What could have been a shattering crisis was turned into splendid advantage with the solution to re-house the theatre in The Quadrangle. Funds for the purpose were raised during the 1968-1969 season and Moliere's "Tartuffe" has launched Theatre Three in its third home at Gala performances October 2nd and 3rd, 1969.

But the true history of Theatre Three is not financial, nor is it concerned with real estate. It's true history and accomplishment lies in the meaningful evenings it has added to the lives of Dallasites. Ultimately a theatre stands or falls by the quality of its plays. Since 1961 Theatre Three has presented **THE RELUCTANT DEBUTANTE** by William Douglas Home — **THE LADY'S NOT FOR BURNING** by Christopher Fry — **HOME OF THE BRAVE** by Arthur Laurents — **LILIOM** by Ferenc Molnar — **BORN YESTERDAY** by Garson Kanin — **SABRINA FAIR** by Samuel Taylor — **WAITING FOR GODOT** by Samuel Beckett — **SIX CHARACTERS IN SEARCH OF AN AUTHOR** by Luigi Pirandello — **MRS. McTHING** by Mary Chase — **THE MEMBER OF THE WEDDING** by Carson McCullers — **THE MOON IS BLUE** by F. Hugh Herbert — **WAITING FOR GODOT** (a revival) by Samuel Beckett — **LOOK BACK IN ANGER** by John Osborn — **THE LITTLE FOXES** by Lillian Hellman — **THE TAVERN** by George M. Cohan — **THE PHYSICIAN IN SPITE OF HIMSELF** by Moliere — **DON JUAN IN HELL** by George Bernard Shaw — **JULIUS CAESAR** by William Shakespeare — **AN EVENING OF JAPANESE THEATRE** (a Neiman-Marcus Fortnight event) — **LIGHT UP THE SKY** by Moss Hart — **TWO FOR THE SEESAW** by William Gibson — **PURLIE VICTORIOUS** by Ossie Davis — **ALL THE WAY HOME** by Tad Mosel — **THE HOSTAGE** by Brendan Behan — **THREE FOR THE PRIZE** (An evening of prize-winning one act plays) — **THE NEW DRUNKARD** (an original musical comedy based on the old mellerdrama) — **THE CARETAKER** by Harold Pinter — **NIGHT OF THE IGUANA** by Tennessee Williams — **CHAMPAGNE COMPLEX** by Leslie Stevens — **EMPEROR JONES** by Eugene O'Neill — **THE AMERICAN DREAM** and **ZOO STORY** by Edward Albee — **THE TIME OF YOUR LIFE** by William Saroyan — **COUNT DRACULA: OR, A MUSICAL MANIA FROM TRANSYLVANIA** by Larry O'Dwyer and Jac Alder — **THURBER CARNIVAL** by James Thurber — **OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND**

(Continued on Page 3)

Celebration

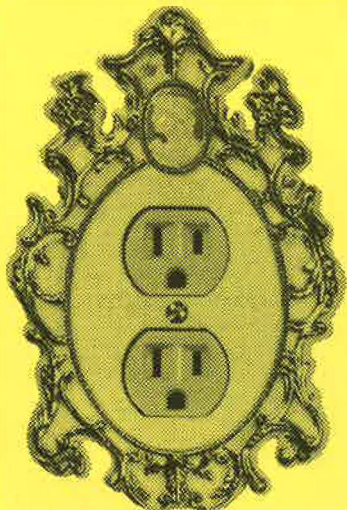


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MUSIC BY HARVEY SCHMIDT

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Jac Alder, Managing Director
Kimberly Webb, Production Stage Manager
Ruth Anne Millsap, Operations Manager
Jan Smuckler, Reservations and Records
Cheryl Garcia, House Manager
Mitzi Sales, Assistant to the Directors
Frank Wiedemann, Program Advertising Manager

DESIGNERS

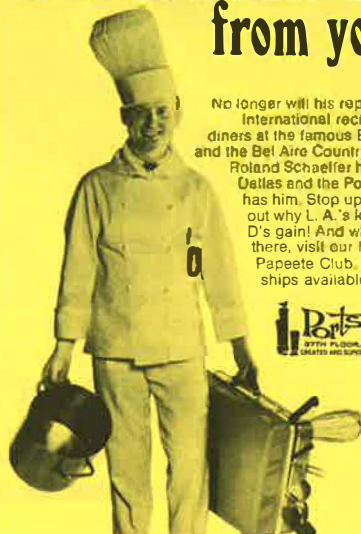
Joan Eckles, Lighting
Patty Greer, Costumes
Harland Wright, Sets and Graphics
Carol Crosby, Usher Uniforms

CONSULTANTS

Gene Emerson Diskey, Stage Lighting
Wyatt and Williams, Advertising
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A HISTORY OF THEATRE THREE continued



I'M FEELIN' SO SAD by Arthur Kopit — THE TENDER TRAP by Robert Schulman and Smith — TEA AND SYMPATHY by Robert Anderson — OF MICE AND MEN by John Steinbeck — THE LITTLE HUT by Andre Rossin — ALICE IN WONDERLAND by Lewis Carroll — WRITE ME A MURDER by Frederick Knott — IN WHITE AMERICA by Martin Duberman — STOP THE WORLD — I WANT TO GET OFF by Anthony Newley and Leslie Bricusse — DARK OF THE MOON by Richardson and Berney — CAT'S EYE by Carolyn Echols — SOLID GOLD CADILLAC by Kaufman and Teichmann — THE GLASS MENAGERIE by Tennessee Williams — VISIT TO A SMALL PLANET by Gore Vidal — THIEVES' CARNIVAL by Jean Anhouil — THE DEVIL'S DISCIPLE by George Bernard Shaw — A FUNNY THING HAPPENED ON THE WAY TO THE FORUM by Sondheim, Shevelove and Gelbart — A MAN'S A MAN by Bertolt Brecht — ARSENIC AND OLD LACE by Joseph Kesselring — DOUBLE VISION (an evening of two one act plays, THE MAIDS by Jean Genet and MISS JULIE by Strindberg) — BUS STOP by William Inge — THE SPARE RIB, (A One-Woman Show by Jeannette Clift) — EH? by Henry Livings — THE GREAT SEBASTIANS by Lindsay and Crouse — THE BOY FRIEND by Sandy Wilson — THE INNOCENTS by William Archibald — STOP THE WORLD — I WANT TO GET OFF (a revival) by Newley and Bricusse — PANTAGLEIZE by Michel de Ghelderode — THE CAVE DWELLERS by William Saroyan — THE VENETIAN TWINS by Carlo Goldoni adapted by Jac Alder — THE FANTASTICKS by Tom Jones and Harvey Schmidt — THE MIRACLE WORKER by William Gibson — GALLOWES HUMOR by Jack Richardson — THE ROAR OF THE GREASEPAINT — THE SMELL OF THE CROWD by Anthony Newley and Leslie Bricusse (Final show at 2211 Main) plus over thirty productions of a special nature including children's shows, special public service productions for churches, Goodwill Industries, United Fund and Friday Forum.

NOTES FROM THE DIRECTOR

Fans of THE FANTASTICKS beware! We're out for different game tonight. The talented authors (Texans Tom Jones and Harvey Schmidt) who delighted the world's audiences with the lyricism, romanticism and gentle humor in THE FANTASTICKS have a more comprehensive scope to their artistry — a scope we will explore tonight with CELEBRATION. If you have come to CELEBRATION to see the wit of another show by the same team, I DO! I DO!, you won't be disappointed — take for example the incisive humor of Rich's opening moments. If you have come to hear the beauty and nostalgia of "Try to Remember" (from THE FANTASTICKS) listen to "Love Song". If you have come to see the substitution of imagination for spectacle you'll feel on familiar ground.

But there are going to be some shocks. CELEBRATION's characters are involved in a primitive ritual; a confrontation between the forces of decay and those of regeneration. A battle of Winter and Summer. Juxtaposed with humor (and humor is always a positive element — something that votes "yes" for life) comes a thumping vulgarity (that resounding "no" that always reminds us of our mortality). Along side the enchantment of discovery we will see the disillusion of experience. Contrasting with the innocence (which always contains a measure of stupidity) we have cynicism (which always contains a measure of knowledge).

When "Celebration" appeared on Broadway just last December it was hailed and it was hooted at. Those who liked it, and there were many, appreciated its innovative musical meters and orchestrations — its sense of simple style and its ambitious aims. Detractors admitted its originality but questioned whether it accomplished its own goals. Directing the show brings out far more questions than any reviewer could ever pose — a director critiques material and presentation continuously as the performers pass through many levels of authority in the scenes. At these various stages of rehearsal (and in the preparation for rehearsal) a director's task is an analytical one. The conclusion I've reached about "Celebration" is remarkably close to author Tom Jones' ideas as he expressed them in a note to those of us working on the show. I quote:

"There are many mistakes in this work. But many pleasures too. And the mistakes at least are our own. They are not the 'cookie cutter' mistakes of so many 'well-made' musical comedies."

Mr. Jones went on to admonish us:

"Get the laughs. That's the main thing. Get them legitimately — by revealing the characters. And then later, at the end, make the audience pay for laughing. Make them understand. Make them forgive."

Such comments are made at the grave risk of pretension. Yet the respects one must pay for the earnestness of intention

NOTES continued

prohibits that label. Theatre is always an imperfect art — probably because it is so unrelentingly human. A kind of technical expertise, particularly as exemplified in most Broadway musicals, give the appearance of a kind of perfection that invariably is discomfitingly "slick". Though all of us who have worked on this production want all of you the audience to enjoy your evening in the theatre, we also want CELEBRATION to be not "slick" but "rough". There is abrasion in the script. If it were lost no points could be honed. Theatre is something more than a way to fill in an open evening. It must be something to fill out a life. CELEBRATION is that kind of attempt.

A final and personal comment . . . CELEBRATION is my first go at directing a musical. In this exciting maiden experience I was most ably assisted by the gifted Ellen Rutherford who choreographed the show and the experienced cast who generously refrained from impatience. To all of them and to the musicians and designers — my respects and thanks.

Norman Young

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The fire department prohibits smoking in the auditorium.

The house manager prohibits refreshments in the auditorium.

The stage manager prohibits picture taking during performance.

The actors, however, have been known to encourage laughter and applause.

About the program: This handsome program distributed without charge has been made possible by the advertisers whom we hope you will remember. Jac Alder was the Theatre Three co-ordinator on the project. Ad management was by Frank Wiedemann. Printing is by Dorsey Printing Company represented by Bob Suggs. Cover design by Terry Mashaw of Bob Knight and Associates. Paper is by Ogilvie-Tunnell.

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THEATRE COURTYARD

MEET THEATRE THREE'S BOARD OF DIRECTORS . . .

During the 1966-67 season, Norma Young and Jac Alder asked the leadership of The Inner Circle (the theatre's women's group) to take on the task of finding the right people for a Board of Directors. Up to that time, the theatre's board had been composed of people working in the theatre and it was felt that the time was right to formulate a board drawn from the business and civic community.

The ladies charged with this responsibility went enthusiastically to work. Quite rightly, they first turned attention to the problem of finding that person to be invited to head up the board. As it happened, the luck was incredibly good for they found not one but two people to serve as Co-Chairmen. It was a happy day when Jean and John Wisenbaker said "Yes" to the proposal that they lend their considerable talents to the cause of Theatre Three. It is only partially a jest that the energies and efforts poured out by the Wisenbakers leave all the rest of us swirling in their wake, gasping for breath.

At Norma's request, a number of the women responsible for the formation of The Inner Circle in 1965 and who are still active in that organization agreed to serve on the board. With pride and with thanks, we introduce these ladies to you: Mrs. Tom Barr (a past president of The Inner Circle), Mrs. George W. Works, Jr., Mrs. Jack B. Shook, Mrs. Charles Inge, Mrs. Bernie Goldberg, Mrs. Robert Gaylord (known to us all as actress Martha Gaylord) and Mrs. Frank C. Beacham (also a past present of The Inner Circle). Dr. Gaylord and Mr. Beacham join their wives as members of the board.

The task of creating the board brought to us some couples members who have performed brilliantly these two years by taking on major assignments in such activities as the Mardi Gras celebrating the opening of One Main Place and benefitting Theatre Three and the two-night Gala recently held with the opening of the new theatre in The Quadrangle. These members of the board are Mr. and Mrs. Vincent A. Carrozza, Mr. and Mrs. George V. Charlton, Mr. and Mrs. Mitch Gilbert, Mr. and Mrs. Dan M. Krausse, Mr. and Mrs. Oscar C. Lindemann, Mr. and Mrs. Horace R. Moore and Mr. and Mrs. Fred F. Wiedemann. Their contributions have already been more than considerable and their continuing efforts on behalf of the theatre are reflected in each forward step.

We are also privileged to have Mrs. Eugene McDermott serving on our board. Mrs. McDermott is the leader of the Cultural Task Force of the Goals for Dallas program and we are appreciative that she works with us as a member. Both Mr. and Mrs. McDermott have contributed significantly to Theatre Three.

The newest members of the board are Miss Tricia Barr and Kenneth Hughes. They add much to the work by representing the younger-age Dallasites who are such a large part of the current cultural scene. The board is completed with Mr. and Mrs. Jac Alder (Norma Young.)

Even though it has been in truth a short time, the functions of the Board of Directors have become an inseparable part of this institution called Theatre Three.

Meanwhile the "Inner Circle", this year headed by Fran Moore, continues in its original task of building an audience for the theatre. Their efforts in creating the board now concluded, attack plans are formulated at deceptively genteel luncheons for methods to touch a wider and wider circle of our city's citizens and inform them of the delights of playgoing. Their energies and their viewpoints create a climate for development unobtainable by any other means. The Inner Circle has, happily, never been a busy-work women's guild. Rather it has an enviable record of accomplishment—all while the members continue to enjoy one another and the theatre they represent.

A membership drive for the Inner Circle will soon be initiated. If you are interested in theatre and feel inclined to be of service in an effectively run organization, phone Fran Moore (361-1282), and tell her.

USHERS FOR "CELEBRATION"

Joe Goldblatt, Head Usher*
Linda McAfee*
Maria Banawicz*
Rita Weiss*
Darlene Davidson*

Darren Davidson*
Jared Brudno
Susan Gatchell*
Sherry Fleming
Becky McBee*

Vicki Knight
Alice Gleason
Herman Wheatley
Karen Zanders
Bill Salamon

*Permanent Usher

CHANCE OF CAST ANNOUNCEMENT

Many understudies never get onstage. Such is not the case for LORI TAYLOR who has replaced Miss Bishop in the show as ANGEL. A household accident (from which she is recovering nicely) has forced Miss Bishop to relinquish the role and thus Miss Taylor makes a THEATRE THREE debut in a leading characterization. It is hoped Miss Bishop can return to the company for a spring appearance.

CELEBRATION"

By TOM JONES, Book and Lyrics
and HARVEY SCHMIDT, Music

HAROLD BOCK PEGGY CHANNEL MINDA LYNN
DAVID MOFFAT ROY PETERS FRANK ROOT
ELLEN RUTHERFORD CHARLIE DELL
CYNDY STREETMAN RUBY WALKER CAROL WILLIAMS
JAC ALDER
LARRY WHITCHER
BENNYE GATTEYS BISHOP
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SYNOPSIS OF SCENES

Prologue... Then, New Year's Eve In The City

INTERMISSION

The Country — Approaching Midnight

MUSICAL NUMBERS

POTEMKIN AND THE REVELERS
ORPHAN AND THE REVELERS
POTEMKIN AND THE REVELERS
ANGEL AND THE DEVIL GIRLS
RICH
ORPHAN, POTEMKIN, ANGEL AND THE REVELERS
RICH AND FRIENDS
ANGEL, POTEMKIN, RICH, ORPHAN AND THE REVELERS
THE REVELERS
ORPHAN AND ANGEL
YOUNG RICH, ANGEL AND THE REVELERS
POTEMKIN AND THE MACHINES
ORPHAN AND POTEMKIN
RICH, THE REVELERS AND ORPHAN
POTEMKIN AND THE REVELERS
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THE PRODUCTION STAFF

Director.....Norma Young
Choreographer.....Ellen Rutherford
Set Designer.....Harland Wright
Costume Designer.....Patty Greer
Lighting Designer.....Joan Eckles
Production Stage Manager.....Kimberly Webb
Mask Design.....Roy Peters, Designer
Associate Designers.....Minda Lynn,
Harland Wright, Larry Whitcher
Musical Director.....Jac Alder

THE CREW

Set Construction.....Jack Alder, Harland
Wright, Pat O'Neal, Joe Oliver, Kim-
berly Webb, Carlos Yberra, Cary
Smith, Walter Wilson, Harold Bock,
Andy Roth, Roy Peters, George Black-
burn
Light Crew.....Shari Melde, Tom Brown
Properties.....Kimberly Webb, Shari Melde,
Roy Peters, Minda Lynn, Harland
Wright, Pat O'Neal, Cecil Rutherford,
Mitzi Sales, Harold Bock, Jan Smukler
Costumes Execution.....Patty Greer
Costumes Crew.....Jan Smukler, Louise
Watkins, Juanita Greer, Anna Claire
Boyd

THEATRE THREE THANKS TO... Dallas Symphony Orchestra — chimes, Gerald Unger —
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Dave Patton — program frontispiece, Russ Lackey — production assistance. From "Tar-
tuffe": Walter DeLipsey — furniture, Hannah Howell — silver tray, Jane Buchanan —
photography, Cedar Springs Recreation Club — props.

If you would like to receive regular mailings on Theatre Three's schedule,
or if your address has changed, please fill out the blank below and leave it with
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MAKING IT WORK

"Pragmatism from the managing director"
Jac Alder

Again and again in rehearsal the same question is asked. "Will it work?" Variations: "It won't work", "It didn't work", "I can't get it to work", or the ever-popular "If it works once, do it again". Etc. The point is, of course, inventing ways to make a playwright's ideas and/or a director's ideas come alive — making the transition from the page to the stage; getting from the concept to the realization.

Making this institution "work" is the job of many. The task is how to make the idea of a resident theatre truly alive in the community. It means ways to solve money problems, techniques of public information, systems of sales and budgeting, scheduling special operations to serve particular segments of the city and remembering always that the community is best served when the art is best served.

The success of the theatre is always a function of the community's commitment. Directors, actors, technicians and designers have easily recognizable roles. But the public's participation takes many forms. The basic form is simply attendance. Being part of an audience — what Norma calls "the collective intelligence" that defines what is really on the stage.

However, this we do know, simple attendance on a random basis will not satisfy thinking people — for full effectiveness, theatre-going must become a life habit; an acceptable addiction for "mind expanding" experiences. This need, coupled with a theatre's financial need, creates the desirability of subscription programs. So Theatre Three developed a good one. It's flexible (permitting spontaneity of playgoing) and mutually money-wise. If you've ever claimed "I love theatre" or praised a Theatre Three production to friends, you should be a subscriber. And if you're not, shame on you. You're holding up progress!

Financial support for special growth opportunities gives the privileged (those with more than average income) an additional chance to participate. In its early years

Theatre Three was unable to attract support from this part of the community. Part of this difficulty was the heavy burden of city leadership was, at that time, falling on already overloaded shoulders of "the-same-old" upper-echelon Dallasites. The rest of the problem was our pride: we liked (and still do) our independence. But the Dallas leadership has swelled these days with new energies available to serve and support and we've found (to our great relief and pleasure) that a healthy two way respect exists that enables us to further our stagecraft with gifts and gala proceeds without yielding our original concepts.

Perhaps the most significant program in making Theatre Three work sprang from a proposal from the late John Rosenfield, dean of the Dallas drama critics. He once suggested that Theatre Three solicit \$100 gifts from businesses; just \$100 — no more, no less. When he proposed it we thought, not incorrectly I think, if we asked no one would respond. But later we got prominent community leaders to ask, and the Producer Committee concept was born and is growing. Its idea is to spread the achievement across the widest possible sector of commerce.

Also, businesses are asked to advertise in our program. Of all the good-old-American systems, advertising must be one of the best. Our program is full of people with better mousetraps. They (and we) want you to know about it.

Lending expertise is frequently business' most valuable contribution to the Arts. We should listen more attentively to this kind of advice. Theatre is a handicrafted business in a computer age. Our survival (which just might keep everyone from becoming more punch card than human) depends on adapting time/money saving in those areas where possible and using the most modern communications-public information systems to spread the good word.

Reading this you're helping to make it "work". Your awareness of the theatre is essential to its effectiveness. Let us entertain you when Life has been re-running some of its more tedious plots. Theatre Three belongs to you. Enjoy it!

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ABOUT THE PLAYERS

Cecil Rutherford (Rich) — A veteran of national television, Broadway, off-Broadway and stock, Cecil Rutherford made his Theatre Three debut in the leading role of Orgon in TARTUFFE. His varied background includes major roles in New York theatre including "What Every Woman Knows" with Helen Hayes and "No Time for Sergeants" with Andy Griffith. Mr. Rutherford is a native of Texas.

Bennye Gatteys Bishop (Angel) — Also left Texas for New York to work professionally on the stage and in television. She returned several years ago to marry and to happily delight Dallas theatregoers with her appearances on Theatre Three's arena stage in "The Boy Friend" and last season's "The Fantasticks". Miss Bishop's fine work as a dramatic actress brought her national attention when she played the title role in "Diary of Anne Frank" in New York and her lovely musical gift has been praised in a network production of "Tom Sawyer".

Larry Whitcher (Orphan) — Having previously scored a great personal success as a lead in "The Boy Friend" at Theatre

Three, he continued this success as Matt in last season's "The Fantasticks". Mr. Whitcher has been associated with the theatre for the past four years during which time he has appeared in several roles (including Hero in "A Funny Thing Happened on the Way to the Forum") and has been a generally invaluable member of the company offstage.

Jac Alder (Potemkin) — Besides being the theatre's managing director, Mr. Alder has appeared in numerous Theatre Three productions including an award winning performance in "Don Juan in Hell". As a director, he has staged the theatre's musicals as well as serving as composer for three shows including last year's musical adaptation of "The Venetian Twins". Trained as an architect, Mr. Alder designed the new theatre and served as the construction co-ordinator. He also appeared in numerous performances of "Tartuffe" in the title role as Laurence O'Dwyer's standby. In private life (if he had any) he is the husband of the theatre's artistic director, Norma Young.

Lori Taylor (standby for Angel) — Came

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to Theatre Three direct from her recent success as Wanda in the Dallas Repertory Theatre's production of "Enter Laughing". Miss Taylor has appeared in numerous stock productions and is a graduate of the American Academy of Dramatic Arts in New York and the University of Colorado.

Ellen Rutherford (Lead Dancer and Choreographer) — A veteran of feature films, industrial shows, summer stock and national television, Miss Rutherford is a graduate in dancing from the Boston Conservatory of Music and is currently actively involved as a dancing teacher in Dallas. She has been recently seen in the Broadway productions of "Sweet Charity" and "Mame". In private life, she is married to Cecil Rutherford, also featured in the cast of "Celebration".

Peggy Channel (Reveler) — She studied theatre at SMU and has also been a dancing student in Dallas for several years. Her professional experience includes being a dancer in the 1969 Dallas Summer Musicals. In private life, Miss Channel is married to Frank Root, another of the Revelers. She is featured as Angel's double in the 'Saturnalia' number.

Minda Lynn (Reveler) — Normally seen in the fashion world, Miss Lynn worked in the box-office this season but in the past seasons has worked in almost all technical capacities for Theatre Three. She has also worked with the Port Players in Shreveport, Louisiana and studied acting under Laurence O'Dwyer during his summer seminar.

Cynda Streetman (Reveler) — In Theatre Three's production of "The Roar of the Greasepaint — the Smell of the Crowd" last season, Miss Streetman this season has worked on the elaborate costumes for "Tartuffe". She has studied at the University of Texas at Arlington and with Laurence O'Dwyer and is featured as the Summer maiden in 'Saturnalia'.

(Continued on Page 16)



The Old World a collector's paradise

Crystal sculpture by Sabino
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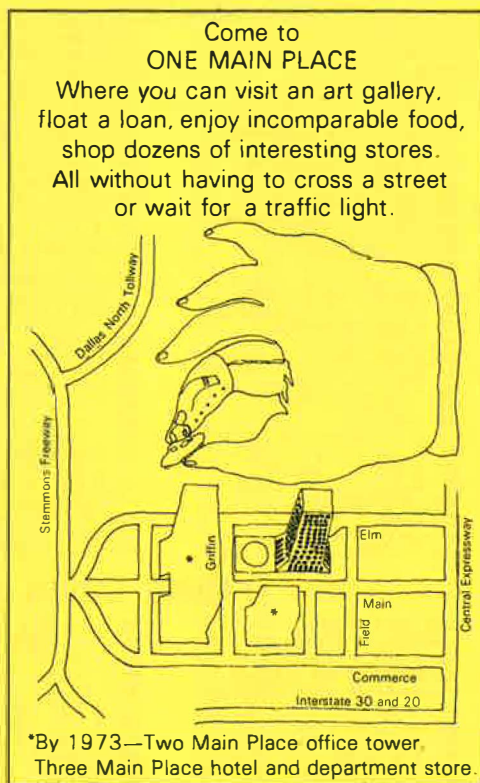
Ruby Walker (Reveler) — A student residing in Dallas, Miss Walker has acted with popular Dallas actress, Martha Bumpas Gaylord, in "The Wisteria Trees". She has also been a contestant for the title of Miss Teenage Dallas and began her career as a dancer before the judges of that contest. She is the Autumn maiden in 'Saturnalia'.

Carol Williams (Reveler) — A graduate of El Centro College, she has appeared as Laura in "The Glass Menagerie" among other productions there. She also appeared in Theatre Three's production of "The Roar of the Greasepaint — the Smell of the Crowd" last season. Miss Williams has been a ballet student in Dallas for the past six years, and is the Spring maiden in 'Saturnalia'.

Harold Bock (Reveler) — Mr. Bock appeared as Monsieur Loyale in Theatre Three's recent production of "Tartuffe". He has studied in London, at the University of Texas and first came to Theatre Three when he supplemented his acting studies in Laurence O'Dwyer's summer acting seminar. One of his summers was spent in the Children's Theatre at the Dallas Theatre Center. He is featured as the dope addict in the number 'Orphan'.

Charlie Dell (Reveler) — Making another of several Theatre Three performances is this North Texas State Univ. trained actor. He has appeared in summer stock productions of "Can Can" and "Bells Are Ringing", many nationally aired TV and radio commercials and was most recently seen by Dallas audiences in the role of David for the Dallas Repertory Theatre's production of "Enter Laughing". Mr. Dell is featured in "Survive" as the Major Domo.

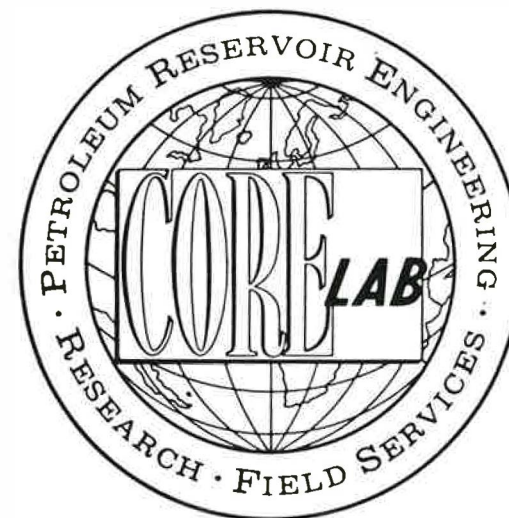
David Moffat (Reveler) — Mr. Moffat holds a master's degree in theatre from Northwestern University. His experience includes six seasons of summer stock in Colorado, Wisconsin and Illinois. Last seen in the DRT's "Enter Laughing", Mr. Moffat was nominated for Best Actor among Dallas Community Theatres for



his role in Garland's "Barefoot in the Park". He is one of the featured dancers in the 'Love Song' ballet.

Roy Peters (Reveler) — A graduate in theatre from the University of Missouri, Mr. Peters created the elaborate wigs for Theatre Three's "Tartuffe". He also attended Phillips University in Oklahoma and worked with the Chrystal Palace Theatre in St. Louis. He most recently worked on the Bob Hope television special "Roberta".

Frank Root (Reveler) — Having studied dancing in St. Louis, Mr. Root began his acting studies at SMU where he appeared as Mr. Toad in "Toad of Toad Hall" among other productions. He was a member of the dancing ensemble for the 1968 and 1969 seasons of the Dallas Summer Musicals and has just been selected as a member of the New Orleans Repertory Company. He is featured in the soft-shoe routine in 'Where Did it Go'.



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