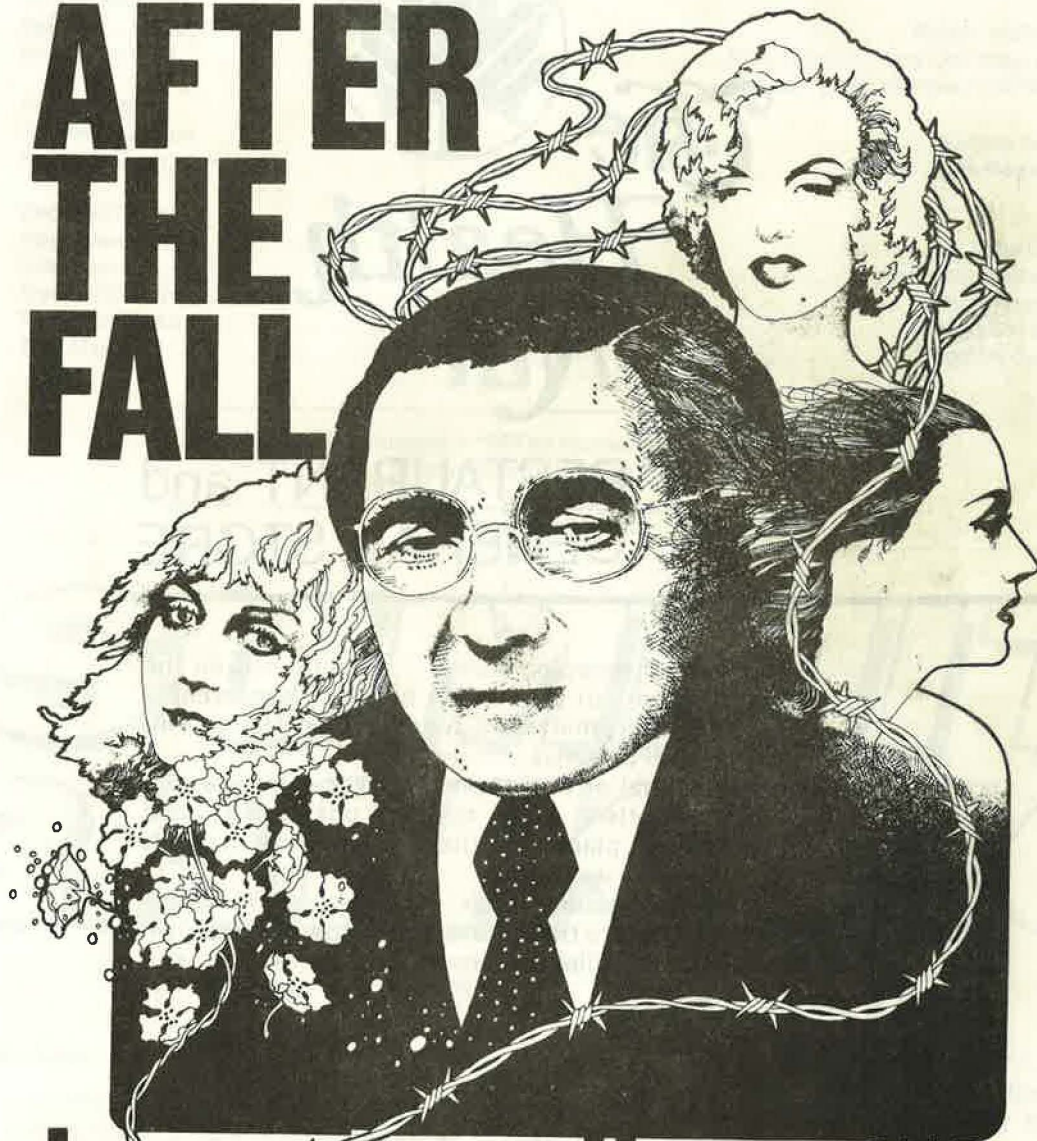


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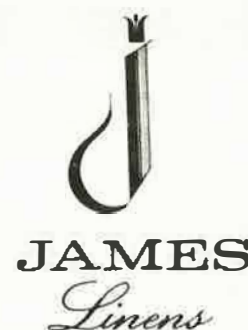
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O'DWYER AND COMPANY ENCHANT YOUNGSTERS WITH "A MIDSUMMER NIGHT'S DREAM"

An altered version of Shakespeare's "A Midsummer Night's Dream" — tailored especially for young viewers, with much of the exposition of the play eliminated — is the debut production of Theatre Three's Children's Theatre Series. Larry O'Dwyer is directing the show, which opens February 25th and performs twice each Saturday through March 18th. Performances will be held at Theatre Three each Saturday of the run at 11:00am and 1:30pm.

Mr. O'Dwyer, who recently joined the Theatre Three staff as Director of the Children's Theatre, just completed a two-year assignment as Chairman of the Bennington College Drama Department in Bennington, Vermont. He feels strongly that children can enjoy classic tales if they are allowed to fantasize and experience the message of the play visually. Utilizing these concepts, as set forth by Dr. Bruno Bettelheim in "The Uses of Enchantment," O'Dwyer and company have created a simplified and wonderfully visual version of "A Midsummer Night's Dream" that will appeal to virtually any age group.

The "plot" of "A Midsummer Night's Dream" is intricate enough to allow room for revisions for young audiences. The play is really a "play within a play." Two runaway lovers step into an enchanted forest, only to be beset by fairy mischief. In another glen, amateur actors are rehearsing when they suffer the magic spell of Oberon, King of the Fairies. A series of madcap events follows, with all the midsummer madness evaporating with the dawn. The story is truly enchanting and will hold the attention of most any child.

The cast of the play is split into four groups: the Lovers, the Rude Mechanicals, the Fairies and the Court. Appearing as the Lovers are Jennifer Horan, Charles Serio, Mary Courtney and Larry Lane. The Rude Mechanicals will be portrayed by Shari Melde, Tom Hayward, Wanda Dowell, David Hill, Mike McAfee, and Juanita Hart. Sally Alice Cole, Tom Cantu, and Heather Dowell are featured as the Fairies, (Miss Dowell, who plays "Puck" is only seven years old.) The young Fairies are being played by Brad Williamson, Brendon Shepard, Michelle and Allison Pomerantz, and Lisbeth List. Appearing as the Court are Charlie Escamilla, Cindy Mitchell, and Bryce Jennson.

Ticket information and reservations for "A Midsummer Night's Dream" may be obtained by calling the Theatre Three Box Office at 748-5191. Group rates are available for the Children's Theatre Series. Single admission price is \$1.75.

In addition to his duties as Director of the Children's Theatre, Mr. O'Dwyer is also teaching acting classes this Spring. New classes will begin March 27th in Improvisation and Scene Study. The Improvisation Class will meet Mondays from 6:00pm to 8:00pm and Saturdays from 3:00pm to 5:00pm for six weeks beginning March 27th. The Scene Study Class will meet Mondays from 8:00pm to 10:30pm for eight weeks beginning March 27th. Reservations may be made by calling Shari Melde at 748-5193 weekdays from 10:00am to 4:00pm. Private Diction lessons are also available with Mr. O'Dwyer by individual arrangement, and the cost is \$10/hour or \$5/half hour.

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SPECIAL THANKS TO...

A very special thanks goes to Mr. and Mrs. Marvin Sloman for their generous donation. Mr. Sloman is a prominent Dallas attorney, and we felt it appropriate that his contribution to Theatre Three be applied toward the cost of constructing the set for "After the Fall" since Quentin, the central character in the play is himself an attorney.

Special thanks also go to . . .

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CETA Office of Human Development, City of Dallas	Title VI Funds for the Arts
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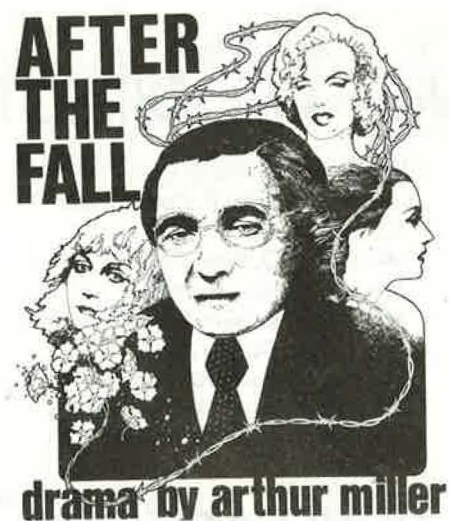
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CAST

(In Order of Appearance)

Mother	Anna Lent
Ike	Roy Broadway
Dan	Jerry Rowden
Louise	Jodie Royer*
Elsie	Marilyn Rowden
Lou	Jerry Farden
Mickey	Tom Hayward*
Maggie	Georgia Clinton*
Holga	Kelle Kerr
Quentin	Hugh Feagin*

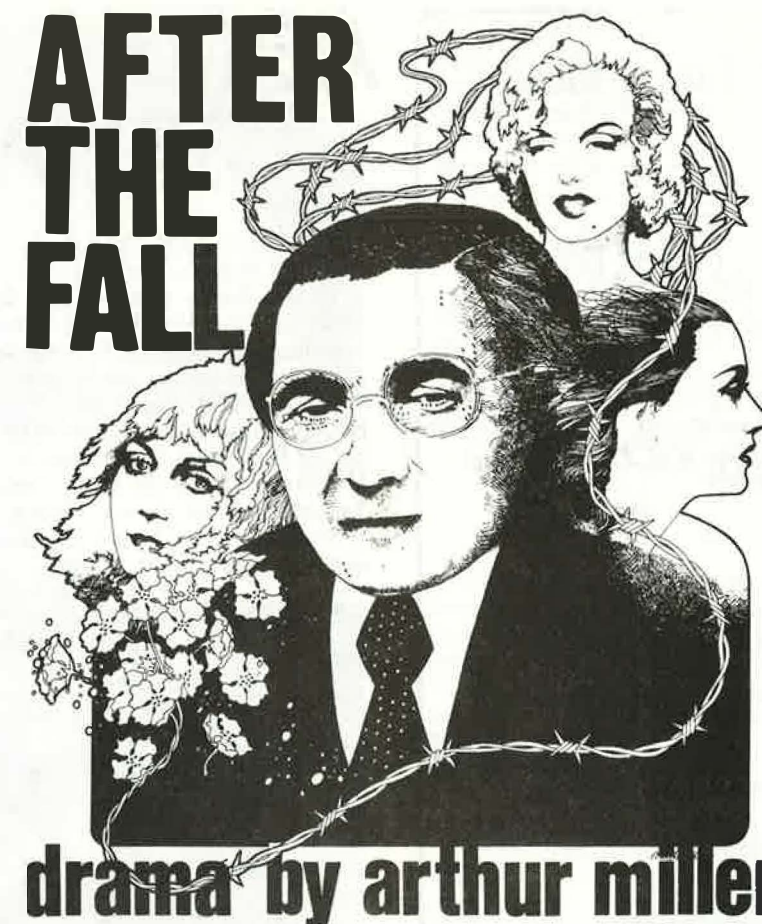
The action of the play takes place in the mind, thought and memory of Quentin, a contemporary man.

"After the Fall" will be presented in two acts, with one ten-minute intermission

PRODUCTION STAFF

Director	Jac Alder
Production Design	Charles Howard
Costume Design	Patty Greer McGarity
State Manager	Shari Melde*
Assistant Stage Manager	Wanda Dowell
Lighting Design	Curtis Dretsch
Sound Design	Richard Gordon
Set and Light Crew	Tommy Cantu, Mary Courtney, Curtis Dretsch, Charles Howard, Melanie Johnson, Cynthia Mitchell, Madeline Scott

*Member, Actor's Equity Association



Arthur Miller's controversial drama "After the Fall" is being given its Dallas premiere by Theatre Three beginning February 21st. Miller, author of "Death of a Salesman," "A View from the Bridge," "The Crucible" and other landmark dramas of the modern stage, authored "After the Fall" immediately following the death of his former wife Marilyn Monroe. It was presented in 1964 by the Lincoln Center Repertory Company and was stormily criticized for "exploiting" Miller's private knowledge of Monroe.

The play is clearly autobiographical in its references: Its central figure, Quentin, is forty and in a crisis of self-imposed guilt toward the women in his life. The form of the play is innovative: the action takes place in the mind, thought and memory of Quentin so that there are shifts of time that coincide with flashes of memory. Besides the intensely personal problems Quentin wrestles, the playwright also introduces the psychological debris of historical traumas: the horrors of World War II's concentration camps and the domestic turmoil that came from the McCarthy Communist witch-hunting.

Critics and audiences were familiar with Mr. Miller's family background, his own failed first marriage, his stormy interval as Monroe's third husband and his subsequent successful marriage to a German photographer. Though Miller interjects the art of playwriting into "After the Fall," he clearly reached into intensely personal life experiences to portray an intellectual lawyer overpraised by his mother, alienated from the mother of his children, martyred by an unstable international entertainer and comforted by a European woman of maturity and compassion. Miller once commented in an interview, "The artist creates his

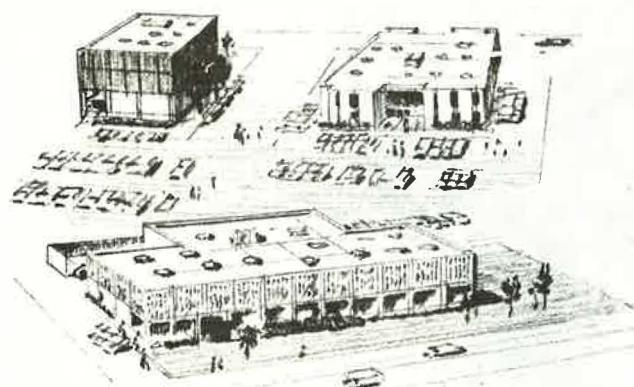
biography through his work even as the events of his life serve to shape him."

The furor surrounding the first production of "After the Fall" was all the more in the public view because it was Miller's first play in seven years, and, additionally, because its opening corresponded to the opening of the dramatic component of the long-awaited Lincoln Center. The preview of the play was attended by Mrs. Lyndon Johnson, Adlai Stevenson, the President of the United Nations, the mayor of New York and legions of the nation's important people. "After the Fall" was supposed to be the first flowering of a new "national" theatre — rather an oversized burden for any single play.

The press, dazzled by the celebrities involved, reported on the play and its production on many levels. Some accounts were genuinely thoughtful, while others focused on the character of Maggie, the "Marilyn Monroe" figure. Miller reacted angrily to these latter stories, feeling such sensationalism deflected attention from the play's subject which was Quentin's story, not Maggie's. Somewhat short-tempered after the creative ordeal of reducing 5,000 pages of dialogue to the 168 used in the play and riled by unsympathetic criticism, he spent the following spring and summer in Europe where he wrote "Incident at Vichy." "Incident at Vichy" furthered the major theme of "After the Fall" — man's everlasting complicity with the forces of destruction.

With the passage of time since the mid-sixties, "After the Fall" audiences can see the play stands as a mature and compelling piece of theatre and as a touchstone to understanding the playwright, Arthur Miller, one of the most major writers America will ever produce.

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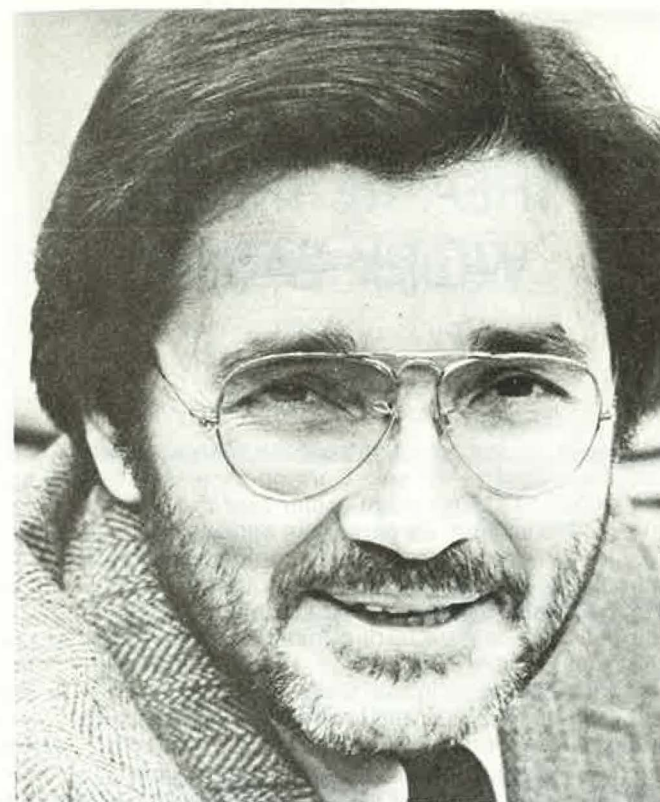
ABOUT THE ACTORS

ROY BROADWAY (Ike) — Mr. Broadway is making his debut at Theatre Three as Ike in "After the Fall." After a long Air Force career, Mr. Broadway returned to the theatre in the role of H. C. Curry in "The Rainmaker" at Northeast Playhouse. Since October, 1976 he has been seen as Sir Merrill in "Once Upon a Mattress," as Mr. Goldstone and the father in "Gypsy" at the Irving Community Theatre, and as Horace Van Gelder in "Hello Dolly!" at Northeast Playhouse. In addition to his stage work, Mr. Broadway is studying toward a degree in speech at Tarrant County Junior College and North Texas State University. He has also appeared in numerous television commercials.



GEORGIA CLINTON (Maggie) — Miss Clinton once again demonstrates her versatility on the stage by taking on the demanding role of Maggie, the troubled superstar of Miller's cathartic "After the Fall." Last seen on the Theatre Three stage as Armande in this season's "The Learned Ladies," Miss Clinton has become quite familiar to regular Theatre Three patrons. Her other credits here include "Shelter" and "Fallen Angels." A graduate of UT/Austin, Miss Clinton's professional credits extend to film and commercial work.

JERRY FARDEN (Lou) — Since moving to Dallas last summer, Mr. Farden has killed Banquo in Dallas Civic Opera's "Macbeth," abducted "Candide" and "Found a Million Dollar Baby" at Theatre Three in "Jeepers Creepers, Here's Harry!." Earlier in the year at the Church Theatre in San Antonio, he drank a lot in "An Inspector Calls" and raped a lot in "The Fantasticks." With this background of innocence, his fate in "After the Fall" should be predictable.



HUGH FEAGIN (Quentin) — Mr. Feagin has remained a familiar fixture of the Theatre Three acting family since his debut 15 years ago in "Night of the Iguana." His roles during those years have both challenged and displayed his talent and craftsmanship, but none, perhaps, more so than Quentin, Arthur Miller's self-portrait protagonist of "After the Fall." In addition to his many Theatre Three appearances, Mr. Feagin has also performed on Broadway in "Passage to India," on numerous dinner theatre stages, and in nine major feature films, including the leading role in the recently completed "Zig Zag."

TOM HAYWARD (Mickey) — Not a newcomer to the Theatre Three stage, Mr. Hayward is presently a staff member here. His previous performances at Theatre Three have included Braham Head in "The Philanthropist," Jimmy Murphy in "The Front Page" and Hank in "The Boys in the Band." He studied acting at SMU, the Dallas Theater Center and with Larry O'Dwyer. Mr. Hayward's also received drama instruction at the Berghoff Studios in New York. In addition to his numerous stage roles, he has also appeared in many dinner theatre productions and several films.

KELLE KERR (Holga) — Miss Kerr makes her Theatre Three debut in "After the Fall." Born in Bossier City, La., Miss Kerr attended the University of Texas at Austin and graduated from North Texas State University. She has also studied drama at the Dallas Theater Center and the Herbert Berghoff Studio in New York. Among Miss Kerr's credits are the roles of Sandra in "One Flew Over the Cuckoo's Nest," and Kristin, Miss Julie and Nurse Kravitski in "Promises, Promises."

ANNA LENT (Rose) — Formerly a student of Stella Adler, Miss Lent makes her Theatre Three debut as Rose in "After the Fall." A newcomer to Dallas, Miss Lent brings with her credits in the theatre and commercials including "The Sound of Music," "Perfect Pitch," and an appearance in TV's "Maude."

JERRY ROWDEN (Dan) — A native Dallasite, Mr. Rowden debuts at Theatre Three with this role. Graduated from North Texas State University with numerous theatrical credits, Mr. Rowden now lists his current favorite spare-time activities as photography and woodworking.

MARILYN ROWDEN (Elsie) — Making her first Theatre Three appearance in "After the Fall," Miss Rowden (married to Jerry Rowden in private life) lists her theatrical background as "limited." Her college work was done at Texas Tech and for several years she has worked with the public through a family business in Kaufman. Miss Rowden claims her favorite pastimes are cooking and playing piano.



JODIE ROYER (Louise) — Miss Royer's theatrical career began at the famed Pasadena Playhouse College of Theater Arts in Los Angeles. Her previous performances at Theatre Three include the role of Hypatia in "Misalliance" and Julia in "Fallen Angels." Miss Royer has also appeared as Connie in "Come Blow Your Horn" at Granny's Dinner Playhouse and spent three months singing and dancing her way through "It's Vaudeville," a musical review at Haymarket Theatre. Her credits also include commercials for both local and nationally known products.

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NOTES FROM THE DIRECTOR

The best plays are tough plays; slow to yield to analysis, resistant to classification, subject to conflicting interpretation, sometimes harsh in implication and always demanding for audiences as well as actors. "After the Fall" is such a play. Its demands include disciplines of presentation and observation that go beyond our "normal" experience as either actor or audience.

Arthur Miller has always had a seriousness of purpose that has earned him the right to be so demanding. The synergistic effect (the combined action of playwright, performers and audience) is essential to the success of "After the Fall". My high esteem for Miller, for this company of actors and for you, the members of Theatre Three's audience, assures me that the demands can be met.

The play is not simply difficult. It is genuinely different. Some extraordinary decisions are made by the playwright that impose unusual tasks on the whole company including the set designer, the director and most certainly the actors. We all began our tasks by reading the author's forward which begins: "The action of the play takes place in the mind, thought and memory of Quentin, a contemporary man." Gone was the more familiar "the play takes place in the library of . . ." or "the curtain rises on a street in . . ." or any of the other familiar locales of plays. How does the inside of a mind and memory look? How do people look in it? How do creatures of memory differ from creatures remembered? How "real", how "dreamlike", how "substantial" is each moment?

I elected to do several things with the staging and text that varied from the play's premiere production. And I've not been timid. First of all, I think it's usually healthy for the director, designers and actors to put out of their minds any past productions—particularly any "landmark" produc-

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tions that belong to another time, another space, another company. I was made bold to make changes out of my conviction that Quentin can shove none of these people out of the corners of his mind. So I wanted them all on stage throughout the play. I also preferred not to use "real" props; the landscape of memory didn't seem to require so literal a translation. By paring down to a close-up on the major characters in relation to all of Quentin's memory, I hope we are fulfilling Mr. Miller's intent.

I would be remiss if I did not use this opportunity to thank my gifted friend, Hugh Feagin, for taking on so complex an assignment as the role of Quentin. It would have been senseless to produce "After the Fall" without Hugh, an actor who continues to amaze me though I've watched his work for nearly fifteen years.

To the others to whom I owe debts, I add more thanks. The staff and the company have been admirable in their professionalism and artistry. And we all owe Mr. Miller our debt for this tough play; a play to measure and test ourselves.

And thank you for your continued attendance. God, I love audiences!

JAC ALDER
JAC ALDER, Producer-Director

THREATRE THREE QUIZ

For those of you in the audience who've been loyal Theatre Three patrons for years, these questions may seem easy. For newcomers, they'll be a little trickier. Answer the following questions on the back of a postcard and mail to Theatre Three Quiz, 2800 Routh Street, Dallas, Texas 75201 by midnight April 15th. The most correct entry will win a free pass to the remaining four shows in the

Theatre Three 1978 Season! Judging will be held April 16th and the winner will be notified by the theatre, so please be sure to include your name, address and phone number in legible form on your postcard. (These brain teasers were devised by Theatre Three Founder and long-time Artistic Director Norma Young, so please send all gripes directly to her!)

- Ronnie Claire Edwards of TV's "The Waltons" appeared in two of the following Theatre Three productions: (a) "The Great Sebastians" (b) "The Little Foxes" (c) "Hedda Gabler" (d) "Night of the Iguana" (e) "The Miracle Worker"
- Select the correct number of productions (including the current "After the Fall") presented since Theatre Three's beginning: (a) 97 (b) 102 (c) 75 (d) 124 (e) 133 (f) 86 (g) 118 (closest answer wins if no one guesses right)
- Some "great favorites" have been revived during Theatre Three's 17-year history. Name as many shows as you can that have been produced **twice** at Theatre Three. Closest answer wins.



- This is the complete cast of what show? (above)
- Name the last show presented at our old "2211 Main" playhouse.
- Which of the following shows is Theatre Three's all-time box office champion? (a) "Candide" (b) "One Flew Over the Cuckoo's Nest" (c) "S Wonderful" (d) "A Funny Thing Happened on the Way to the Forum" (e) "Purlie"



- The actor is Charles Escamilla. Name the actress and the show.

- In what play did Larry O'Dwyer make his Theatre Three debut? (a) "The Hostage" (b) "The Emperor Jones" (c) "The Physician In Spite of Himself" (d) "Oh Dad, Poor Dad, Mama's Hung You in the Closet..." (e) "Waiting for Godot"
- Hugh Feagin's last appearance at Theatre Three prior to his current role in "After the Fall," was in what play?



- This picture captures the final moment of what play? (above)
- Identify the talent Jac Alder has not employed as a performer. (a) accordion playing (b) stilt walking (c) baton twirling (d) head stands (e) juggling



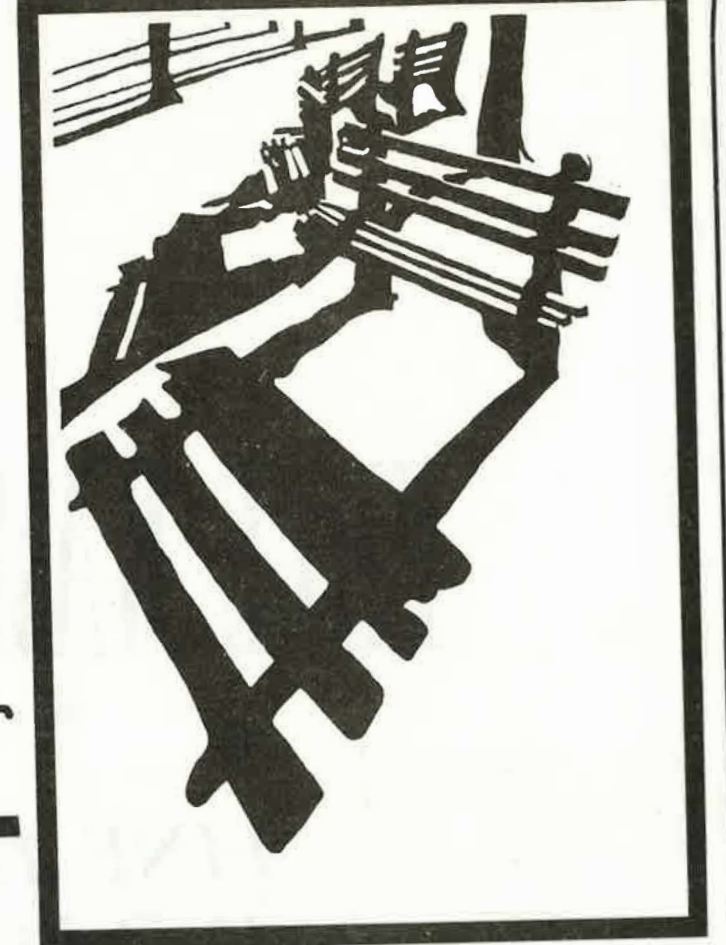
- Name the play, the author and the actress pictured here.



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