

4th 73-74

THEATRE 3



"THE BOYS
IN THE BAND"

NOTES FROM THE DIRECTOR

Just one statement: THIS PLAY IS NOT ABOUT "THEM": IT IS ABOUT OURSELVES.



P.S. I mean this platonically but fervently—
I love every member of this cast.

"THE BOYS IN THE BAND" CREWS

Rehearsal: Ann Hadley, Donna Adams

Set: Alfred Sims, Larry Herrera, Jerome Bostic, Dick Hooser, Charles Escamilla, Tom Hayward, Brenda Pinter, Lynn Morris, Gloria Crowder, Linda Slankard, Lenore Naxon . . . and members of the "Ruddigore" cast who gallantly stayed after their final performance to take down that set.

Clerical: Rosa Chavez, Sylvia Garcia, Delia Garcia.

Costumes: Cora Cantu, Caftan construction.

Lights: Gloria Crowder, Brenda Pinter.

FOR ASSISTANCE ON "THE BOYS IN THE BAND" THEATRE THREE THANKS TO:

The following shops in The Quadrangle:

The Bronze Age, metal table sculpture; **The Cakery** (James Curts), Harold's cake; **The Chablis Restaurant**, food and bar items; **Inner Space**, accessories and lamps; **James Linens**, towels; **Paper Place**, giftwrap paper;

and to other friends . . .

Mr. Bill Berryman, tub chair, bench and hassock; **The Dallas Civic Ballet**, rehearsal space; **Dinwiddie Distributing**, mailing services; **Jas K. Wilson**, Mr. Brockette's tuxedo; **Terry Mashaw**, illustration; **Dustin Meredith**, technical assistance on phones; **Don Moeller**, The Ad Agency, publicity and photos; **Lenore Naxon**, administrative and artistic assistance; **Seabrook Wall Covering**, Barry Dezonias, wallcovering; **Southwestern Bell**, phones; **Windjammer Seafood Restaurant**, crab shells;

and to some utter strangers who enthusiastically loaned many items and accessories, **Many Lands** shop at Northpark, Sandy Buhl, manager.

THEATRE THREE'S CONTINUOUS THANKS TO:

The volunteers of The Inner Circle (Theatre Three's women's supporting group); The Junior League, members of the Neighborhood Youth Corps enrollees and staff—and most especially to the dedicated and goals-achieving members of Theatre Three's Board.

Theatre Three's artistic and institutional growth would be impossible without the generous support of its faithful subscribers, The 500 Club, Inc. and grants this season from The National Endowment for the Arts and The Texas Fine Arts Commission.

Synopsis of Scenes:

The play is divided into two acts. The action is continuous and occurs one spring evening in Michael's New York apartment.

Cast of Characters (in order of appearance)

<i>Michael</i>	Jim Prichard ✓
<i>Donald</i>	Kimberly Webb ✓
<i>Emory</i>	Bick Ferguson ✓
<i>Larry</i>	Terry Clotiaux ✓
<i>Hank</i>	Thomas Hayward, Jr. ✓
<i>Bernard</i>	Louie Heshimu ✓
<i>Alan</i>	Gary Brockette ✓
<i>Cowboy</i>	John Steakley ✓
<i>Harold</i>	Larry Stybel

"The Boys in the Band" Staff

<i>Director</i>	Jac Alder ✓
<i>Set Designer</i>	Woody Pyeatt, Jr. ✓
<i>Costumer</i>	Bill Scallorn ✓
<i>Lighting Designer</i>	Joan Eckles ✓
<i>Ass't. to Mr. Alder</i>	Ann Hadley
<i>Stage Manager</i>	Charles Escamilla



**AUTHOR,
MART CROWLEY**

Mart Crowley, Mississippi-born, wandered in and out of a number of schools, studying drama, art and a few other subjects casually, went to Hollywood in 1963 and landed a brief writing job with Martin Manulis Productions—a job that brought him little recognition and no satisfaction. To keep the wolf from the door, and because he was charmed by her, Crowley became a secretary to film-star Natalie Wood.

Fox bought a movie script he wrote, but never produced it. Then Universal assigned him to write a screenplay which was ultimately produced but without Crowley's ideas. Then a script for a pilot for a

TV series (ultimately rejected) and, concurrently, a trunkful of screenplays everybody liked but nobody bought. One play came out of this writing stint, "The Boys in the Band".

In hopes New York might be more receptive to his work, he travelled to the East coast. Within four months "The Boys in the Band" was produced off-Broadway and became the talk of the town and one of its most notable hits. An agent had agreed to represent him, but her opinion was that "The Boys in the Band" would have to be a novel—the stage wasn't ready for it. Producers Richard Barr and Charles Gnys disagreed, and the show's theatrical validity was proved when "The Boys in the Band" won a hats-in-the-air reception from critics and played 1,000 performances.

Crowley's fortunes zoomed. Nearly penniless eight months earlier, he bought Boris Karloff's co-op apartment in New York, sold a movie script to producer-director Otto Preminger and has since written plays produced by some of the country's most prestigious resident-repertory theatres including a well-received production of "Remote Asylum" for the Center Theatre Group in Los Angeles.

"The Boys in the Band" represents not only gifted writing, but a theatrical landmark in its candor, compassion and realistic presentation of the homosexual dilemma. Crowley's superb gift of comedy and drama led Clive Barnes, drama critic of the New York Times, to cite "The Boys in the Band" as "the best American play in some seasons."

ABOUT THE ACTORS:

Jim Prichard (*Michael*) as a Theatre Three staff actor has appeared in five major productions including this season's "The Importance of Being Earnest" which will, this summer, be taped for public television. A former teacher, his professional performing career includes work on both the East and West coasts in classics and avant-garde plays. He has also directed and written plays, enjoys writing science fiction and working in films. His film work includes a range of experimental short subjects. Aside from his acting assignments at Theatre Three he frequently assists the directors in many areas, particularly including Theatre Three's liaison with educators in speech and drama.

Kimberly Webb (*Donald*) began acting early as a charter member of The Harlequin Players in Dallas. His first work for Theatre Three was in 1965 and he has been seen onstage in plays by Shaw, Moliere, Kopit, Anouilh, Orton and even in musical comedy. Mr. Webb appeared as a guest artist in the leading role of the Charles Manson-like character in the world premiere of "Painted Black" at the Margo Jones Theatre at SMU. In his career as a professional stage manager he has assisted directors in that capacity in over thirty productions.

Bick Ferguson (*Emory*) makes his Theatre Three debut in "The Boys in the Band". Born in Rio de Janeiro, his theatre degree is from Southern Methodist University. Mr. Ferguson returned to SMU to make a guest artist appearance in "Painted Black" 's world premiere there following a series of major role performances including Mercutio in "Romeo and Juliet", Rosencrantz in "Rosencrantz and Guildenstern Are Dead", Bri in "Joe Egg" and Sir Andrew in "Twelfth Night". He also works professionally with The Dallas Civic Opera.

Thomas Hayward, Jr. (*Hank*) debuted at Theatre Three in "The Philanthropist" as the brash Braham Head. He also played in "Front Page" for this theatre though subsequent acting assignments have taken him out of the city to work with Andy Devine in "Never Too Late", with Frank Sutton in "Norman, Is That You?" and to do film work with Cintronics Ltd.

Terry Clotiaux (*Larry*) debuts at Theatre Three in "The Boys in the Band" following work with Dallas Repertory Theater, The Dallas Shakespeare Festival and The Dallas Theater Center. He holds his theatre degree from Trinity University in San Antonio and includes performances in dinner theatres in his experience.

Louie Heshimu (*Bernard*) is a native of California and now an undergraduate at Bishop College majoring in Drama and Speech. Despite his student status he has had the opportunity to study and work onstage with Pernel Roberts, Mercedes McCambridge and Frank Sutton as a participant in the St. Edwards professional program in San Antonio. He has played leading roles in full-scale productions of classics as well as modern works.

John Steakley (*Cowboy*) reverses the usual pattern of beginning acting in theatre and then branching into films. His first onstage appearance was in Theatre Three's "Canterbury Tales" following four leading roles in films, three of which won international festival awards. "The Boys in the Band" is Mr. Steakley's second role for Theatre Three. He is an avid stock car racer.

Larry Stybel (*Harold*) makes his Theatre Three debut in "The Boys in the Band". Appearing Off Broadway as Jean Paul Marat in Peter Weiss' "Marat/Sade" in his native city of New York City, Mr. Stybel was concurrently studying to be a psychotherapist at City College of New York. During his Army hitch he was named best actor of the U. S. Army by a panel of critics and teachers who

toured the country to honor the Army's best theatrical efforts. In pursuit of doctoral studies in organizational behavior, Mr. Stybel will study at Harvard University this fall. Aside from writing on drug abuse, family crisis intervention training and political theory in connection with his work in the field of psychology, he also writes for the theatre and is currently adapting Bernard Malamud's novel, "The Tenants" into a full-length play.

Gary Brockett (*Alan*) assisted Larry O'Dwyer in staging the season opener, "The Canterbury Tales" and played in "Scuba Duba" in the leading role. Apart from his onstage appearances at Theatre Three, The Dallas Shakespeare Festival, The Dallas Theater Center, in and out-of-state dinner theatres and teaching mime for The Dallas Civic Ballet, Mr. Brockett has made two major appearances in films of note—Rod Serling's "Encounter with the Unknown" and Peter Bogdonovitch's "The Last Picture Show".

The Fire Marshall prohibits smoking in the auditorium. The House Manager prohibits refreshments in the auditorium. The Stage Manager prohibits photographing or recording the performance. Playgoers leaving their seats during the performance must be re-seated in available seating specified by the House Manager. Actors, however, have been known to encourage laughter and applause.

THEATRE THREE STAFF

Founding Director	Norma Young
Managing Director	Jac Alder
Associate Director	Larry O'Dwyer
Assistant to the Directors	Donna Adams
Box Office Manager and Hostess	Minda Lynn
Co-Manager, Box Office	Marianne Hammock
Production Stage Manager	Charles Escamilla
Technical Director	Woody Pyeatt, Jr.
Group Sales and Educators' Liaison	Jim Prichard
House Manager	Lynn Morris
Head Usher	Brenda Pinter
House Assistant	Gloria Crowder

**STAFF ACTORS: Donna Adams, Jac Alder, Sharon Bunn, Dick Hooser, Fancy Goode Knight,
Larry O'Dwyer, Jim Prichard and Norma Young**