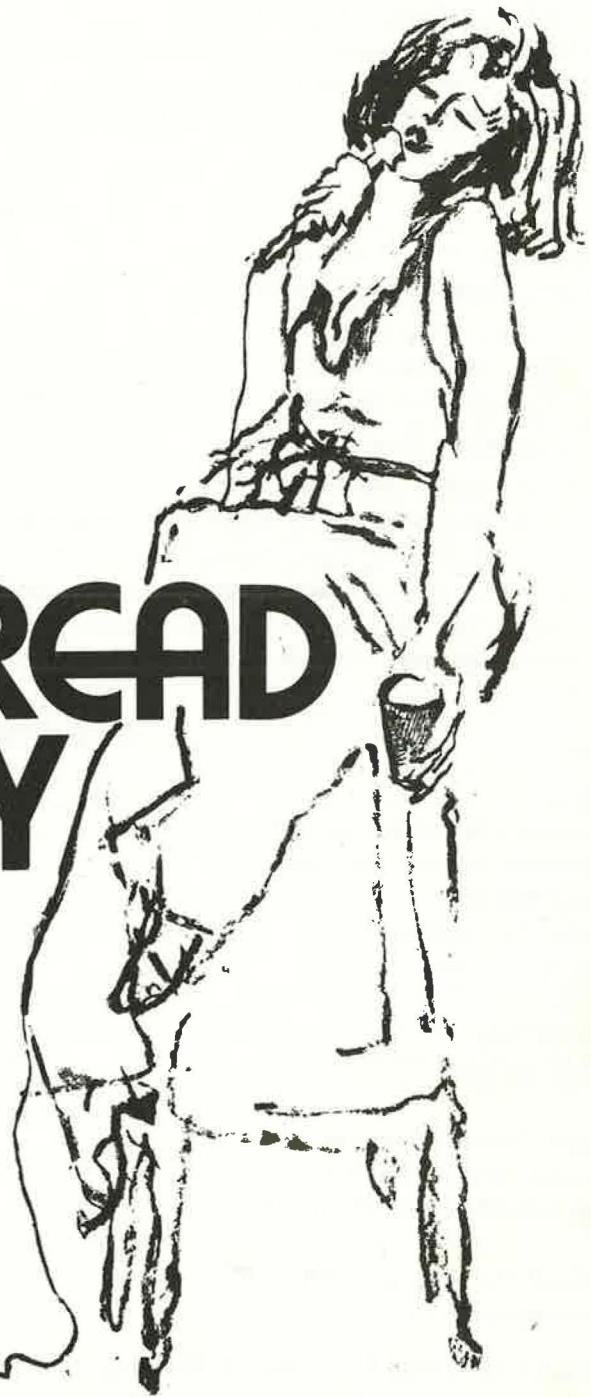


THEATRE 3

THE GINGERBREAD LADY



THEATRE THREE RESIDENT STAFF

Artistic Director NORMA YOUNG
 Managing Director JAC ALDER
 Director of Development JANET SPENCER
 Production Stage Manager KIMBERLY WEBB
 Technical Director, Building Manager DAVID OPPER
 Box Office Manager CANDY VICTORY
 Reservationists LYNN MORRIS, DICK HOOSER
 House Manager BRENDA PINTER
 Associate Administrators WILMA PETERS, LYNDA SLANKARD
 75-76 Subscription Secretary SHARRON MORGAN
 75-76 Program Advertising Salesman RON LUTZ
 Assistant to the Directors ANN BECK
 Dal Tex Assistants JEROME BOSTIC, LINDA CRUZ, JAY P. MARTIN, RANDALL WEBB

SUMMER STAFF

POWER OF THE YOUNG
 (Neighborhood Youth Corps)

Acting Unit Leader ANN (Andy) ARMSTRONG
 First Assistant GLORIA CROWDER
 Dance Development GAYLETTE GILES
 Technical Director TRAVIS DEAN
 Dal-Tex Co-ordinators ETHEL PAUL, VALERIE YOUNG
 Unit Members: Dana Brantley, Refugio Briones, Jr., Larry Chriesman, Erma Corona, Norma Cruz, Raymond Cruz, David Daniels, Francisco Escobedo, Jr., Charlotte Fincher, Roberto Garcia, Linda Gonzalez, Linda Joe, Dino Juneau, Sabrina Justice, Nathaniel Lacy, III, Lonnie Leonard, Otis McCowin, Timothy Mullen, Mario Najarro, Ricky Orozco, Harold Petty, Sherel Riley, Joe Runnels, Theresa Smallwood, Gary Walker, Don Whitlock, Sharon Youngblood.

**PRODUCTION STAFF of
 "THE GINGERBREAD LADY"**

Director CLAYTON CORZATTE
 Technical Designer (set, lights, sound) DAVID OPPER
 Assistant Lighting Designer MARY MOORE
 Stage Manager KIMBERLY WEBB
 Rehearsal Assistants LOUISE HOLLADAY, LYNN MORRIS
 Rehearsal Crew MEMBERS OF POWER OF THE YOUNG
 Costumer PATTY GREER
 Hairstyling DEBRA DUGGAN
 Lighting Crew MARY MOORE, DAVID OPPER, TRAVIS DEAN,
 JIM HAZEN, F. R. SNELL, LEE KOUGH
 Light Console Operator MARY MOORE
 Sound Console Operator LEROY ARNOLD
 Set Construction MARY MOORE, TRAVIS DEAN, DAVID OPPER,
 CHARLES PORTALES, NYC MEMBERS
 Special Publicity and PR CHERYL GARCIA
 Photography GEORGE HITZ

THEATRE THREE THANKS TO Don Moeller, The Ad Company, for promotional assistance — The Quadrangle Company (Frates Corporation) for rehearsal space — Sam Smith for TV artwork — Charlie Vann of the leasing department of Samuel French, Inc. for production rights for the show — Gary Turner for special promotional assistance — Dave Opper for loan of props — Charles Portales, Tom Jenner, and

SPECIAL APPRECIATION to the various contributors to the season including (but not limited to) Theatre Three's subscribers, the members of the Directors' Birthday Club, members of The Inner Circle, the Theatre Three Board of Directors, members of The 500 Club, Inc., The Mobil Foundation, The National Endowment and Dal-Tex Neighborhood Youth Corps. Many people by their gift of time, loan of goods and properties, and efficient execution of purchased services make Theatre Three possible. We couldn't possibly name them all but we are deeply grateful to each.

Theatre Three, Inc. is a professional LORT (League of Resident Theatres) Theatre working under agreement with Actors' Equity Association. Chartered as a civic non-profit cultural organization, all donations to Theatre Three, Inc. are tax-deductible.

PRODUCERS

Mr. and Mrs. Linton Barbee	Lone Star Steel Company	Rominger Advertising Agency
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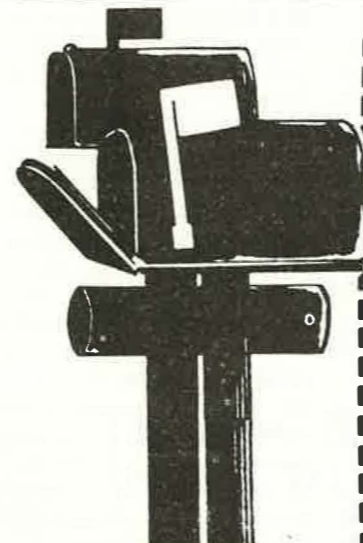
Grownups let the little boy with the toy stethoscope listen to their hearts and tagged him with a nickname that remains — "Doc". Now Neil "Doc" Simon is the world's most

successful playwright, letting millions of playgoers listen to the hearts of his thumpingly alive characters. His commercial success as a playwright is completely unequalled in world history. *Variety* estimated that the week his play THE LAST OF THE RED HOT LOVERS opened his *annual* income was \$2,300,000 *plus* receipts from movie sales and fees for writing screenplays.

THE GINGERBREAD LADY was an artistic and financial success on a new important level and, typically, had a hit Broadway run.

Simon was born in New York in 1927, the son of a salesman in a dress-

manufacturing firm. His older brother, Danny, was his first collaborator and comedy his specialty even as a 15-year-old high school student. Neil Simon wrote for television and films before he began writing plays. Many of the treasured skits of TV's "The Show of Shows" were his inventions. But it was the theatre that recognized his enormous skills. Already in 1963, with the opening of his third hit, BAREFOOT IN THE PARK, when he was 36 years old, Neil Simon was being hailed as the American stage's great new hope. Since then he's written a major play per season as well as screenplays and musicals.



Theatre Three's mailing list is maintained by a friendly computer. If this machine is not sending you regular mailings on Theatre Three's activities, fill out the information below. (Please mark boxes correctly.) Mail to ... THEATRE THREE, Inc., The Quadrangle, 2800 Routh, Dallas, Tx. 75201.

- I have never been on Theatre Three's mailing list.
- I have been on Theatre Three's mailing list but this is a change of address.

A reservation has been made in my name this season: YES NO

Name _____

Address _____ Apt. # _____

City/State _____ Zip _____

Phone _____

THE GINGERBREAD LADY

..... by Neil Simon

THE CAST (in order of appearance)

JIMMY PERRY Bick Ferguson
 MANUEL Charles Portales
 TOBY LANDAU Sharon Bunn
 EVY MEARA Norma Young
 POLLY MEARA Catherine McClenny
 LOU TANNER Walt Robin

Place: Evy's New York apartment in the West 70's

Time: Fall, 1970

Act I—Mid November—Late afternoon
Act II—Three weeks later—about 9:00 p.m.
Act III—The following morning

—There will be two ten minute intermissions—

Produced by arrangement with Samuel French, Inc.

Directed by Clayton Corzatte*

**Mr. Corzatte's guest directorship has been underwritten by The National Endowment for the Arts and Humanities. Funds were matched locally by the 500 Club, Inc.*

NOTES FROM THE DIRECTOR:

It's pretty generally agreed that Neil Simon is the most successful and popular playwright—he is certainly the best paid—of the 1960's and 1970's. But I wonder how many serious thinkers about the theatre give him any chance of being remembered and played a hundred years from now?

Not many, I'll wager, but I would like to take a flier and suggest that the people who dismiss him could, if they were around, find themselves greatly surprised.

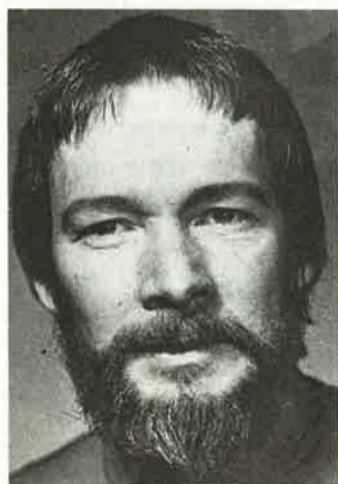
Neil Simon writes comedy of desperation. Comedy about people caught in recognizable human predicaments struggling desperately and with furiously hilarious seriousness to cope with situations mostly beyond their particular abilities. This has been the stuff of great comedy writing since before Shakespeare created the mechanicals struggling to put on a play in "A Midsummer Night's Dream".

It's not easy to say what it is that makes for dramatic universality, but surely one of the most basic ingredients is a recognizable human dilemma capable of vicariously involving the audience; and characters with recognizable strengths and weaknesses who try to deal with these dilemmas in a believable moving way.

Good comedy, then, almost always ends up being a serious business; and Neil Simon's plays during the course of his career have moved steadily toward deeper and deeper involvement with characters who are having a desperate time coping. That certainly speaks trenchantly to our modern ears, and it just may speak very strongly to audiences a hundred years from now.



about the director...



CLAYTON CORZATTE

THE GINGERBREAD LADY has a distinguished guest director in Clayton Corzatte. His work at

Theatre Three is being paid for out of a grant from The National Endowment. Mr. Corzatte had his first job in professional theatre in 1951 at The Barter Theatre of Virginia, now Virginia's state theatre, doing Shakespeare and Moss Hart. Five seasons at the famous Cleveland Play House followed before he was signed to play Katherine Hepburn's twin brother in TWELFTH NIGHT for the Shakespeare Festival at Stratford, Connecticut and Ariel in Morris Carnovsky's Prospero (in a production that also featured Bert Lahr as Bottom).

He won a Tony award nomination for his Charles Surface in the APA Repertory Company's production of SCHOOL FOR SCANDAL. His work with the

APA Company covered eight years, four of which were seasons on Broadway. He won the Obie Award (an off-Broadway prize) for Charles Surface and for Trepleff in THE SEA GULL by Chekhov. Also while in the APA company he played the title role in THE SHOWOFF with Helen Hayes and Oswald to Eva LeGallienne's Mrs. Alving in Ibsen's GHOSTS.

With the opening of the Tyrone Guthrie Theatre in Minneapolis Mr. Corzatte began his significant contribution to the new concept of regional professional theatre. In 1969 he accepted an acting and directing staff assignment with The Seattle Repertory Theatre (and Seattle's ACT Theatre) along with teaching assignments in the

University of Washington's professional acting program. In the last six years he has directed seventeen productions for those three artistic organizations as well as playing numerous leading roles.

With his wife, Susan Ludlow, he has created a chamber theatre form called "Rep 'n Rap" which was featured at The Alaska Festival of Music in Anchorage in June just before Mr. Corzatte came to Dallas for his Theatre Three assignment. Also with his wife and a psychiatrist friend, Hugh James Lurie, Mr. Corzatte has developed video stimulus material for use in the mental health field. On KING-TV in Seattle they host a monthly hour-long public affairs program called "People Power".



Dear Playgoer,

This production of THE GINGERBREAD LADY ends what's been, in my opinion, the most all around exceptional season in Theatre Three's fifteen years.

Eighty gifted and genial actors (plus singers, dancers and musicians) evoked hours of laughter, applause -- cheers even -- and heightened awarenesses for thousands more playgoers than ever before attended a Theatre Three season. The onstage talents were matched by dedicated and delightful designers, technicians, administrators and the directors. Theatre Three's ever-growing and improving board backed this success.

Do I sound proud and pleased? I mean to because I am very proud at such accomplishment and appreciation. As part of our audience you deserve to share in these good feelings: all that's done at Theatre Three is done with the influence of your interests strongly in mind.

As we prepare for the new season we're concerned with how to keep this season's unmatched momentum going and growing.

I KNOW THE KEY INGREDIENT to the needed development: it's you. Making yourself integral to the theatre by subscribing is the most direct, vivid and important evidence needed to demonstrate Theatre Three's value to Dallas and its visitors.

So I urge you to subscribe if you've not done so already! Subscribe at the intermission, subscribe after the show, subscribe by phone in the morning (748-5191) or by mail using the order blank on the back of the program. But subscribe now. Our goal is nothing less than 100 per cent subscription (excepting seats held back for subscriber exchange). Help meet that goal!

Yours truly,

JAC ALDER
 JAC ALDER, Managing Director
 THE "NOW-PROCRASTINATOR"
 BEST CHOICE OF SEATS.

P.S. SUBSCRIBE BEFORE
 AUGUST 31ST AND GET
 BONUSSES... PLUS THE

about the actors...



BUNN



FERGUSON



McCLENNY



PORTALES



ROBIN



YOUNG

SHARON BUNN (*Toby*) is well-known to Theatre Three audiences having acted since its first season in 1961 and serving as a staff actress for the past three years. Ms. Bunn's roles for Theatre Three include the Wife of Bath in *Canterbury Tales*, Mad Margaret in *Ruddigore* and Ceil in *And Miss Reardon Drinks a Little*. Her musical credits include *Company* and *Anything Goes*. Ms. Bunn was in *Midsummer Nights Dream* at Casa Manana, has done film work, and made numerous nightclub appearances in revues.

BICK FERGUSON (*Jimmy*) made his debut on Theatre Three's stage in last season's *The Boys in the Band*. He calls his role as Emory one of his favorite parts, as is Rosencrantz in *Rosencrantz and Guildenstern are Dead*. Mr. Ferguson holds his degree in theatre from Southern Methodist University, where he made a guest artist appearance in the world premiere of *Painted Black*. Earlier this season, he played Oronte in *The Misanthrope*.

CATHERINE McCLENNY (*Polly*) is a young but long time friend of Theatre Three. Her appearances here include such shows as *Eh?*, *The Devil's Disciple*, *The Cave Dwellers*, *Alice in Wonderland*, *A Funny Thing Happened on the Way to The Forum*, *A Man's A Man*, *The Boy Friend*, and *Stop the World, I Want to Get Off*. Ms. McClenny is a graduate of The Juilliard School and has played at the Open Space Theatre, the Old West Dinner Theatre, and most recently was seen opposite Sid Caesar at the Crystal Palace Dinner Theatre in *The Last of the Red Hot Lovers*.

CHARLES PORTALES (*Manuel*) is a student of Pam Ralston at Lake Highlands High School. (Ms. Ralston is a former staff member and actress for Theatre Three). Mr. Portales' portrayal of Manuel in this show marks his Theatre Three debut, though he served as a technician on the just-concluded production of *One Flew Over the Cuckoo's Nest*.

WALT ROBIN (*Lou*) comes to the *Gingerbread* cast from *One Flew Over the Cuckoo's Nest* where he made his Theatre Three debut as Martini. He studied theatre and radio/TV at the University of Maryland. Mr. Robin has been a Texas resident for eight years and is a staff announcer for KVIL Radio. For KERA-FM Radio, he helped bring back *The Golden Age of Radio* as a cast member for *Inner Sanctum* re-creation.

NORMA YOUNG (*Evy*) is the Founding Director of Theatre Three. Miss Young has directed the majority of the theatre's productions. As an actress, she has portrayed a number of memorable characters on the Theatre Three stage—Madam Rosepettle in *Oh Dad, Poor Dad...*, the Queen in *The Cave Dwellers*, the Fortune Teller in *Skin of Our Teeth*, Hedda in *Hedda Gabler*, Catherine in *And Miss Reardon Drinks a Little*, Lady Bracknell in *The Importance of Being Earnest*, Clytemnestra in *Electra*, and the title role in *Colette*. Before founding Theatre Three she acted, directed and taught for Houston's Alley Theatre and spent several seasons on the New York stage.

ARTHUR FIEDLER plans gala return...

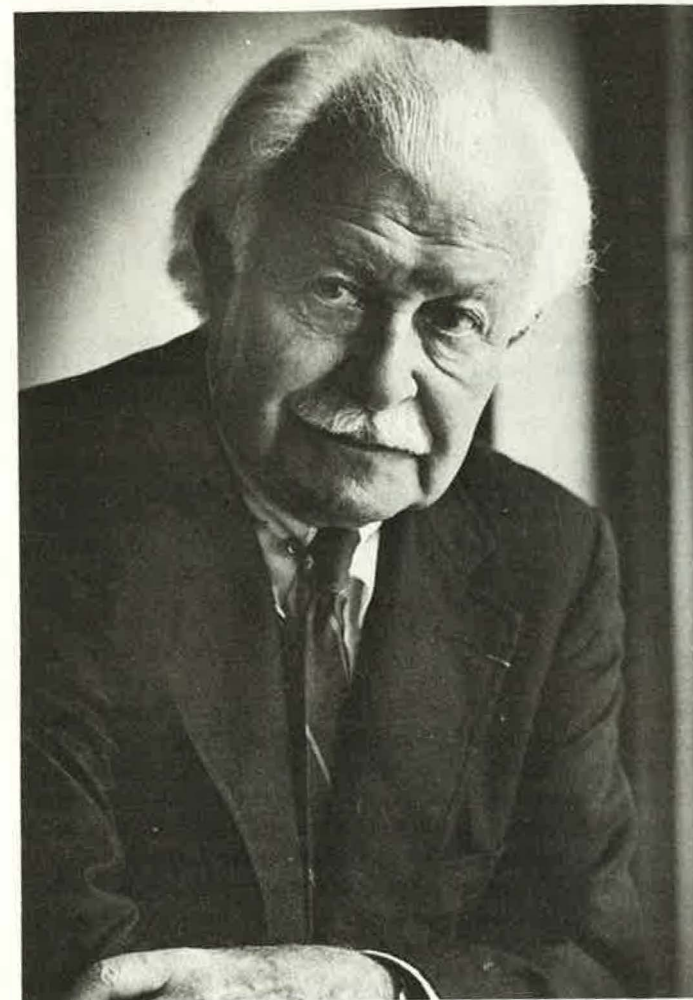


photo by RANDY BLACK

This portrait of famed Boston Pops conductor Arthur Fiedler was taken in Dallas last September at a press conference preceding the sold-out benefit Pops Concert staged by Theatre Three in association with The Dallas Symphony Orchestra and its musicians. A date for this year's gala event has been set for September 23rd.

POPS CONCERT SET FOR SEPTEMBER 23rd TO BENEFIT THEATRE THREE

Bringing boxes of musical scores and special arrangements, Arthur Fiedler will return to Dallas to conduct the musicians of the Dallas Symphony Orchestra in a Gala Pops Concert benefitting Theatre Three on September 23rd. The concert will be the third in as many years: the '73 and '74 concerts were both complete sell-outs (last year's was sold out 15 days before the event!)

Combining the best-loved conductor in America and the Dallas Symphony Orchestra as a benefit for another performing art has proved a unique and successful achievement.

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.

However, the Actors have been known to encourage laughter and applause.

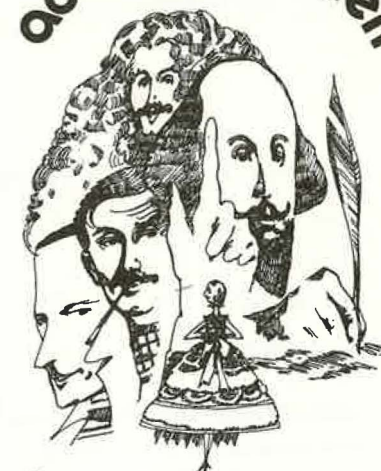
Playgoers leaving their seats during the performance must be re-seated in available seating specified by the House Manager.

DID YOU KNOW...

... that Theatre Three offers a program "Advice to Women" for Dallas groups and groups visiting Dallas? Directed by Jac Alder, the program contains writings from Shakespeare to musical comedy; from poetry to parody to create a superb hour of sometimes hilarious, sometimes sobering "Advice to Women."

It is performed most often at Theatre Three, but can be performed at hotels, country clubs, or private homes... all that is required is four chairs, a piano and the actors' imaginations! So, if you need a program for a club meeting or a convention, keep us in mind!

Advice to Women



for tickets to GALA POPS CONCERT—ARTHUR FIEDLER and the musicians of
ORDER BLANK THE DALLAS SYMPHONY ORCHESTRA
8:15 — The Music Hall — September 23

(mail to Theatre Three, 2800 Routh, Dallas, Texas 75201)

Name _____

Circle seating preference and price seats wanted:

Address _____

LOWER FLOOR: \$50* \$25* \$15 \$8

City _____ State _____ Zip _____

BALCONY: \$25* \$15 \$10 \$5 \$3

Phones _____

How many? _____

Check one: Payment enclosed

Total cost of order = \$ _____

Chg. Mastercharge Acct. # _____

Exp. _____

*Patron tickets include special parking & reception after.

celebration 75*76 season

NO MORE WAITING IN LINE

And the seats you select will be guaranteed to you at the performance of your choice!

Yes, that's different than Theatre Three subscriptions of the past and it's only possible because season tickets are being sold and assigned on a brand new system.

There'll be seven exciting shows in the 75-76 season. The length of run will normally be five weeks. 8:30 performances will be held Wednesdays, Thursdays, Fridays and Saturdays. Sunday matinees will be held every week at 2:30. Every other week a Sunday twilight performance at 7:00 has been scheduled.

The new guaranteed seat plans will put tickets in your hand before the season begins in the same location for all the shows. Instead of the old system of swapping out coupons for the reserved seats after phoning in a reservation, those seats will always be yours for the performance of your choice. AND you'll always own priority for renewing for future seasons!

Subscription plans for seating in:

<u>ANGELS' CIRCLE</u> (the first four rows around the stage)			or	<u>BACKERS' ROWS</u> (fifth and sixth rows around the stage)		
Wed. or Thurs. or Sun. Eve.	\$29	(saves \$8)		Wed. or Thurs. or Sun. Eve.	\$21	(saves \$7)
Fri. or Sat.	\$33	(saves \$9)		Fri. or Sat.	\$29	(saves \$8)
Sun. Matinee	\$21	(saves \$7)		Sun. Matinee	\$15	(saves \$6)

ONLY 249 SEATS surround Theatre Three's unique stage. Seat assignments are based on the date of the receipt of your order, so let us know your preference immediately! Phone 748-5191 with phone orders or questions—we want you to have exactly what you want!

(mail to Theatre Three, 2800 Routh, Dallas, Texas 75201)

Reserve _____ subscribed seats for me at the _____ performances.
No. Wed. Fri. Sun. Mat.
 Thu. Sat. Sun. Eve.

I prefer to sit in (check one) Angels' Circle Backers' Rows

Total cost of this order = \$ _____ (number of seats times plan selected—
see price information above)

Mark if present subscriber

Phones: (Home) _____ (Business) _____

Name _____

Address _____ Apt. No. _____

PAYMENT PLAN: (check one)

- Payment enclosed
 Bill me in September
 Charge to Mastercharge

Account No. _____