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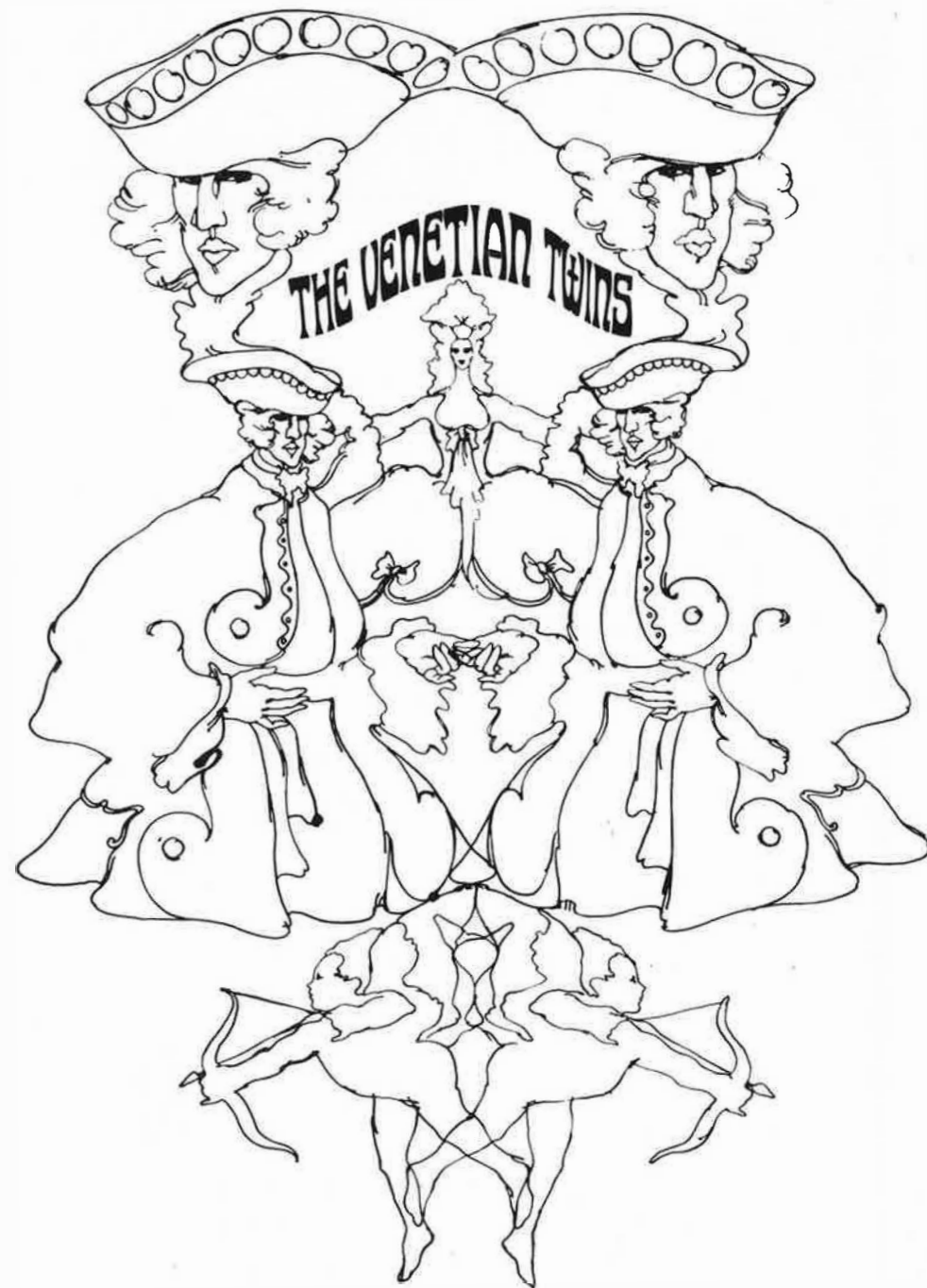


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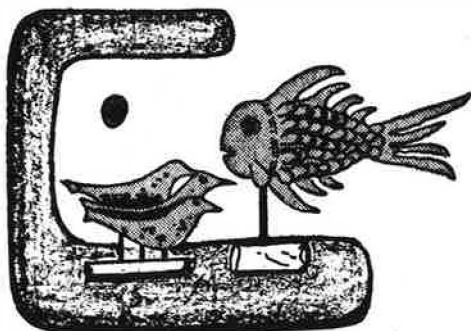
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about the players

MARTHA CONWAY GAYLORD makes her debut on Theatre Three's stage as Rosaura. She has just completed a successful run of "The Innocents," at Hockaday School for Girls. Miss Gaylord is the daughter of Martha Bumpas Gaylord, who has been seen in numerous Theatre Three productions.

PAMELA RALSTON first appeared on Theatre Three's stage as the Baroness in "The Emperor's New Clothes," a children's show from the 1971 Summer Children's Show Festival. She is a former apprentice of Theatre Three. Miss Ralston is a graduate of Sam Houston State University.

PAT GLASS has created numerous roles for Theatre Three since its first season in 1961. He was featured as the mad inventor, Victor Talsey, in last season's production of "Nobody Loves An Albatross" and portrayed the President in this season's opener of "Indians." He also appeared in the original Theatre Three production of "The Venetian Twins."

ROY PETERS has just completed a successful run of "The Play's the Thing" as Dwornitschek, the butler, at Theatre Three. In addition to "The Play's the Thing", Mr. Peters has been seen in Theatre Three productions of "Celebration," "The Adding Machine," and "Nobody Loves an Albatross."

DAVID HILL returns to Theatre Three after a four year absence to recreate the role of Brighella which he played in the original 1968 Theatre Three production of "The Venetian Twins." Mr. Hill has appeared for Theatre Three in "The Great Sebastians," "Pantagleize," and "The Fantasticks." He has been seen in Dallas Repertory Theatre productions of "The Man Who Came to Dinner," and "Oliver!"

LARRY O'DWYER plays both Tonino and Zanetto Bisognosi in this production as he did in the original Theatre Three production of "The Venetian Twins." Teacher, director, actor and Theatre Three veteran, he has just completed a directing assignment of "The Play's the Thing," and earlier this season created the elderly Chief Joseph in "Indians." Among his musical comedy roles played for Theatre Three are Littlechap in "Stop the World . . .", Pseudolous in "Forum" and Moon in last season's "Anything Goes".

Making her Theatre Three debut, **BETI TRAUTH** is currently a professional copywriter. She is also a lead singer for many national and local radio commercials. A graduate of the University of Kentucky, Miss Trauth has been a featured lead singer with the Tommy Dorsey and Glenn Miller orchestras. Her acting career includes productions of "The Importance of Being Earnest," "Streetcar Named Desire," "Pajama Game," and "Midsummer Night's Dream."

STEVE RILEY is also making his initial appearance on the Theatre Three stage. Mr. Riley has played Lieutenant Cable in "South Pacific," Billy in "Carousel," and Curly in "Oklahoma!" He was featured in "The Fantasticks" in the 1970 South Oak Cliff Lion's Club Benefit Show. He participated in the Dallas Press Club's 1970 "Gridiron Show," and at the Fair Park Band Shell in the Starlight Band Concert of 1969.

JOHN STRANGI is a student at Richardson High School where he has appeared in such productions as "My Fair Lady," "Black Comedy," and "Wait Until Dark." He has just completed the role of Mell, the social secretary, in "The Play's the Thing."

J. HUGH FREEMON has acted for several area theaters in important roles including Boss Finley in "Sweet Bird of Youth." He made his Theatre Three debut earlier this season in "Indians."

WILLIE L. COOPER came to Theatre Three during the annual summer auditions as a singer. Past stage experiences include "Down in the Valley," and the Theatre Three production of "Indians."

DONALD GAFFNEY makes his debut at Theatre Three in this production as Arlecchino. Trained at Austin College, Mr. Gaffney is now a pre-law student.

CAST

In Order Of Appearance

Columbina	PAMELA RALSTON
Rosaura	MARTHA CONWAY GAYLORD
Doctor Balanzoni	PAT GLASS
Brighella	DAVID HILL
Zanetto Bisognosi	LARRY O'DWYER
Pancrazio	ROY PETERS
Beatrice	BETI TRAUTH
Florindo	STEVE RILEY
Lelio	JOHN STRANGI
Tonino Bisognosi	LARRY O'DWYER
Arlecchino	DONALD GAFFNEY
Bargello	J. HUGH FREEMON
Tiburzio	WILLIE L. COOPER
Understudies	MARILYN FAGG, MARIA BANEWICZ, JAC ALDER, KIMBERLY WEBB
Musicians	Dan Harris, keyboard. Chip Bergeron, cello. and clarinet. Sandy Johnson and flutes. bass.

The play takes place in the spring of 1746 in Verona, Italy. It is performed in two acts of continuous action. There will be one ten minute intermission.

Musical numbers

ACT I

Overture	Orchestra
A Comedy from Italy	Company
Breathless	Rosaura
Pancrazio's Ploy	Pancrazio
Ah! Sweet Mystery of Love	Florindo & Beatrice
A Servant's Solution	Arlecchino & Columbina
Polk A Bit Uh Fun at Freedom—Rhyme It With An "E"	Tonino, Pancrazio and Company

ACT II

Entr'acte	Orchestra
Love Is Blind, Too Round	Florindo, Beatrice, Lelio and Tonino
Madness	Pancrazio and Company
Oh, Rosaura	Zanetto
Finale: A Comedy from Italy	Entire Company

PRODUCTION STAFF

Director/Designer	Jac Alder
Technical Director	Tom Brown
Lighting Designer	Joan Eckles
Costume Designer	Patty Greer
Stage Manager	Kimberly Webb
Lighting Technician	Maria Banewicz
Properties	Kimberly Webb
Construction Crew	Tom Brown, Frank Lindsay, Jerry Antoni, Kimberly Webb, Minda Lynn, Ricky Martinez, Kelly Martinez, Dan Collins, Maria Banewicz, Roy Barnett
Photography	Joe Hart
Original Orchestrations	Yves L'Helgoual'ch
Woodwind Orchestration	Rob Whiteside
Fencing Masters	Powers Boothe, Gary Roberts

Notes From The Director

Norma and I were above the Atlantic returning from a European trip in 1968. Sitting reading I was strapped into my seat speeding along at God-knows-how-many-miles-an-hour when suddenly I was transported back into a world I could never have known, but a world that was thoroughly familiar to me. I had opened a just-purchased Goldoni anthology and read "The Venetian Twins" for the first time. My delight with the wry morality and endless invention was instant as was my conviction that the play would be a wonderful vehicle for my talented friend, Larry O'Dwyer.

Twins appear often in dramatic literature. Nowadays it's more fashionable to contain diverse attributes in a single person, but the idea is the same — plotting the divergent aspects of personality. Goldoni charts his investigation with an incredible instinct for comedy and the result is a play as fresh and funny two hundred years later as it was when he wrote it. How pale, insipid and vulgar the colloquial Broadway comedies seem by comparison! Yet, Goldoni didn't write for "The Ages". He wrote for his public. In the adaptation and the staging we've tried to keep his intelligent (and artistic) decision in mind. The play is for you. — *Jac Alder*

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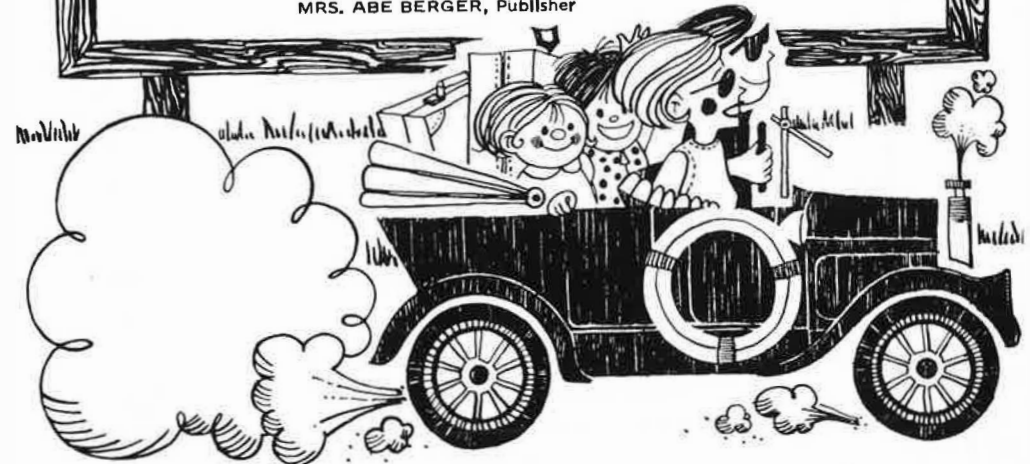
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