



THEATRE 3



Twigs

a comedy by
GEORGE
FURTH

THEATRE THREE RESIDENT STAFF

Artistic Director	NORMA YOUNG
Managing Director	JAC ALDER
Associate Director	LARRY O'DWYER
Administrative Chief	KATHY WILKERSON
Directors' Assistant	DONNA ADAMS
Technical Director	HAL GREENBERG
Production Stage Manager	CHARLES ESCAMILLA
Box Office Managers	DICK HOOSER, CANDY VICTORY
House Manager	BRENDA PINTER
Assistant House Manager	GLORIA CROWDER
Production Journeyman	JOAN BLANTON
Clerical Aides	DELIA GARCIA, YOLANDA GARCIA
Usher Corps	THEATRE THREE'S VOLUNTEER AIDES

PRODUCTION STAFF FOR TWIGS

Director	JAC ALDER
Set, Light and Sound Designer	HAL GREENBERG
Production Stage Manager	CHARLES ESCAMILLA
Costume Co-ordinator	JOAN BLANTON
Properties	CHARLES ESCAMILLA, CURRY MEREDITH
Sound Technician	BRENDA PINTER
Lighting Technician	JOAN BLANTON
Construction Crew	JEROME BOSTICK, CATHY CROSSLAND, GLORIA CROWDER, BRENDA PINTER, ALFRED SIMMONS, LYNN SMITH, LEE SPRUELL
Performance Running Crew	JOAN BLANTON, ANN HADLEY, SHEILA LEWIS, BRENDA PINTER, CURRY MEREDITH, LINDA SLANKARD

Wig and Makeup Master	Roy Peters
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NOTES FROM THE DIRECTOR:

How is it that any particular show gets selected for production at Theatre Three? For instance, why TWIGS? That's easy to answer: Mary Lee York.

I saw TWIGS on Broadway and Sada Thompson was splendid. (Don't take my opinion unless you want to, but she *did* win the Tony Award for her performance.) Still, as I left the theatre that night I replayed the show in my mind's eye with Mary Lee in the central assignment. I knew it would be different but no less delightfully valid than Miss Thompson's fine performance.

So, we often pick a script because there's an actor or actress we believe would be really special. I don't mean that the men of the show aren't equally essential to the show's success. They most certainly are. And I'm most grateful for our production's skilled and congenial actors whose job it is to show the masculine mileiu of the three sisters and the mother.

But the major reason to present TWIGS is because it's a

unique idea strongly written. George Furth's characters in this show are really quite ordinary and unspectacular; no super-achievers, villains incarnate or unappreciated saints in the lot. But he's done a spectacular, extraordinary job giving us a good time while revealing the delicate differences and the *unalikeness* of "just folks"—even "just folks" of the same family.

I've often argued that the theatre is at its most useful when it shows us the range and variation of human behavior we must (in a free society) try to understand. Mr. Furth doesn't stand on so preachy a soapbox with this play, but along with entertaining us I think he's given us a chance to see some "whys" of human differences. We just might find that useful in our own lives.

My thanks for coming. I hope you're going to be back to see everything this season. We're here for you.

JAC

ABOUT THE AUTHOR:

GEORGE FURTH, winner in 1970 of a Tony Award for the authorship of the "book" of the musical "Company" (with music and lyrics by Stephen Sondheim), was born in Chicago. He was graduated from Northwestern University and received a Master's degree in English literature at Columbia. He developed an interest in the theatre, fell into membership in the famous Actor's Studio, and thus began to meet a number of professional New York theatrical people.

In 1967 he wrote a series of eleven short plays for presentation in one evening and (fortunately, it turned out) failed to have this collection of mini-plays produced. Fortunately, because two of the shorties became the basis of "Company", which ran 705 performances on Broadway and another 450 performances on tour, netting Furth some very handsome royalties indeed; and four others became the basis of "Twigs", which became Furth's second Broadway production, and a hit as well. As an actor Mr. Furth has been featured in *Butch Cassidy and The Sundance Kid*.

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

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	Ball decorations	

TWIGS

A Comedy by George Furth

"Just as the twig is bent, the tree's inclined."
... Alexander Pope, "Moral Essays" (1773)

Scene: All of the plays take place in a variety of kitchen/living areas on the day before Thanksgiving. The time sequence is continuous, going from nine in the morning until nine the same evening. Music is played by a single accordin preceding each play.

ACT ONE

Scene 1. "Emily" (9 a.m. the day before Thanksgiving)

Emily MARY LEE YORK
Frank HUGH FEAGIN

Scene 2. "Celia" (1 p.m. the same day)

Celia MARY LEE YORK
Phil CLAY NEWTON
Swede TIMOTHY MILLER

.... intermission

ACT TWO

Scene 1. "Dorothy" (6 p.m. that evening)

Lou T. Y. HILL, JR.
Dorothy MARY LEE YORK
Ned PAT GLASS

Scene 2. "Ma" (9 p.m. that evening)

Pa DICK HOOSER
Ma MARY LEE YORK
Priest CHARLES ESCAMILLA

Understudy for all male roles, Mr. Alder.

(TWIGS is produced by special arrangement with Samuel French, Inc.)

ABOUT THE ACTORS:

MARY LEE YORK (*Emily, Celia, Dorothy and Ma*) makes this production of *TWIGS* possible. Theatre Three's long-standing association with this fine versatile actress has brought her to our stage in such diverse roles as Mrs. Antrobus (*THE SKIN OF OUR TEETH*), Lizzie (*THE RAINMAKER*), Lola (*COME BACK, LITTLE SHEBA*) and Anna (*AND MISS REARDON DRINKS A LITTLE*). "Versatility" becomes the key word indeed when a play such as *TWIGS* demands a single actress portraying all the women in a single family, and Miss York is just the actress for the task. Miss York holds a Master's degree from North Texas State University and in private life is Mrs. Philip Barbosa.

HUGH FEAGIN (*Frank*) made his first appearance on Theatre Three's stage in the leading role of Williams' *THE NIGHT OF THE IGUANA* in 1963. Since that time, he has played numerous roles for this theatre and has appeared on stage for dinner theatres and in films. For Theatre Three, Mr. Feagin will be remembered for his work in such shows as *ZOO STORY*, *A MAN'S A MAN*, *THE FRONT PAGE*, *INDIANS*, *THE PLAY'S THE THING*, *IN WHITE AMERICA*, *THE DEVIL'S DISCIPLE*, *MISS JULIE* and *HEDDA GABLER*. He and Miss York have worked together previously in the beforementioned "Teeth" and "Miss Reardon".

CLAY NEWTON (*Phil*), like Mr. Feagin, has many credits going back to 1962 for his appearances on Theatre Three's arena stage. He debuted in Dallas for this theatre in Moliere's *THE PHYSICIAN IN SPITE OF HIMSELF*, and has since won popular acclaim (as well as critical acclaim) for his work for Theatre Three in *PURLIE VICTORIOUS* (as Ol' Cap'n Cotchipee), *AND SOMEDAY I'LL DIE*, *THE CARETAKER* (as the mysterious Davies), *THE NIGHT OF THE IGUANA*, and *ARSENIC AND OLD LACE*. Mr. Newton resides in Denton and is extremely active in that city's theatrical life.

TIMOTHY MILLER (*Swede*) is the only member of the *TWIGS* company to be making his first appearance on our stage. After receiving his Masters in Theatre from New York University, his career took him to Off-Broadway plays, summer stock, and work on Public Television. Among favorite roles he includes Jimmy in *LOOK BACK IN ANGER*, The King in *THE CAVE DWELLERS*, Vladimir in *WAITING FOR GODOT*, Charles Condomine in *BLITHE SPIRIT* and Conchubar in *DEIDRE OF THE SORROWS*. We look forward to a mutually rewarding association with this gifted actor.

T. Y. HILL, JR. (*Lou*) is a man of multi-faceted creative skills. Besides being a gifted actor, he is a director (both for stage and film productions), a producer, and a writer for the stage, films and television. His degree in Theatre is from the University of Oklahoma although he is a native Dallasite. He first played for Theatre Three in 1961 as Thomas Mendip in *THE LADY'S NOT FOR BURNING* and has performed in numerous productions for the theatre, including roles in *BORN YESTERDAY*, *THE LITTLE FOXES*, *THE DEVIL'S DISCIPLE* and *THE GREAT SEBASTIANS*. Long-time Theatre Three patrons will perhaps best remember his award-winning Vladimir in *WAITING FOR GODOT*. Mr. Hill and Miss York played opposite each other in *COME BACK, LITTLE SHEBA*.

PAT GLASS (*Ned*) and his wife Charlie Vera are renowned in local theatrical circles as world-travelers of the championship class. Their many friends are worried only that they will run out of new places to visit before their wanderlust is satisfied. Mr. Glass has so many acting credits that the following represents only a few of the shows he has played in for Theatre Three since 1961: *LILIOM*, *THE DEVIL'S DISCIPLE*, *ARSENIC AND OLD LACE*, *THE VENETIAN TWINS*, *CANTERBURY TALES* and *THE IMPORTANCE OF BEING EARNEST*.

DICK HOOSER (*Pa*) has played so many leading and featured roles in so many different productions (comedies, dramas, musicals, and classic and avant-garde plays) that his range of abilities is astonishing. For *TWIGS*, he adds a new dimension to his skills in creating the role of the 80-year-old Pa. He was Jack in *THE IMPORTANCE OF BEING EARNEST*, Don in *THE PHILANTHROPIST*, Jimmy in *THE RAINMAKER*, Damis in *TARTUFFE*, Florindo in *THE VENETIAN TWINS* (his 1968 debut performance on our stage), The Gardner in *ELECTRA* and Chrysalde in *THE SCHOOL FOR WIVES*. He played featured roles in the musicals *COMPANY*, *CANTERBURY TALES* and *TWICE OVER LIGHTLY*. Before joining Theatre Three's resident company, Mr. Hooser's career included performing with the famed Oregon Shakespeare Festival.

CHARLES ESCAMILLA (*Priest*) is, when not on-stage as in this production, Theatre Three's Production Stage Manager... a very full-time job. Mr. Escamilla made his debut on our stage as Carlos in 1972's *THE ME NOBODY KNOWS*. He is a Theatre graduate of St. Edward's University in Austin and has appeared on-stage at Theatre Three in last season's *THE IMPORTANCE OF BEING EARNEST* and *GODSPELL*. Mr. Escamilla is a Dallas native.

THEATRE THREE'S THANKS FOR INVALUABLE AIDE ON TWIGS TO:

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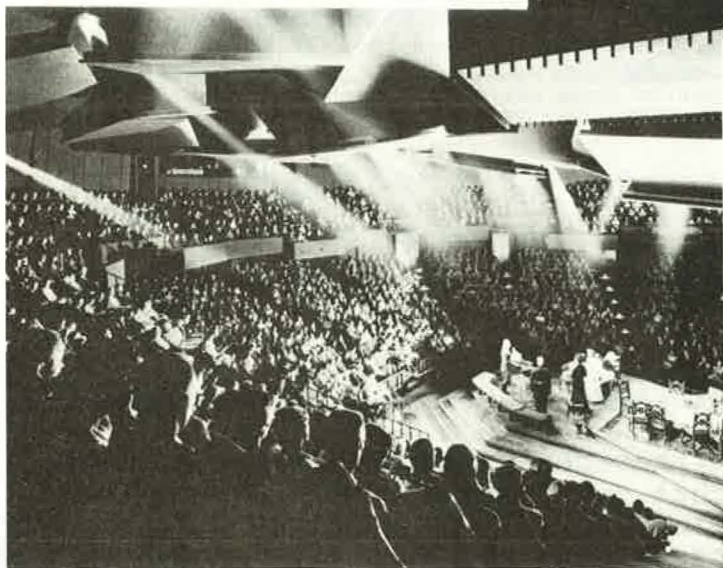
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Here is a weekend trip that will allow you to get away for some fun and relaxation first class and to enjoy Quality theatre with your friends from Theatre Three. The date of the trip has been set for November 16th through 18th.

This is something we expect to be a lot of fun for all of us and we look for an early sell-out, so if you are interested get the full details and registration form right away by calling 494-3521 or write to: