

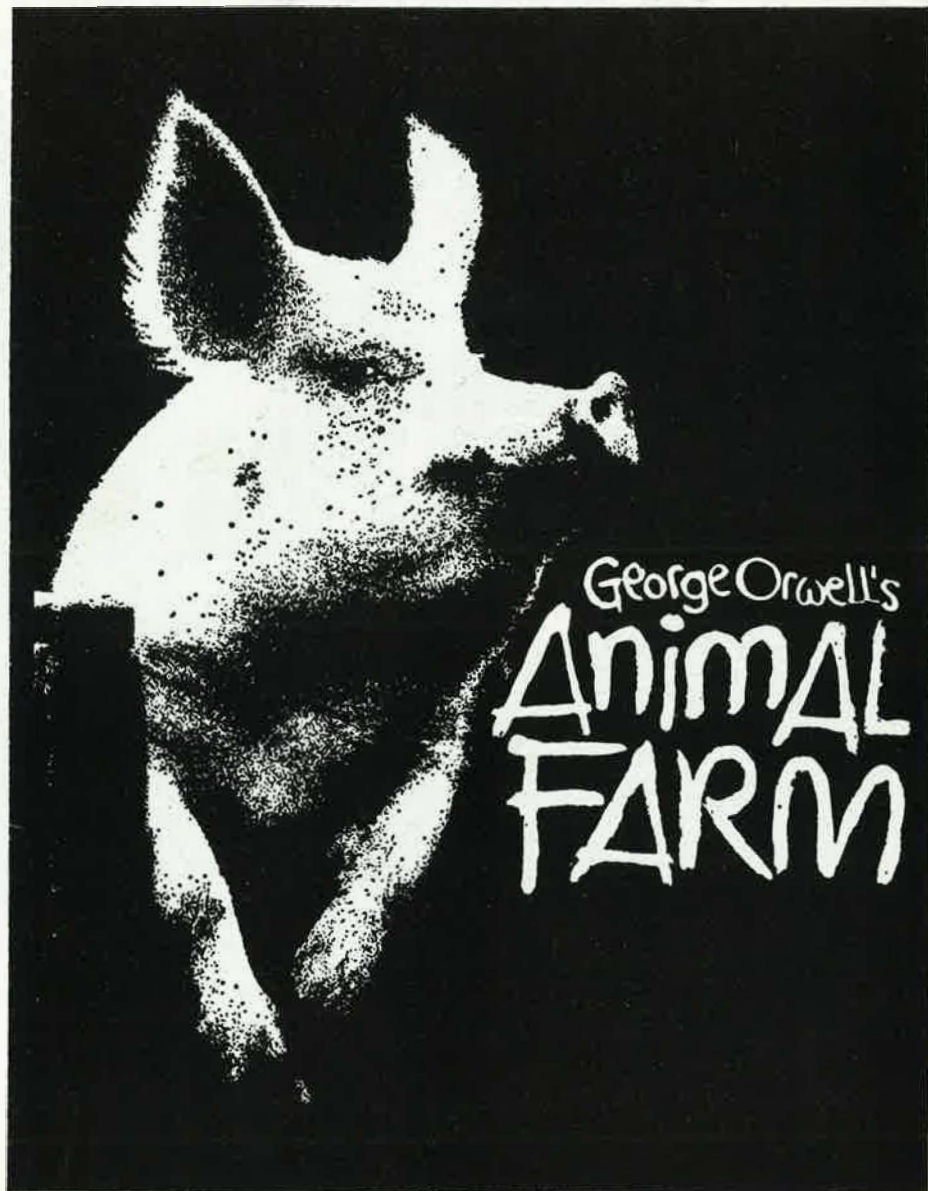
# PERFORMING ARTS

THE THEATER & MUSIC MAGAZINE FOR TEXAS & CALIFORNIA

THEATRE THREE

86-87 Showb

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25th ANNIVERSARY SEASON



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# the production

25th ANNIVERSARY SEASON

**THEATRE THREE**

• 2800 Routh Street • Dallas, Texas 75201 • (214) 871-3300 •

**NORMA YOUNG**

Founding/Artistic Director

**JAC ALDER**

Executive Producer-Director

present

# George Orwell's Animal FARM

Stage Adaptation by PETER HALL  
Lyrics by ADRIAN MITCHELL  
Music by RICHARD PEASLEE  
Directed by LAURENCE O'DWYER ✓

CRAIG AMES

KYLE McCLARAN

KATI PORTER

Featuring  
SA'MI CHESTER

BEVERLY NACHIMSON

STEPHANIE RASCOE

KAREN SEAL

DWAIN FAIL

KURT RHOADS

LYNN MATHIS

KEITH ONCALE

JEFF RICKETTS

Associate Producer  
CHARLES HOWARD

Production Stage Manager  
JIMMY MULLEN ✓

Assistant Director  
DAVID STROH

Costumes and Masks by  
BRUCE R. COLEMAN ✓

Musical Director  
GARY C. MEAD ✓

Scenery by  
CHERYL DENSON ✓

Lighting by  
SHARI MELDE ✓

Sound by  
TRISTAN WILSON ✓

ANIMAL FARM is presented by special arrangement with  
The Dramatic Publishing Company.

THEATRE THREE is supported, in part, by funds from the Division of Cultural Affairs,  
Dallas Park and Recreation Department.

PERFORMING ARTS



# the cast

(in alphabetical order)

Boy	CRAIG AMES**
Snowball	SA'MI CHESTER
Squealer	DWAIN FAIL
Boxer	LYNN MATHIS
Napoleon	KYLE McCLARAN
Mollie	BEVERLY NACHIMSON
Minimus	KEITH ONCALE*
Muriel	KATI PORTER*
Old Major	STEPHANIE RASCOE*
Benjamin	KURT RHOADS*
Mr. Jones	JEFF RICKETTS*
Clover	KAREN SEAL*

## Understudies and Extras

ELLEN OSBURN** (Mollie)	QUIGLEY PROVOST** (Muriel)
BUCKLEY SACHS** (Mr. Jones)	DAVID STROH** (Squealer, Minimus)
MARK WHINERY** (Boy)	

## Musicians

GARY C. MEAD (Keyboards)	GREG BALL (Reeds)
DAVID VON BLOHN (Trumpet)	JOE REYNOLDS (Percussion)

## THERE WILL BE ONE INTERMISSION

\*Members of Actors' Equity Association, the union of professional actors and stage managers in legitimate theatre.

\*\*Actors who are Equity Membership Candidates.

As a courtesy to prompt playgoers and for safety reasons, Theatre Three does not seat latecomers until intermission. For like reasons, playgoers leaving their seats during the performance cannot be readmitted to the stagehouse until act-end.

NO CAMERAS OR RECORDERS OR BEEPERS OR BEEPING WATCHES. PLEASE!

The photographing, video recording or sound recording without the written permission of the management is prohibited by law. Even bringing in such equipment makes the violator liable for money damages. People with flashlights, electronic paging devices or alarm watches are simply liable to being thought of as very rude.

The box office will happily hold such equipment for safekeeping for playgoers.

Thank you.

# the staff the board

NORMA YOUNG, Founding/Artistic Director  
JAC ALDER, Executive Producer-Director

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ANNE GROBEN-TAYLOR, GRETCHEN WEST, ED  
WHITEURS.

## Interns:

Directing.....KEITH ONCALE  
Directing.....DAVID STROH  
Technical.....CHRIS KOVARIK  
Administrative.....SUSAN GRABOWSKI-DAVIS

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# profiles



**NORMA YOUNG**  
Founding/Artistic Director

Native Texans aren't that rare (except, of course, individually!) but a native Texan heading a major arts organization is somehow too rare nowadays. Norma Young is the exception. As the founder (and still artistic director) of Theatre Three, she has brought her home state—indeed her home city—great distinction as the the enduring visionary of Theatre Three.

She was reared in Oak Cliff in a railroading family. Her senior year at Sunset High School she played the maid in the class play. "I was dreadfully shy; disabled, almost by my shyness. On stage was the perfect place to hide. There nobody saw Norma, they saw the character."

Freda Powell, Young's college teacher, says Young's college career was "nothing short of brilliant." Young became an outstanding student at Sul Ross State University and was graduated in 1951. (In '82 her school awarded her their Distinguished Ex-Student Award.)

She taught drama in West Texas and produced championship drama clubs (winning state competitions in one-act play contests) in a high school that hadn't any dramatics 'till she arrived. She left the classroom for the professional stage: first The Alley Theatre in Houston and then the New York stage.

In 1960 she returned to Dallas from New York and used a \$3000 inheritance to begin Theatre Three in 1961. Almost all the early productions were selected and directed by Young. Theatre Three premiered new works and revived classics by Shakespeare, Moliere, Goldoni. She gave Dallas premieres to significant European writers such as Beckett, Brecht, Moinar, deGhelderode, Genet, Anhouit, Pinter. She also chose works by American playwrights Eugene O'Neill, Arthur Kopit, Horton Foote, Tennessee Williams, Edward Albee, William Inge, Thornton Wilder and Eimer Rice. And she set the style, energy and scope of the theatre she leads.

In the course of the years she has become as *The Dallas Times Herald* proclaimed, "Dallas' first lady of theatre." Early acting assignments included title roles in *Headed Gabler*, and *Colette*; the leading roles in *A Man's a Man*, *The Gingerbread Lady*, *The Ladies of the Alamo*, *Oh Dad Poor Dad*, . . . *The Learned Ladies*, *Shadow Box*, *Working* and most recently *Fastfire*.

Despite a well-publicized loss of sight that has limited her directing, Ms. Young continues to act. Her one-woman show *The Life She Led* (in which she depicts Susanna Dickinson, survivor of the Alamo, and Elizabeth Ney, the sculptress who settled in Texas) played a week at Theatre Three and in April played to standing ovations in Houston at The Alley Theatre.



**JAC ALDER**  
Executive Producer-Director

"I'm not very different from most theatre professionals I know: we all seem to have come to theatre by some circuitous route," says Alder.

The co-founder of Theatre Three values his training as a musician (he's a proficient keyboardist, a composer and arranger), his education as an architect (he graduated from Oklahoma University's "madly avant-garde" School of Architecture in 1957), and even values his experience as a lieutenant in the US Army. "Though I don't want to repeat that, you understand."

"And I'm a terror of a typist. The fastest at the theatre, I bet."

His backgrounds in various disciplines have served Theatre Three well. He's acted, directed, written ("that's different than typing, you know," he says), designed sets, played pianos, synthesizers, celestes and accordions for shows. He designed the original renovation of the space in The Quadrangle that has become Theatre Three's permanent home.

He has also been a teacher and was the Director of Drama for the University of Texas at Arlington in the '70s.

It is his role as producer and advocate for the Arts in Dallas and in Texas for which he is most widely known. He has served as the chairman of the Texas Commission on the Arts' Theatre Panel. He serves on the board of the Dallas Arts Alliance, on the advisory board of DISD's Magnet Arts High School, and as an advisor to the Western Arts Foundation in Santa Fe. He has also served as an officer of The Dallas Arts Combine, an organization he helped to found. Recently he conducted workshops in directing for the Texas Non-Profit Theatre organization known as TNT.

He has staged many of Theatre Three's musical presentations including the composer-salute revues he devised: *S Wonderful* (Gershwin), *Jeepers Creepers, Here's Harry* (Harry Warren), *Porter Please* (Cole Porter), and *Rise and Shine* (which he devised with Donald Snell featuring a story of early radio and the music of Irving Berlin).

Under his direction Theatre Three has been Stephen Sondheim's major producer in Dallas with stagings of *A Funny Thing . . .*, *Company*, *Side by Side by Sondheim*, the theatrical world premiere of *You're Gonna Love Tomorrow*, and *Sweeney Todd*.

In private life he is the husband of Norma Young.

# profiles

**CRAIG AMES** (Boy) most recently appeared in Theatre Three's Grimm Magician Players' production of *Rumpelstiltskin*. His other stage credits include Edward V in *Fort Worth Shakespeare in the Park's Richard III*, the Artful Dodger in *Oliver* and Jacquot in *Carnival* at the Granbury Opera House, Charles, the Dauphin in *The Lark* and Cousin Lymon in *The Ballad of the Sad Cafe* at Marjorie Lyons Playhouse, as well as Mowgli in *The Jungle Book* for Peter Pan Players. Craig is also a costume designer and has designed for New Arts Theatre, Casa Manana, University of Texas at Dallas, and Callier Theatre of the Deaf.

**DWAIN FAIL** (Squealer) was last seen at Theatre Three as Sandy in *Quartermaine's Terms*. Other favorite roles for Theatre Three include Jack Tanner in *Man and Superman*, Homer in *Morning's At Seven*, and Ot in *Design For Living*. The above roles and *Bus Stop* for Dallas Repertory Theatre resulted in the *Dallas Times Herald* naming him Best Performer in Season. Other area work includes *A Chorus Line* and *The Pirates of Penzance* for Dallas Repertory Theatre; *The Best Little Whorehouse In Texas* for Theatre Arlington; *Mr. Roberts* for the Fort Worth Theatre; and *You Can't Take It With You* at the Dallas Theater Center. In addition to working with the Mary Collins Agency and having numerous commercials and industrials to his credit, Dwain has directed such shows as *84 Charing Cross Road* and *The Front Page* for area theatres. Dwain is spending more and more time holding acting workshops through Theatre Arlington's Community Enrichment Program, where he also serves on the Board of Directors. Last summer Dwain taught advanced acting for KD Studios.

**LYNN MATHIS** (Boxer) Mr. Mathis is a Dallas based Texas native who graduated from Texas Tech and completed graduate school at the Dallas Theater Center. He spent three full time seasons at DTC acting in such roles as the Captain in *Sly Fox*, Lenny in *Of Mice and Men*, Albert in *Pigeons On The Walk*, Teach in *American Buffalo*, Kutusov in *War and Peace*, and Montfleury in *Cyrano*. He recently performed the title role in *Prometheus Bound* at Mark Medoff's

American Southwest Theater Company. Mr. Mathis is familiar to Dallas audiences as Orin the sadistic dentist in the record breaking production *Little Shop of Horrors*, which played four theaters and 121 performances, and recently played the Demon in *Mother Goose* at New Arts Theatre. Mr. Mathis also has an extensive classical resume of over thirty Shakespearean roles in major summer stock, including Falstaff in *Merry Wives of Windsor*, Buckingham in *Richard III*, Capulet in *Romeo and Juliet*, and Egeon in *Comedy of Errors* for Colorado Shakespeare Festival, as well as Caliban in *The Tempest*, Edmond in *King Lear*, Jacques in *As You Like It*, and Armado in *Love's Labours Lost* for Houston Shakespeare Festival. At the Dallas Shakespeare Festival he was seen as the Ghost in *Hamlet* and Snout in *A Midsummer Night's Dream*.

**KYLE McCLARAN** (Napoleon) *Animal Farm* marks Kyle McClaran's first appearance at Theatre Three. He was most recently seen in Dallas Theater Center's *A Christmas Carol* as the Ghost of Christmas Present, Fezzwig, and the Undertaker's Man. Other roles include Jane and Edgar in *The Mystery of Irma Vep* (directed by Laurence O'Dwyer), ten characters in *Greater Tuna* (directed by Ed Delatte) at Dallas Repertory Theatre, *Richard III's* Richard and the Friar in *Romeo and Juliet* for New York's National Shakespeare Company, King Henry II in *The Lion In Winter*, Elwood P. Dowd in *Harvey*, Matthew Harrison Brady in *Inherit The Wind*, the Snake in *The Apple Tree*, and Sidney Lipton in *God's Favorite*. Kyle holds a BA in Theatre from North Texas State University and acted as co-founder and artistic director for seven years for his own company, Scavenger Productions. A director of some forty productions, Kyle recently completed *The Big Knife* for Addison Centre Theatre, *South Pacific*, *The Innocents*, *Chicago*, *Witness For The Prosecution*, *Vieux Carre*, and his own production, the controversial rock musical *Bloodlust 3000*, which recently played Greenville Avenue's Arcadia for Rosser Square Productions.



# profiles

**BEVERLY NACHIMSON** (*Mollie*) received her BFA from the University of Texas at Austin. She normally appears backstage as the Production Stage Manager for *Little Shop of Horrors* at the Plaza Theatre, Houston's Tower Theatre, and Austin's Paramount Theatre. Beverly has also stage managed for New Arts Theatre, Dallas Shakespeare Theatre, and Texas Shakespeare Theatre. Her acting credits include Pig #2 in *Three Little Pigs*, Sister #2 in *Cinderella*, and 3rd Slave from the left in *Repunzel* — all Theatre Three Grimm Magician Players' productions. She is happy to be on the "other side of the fence" for a change and to portray a character with a name, not a number.

**KEITH ONCALE** (*Minimus*) was last seen at Theatre Three in *A Little Night Music*. He has appeared in *Plaf* at Stage West in Fort Worth, *Evita* and *Romeo and Juliet* at Dallas Repertory Theatre, and the PBS Masters Series production of *Katherine Anne Porter: The Eye of Memory*. Keith is presently on the Theatre Three staff as a directing intern and recently directed the Grimm Magician Players' hit production of *Rumpelstiltskin* at the Dallas Museum of Art. Keith has also directed *Savage Love and Tongues* at Dallas' Theatre Gallery, as well as *Burton and Liz* at the Exposure '86 Showcase at the LTV Center.

**KATI M. PORTER** (*Muriel*) *Animal Farm* is Kati's first appearance at Theatre Three. She has appeared in Fort Worth at Stage West and Circle Theatre. Her Stage West credits include *Equus*, *The Orestes*, and *Once In A Lifetime*. Kati is a graduate of University of Texas at Arlington, where she was seen in several productions, including *Fiddler on the Roof* and *The Physician in Spite of Himself*, directed by Jac Alder. Kati is active in children's theatre and was most recently seen as the Rabbit in Theatre Arlington's *Winnie The Pooh*.

**STEPHANIE RASCOE** (*Old Major*) performed at Theatre Three in *The Wake of Jamey Foster*, *Man and Superman*, *She Stoops To Conquer*, *Cinderella*, and *Puss 'N Boots*. She most recently performed as Lamia the Leopard Woman in the critically acclaimed production of *Bluebeard* at Pegasus Theatre where she is the Associate Artistic Director. Stephanie has also been seen in *Tartuffe* and *The Importance of Being*

*Earnest* at Pegasus. Her other credits include *Possessed For Romance*, *Diamond Studs*, and *Sweet Bird of Youth* at New Arts Theatre, as well as *Loose Ends* at Stage #1.

**KURT RHODS** (*Benjamin*) is very happy to make his first appearance at Theatre Three. At the Dallas Theater Center he has performed in *All The King's Men*, *The Glass Menagerie*, *A Christmas Carol*, *You Can't Take It With You*, *Good, Galileo*, and *As You Like It*. At New Arts Theatre he portrayed Frank N. Furter in *The Rocky Horror Show*. He was also seen there in *Last Gas Till Turnpike*, *On The Razzle*, and *Wild Oats*. He appeared at Dallas Shakespeare Festival as Dauphin in *Henry V* and Sebastian in *Twelfth Night*. A graduate of the Goodman School of Drama in Chicago, Kurt has also performed with the Utah and Wisconsin Shakespearean Festivals. At this printing, he is married to actress Nance Williamson.

**JEFF RICKETTS** (*Mr. Jones*) Since completing theatrical training at SMU last year, Jeff has been a heroin addict, a black-leather blker, and an accountant for the Scrooge and Marley Loan Company. He has appeared as strung-out Fick in Ivett Stone's production of *Balm In Gilead*, Eddie in *Teen Angel* at New Arts Theatre, and Bob Cratchit in Bill Fegar's touring company of *A Christmas Carol*. At SMU, Jeff capped four years of performances with his role as the Director in *Cinders*, directed by visiting Polish director Majiec Karpinski. Jeff's constant drive for authenticity in his roles led him to observe and interact with Dallas street people while developing his character in *Balm In Gilead*. As part of the preparation for *Animal Farm*, Jeff has perfected the art of still-walking.

**KAREN SEAL** (*Clover*) last appeared in Dallas as Titania in *A Midsummer Night's Dream* for the Dallas Shakespeare Festival. Her repertory experience includes performances with Oregon Shakespeare Festival and Pacific Conservatory for the Performing Arts. Karen's many credits include Emily in *Our Town*, Katherine in *Henry V*, Dol Common in *The Alchemist*, Phoebe in *As You Like It*, and Ellen Manville in *Luv*. She recently completed an intensive training program with former Royal Shakespeare actors at the British American Theatre Institute in Sante Fe, New Mexico.

# profiles

**SA'MI CHESTER** (*Snowball*) was last heard as The Voice of Audrey II in *Little Shop of Horrors*. . . Feed Me! Thank U's 2: The Creator, Mom and Dad, Quincy, Bob Ray, Shorty, Wendall, Melinda P, Kario, Eric, Melinda M, The Family Small and The Kim Dawson Agency. Welcome: Madison Alexandria and El Hajj Mailk. Freedom 4 Nelson Mandela and Peace 2 our fallen comrades Tina Asvadi and Jean Meziere. . . we'll miss u.

**LAURENCE O'DWYER** (*Director*) directed Theatre Three's box office smash *Little Shop of Horrors*, running over 100 performances here and restaged at the Plaza Theatre, as well as on tour to Houston and Austin. He also directed this season's critically acclaimed *Ma Rainey's Black Bottom* and, most recently, *The Show-Off*. Mr. O'Dwyer's life's love has been children's theatre - he created Theatre Three's Grimm Magician Players, Dallas' only free children's theatre. A theatre veteran with extensive credits in regional and repertory theatre and a graduate of the Goodman Memorial Theatre in Chicago, Mr. O'Dwyer has directed such memorable Theatre Three productions as *Angry Housewives*, *The Wake Of Jamey Foster*, *The Miss Firecracker Contest*, *A Day In Hollywood/A Night In The Ukraine* and *Homefront*. As an actor, Mr. O'Dwyer appeared in Pulitzer Prize-winning Beth Henley's production of *The Debutante Ball* at California's South Coast Repertory. Among his Theatre Three acting credits are *Strider*, *Steuth*, *Tartuffe*, *Stop The World - I Want To Get Off*, *Present Laughter*, *Drinks Before Dinner*, *Close Of Play*, *Otherwise Engaged*, *Quartermaine's Terms* and *Man And Superman*. During a hiatus from Theatre Three he served as Chairman of the Drama Department at Bennington College. In addition to his duties as Theatre Three's Associate Director, Mr. O'Dwyer has recently joined the Dallas-based Arts for People as Artist in Residence. Arts for People provides creative arts experiences and entertainment to chronically and severely ill patients as a therapeutic supplement to treatment.

**GARY C. MEAD** (*Musical Director*) A native of Ohio, Gary moved to Dallas in 1981. He began his association with Theatre Three on stage in the 1982 hit *Sweeney Todd* and then began playing keyboards for musicals including *Charlotte Sweet*, *A Day In Hollywood/A Night In The Ukraine*, *You're Gonna Love Tomorrow*, and the critically acclaimed *Little Shop of Horrors* with which he toured Texas. He played for *Evita* at Dallas Repertory Theatre and became assistant musical director at Theatre Three for this season's *Lies and Legends* and *A Little Night Music*. In Ohio, Gary has been seen in leading roles in productions of *Kismet*, *Hello Dolly*, *Little Mary Sunshine*, *Where's Charley?*, *H.M.S. Pinafore*, and many operatic productions. Gary has also produced and directed several original shows for the Spotlight Dinner Theatre in Youngstown.

**BRUCE R. COLEMAN** (*Costumes, Masks, and Puppet Design*) is happy to be designing once again for the Theatre Three stage. He has previously costumed *Home Front* and *Season's Greetings* for Theatre Three, as well as acting as Assistant to the Director for *Infidelities*, *Painting Churches*, and last season's smash hit *Little Shop of Horrors*. Bruce's other local design credits include world premieres of *It's Showtime* and *Fifth Passage*, both for Dancers' Unlimited Repertory Company, and *Top Girls*, an independent production directed by Robin Stanton. As an actor, Bruce appeared as Carl in Addison Centre Theatre's acclaimed production of *Holy Ghosts*. Bruce recently made his professional directorial debut with Theatre Three's *Lies and Legends: The Musical Stories of Harry Chapin*, in which he had the extreme pleasure of working with a group of the most talented and beautiful performers around. Above all else, Bruce would like everyone to relax and to be nice to each other. Hi Mom!

# profiles

**CHERYL DENSON** (Set) recently designed sets for *The Show-Off*, *Lies and Legends*, and *Ma Rainey's Black Bottom* and costumes for *Little Shop of Horrors*. Ms. Denson has designed professionally for fourteen years, creating sets or costume designs for more than thirty theatrical shows, including *A Man For All Seasons*, *Night of the Iguana*, *Cyrano*, *Black Coffee*, *Blood Money*, *Sherlock Holmes*, and *Cat on a Hot Tin Roof*, all for area theaters. She will be remembered by Theatre Three audiences for her designs for *Foxfire*, *Outside Waco*, *A Day in Hollywood/A Night in the Ukraine*, *Anything Goes* and *A... My Name Is Alice*. Ms. Denson owns Grafica, A Total Design Co., with such prestigious clients as Dr. Pepper, Mary Kay Cosmetics, Braniff, Interfirst Banks, and Fox and Jacobs. As an actress she is best known for her stage work and also serves as talent for radio, television and training films.

**SHARI MELDE** (Lighting) is a native of Dallas and a graduate student in the SMU theatre design program. Her association with Theatre Three dates back to 1965 when she volunteered to assist in operating lights for *Stop the World, I Want to Get Off*. Ms. Melde has become one of the theatre's most valued lighting designers. Her credits include *Sweeney Todd*, *Morning's at Seven*, *Father Dreams*, *The Miss Firecracker Contest*, *Woman of No Importance*, *Strider*, *The Physician in Spite of Himself*, the 1982 Second Stage Festival and *Design for Living*. Ms. Melde's latest lighting designs at Theatre Three include *A... My Name Is Alice*, *Home Front* and *Patio/Porch*.

**TRISTAN WILSON** (Sound) joined Theatre Three as Sound Designer for *Little Shop of Horrors* and has since become Technical Director. Before his arrival in Dallas he was a resident sound designer with Missouri Repertory Theatre in Kansas City, designing *Loose Ends*, *Harbledown* and the annual production of *A Christmas Carol*. Mr. Wilson's other credits include *Mass Appeal*, *The Best Little Whorehouse in Texas* and *My Fair Lady*. Mr. Wilson recently designed the sound for Theatre Three's *Ma Rainey's Black Bottom*, *A Little Night Music*, and *The Show-Off*.

**JIMMY MULLEN** (Production Stage Manager) has stage managed virtually every Theatre Three production for the last five seasons. As a staff director, he has directed *Quality of Mercy*, *Painting Churches* and co-directed *Rosencrantz & Guildenstern Are Dead* with Norma Young. He is also the coordinator for the annual Festival of New Plays and is an associate director of Theatre Three's Grimm Magician Players. His appearances on stage include *Design for Living* and *Sister Mary Ignatius Explains It All For You*. Mr. Mullen is a native Dallasite and directed productions of *Barefoot in the Park* and *Death Trap* which toured Scandinavia. Mr. Mullen is also directing the February reading of Bill Hare's *Warhorse*.

**PETER HALL** (Stage Adaptation) is the Director of the National Theatre of Great Britain and directed the original production of *Animal Farm*. He has also directed 18 Shakespeare plays at Stratford-upon-Avon (among them *The Wars of the Roses* and the David Warner *Hamlet*), the premiere of plays by Beckett (*Waiting for Godot*), Albee (*A Delicate Balance*, *All Over*), Anouilh, Peter Shaffer, John Mortimer, John Whiting, the premiere of many Harold Pinter plays, including *The Homecoming*, *Landscape*, *Silence*, *Old Times*, *No Man's Land*, *Betrayal*, and *Other Places*. He founded the Royal Shakespeare Company in 1960, which he ran until 1968. He has been Director of the National Theatre since 1973. His National productions include *The Tempest*, *John Gabriel Borkman*, *Happy Days*, *Hamlet*, *Judgement*, *Tamburlaine The Great*, *Bedroom Farce*, *Volpone*, *The Country Wife*, *The Cherry Orchard*, *Amadeus*, *Othello*, *The Oresteia*, *The Importance Of Being Earnest*, *Animal Farm* (also adapted), *Coriolanus*, *Martine*, and *Yonadab*. He is Artistic Director at Clydeboune, where he has directed *La Calisto*, *Il Ritorno D'Ulisse*, *The Marriage of Figaro*, *Don Giovanni*, *Così Fan Tutte*, *Fidelio*, *The Dream*, *Orfeo*, *L'Incoronazione Di Poppea*, *Carmen*, and *Albert Herring*. Other operas include: *Moses and Aaron*, *The Knot Garden*, *Eugene Onegin*, *Tristan and Isolde* (all at Covent Garden); productions at Geneva and the Metropolitan Opera, New York; and *The Ring* at Bayreuth. He has directed *The*

# profiles

*Orestes*, *L'Incoronazione Di Poppea*, and *Albert Herring* for television; and seven films including *Midsummer Night's Dream*, *Three Into Two Won't Go*, *The Homecoming*, and *Akenfield*.

**ADRIAN MITCHELL** (Lyrics) has written five books of poetry, including recently *For Beauty Douglas* and *On The Beach At Cambridge*, and four novels including *The Bodyguards*. His theatre credits include an adaptation of Peter Weiss' *Maratsade*, lyrics for *Us*, a translation of Jose Triana's *The Criminals* (all for the Royal Shakespeare Company), and the libretto for *The Magic Flute* (Covent Garden). Plays with songs include *Man Friday* (7:84 Company, and also seen on television), *Mind Your Head* (Liverpool Everyman), *A Seventh Man* (Foco Novo), *Uppendown Mooney* (Welfare State Theatre Company), *Hoagy Bix* and *Wolfgang Beethoven Bunkhaus* (Wakefield Tricycle Theatre Company). Other adaptations include *The White Deer* (Unicorn Theatre), *Peer Gynt* (Oxford Playhouse). Other stage work includes the libretto for *Houdini*, performed at the Aspen Festival in Colorado and in Amsterdam. For the National Theatre of Great Britain: *Tyger*, new versions of Calderon's *The Mayor of Zalamea*, and Gogol's *The Government Inspector*. His plays for children include *Tamburlaine the Mad Hen*, *You Must Believe This*, *The White Deer*, and *The Wild Animal Song Contest*. His most recent book for children is *Nothingmas Day*. He has been visiting writer at Billericay School and resident writer at the Unicorn Theatre.

**RICHARD PEASLEE** (Composer) has written extensively for the theatre in New York and London. He recently wrote music for Martha Clark's *Garden of Earthly Delights*, which won him an Obie. He has also written the music for the Peter Brook/Royal Shakespeare Company productions of *Maratsade*, *A Midsummer Night's Dream*, *Us*, *Antony and Cleopatra*, and *Oedipus*. Other scores for Broadway and Off-Broadway include *Indians*, *Boccaccio*, *Marigolds*, *Frankenstein*, *Cinders*, and *The Children's Crusade*. He has also written music for Joseph Papp's Shakespeare-in-the-Park and leading regional theatres

(among them The Guthrie, Arena Stage, American Repertory Theatre, and the Yale Repertory Theatre). Mr. Peaslee has composed extensively for William Russo's London Jazz Orchestra, Joseph Chaikin's Open Theatre productions, worked with Twyla Tharp and the Joffrey Ballet, the Kathryn Posin Dance Company, and had concert works performed by a variety of artists ranging from Gerry Mulligan to the Philadelphia Orchestra. Film and television include: *Tell Me Lies*, *Where Time Is A River*, *The 51st State*, the Time/Life series *Wild Wild World of Animals*, and "made for television" films. Richard Peaslee is a native of New York, where he lives with his wife (a painter) and two children.

**GEORGE ORWELL** (*Animal Farm*) was the pen name of an Englishman named Eric Blair. He was born in Bengal in 1903, educated at Eton, and after service with the Indian Imperial Police in Burma, returned to Europe to earn his living writing novels and essays. He was essentially a political writer who wrote of his own times, a man of intense feelings and fierce hates. He hated totalitarianism, and served in the Loyalist forces in the Spanish Civil War. He was critical of Communism but was himself a Socialist. He distrusted intellectuals, although he was a literary critic. He hated cant and lying and cruelty in life and literature. He died at forty-seven of a neglected lung ailment, leaving behind a substantial body of work, a growing reputation for greatness, and the conviction that modern man was inadequate to cope with the demands of his history.

**ANIMAL FARM** is the first National Theatre production to have played in all three of the NT's auditoriums. It started at the small Cottesloe in April 1984, moved to the open-stage *Olivier* five months later, and, in the autumn of 1985, to the *Lyttelton*, before visiting 9 cities in England and Wales as well as centers in Finland and Spain. It returned to the *Lyttelton* (April 1986) before the production went to Vienna, Zurich, Toronto, and Baltimore. The tour concluded in Vancouver early in July of last year. Theatre Three's production is the first by an American company.



# thanks

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