



CHICAGO THEATRE

1997-1998 SEASON

JAC ALDER
Executive
Producer-Director



a romantic drama by **LANFORD WILSON**,
Pulitzer Prize winner.

PREMIUM SHOW ONE: May 17 thru June 15

THEATRE THREE PLAYBILL

is a publication of

THEATRE THREE

The theatre in the heart of the South

2800 Routh Street • Dallas, TX 75201

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Theatre Three publishes two Premium Attraction Playbills and six Subscription Series playbills each season. This playbill is published for *Burn This*, the first Premium Attraction of the 1997-1998 Season. *Burn This* will play from May 17 through June 15, 1997. Theatre Three welcomes advertisers in its playbill. Interested parties should call (214) 871-2933.

Theatre Three is a 501(c)3, not-for-profit cultural institution incorporated in the State of Texas. Founded in 1961 by **Norma Young**, Theatre Three has been in continuous production since its founding. It was named for the three equally essential ingredients of significant theatre: gifted theatre artists, talented playwrights and experienced audiences.

IN MEMORIAM

Theatre Three wishes to recognize contributions made in memory of or from the estates of ... **Sam Catter**, Board Member and Supporter; **Bill Dallas**, Scenic Designer; **Scott Everheart**, Actor; **Paula Goodlet**, Supporter and Subscriber; **Oliver Hailey**, Playwright; **Anne Weeks Jackson**, Vocalist and Teacher; **Jim Jackson**, Singer and Actor; **Masha Porte**, Supporter and Subscriber; **Carolyn Ryburn**, Playwright; **Mary Blanche Scales**, Supporter and Subscriber; **Evelyn Wilke**, Supporter and Subscriber.

Beginning with the 1996-1997 season, all such gifts, unless otherwise designated, are placed in the theatre's new permanent fund.

FOR THEATRE GOERS WITH DISABILITIES:

- **RESTROOM.** A wheelchair-accessible restroom is next to the box office.
- **RAILINGS.** Over half of the seats at Theatre Three can be reached from staircases with a handrail. Please advise the box office of this need when making reservations.
- **INFRA-RED HEARING DEVICES** are available from the House Manager for the hearing impaired helped by these devices.

ABOUT PARKING

All parking options for Theatre Three patrons are free, including valet parking. Protected parking is available in the office tower garage. Surface parking is also available, though on popular restaurant nights is often limited. Handicapped parking is available next to the *Dream Café* lawn and at the end of the courtyard shared by Theatre Three and *North-South Restaurant*.

THEATRE THREE STAFF

NORMA YOUNG..Founding Artistic Director
JAC ALDER.....Executive Producer-Director

TERRY DOBSON.....Assistant to the Producer
THURMAN MOSS.....Associate Producer

PRODUCTION

HARLAND WRIGHT..... Director of Design
BRUCE COLEMAN.....Costumer and Staff Director

TERRY DOBSON.....Musical Director
BONNY HENLEY.....Technical Co-Ordinator and Staff Designer

TISH MUSSEY-HITT.....Production Assistant

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ABOUT THE PLAYWRIGHT LANFORD WILSON



"...as wise and accomplished a playwright as we have." -- Frank Rich in his *NEW YORK TIMES* review of *Burn This*.

Born in Lebanon, Missouri in 1937, Lanford Wilson's early playwrighting career coincided with the creative vitality of the Off-Off-Broadway movement of the 1960s. His first works, produced at the *Caffé Cino* or at *La Mama Experimental Theatre Club*, impressionistically represented the New York City underworld in such works as *The Madness of Lady Bright*, *Born Free*, and *Balm in Gilead*.

Devastated by the 1967 suicide of Joe Cino (the producer at *Caffé Cino*) Wilson turned to regional theatres to produce his next plays *Lemon Sky*, *Gingham Dog* and *Serenading Louie*. Returning to work in New York, he helped found the Circle Repertory Company in 1969. The company won the Obie Award for his *The Rimers of Eldritch*. For *The Hot I Baltimore*, he and the company won the Drama Critics Award, the New York Drama Critics Award and another Obie. Wilson's stature grew as his intelligent, compassionate plays expertly documented the contemporary scene. Fellow-dramatists, like playwright David Mamet, admired his work. Mamet said unequivocally, "The contemporary playwright I admire the most is Lanford Wilson." Productions in regional, educational and community theatres compounded until Wilson has become one of America's most frequently produced authors. In his *Horizon Magazine* cover article on Wilson, Peter Buckley compared him to Tennessee Williams. "A generation apart, each grew up in Missouri -- and left home at an early age. Each writes lyrically about people who are neglected and abandoned by society."

Though Wilson deeply admires Williams, Wilson says his models are Jane Austen and Leo Tolstoy in that he attempts to record his contemporary history. "I want people to see -- and to read -- my plays and to say, 'This is what it was like living in that place at that time.'" At "home" with the actors and directors of Circle Rep, Wilson was writing plays for specific actors. By the time *5th of July* closed, one hundred twenty critics had covered it. Depending on which night they saw it, the critics attended different plays: the play was being rewritten and redirected daily with something fresh in every performance, right up until the end of its run.

The plays were, in the words of Mel Gusso, *NEW YORK TIMES* theatre writer, "...firmly committed to the free expression of the individual spirit, no matter how nonconformist or even prodigal that spirit may seem to be." *Talley's Folly* (1980), a lyric romance set in Missouri in 1944, won Wilson the Pulitzer Prize with his story of a shy woman who breaks with her WASP family traditions and runs away with her older Jewish suitor.

In the sense that *Burn This* deals with his trademark displaced (and often detached) characters, it is firmly in the Wilson tradition. Where it differs is in its raw display of passion and explosiveness. Larry is an unattached outsider (bringing to mind the Chekovian nature of many of Mr. Wilson's pensive characters.) But Pale is a different sort of outsider who makes the story's central love affair daring, questionable and not likely to be permanent despite its heat and illumination.

Speaking of his effort to write the play that became *Burn This*, Wilson said "I wanted to have the sophistication, the maturity, whatever of being fifty. I wanted to write characters who can speak the English language. But I also wanted that youthful vitality, that excitement. And trying to get those two into the same play was the challenge." He combined a real event (the memory of a friend's drowning near Wilson's Long Island home) and an imaginary event of the dead man's brother visiting his old apartment. At first he resisted the concept as an idea for a play, but once he began writing, he said, "the first draft just flew".

Burn This played first at the Mark Taper Forum in Los Angeles (breaking the Taper's box office records). Then, after a limited 21 performance run for Circle Repertory subscribers, it moved to Broadway. The production starred Joan Allen as Anna, Jonathan Hogan as Burton, Lou Liberatore as Larry and John Malkovich (in memorably long, Cochise-like tresses) where it ran successfully for two hundred sixty three performances.

-- This article written for the playbill by JAC ALDER based on research by NATALIE GAUPP.



ABOUT THE ACTORS

Candace Evans (Anna) is pleased to be making her Theatre Three debut with this play. Since her move to Dallas from New York City two years ago, Ms. Evans has taught as an adjunct professor of theatre at Southern Methodist University. Last season she directed SMU's season-opening musical, *Cowardy Custard*. Ms. Evans has worked at regional theatres including Arena Stage, New American, Skylight Opera Theatre and the Shakespeare Festivals of Dallas, Wisconsin and Colorado. Her favorite credits include *Of Thee I Sing*, *Lips Together Teeth Apart*, *Noises Off*, and *Othello*. Among her international tours are *Macbeth*, *Private Lives*, *Guys and Dolls*, and *The Grapes of Wrath* which she had the honor of performing at the 1990 International Theatre Festival in Sydney, Australia. She played Norrie Ryon on the CBS daytime drama, *Guiding Light* playing opposite Joe Lando. Ms. Evans is currently represented by the Mary Collins Agency, and pursues an active broadcast and film career with her most recent credits including commercial work for McDonald's, Ponderosa, Luby's and GTE.

Hugh Feagin (Burton) has had a long association as a leading actor at Theatre Three beginning in 1963 when he debuted in the role of Reverend Shannon in *The Night of the Iguana*. Educated at the University of Texas at Austin and the Goodman Theatre in Chicago, Mr. Feagin has made his home and his career in his native city of Dallas. Though long a major artist at Theatre Three (playing leads recently in a wide range of shows including *Our Town*, *The Price*, *Tobacco Road*, *A Small Family Business*, *Shadowlands*, and *Waiting for Godot*), Mr. Feagin has also been on most of the other stages of the city. He recently completed another assignment for Dallas Children's Theatre playing Atticus in *To Kill A Mockingbird*. He has also appeared for Addison Center Theatre, Dallas Theater Center, Dallas Shakespeare Festival and Ft. Worth's Stage West.

Scott Latham (Pale) is appearing at Theatre Three for the first time. This year, he has played the roles of Claudio and Elbow in the Stage West production of *Measure for Measure*, and Scott (Jess) in the WaterTower Theatre production of *The Complete Works of William Shakespeare (Abridged)*. He received the Outstanding Performance by an Actor Award from the Dallas Critics' Forum for his portrayal of Alchonon in the Actors' Stock Company production of *Teibele and Her Demon*. Other theatre companies for which he has worked include Gryphon Players, Hard City Theater, Moonstruck Theatre Company, Pegasus Theatre and Teatro Dallas. Mr. Latham is a graduate of Stephen F. Austin State University.

René Moreno (Larry) has appeared on Broadway and in the national tour of *Amadeus* (as Mozart) as well as in Joseph Papp's *Shakespeare on Broadway* for which he received The Princess Grace Foundation Award. Other theatre credits include the New York Shakespeare Festival Public Theatre, Ensemble Studio Theatre, Pan Asian Rep, Old Globe Theatre, Hartford Stage, Alliance Theatre, Cincinnati Playhouse, Philadelphia Drama Guild, Center Stage and Arena Stage. Film and television credits include *Wishbone* (PBS), *Another World* (NBC), *As the World Turns* (CBS) and the soon to be released *Late Bloomers*. Most recently, Mr. Moreno appeared as Celestino in Octavio Solis' *Disneylandia* at the Dallas Theater Center. Mr. Moreno is a recipient of a Drama-Logue Award for Outstanding Performance (for his work at Old Globe in San Diego) and two Dallas Theatre Critics Forum Awards for outstanding direction. He is a native of Dallas. In the fall, he will begin graduate work in directing at the Meadows School of the Arts, Southern Methodist University.

THEATRE THREE

JAC ALDER, Executive Producer-Director

presents



EVANS



FEAGIN



MORENO



LATHAM

THE CAST

Anna...Candace Evans
Burton...Hugh Feagin
Larry...René Moreno
Pale...Scott Latham

THE ARTISTIC STAFF

Director...Thurman Moss
Set Designer...Harland Wright
Costumer...Bruce Coleman
Lighting Designer...Bonny Henley
Assistant to the Director...Tish Mussey-Hitt

THE PLACE

A loft in a converted cast-iron building, lower Manhattan.

ACT ONE

Scene 1: Mid-October, about 6 p.m. Scene 2: Early December, late at night. Scene 3: The next morning.

There will be one 15 minute intermission

ACT TWO

Scene 1: New Year's Eve, 2 a.m. Scene 2: The next morning. Scene 3: A month later. Scene 4: Late that night.

THEATRE THREE BOARD OF DIRECTORS

Chairman...Claire Cunningham

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Theatre Three is supported, in part, by the City of Dallas, Office of Cultural Affairs. Annual major support is also provided by THE 500, INC. and TACA. Special Media Support is provided by People Newspapers and Key Magazine.



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-- FORT WORTH STAR-TELEGRAM

ADMISSION \$10 proceeds benefiting Theatre Three. For ticket information and reservations call (214) 871-3300.

Inquire at the box office for how to join the Theatre Three Guild, how to volunteer at Theatre Three or how to apply the price of admission to the cost of a new subscription for '97-98.

The 1997-1998 SEASON at THEATRE THREE. SUBSCRIBE TODAY!



Two summer romances (*Burn This* and *Nice People Dancing to Good Country Music*) are called Premium Productions. Subscribers get to pick which of these shows they want to include in their subscription packet. The six show Subscription Series begins with Moliere's richly comic, classic masterpiece newly translated by Richard Wilbur, *Amphitryon*. Next is a new drama from England by David Hare who has written the stunningly candid look at modern clergymen, *Racing Demon*. *Dreams from a Summer House* is a new musical, with the book by Alan Ayckbourn and music by John Pattison, that mixes contemporary lovers with the characters from *Beauty and the Beast*.

The Pulitzer-nominated play by Jon Marans is next: *Old Wicked Songs* tells the story of a young American musician in Vienna and his conflicts with a demanding and enigmatic teacher. In *June Moon*, Ring Lardner and George S. Kaufman return us to the early days of Tin Pan Alley and the fun and schemes of songwriters hustling their tunes. The season will include one more show which has yet to be selected.

Join the dream season at the theatre-in-the-round!

THEATRE THREE 97-98 SUBSCRIPTION ORDER BLANK

Call (214) 871-3300 and learn how to deduct the price of this performance's tickets from your amount due for a season membership!

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Address _____

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E-Mail ADDRESS _____

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☐ Day ☐ Eve ☐ Fax

2. Please check preferred series/day and time:

All subscribers get 7 admissions: 6 to shows of the Subscription Series PLUS 1 admission to the summer Premium Attraction of the subscriber's choice.

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<input type="checkbox"/> Premiere Monday at 8:15	\$89	\$19.50

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MATINEE BACKER'S ROW SERIES:		
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WEEKNIGHT BACKER'S ROW SERIES:		
<input type="checkbox"/> Tue, <input type="checkbox"/> Wed, or <input type="checkbox"/> Thu at 8:15	\$70	\$56

MARKETING SOURCE NOTE: *Burn This* Playbill



FOR ORDER ASSISTANCE
phone (214) 871-3300



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The Dallas Morning News