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# CHARLOTTE SWEET

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The following foundations and corporations have very generously given to Theatre Three funding intended to significantly enhance and enrich the artistic programming at Theatre Three.

Theatre Three is very pleased to offer its sincere thanks to the following organizations:

The Dallas Morning News, for sponsorship of the Preview and Premiere Evenings Series.

The Dallas Times Herald and The Mobil Foundation, Inc., for sponsorship of the Miser Matinee Series.

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We offer our sincere thanks to all whose support has ensured the continuation of Theatre Three's outstanding programming.

Among those individuals whose generosity has vastly helped to broaden our base of support are the BRAVO contributors, patrons who are subscribers and donors both. Approximately one-third of all Theatre Three's subscribers have made a BRAVO contribution and Theatre Three salutes them, and all of its supporters.

# The Story of Charlotte Sweet

In an era when most New York musicals are revivals, rehashes of old songs, and/or adaptations of well-known properties, CHARLOTTE SWEET is that rarity: an original musical. The history of CHARLOTTE SWEET began when an off-off Broadway group, The Lyric Theatre of New York, asked me and composer, Gerald Jay Markoe, to create a musical for their Christmas season. LUDLOW LADD resulted. In it, mock Christmas carols were used to unravel the plot, and I wrote my first draft in the perfect amount of time for a Christmas musical — twelve days. LUDLOW LADD told of an Oliver Twist type orphan who searches for a home on Christmas Eve, which also marks the night of his birth (he is ultimately adopted by the Grimble family and becomes "Ludlow Ladd Grimble"). LUDLOW LADD was also an all-sung, all-rhymed musical in the tongue-in-cheek tradition of Gilbert & Sullivan, as well as their American counterparts, Rodgers & Hart and E. Y. Harburg (i.e., as in the

all-sung, all-rhymed "Munchkinland" sequences of THE WIZARD OF OZ). LUDLOW LADD was so well received, it subsequently was produced regionally and as a holiday special on WBAI-FM radio in New York City.

The "all-sung, all rhymed" format is a style only present throughout in one other musical of which I know, Jerome Moross and John LaTouche's classic THE GOLDEN APPLE. And LUDLOW LADD went one step further, tying the device into a thematic framework — so that the show's sung form made the evening feel like one ongoing Christmas carol (similar to how CHARLOTTE SWEET's story is frameworked as a music-hall evocation).

Mr. Markoe and I so enjoyed originating LUDLOW LADD that we agreed to create an all-sung, all-rhymed follow-up, CHARLOTTE SWEET. In CHARLOTTE SWEET, we continued the adventures of Ludlow (now grown-up) along with those of his sweetheart, Charlotte. Ultimately CHARLOTTE SWEET won critical raves as an off-off Broadway showcase (at the American Theatre of Actors) and was successfully transferred off Broadway, gaining three nominations in the prestigious Drama Desk Awards: "Outstanding Music," "Outstanding Lyrics" and "Outstanding Actress."

Like LUDLOW LADD, CHARLOTTE SWEET has a holiday motif (touching upon both St. Valentine's Day and New Year's Eve) — as well as its own music-hall backdrop. The British Music Hall thrived as entertainment for the masses from the mid-nineteenth century onward. Related to American Vaudeville, it featured a variety of singing and comedic performers with individualized personalities and specialty acts. Travelling a circuit of music halls throughout England, these performers ranged from high sopranos to vocalizers of vegetable songs to impersonators of Queen Victoria — all led by a customarily raunchy host of festivities. Sadly, with the advent of radio and television, British Music Hall faded into a virtual memory. While CHARLOTTE SWEET draws on the tradition, it is intended as a hybrid concoction and not an authentic replica.

Michael Colby  
Librettist

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Executive Producer-Director ..... Jac Alder  
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Associate Producer ..... Charles Howard  
Associate Director and Director of Children's  
Theatre Conservatory ..... Laurence O'Dwyer  
Production Stage Manager ..... Jimmy Mullen  
Publicist ..... Shannon Williams  
Costume Manager ..... Cheryl Denson  
Technical Director ..... Mark Smith  
Booth Operations and Crew Coordinator ..... Keith Baker  
Assistant to the Publicist ..... Sue Duncan  
Membership Candidates for Actor's Equity  
Association and Season Interns ..... Johna Sprizzo,  
Karen Meyer

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Assistant House Manager ..... Susan Swann  
Management Interns ..... Keith Baker, Susan Swann  
Custodians ..... Myria Mae and Johnny Ford

### THE HOUSE RULES

1. Please, no smoking or refreshments in the auditorium.
  2. Please, no photographing or recording of the performance.
  3. Playgoers leaving their seats must be reseated in available seating specified by House Manager.
- THANK YOU.



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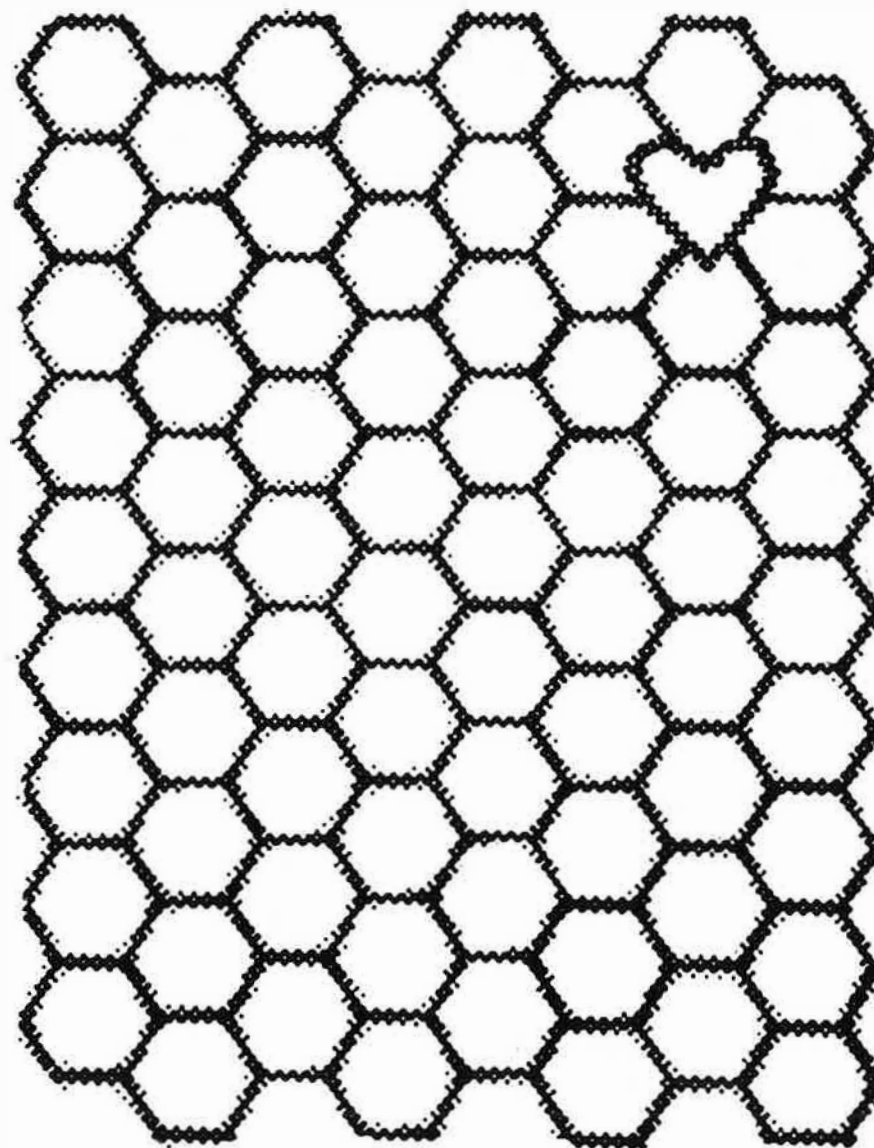
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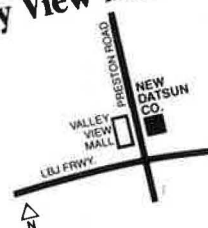
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present

# CHARLOTTE SWEET

*Hit musical from off-Broadway*

Featuring  
(in order of singing appearance)

*Michael Turner .....	Harry
**Judy Blue .....	Cecily
*Kim Farmer .....	Skitzy
*Allan Baker .....	Bob Sweet
*Susan Moore .....	Katinka
*Doug Jackson .....	Barnaby Bugaboo
*Connie Coit .....	Charlotte Sweet
*Dick Dufour .....	Ludlow Ladd Grimble

Librettist  
**MICHAEL COLBY**

Directed by  
**JAC ALDER**

Composer  
**GERALD JAY MARKOE**

Musical Director  
**TERRY DOBSON**

Costume Design by  
**MARY THERESE D'AVIGNON**

Assistant Director  
**KAREN FURNO**

Scenic Design by  
**CHARLES HOWARD**

Lighting Design by  
**SHARI MELDE**

Orchestra  
**TERRY DOBSON**, piano  
**SHEILA WALKER**, celeste, synthesizer  
**STEVE SPIVEY**, flute, clarinet, saxophone  
**KAREN MEYER**, flute  
**LARRY FORD**, percussion

CHARLOTTE SWEET takes place in turn-of-the-century England.  
There will be one fifteen-minute intermission.

Wigs Designed by Renee LeCuyer

Understudies — Johna Sprizzo (Cecily, Katinka); Patricia Wadley (Charlotte, Skitzy)

Stage Manager — Jimmy Mullen

Assistant Stage Manager — Doug Jackson

Technical Director — Mark Smithhisler

Set and Light Crew: — Keith Baker, Sean Cantrell, Karen Meyer, Phil Shirey, Kathy Smithhisler, Johna Sprizzo, Karen Weber

Costume Crew — Barbara Bliss, Pat Cantrell, Julie Dale, Leslie Marie Daum, Donna Denison, Karla J. Johnson, Laurel Nelson, Lynn B. Roblin

\*Member, Actor's Equity Association

\*\*Candidate for Membership, Actor's Equity Association

## MUSICAL NUMBERS — ACT ONE

"At the Music Hall"  
 "Charlotte Sweet"  
 "A Daughter of Valentine's Day"  
 "Forever"  
 "Liverpool Sunset"  
 "Layers of Underwear"  
 "Quartet Agonistes"  
 "The Circle of Voices"  
 "Keep It Low"  
 "Bubbles in Me Bonnet"  
 "Vegetable Reggie"  
 "My Baby and Me"  
 "A-Weaving"  
 "Your High Note!"  
 "Katinka/The Darkness"

Harry & Ensemble  
 Bob, Charlotte & Ensemble  
 Charlotte & Ensemble  
 Ludlow & Charlotte  
 Ensemble  
 Bob, Katinka, Barnaby & Charlotte  
 Katinka, Barnaby, Charlotte & Bob  
 Barnaby, Katinka, Skitzzy, Cecily, Harry & Charlotte  
 Katinka & Men's Chorus  
 Cecily  
 Harry  
 Skitzzy  
 Charlotte & Women's Chorus  
 Charlotte, Barnaby & Katinka  
 Barnaby

## MUSICAL NUMBERS — ACT TWO

"On It Goes"  
 "You See in Me a Bobby"  
 "A Christmas Buche"  
 "The Letter" (Me Charlotte Dear)  
 "Dover"  
 "Good Things Come"  
 "It Could Only Happen in the Theatre"  
 "Lonely Canary"  
 "Queenly Comments"  
 "Surprise! Surprise!"  
 "The Reckoning"  
 "Farewell to Auld Lang Syne"

Ensemble  
 "Patrick," Barnaby & Katinka  
 Charlotte, Cecily, Skitzzy & Harry  
 Ludlow  
 Skitzzy  
 Cecily  
 Harry, "Patrick," Skitzzy & Cecily  
 Charlotte  
 Charlotte  
 Ensemble  
 Ensemble  
 Ensemble

*Charlotte Sweet was first presented in New York by Power Productions and Stan Raiff.*

## BACKGROUNDS

### The Actors

\*ALLAN BAKER (Bob Sweet/Patrick) comes to Theatre Three via Granny's, where he performed DAMN YANKEES, Casa Mañana, where he played in JOSEPH AND THE AMAZING TECHNICOLOR DREAM-COAT, and the East Coast Tour of the RIVERBOAT RAGTIME REVUE. While in New York City, Mr. Baker was featured in the off-Broadway revue LOCK, STOCK AND BERYL and appeared in motion pictures such as KING OF COMEDY and YES, GIORGIO. A free-lance sportswriter and sports fanatic, Mr. Baker's loves include daughter Erica, late night movies and the New York Yankees. He would like to thank his mother for his ability to whistle.

\*\*JUDY BLUE (Cecily) last appeared at Theatre Three as the Beggar Woman in SWEENEY TODD and Inez in THE GONDOLIERS. This past year, she was seen as Jenny Diver in THE THREEPENNY OPERA, Amanda in PRIVATE LIVES and Portia in THE MERCHANT OF VENICE at Stage West. While in New York, Ms. Blue was seen as Sallie in WILL ROGERS, THE CHEROKEE KID at the Henry Street Settlement Theatre and worked off-Broadway with the Women's Interart Theatre. One the administrative staff of Theatre Three, Ms. Blue is now truly enjoying living in Dallas.

\*Member, Actor's Equity Association

\*\*Candidate for Membership, Actor's Equity Association

\*CONNIE COIT (Charlotte Sweet) will be remembered by Theatre Three audiences as Cunegonde in CANDIDE, Dorine in TARTUFFE, Mary in LITTLE MARY SUNSHINE, Rose Maybud in RUDDIGORE and Amy in COMPANY, among other roles. Since moving to New York in 1979, she has appeared off-Broadway in TOMFOOLERY at The Village Gate, as Philia in A FUNNY THING HAPPENED ON THE WAY TO THE FORUM at Equity Library Theatre and as Miss O in PROMENADE. She was standby for all four women in CHARLOTTE SWEET and for the role of Eleanor in THE MIDDLE AGES, a play by A. R. Gurney, Jr. Ms. Coit was featured in New York City Opera's MEANWHILE BACK AT CINDERELLA'S, in THE NEW MOON and THE FIREFLY at Town Hall for the New Amsterdam Theatre Company, and most recently performed two concerts of American and Viennese operetta for the Lyric Theatre of Old John Street under the direction of Jack Lee and Jack Eddleman. Recent regional credits include Mable in THE PIRATES OF PENZANCE, Carrie in CAROUSEL, Fiona in BRIGADOON and the revue STARTING HERE, STARTING NOW.

\*DICK DUFOUR (Ludlow Ladd Grimble) has been on the road with Carol Channing for the past year, first as a dancing waiter and then in the role of Barnaby Tucker in HELLO, DOLLY! He has worked at the Dallas Summer Musicals for two seasons in LITTLE ME and MY FAIR LADY. He performed the title role in CANDIDE in Dallas in 1982, and he has performed in numerous national industrial shows and done voice-over work. Mr. Dufour is very happy to be making his debut at Theatre Three.

\*KIM FARMER (Skitzy) has recently returned from her year-long travel with the national touring company of HELLO, DOLLY!, starring Carol Channing, which began as a stock production in 1982 at the Dallas Summer Musicals. Miss Farmer was a member of Ms. Channing's singing ensemble as well as the understudy for the role of Ernestina. She made her professional debut eight years ago at the age of 14 in the Dallas Junior Players Guild and has since acquired a resumé of leading musical comedy and operatic roles. These roles include Molly Brown in THE UNSINKABLE MOLLY BROWN, Annie Oakley in ANNIE GET YOUR GUN, Dolly Levi in HELLO, DOLLY!, Bloody Mary in SOUTH PACIFIC, Zita in GIANNI SCHICCI, the Tourrier in SOIR ANGELICA and one of the matrons in FAUST. Miss Farmer has also appeared in several dinner theatre and cabaret reviews. While she has enjoyed her experiences in live theatre, she is an avid writer of popular music and hopes to someday gain success in the music recording industry. Skitzzy is the first of what she hopes will be many roles at Theatre Three.

*Continued on page 15*

\*Member, Actors Equity Association



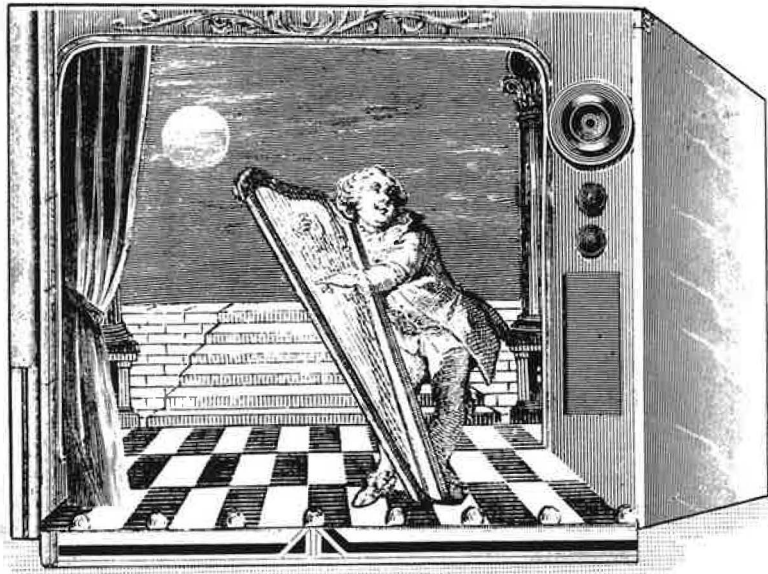
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The First Act will begin with the curtain rising on Theatre Three's magnificent production of Moliere's *The Physician In Spite of Himself*, adapted and directed by Jac Alder, and featuring Larry O'Dwyer as Sganarelle.

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\*DOUG JACKSON (Barnaby Rudge) is no stranger to the Dallas theatre scene. He has appeared at Dallas Repertory Theatre, the Dallas Theater Center (as a professional apprentice for two years), Stage West (as Littlechap in *STOP THE WORLD, I WANT TO GET OFF* and Tiger Brown in *THREEPENNY OPERA*) and in *HAIR* and *THE 1940s RADIO HOUR* at the Esquire Theatre, as well as two national tours of *THE 1940s RADIO HOUR*. When absent from the stage, he appears on White Rock Lake, sailing his Coronado 15. This role marks Mr. Jackson's Theatre Three debut.

\*SUSAN MOORE (Katinka), an accomplished actress, has performed extensively at many area theatres in a wide variety of roles, including Eleanor in *LION IN WINTER*, Nurse Ratched in *ONE FLEW OVER THE CUCKOO'S NEST*, Mrs. Campbell in *DEAR LIAR* and the Madwoman in *MADWOMAN OF CHAILLOT*. This is Miss Moore's second appearance at Theatre Three, having previously played Mrs. Allonby in *A WOMAN OF NO IMPORTANCE*. Among her many credits, she lists roles in *WHERE'S CHARLEY* with Ken Berry at Casa Mañana and in *HOW TO SUCCEED IN BUSINESS*.

\*MICHAEL TURNER (Harry) has recently toured with the national tour of *FIDDLER ON THE ROOF* starring Herschel Bernardi. Before that, he was seen performing on cruise ships. In this area, Mr. Turner has appeared in *RED, HOT AND COLE*, *HELLO, DOLLY!*

\*Member, Actor's Equity Association

and ANNIE GET YOUR GUN. He has also been seen at The New Arts Theatre in *TWO GENTLEMEN OF VERONA*. This marks Mr. Turner's first appearance with Theatre Three.

## The Director

JAC ALDER, along with Norma Young, was one of the theatre's original founders and remains the theatre's Executive Producer-Director. Trained as an architect (his degree is from Oklahoma University), he designed Theatre Three's unique space. Mr. Alder serves as president for the Dallas Arts Combine, as a member of DISD's Partnership of Arts and Culture in Education Committee and its Magnet Arts High School and member of the Theatre Panel of the Texas Commission for the Arts. Last season, he appeared as Thor in Theatre Three's acclaimed production of *MORNING'S AT SEVEN*, directed the companion pieces *MAN AND SUPERMAN* and *DON JUAN IN HELL* and appeared in the successful season finale *TOMFOOLERY*. Mr. Alder was most recently seen in *SCHOOL FOR WIVES*, presented as part of Theatre Three's *REVIVAL FESTIVAL*.

## The Musical Director

TERRY DOBSON, originally from Alabama, has been associated with Theatre Three for the past four years, providing musical direction for such hits as *SWEENEY TODD*, *TOMFOOLERY*, *WORKING*, *RISE AND*

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SHINE and THE GONDOLIERS. Mr. Dobson is also active in the Theatre Three Children's Theatre Program and directs a vocal group called "Central Expressway." He recently returned from a stint as Zoot Doubleman in the highly acclaimed national tour of THE 1940s RADIO HOUR. In his spare time, Mr. Dobson plays for the Dallas Ballet Academy and "plays" the word processor in Theatre Three's administration offices.

#### The Assistant Director

KAREN FURNO is known to audiences around Dallas for her performances as Barbara in MAJOR BARBARA, Nellie in SOUTH PACIFIC, Meg in DAMN YANKEES and Kathleen in the critically-acclaimed TERRA NOVA. She spent the summer playing Steffy Blondell in I OUGHT TO BE IN PICTURES with Bill Daily and Judy Norton-Taylor at The Country Squire Dinner Theatre in Amarillo. Miss Furno is making her Dallas debut at Theatre Three as an assistant director. She recently directed and choreographed the 1983 national tour of THE 1940s RADIO HOUR for two different companies and choreographed the South-eastern tour of A CHRISTMAS CAROL for Bill Fegan Attractions. Some of her other directing credits include GODSPELL, PLAY IT AGAIN, SAM and LORD OF THE FLIES. Ms. Furno began dancing at three-and-one-half years old and has been in dance companies in New York and North Carolina and has performed in various touring and stock companies across the country.

#### The Artistic Director

NORMA YOUNG founded Theatre Three in 1960, along with Jac Alder, Bob Dracup and Esther Ragland, and currently serves as Artistic Director. She directed Theatre Three's classic offering SHE STOOPS TO CONQUER last season, played Cora in MORNING'S AT SEVEN, was seen in the role of the mother in TRUE WEST and Dona Ana in DON JUAN IN HELL. She most recently directed ROSENCRANTZ & GUILDENSTERN ARE DEAD and SCHOOL FOR WIVES for Theatre Three. Miss Young serves as the Artistic Consultant to STAGE. She has recently appeared in several films and television assignments and will soon be seen in LICENSE TO KILL and the mini-series CELEBRITY.

#### The Executive Producer-Director

JAC ALDER'S biography is listed on page 15.

#### The Librettist

MICHAEL COLBY includes among his credits ANOTHER TIME, GREAT BIG RIVER, and the award-winning NORTH ATLANTIC. Upcoming are his musicalization of Mary Chase's MRS. McTHING and HAPPY HAUNTING (a sequel to CHARLOTTE SWEET). As a founder of The New Amsterdam Thea-

tre Company, he has written narration for concert versions of ROSALIE (with Dina Merrill and Cliff Robertson) and SWEETHEARTS (with Jane Powell). Mr. Colby has garnered numerous ASCAP Awards and a Drama Desk nomination as Outstanding Lyricist for CHARLOTTE SWEET.

#### The Composer

GERALD JAY MARKOE studied at The Juilliard School and The Manhattan School of Music and holds bachelor's and master's degrees in composition. He has composed, arranged and conducted music for theatre, film and commercials, receiving ASCAP Awards for six consecutive years. Recent credits include "Odds Are," starring The Smothers Brothers (CBS-TV), "Ludlow Ladd," a perennial on WBAI Radio in New York, FAIR PLAY FOR EVE, ALICE IN WONDERLAND, ANDROCLES AND THE LION and ANOTHER TIME. He is the founder of Astro-Musical Research, which produces music based on planetary relationships.

#### The Designers

MARY THERESE D'AVIGNON (Costume Designer) is making her Theatre Three debut as guest costume designer. Her design credits include MY SISTER IN THE HOUSE, THE GOOD WOMAN OF SETZUAN (for which she also designed masks), A STREETCAR NAMED DESIRE, THE DELUGE, ION and SHE STOOPS TO CONQUER. She recently served as Assistant Professor of Theatre Arts at Virginia Tech. Miss D'Avignon, in addition to her design credits, is a scenic artist and director.

CHARLES HOWARD (Scenic Designer) is the Associate Producer of Theatre Three. He has been with the theatre since 1976 and has functioned as resident director and scenic designer. In addition to his artistic duties, Mr. Howard develops and administers the theatre's apprentice and volunteer programs. He has also taught at Mary Washington College and Memphis State University, where he headed the undergraduate performance program.

SHARI MELDE (Lighting Designer), a native of Dallas, studied art at Trinity University and graduated with a BA in Theatre from the University of Texas at Dallas. Her association with Theatre Three dates back to 1965 when she volunteered to assist in operating the lights for STOP THE WORLD, I WANT TO GET OFF. Over the years, Ms. Melde has become one of the theatre's most valued lighting designers. Recent credits include FATHER DREAMS, THE MISS FIRECRACKER CONTEST, BEDROOM FARCE, THE PHYSICIAN IN SPIKE OF HIMSELF and DESIGN FOR LIVING. Her latest lighting assignments at Theatre Three have been SWEENEY TODD, MORNING'S AT SEVEN, TOMFOOLERY and ROSENCRANTZ & GUILDENSTERN ARE DEAD. Ms. Melde is currently in the graduate design program at SMU.

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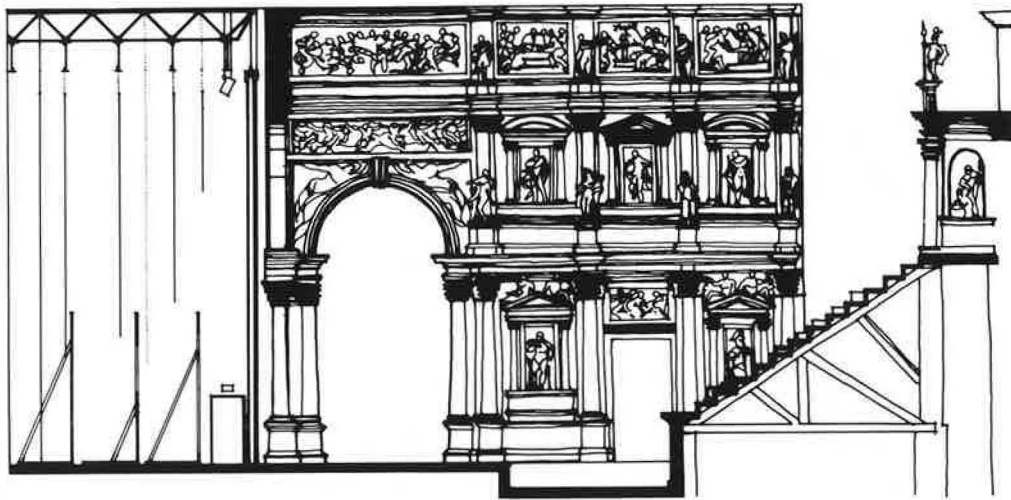
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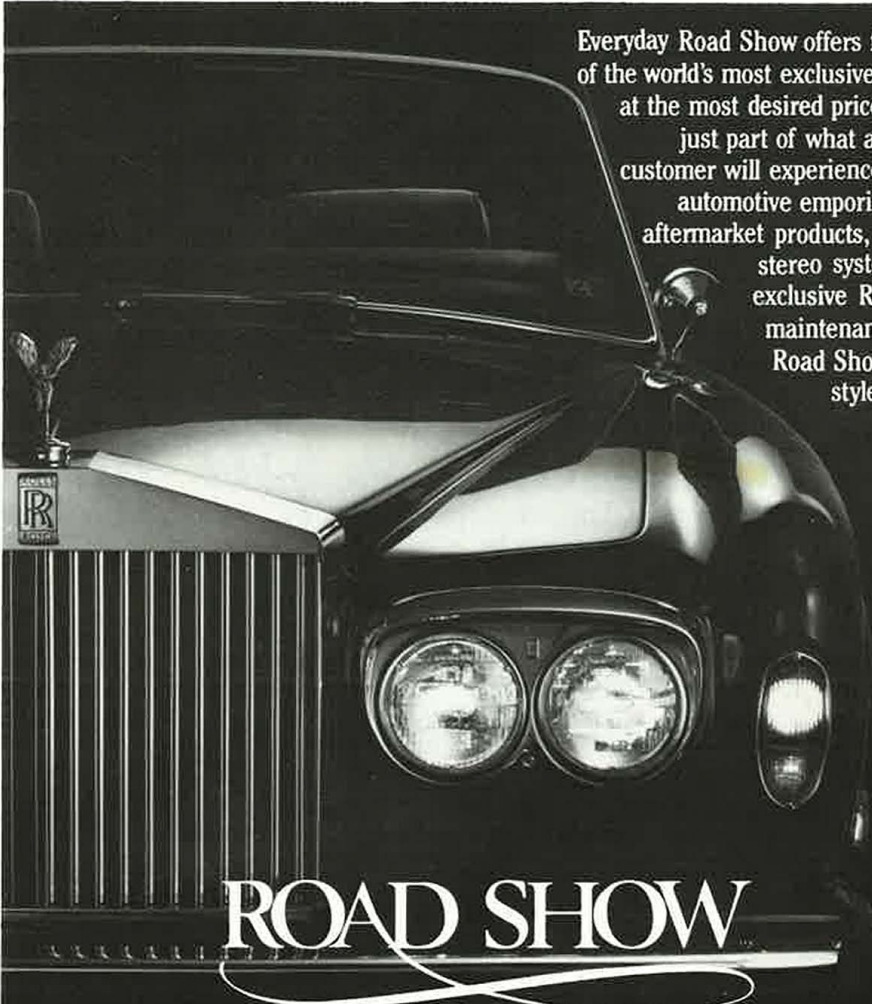
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