



**THEATRE
THREE**

1997-1998 SEASON

JAC ALDER
Executive
Producer/Director

The American Premiere
of a new play with music...



**Dreams
from a
Summer
House**

Book and lyrics by **ALAN AYCKBOURN**
Music by **JOHN PATTISON**

SHOW THREE of the SUBSCRIPTION SERIES: Nov. 8 thru Dec. 7.

THEATRE THREE PLAYBILL

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THEATRE THREE

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Theatre Three publishes two Premium Attraction Playbills and six Subscription Series playbills each season. This playbill is published for *Dreams from a Summer House*, the third show of the Subscription Series of the 1997-1998 season playing from October 4 through November 2, 1997. Theatre Three welcomes advertisers in its playbill who can call (214) 871-2933 for information.

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.** 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/Staff Director

TERRY DOBSON.....Musical Director

BONNY HENLEY..... Technical Co-ordinator and Staff Designer

TISH MUSSEY-HITT.....Production Assistant

LEIGH JONES.....Production Assistant

ADMINISTRATION

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.....Housekeeping



ABOUT THE PLAYWRIGHT, ALAN AYCKBOURN

Born in 1939, Alan Ayckbourn is probably the most commercially successful dramatist in England today. London's West End (what in America is Broadway) regularly produces at least one of his plays, and frequently more per season. He develops and directs his plays in Scarborough, where he produces at that regional theatre-in-the-round as its artistic director. His early successes included *Relatively Speaking* (1967), *How the Other Half Loves* (1969), *Absurd Person Singular* (1972), *The Norman Conquests* (1973), *Absent Friends* and *Confusions* (both 1971).

These early plays established his reputation as a master of farce, basing his plays in a traditional manner on a single idea, usually a mistake or a confusion, from which the whole plot derives. His plays contain shrewd observation of English domestic life and a preoccupation with class-structure, but it is in sheer mechanical ingenuity that he excels. Along with his ingenuity is his sense of experimentation with time and place that has led to undeniable *tour de force* playwrighting. A complete man of the theatre, he has also become known as a director of plays by others with a specialty in the plays of American playwright, Arthur Miller.

Theatre Three has staged *Bedroom Farce*, *Taking Steps*, *Season's Greetings*, *A Woman in Mind* and *A Small Family Business*. These later plays of his canon are still most accurately described as comedies, but they also contain stinging social satire. Some of these plays unfailingly discomfit an audience (and even some critics) with bleak and dark attributes. Ayckbourn, influenced not only by farce but by Chekhovian melodrama, simply replies he still hopes to write the perfect "truly hilarious dark play".

His characters are consistently lonely, befuddled in their communications, unintentional in their cruelty, self-interested, and even immorally oblivious to others. Though he has always used the forms of bourgeois comedy to explore his view of the monotony and emotional torment underlying daily middle-class life and marriage, his plots are often involved with several couples and their interaction and with unsuccessful efforts to meld a true community.

Dreams from a Summer House (incorporating as it does, the fairy-tale of *Beauty and the Beast* and a typically tangled domestic setting) is a new combination for Ayckbourn. He's done musicals before: his adaptation of *Jeeves* (with composer Andrew Lloyd Weber) first written in 1975 is presently being re-worked for Broadway. And he joined with composer Paul Todd to write *Making Tracks*. But for *Dreams*... he has reached for the first time into the tradition of Christmas pantomime. English pantomimes aren't dumb shows: actors not only speak, they sing and dance. Characterizations are broadly funny (brutish men, for example, always play wicked step-sisters). During holidays these shows entertain British families with tales of enchantment and magic where good triumphs and the wicked are punished by the laughter of their betters. It's an old tradition: Noel Coward and Gertrude Lawrence met as child-actors doing "panto", the slang word for the popular entertainments. Reaching back to the "pantos" levens Ayckbourn's increasingly bleak vision of society even if not all the "real" characters are very likely to lead lives outside the play that are noble or especially meaningful. Still, in this piece, there's some hope for the young people, an indulgence for the artist, and a kind of blessing for the older generation on view (comforted, as they are, by wealth and tradition). And the naughty types are cast out where they won't be too bothersome.

Ayckbourn was knighted by Queen Elizabeth for his distinguished and valuable career in British theatre.

-- Written for Theatre Three playbill by **Jac Alder** from research by **Natalie Gaupp**, dramaturg.



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ABOUT THE DIRECTOR

THURMAN MOSS* is a staff director, actor, stage manager and administrator at Theatre Three, an organization he first worked for as an actor in children's shows in the 1970s. Later acting roles included *True West*, *The Wake of Jamey Foster*, *The Gingerbread Lady*, and *Season's Greetings*. Since those assignments he has graduated to directing, serving as the theatre's associate producer, and functions as its director of operations with responsibilities ranging from budget writing to staff development. In addition to his duties at Theatre Three he has been teaching and directing at Northlake College and at KD Studios. He directed the season-opener, *Burn This* to excellent reviews. Recent directing assignments at Theatre Three include *For Whom the Southern Belle Tolls*, *Sylvia*, *Tobacco Road*, *A Tale of Two Cities*, *Tiger Lady*, *Shadowlands*, and *A Small Family Business*. He continues to be an important actor for the company and was particularly appreciated for his role as the policeman-brother in Arthur Miller's *The Price*. He has also recently played Editor Webb in *Our Town* and has alternated (with Terry Dobson) as Mortimer in *The Fantasticks*. As co-founder of The Lean Theatre, he has directed (*We Won't Pay! We Won't Pay!*) and acted (*On the Road* and most recently in the acclaimed production of *Orphans*) and written (he co-authored an adaptation of *Patterns*.) After a brief career as a rocker in Los Angeles, he returned to his hometown of Dallas, and to the astonishment of his family (but not his theatre pals) has become a major figure of Dallas theatre.



ABOUT THE MUSICAL DIRECTOR

TERRY DOBSON was last season's most active performer at Theatre Three with leading roles in *For Whom the Southern Belle Tolls*, *Sister Mary Ignatius Explains It All for You*, *Sylvia*, *The Fantasticks*, as well as performing at the piano as musical director of *Into the Woods*, *Once on This Island* and *A Grand Night for Singing*. This season he was the memorable "dancin' ditchdigger" in *Nice People Dancing to Good Country Music*. He came to Theatre Three from his musical and dramatic studies at Auburn University and took his first assignment accompanying *Yip, Yip Hooray* (the revue featuring the lyrics and light verse of Yip Harburg). He, with Jac Alder, put together the musical revue based on men's experience in the '90s called *Ball Games* and another original revue *We'll Women* featuring the works of Kurt Weill. A Sondheim aficionado (and expert), he has been the musical director of the many Sondheim productions at Theatre Three including *A Funny Thing Happened on the Way to the Forum*, *The Frogs*, *You're Gonna Love Tomorrow*, *Sweeney Todd*, *Assassins*, *A Little Night Music*, *Into the Woods*, and at the late Dallas Repertory Theatre, *Marry Me a Little*. He is the winner of the Dallas Critics Forum Award for his acting work in Beth Henley's play *The Wake of Jamey Foster* when it was produced at Theatre Three. He will serve as the musical director of The Dallas Theater Center production of Dickens' *Christmas Carol*. He continues to serve as the conductor, arranger and trainer of *Encore*, a division of The Turtle Creek Chorale.



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About the designers...

HARLAND WRIGHT (*Set Designer/Theatre Three Director of Design*) began working for Theatre Three in the mid-'60s with his design for *Thieves Carnival* and has applied his skillful and inventive artistry to many dramas, comedies and musicals since then. He is also the chief of stage designs for The Lyric Stage in Irving. His art directing career includes feature films and television. His remarkable skill at make-up allowed him to appear as Morgan Fairchild's double in *The Roar of the Greasepaint, The Smell of the Crowd* (back when she was Patsy McClenny and he was thinner!). His graphic designs grace the playbill covers, newspaper ads and television promotions of Theatre Three. He has been recognized several times for his set designs by the Dallas Critics Forum.

BRUCE COLEMAN (*Costumer*) began his association with Theatre Three as an apprentice after getting his degree in theatre from Midwestern State University. Norma Young gave Mr. Coleman a directing assignment during his internship (based on a concept he brought to the Artistic Director) and he has been continuously designing and directing for Theatre Three (and other area theatres) since. Last season he designed costumes for all of the productions (winning an "outstanding design" citation from the Dallas Critics Forum). He also directed two of the season's musicals, *Once on This Island* and *A Grand Night for Singing*, both of which won "outstanding directing" citations from the Dallas Critics Forum. He directed *Nice People Dancing to Good Country Music* for the 1997 "summer of romance" at Theatre Three. He is the founder of his own company, New Theatre Company which specializes in presenting plays never seen in Dallas.

BONNY HENLEY (*Lighting Designer*) moved to the Dallas area four years ago after a successful career as a Production Manager and Lighting Designer on the East Coast. Since moving to Dallas, she has designed lights and served as technical director for Moonstruck Theatre Company, Vivid Theater Ensemble, Dallas Children's Theatre's National Touring Company and Garland Summer Musicals. In 1996, Ms. Henley joined the Theatre Three staff as Technical Coordinator and designed lights for last year's acclaimed productions of *Once on This Island*, *Arcadia* and *A Grand Night for Singing*. Her most recent lighting design and technical co-ordination was *Racing Demon*.

THEATRE THREE BOARD OF DIRECTORS

Chair, **CLAIRE CUNNINGHAM**

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THEATRE THREE is supported by revenue from subscribers and single ticket buyers, from donations from board members and other supportive individuals, from special Arts support organizations including major givers The 500, Inc. and TACA as well as support of its media sponsors, corporations, foundations and government including the City of Dallas (through the Office of Cultural Affairs) and the Texas Commission on the Arts. An endowment established in 1996 has been amplified by memorial gifts and the beginnings of The Threshold Campaign, a "buy-a-brick" fund drive designed to create a permanent fund for the building itself. The Board and Staff of Theatre Three are very grateful for the support received. Individual contributors to this season's Phoenix Fund are listed elsewhere in the program. Theatre Three is also grateful for the support of the members of its Guild and other volunteers who support administration and production activities of the theatre.

ABOUT THE ACTORS

SHARON BUNN (Chrissie Huxtable) has been an important part of Theatre Three's artistic history since its first season when, as a high school student, she made her first appearance in *Sabrina Fair*. Her long and varied career at Theatre Three includes a range of assignments from earthy comedy (like *Tobacco Road*), to complex comedy-dramas (like *A Woman in Mind* -- another play by Alan Ayckbourn), to musicals (like *Weill Women*, *Anything Goes*, *Assassins*, *Sweeney Todd* and many others) to dramas (like *The Wake of Jamey Foster*). Recent assignments include Theatre Three appearances last season in *Sister Mary Ignatius Explains It All for You*, *For Whom the Southern Belle Tolls*, and *Bliethe Spirit*. Earlier this season she played Eva June in *Nice People Dancing to Good Country Music* after which she directed the Lean Theatre production of *Orphans*. She is a winner of the Dallas Critics Forum Award. Her film credits include *Evening Star* with Shirley Maclaine and *Full Moon and Blue Water* with Gene Hackman. She's been a regular on the PBS TV Series *Wishbone*.

PAMELA RACQUEL DOHERTY (Mel) has followed her formal training at the University of Oklahoma with a flurry of professional engagements on stage, in series television and in film. She played Anna in the world premiere of *After the Fair* for Lyric Stage, participated in an ASCAP Musical Showcase of *The Picture of Dorian Gray* in New York under the direction of composer Stephen Schwartz, was nominated for a Rabin Award for her performance in *Prelude to a Kiss* for Moonstruck Theatre, and performed in two productions of *The Fantasticks* at Theatre Three. She was sufficiently stressed as Emma in *Pteradactyls* for New Theatre Company, was delightfully forgetful as Sister Mary Amnesia in *Nunsense* and played the fireplace sweep turned princess in *Cinderella* for the national tour by the Dallas Children's Theatre. She has also performed for 11th Street Project, Dallas Shakespeare Festival and Little Finger Productions.

GREG DULCER (Baldemar) was last seen as Amphitryon in Moliere's *Amphitryon* (*Ye Gods!*) and before that in last year's holiday season as El Gallo in his fourth production of *The Fantasticks*. Theatre Three audiences have also seen him in three musicals by Stephen Sondheim: as the Wolf/Cinderella's Prince in *Into the Woods*, as John Wilkes Booth in *Assassins* and as Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*. Around the Metroplex and across the country, he has appeared in *Joseph and the Amazing Technicolor Dreamcoat*, *Chess*, *Paint Your Wagon*, *Man of La Mancha*, *Oklahoma!*, *Jesus Christ Superstar*, *Camelot*, *South Pacific* and *Zorba*. With the disclaimer "I know it's not original, but I mean it," he wants to thank his friends and family for their love and support.

LORI EVANSON (Amanda) trained at Oklahoma City University in both musical theatre and opera. Her debut at Theatre Three was as Lucinda (one of the tall step sisters) in *Into the Woods* which she followed with her performance for The Dallas Summer Musicals in this summer's production of *The Music Man*. She has performed at Casa Manana (*Crazy for You*), for Lyric Theatre (*Carnival*), for Theatre West (*Tintypes*) and, directed by Joel Ferrell, for Oklahoma City University (*The Mikado*). She has appeared in five productions of Sondheim shows: *A Funny Thing Happened on the Way to the Forum* (for Theatre Arlington), *A Little Night Music*, *Passion* (for Plano Repertory Theatre), and two productions of *Into the Woods*.

LISA-GABRIELLE GREENE (Belle) recently appeared in the spring hit, *A Grand Night for Singing* (thus sharing in the Dallas Critics Forum award for "best ensemble") and before that as the ghostly sylph, Elvira in *Bliethe Spirit*. Since her graduation from the University of Texas at Arlington, she has developed a varied performing career including a stint as a stunt woman, as a teacher of drama for tots and the resident princess-in-distress for Casa Manana's children's shows. Television audiences will recognize her from the PBS Children's show, *Wishbone*. With Northwood Institute's Musical Theatre program she played the leading role of in a new musical, *The Doctor's Wife*, based on the classic novel, *Madame Bovary*. In her Theatre Three debut as Luisa in *The Fantasticks*, she played opposite Chris Westfall, now her husband. Their "fantastick" daughter is Ruby Eden Westfall.

JEFF HERBST (Robert) makes his Theatre Three debut in this American premiere of *Dreams From a Summer House*. He received his MFA from Florida State University following his undergraduate work at the University of Wisconsin. In Wisconsin he played for Milwaukee Repertory Theater and Milwaukee's Skylight as well as performing for the University of Wisconsin's Summer Theatre. In Florida, he played leading roles in Shakespeare for Asolo State Theatre (*As You Like It* and *Two Gentlemen of Verona*) as well as in the modern mystery *Deathtrap*. His New York work includes new plays and revivals off Broadway as well as a Broadway performance as the Prince in *A Change in the Heir*. He is the Artistic Director of the American Folklore Theatre where he has created, choreographed, directed and/or performed in fourteen productions. In Texas, he appeared in *Bashville in Love* for Texas Stage (Fort Worth). Other regional theatre appearances include playing Peter in *Jesus Christ, Superstar* at Papermill Playhouse and Evans in *Terra Nova* for the Repertory Theatre of St. Louis.

CHAPMAN LOCKE (Sinclair Platt) first appeared for Theatre Three two seasons ago in productions of *The Cocoanuts* and *Our Town*. He then played downstairs in Theatre Too in Noel Coward's *Hayfever* directed by Thurman Moss. He has just concluded the run of *Racing Demon* playing the role of Streaky. Mr. Locke can be seen in both local and national television commercials. He wishes to take this opportunity to thank his friends and family for all their love and support.

TERRY VANDIVORT (Grayson Huxtable) Previous roles for Mr. Vandivort at Theatre Three include Harry in *Racing Demon*, the Narrator and Mysterious Man of *Into the Woods*, Jimmy in *The Gingerbread Lady*, Hysterium in *...Forum*, Estragon in *Waiting for Godot*, Polonius in *Fortinbras* and Tristram in *Taking Steps*. He has also appeared in other productions for The Lean Theatre, the Dallas Shakespeare Festival, the Dallas Theater Center, Addison Centre Theatre, Encompass Theatre (New York) and Trinity Theatre (New York). He is a recipient of the Dallas Theater Critics Forum Award and has twice received Theatre Three's Patron Favorite Award. This performance is dedicated to the memory of Jerry Frankel.

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 the remainder of '97-98. Grocery shoppers at Krogers or Tom Thumb can get information at the box office about how a percentage of their purchases will be given to Theatre Three. We would appreciate your support in this unique fashion.

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



Theatre Three's landed the American premiere of a new musical by Alan Ayckbourn, England's most prolific comic playwright. He's written an engaging romantic fantasy in which the characters of *Beauty and the Beast* mix with a contemporary artist, his ex-wife, the ex-wife's new husband and the ex-wife's elaborately rich family. Absolutely enchanting! Music by John Pattison. On stage November 8 through December 7.

Hoping to reconnect with his music and clear the artistic block that's plaguing his career, Stephen Hoffman, a young American pianist, ventures to Vienna in the spring of 1986. There, he's assigned to an elderly vocal teacher with a discomfiting habit of dropping anti-Semitic remarks. *"Mr. Maran's play is lighted with warmth and humor and his two protagonists are splendid companions for an evening's journey into the soul."* *New York Times*. On stage January 2 through February 1.



"What'll I Do?", "Harlem On My Mind", "Oh How I Hate to Get Up in the Morning", "Any Bonds Today?", "Top Hat", "Alexander's Ragtime Band", "I Love a Piano", "How Deep Is the Ocean" -- these great standards and even "new" Irving Berlin songs never heard before are all part of the thrill of this original musical being premiered at Theatre Three. The golden age of radio and the golden age of Irving Berlin combine in a merry musical comedy about a gang of performers doing an early morning wake-up show during the fabulous thirties and forties. On stage February 7 through March 8.

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THEATRE THREE

JAC ALDER, Executive Producer-Director



Book and Lyrics by ALAN AYCKBOURN • Music by JOHN PATTISON

THE PRODUCTION STAFF

- THURMAN MOSS (Director) • TERRY DOBSON (Musical Director)
• HARLAND WRIGHT* (Set Designer and Stage Manager)
• BRUCE COLEMAN (Costume Designer) • BONNY HENLEY (Lighting Designer)
• TISH MUSSEY-HITT (Assistant to the Director)

THE CAST (in order of appearance)

PAMELA RAQUEL DOHERTY*Mel (Melinda) Huxtable, younger sister of Amanda
SHARON BUNN*Chrissie Huxtable, mother of Amanda and Mel, wife of Grayson
TERRY VANDIVORT*.....Grayson Huxtable, father of Amanda and Mel, husband of Chrissie
JEFF HERBST*.....Robert Gates, an artist formerly married to Amanda
LISA-GABRIELLE GREENE*..... Belle, also known to some as "Beauty"
LORI EVANSON..... Amanda, Robert's ex-wife and Sinclair's new wife
CHAPMAN LOCKE.....Sinclair Platt, Amanda's new husband
GREG DULCIE*.....Baldemar, also known to some as "The Beast"

* indicates actor or stage manager is a member of Actors Equity Association



DOHERTY BUNN VANDIVORT HERBST GREENE EVANSON LOCKE DULCIE

THE SETTING

Last August. Part of an English garden and summer house on the Huxtable estate (Leatherhead) -- and beyond.

MUSICAL NUMBERS

ACT ONE: *It's Merely Academic* (Robert) • *Once Upon a Time* (Belle) • *Awake, Asleep* (Belle, Robert) • *Wonderful Sense of Humour* (Robert, Belle, Chrissie, Grayson, Sinclair) • *The Abduction* (The Company)

There will be one fifteen minute intermission.

ACT TWO: *Come to No Harm* (Belle) • *You Are My Prisoner* (Baldemar, Amanda, Robert, Belle) • *Too Little of Your World* (Belle) • *Sing Little Linnet* (Amanda, Baldemar) • *There Are Times / Love Is...* (Belle, Robert) • *My Little Bird* (Amanda, Sinclair, Chrissie and Grayson) • *Here for Evermore* (Belle, Baldemar) • *There Are Times* (Mel, Belle, Robert)

THE MUSICIANS

TERRY DOBSON, Piano/Conductor

NATALIE GAUFF, Clarinet; James Gebhardt, Flute; MIKE McNICHOLAS or JON LEE, Percussion

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The Dallas Morning News



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Theatre Three is proud to list friends who have contributed to THE PHOENIX FUND,



the theatre's annual fund drive (as of October 27th, 1997). The campaign, which began September 21st, has now reached 25% of its goal. The staff, board and the supporters listed below join together in hoping others who love the theatre and want to see it financially sound will make a generous contribution and be listed in the next playbill.

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A major donation of paper has been made to Theatre Three by Julius Blumberg of Excelsior Legal [printers] of Arlington, Texas. This generous gift has substantially underwritten the current Phoenix Fund Campaign. Sincere thanks to Mr. Blumberg and his colleagues at Excelsior Legal.

A letter to Theatre Three Playgoers



October 28, 1997

Dear Playgoers,

We've imported this English musical play with the idea of lending some enchantment to your holiday season. Whose life can't use some romance, some laughter, some wonder and some frolic?

As I write this, the show's a week away from opening. I've enjoyed looking in on the rehearsals; watching a company of gifted friends (and one stellar newcomer) lose themselves and use themselves in the service of Mr. Ayckbourn's delightful invention, *Dreams From a Summer House*. If you enjoy yourself (and we cer-tainly hope you do!), tell others who don't know what it is we're providing at Theatre Three.

During the run of this show we'll celebrate Thanksgiving, my personal favorite of all the holidays. I love the feasting, and, to me, it's always seemed a wonderful idea to count one's blessings and offer thanks for the good things of one's life.

But in a universe complicated enough to contain something called antimatter, we should have the Thanksgiving holiday's opposite, don't you think? Say the Wednesday before Thanksgiving we could have a day of fasting and listing complaints -- out loud! It'd be cathartic. We could call it Whine Wednesday.

I'd whine about the black hole in my brain where names are supposed to be. I'd whine about my jowls. I'd whine about Sports Utility Vehicles that park in one and a half compact car spaces.

But I'd save my loudest wail for the degradation of public discourse wherein our politics are spin controlled, and our media pander to the appetites of scandalmongers. I hate it our race relations are simply rage relations, and our children's education has been reduced to trade school time. There would be lots of anger.

But then the next day I'd offer my thanks for the theatre -- an antidote to all I find objectionable -- and thanks for the many friends who join in trying to keep it alive and viable in our coarsened era: believers, if you like, like myself, who have faith in our Culture rather than a fear of it. As gifts come in to our annual campaign (and to the new Threshold Campaign) I have hope. Maybe Whine-Wednesday is a bad idea. But if you, like me, think theatre's a good idea, please join in support of this place. We'd be honored to have you sharing in its achievements. Thank you.

Theatre Three has recently lost three special friends. The two men had both performed on Theatre Three's stage. But, like our third friend, they were important as they sat in their regular seats and beamed their attention, love and support onto the stage. In respectful and loving memory of these friends

**Glenna Bunn
Pat Glass
and
Jim Jackson**

and with a full heart for their loved ones, we dedicate this holiday frolic (which we think they would have loved) to their memory. "And flights of angels sing thee to thy rest."

"I would give all my fame for a pint of ale..."

Henry IV, W. Shakespeare



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