



Illustration: Michael Presley

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Theatre Three

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Through their generous contributions to Theatre Three, the corporations, foundations and individuals listed below are serving as Leaders in the community. Theatre Three is deeply grateful to those who have made significant financial contributions to the theatre. These gifts were received between 1 September 1982 and 1 March 1983.

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We offer our sincere thanks to all whose support has insured 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.

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MAJOR UNDERWRITING SUPPORT

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 McDermott Foundation, for its underwriting support of Theatre Three Founder's Fund



BOARD OF DIRECTORS

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DIRECTOR'S NOTES:

What's happening to me?! I was reared not to discuss sex or politics and here I am, directing a play (of my own choosing) which exuberantly defies that taboo in dialogue that generates the most satisfying delight in my soul. Has the conscience of my youth entirely atrophied, you may ask. (But don't expect an answer.)

I'll bet, dear playgoer, you too received the same admonition but ignored it to sample the zest of the forbidden. Further, I'll wager that zest, at times, failed to materialize. Indeed the topics are shop-worn at the media level and frequently stale at the personal level. It's only at the level of art they excite again. At the level of a grand play, sex and politics are grandly fascinating.

Shaw's art paints the moralist in the colors of a reprobate. He wrote MAN AND SUPERMAN with the irreverant idea of championing the lechery (or the lessons of lechery) of Don Juan, the object of most moralists' repudiation. He was challenged to write a Don Juan play by his journalist colleague Arthur Bingham Walkley and fifteen years after the challenge produced MAN AND SUPERMAN. With it he, in fact, wrote two plays; the courtship comedy you're seeing tonight (or this afternoon) and within it a dream sequence titled DON JUAN IN HELL you'll see (I trust) July 1st, 2nd or 3rd at the Majestic Theatre.

(An aside: with all the vigorous conversation and

international dashing about of MAN AND SUPER-MAN you may well wonder where the sleep to engender a dream sequence is placed. It occurs, in the play's original form, as Mendoza's tedious poetry combines soporific powers with Granada's starlight in Act II, Scene 2.)

Shaw's object (using his rich Irish raconteur's gift of entertainment as his method) is, as he told Mr. Walkley, the use of his art to support "Life's struggle to become divinely conscious of itself." (In the play Tanner tells Tavy, "The artist's duty is to show ourselves as we really are.")

What Shaw shows us, with raffish amusement, is our sexual hypocrisy, our social deceit and our political humbuggery. The details of his canvas prove so provocative we're enticed closer and closer until the freshas-paint Shavian wit tints our own noses. If he paints us as clowns, he compensates with revelations and restores his topics the zestful flavors of their forbidden histories.

The industrious and talented cast that applies itself so unstintingly to these ideas has my thanks. I hope you like the work and almost fear to say so remembering the Revolutionist's Handbook revision of the golden rule: "Do not do unto others as you would that they do unto you. Their tastes may not be the same."

Jac Alder, May 83.

The Author

Bernard Shaw (1856-1950) was undoubtedly the most famous literary man in the English-speaking world for more than fifty years of his own life, and one of the most famous of all world literature. He was not too immodest to compare himself to Shakespeare — and no one scoffed at him for this.

He was, of course, much more than a playwright. He had been in his earlier years a music and a drama critic; he was an essayist (writing impressive treatises on social, political, economic and literary matters as prefaces to each of his plays), a philosopher, a political agitator who often in his young manhood stood on a soap box in Hyde Park and tried to propagate a philosophy called Fabian Socialism which is what the Labor Party of England came to stand for and to execute 75 years later.

In his lifetime, Shaw produced a prodigious amount of work. He wrote twelve novels, 55 plays and a half dozen voluminous books on political and economic matters. He was a great writer of love letters too; two volumes of these have been published. He was awarded the Nobel Prize in 1925.

Shaw was born in Ireland and came to London when he was twenty to seek a literary career. He built a career that has rarely been paralleled —and surpassed only by Shakespeare 300 years earlier. His full name was George Bernard Shaw, and his name is often used on theatre programs, book title pages and in various mentions of him in print, though Shaw himself dropped the "George" in the early 1900s. As a young music critic for intellectual periodicals that customarily were signed only by initials, he made his "G.B.S." initials famous.

He was almost as well known for three personal quirks as for his plays — his highly individualized beard and hair dress, cultivated to give him a somewhat Satanic appearance; his devotion to vegetarianism; and his enthusiasm for a new system of simplified spelling.

Many of Shaw's early ideas, which shocked theatregoers in the years 1882 through 1910, now fit comfortably into the thinking of the world. Few other writers of his period have made their thoughts so widely felt. No other English writer had the advantage of remaining active to the age of 94 (through vegetarianism?) or lived through so much historical change. His life spanned the era of five years prior to the Civil War to five years after the drop of the first atomic bomb.



THEATRE THREE STAFF

Production

- Crew Coordinator Beverly Nachimson Membership Candidates for Actor's Equity
- Association and Season InternsLouis B. Allgeier, Carol Cleaver, Andy Martinsen, Stephanie Rascoe

Administratio

umunistration	
Bookkeeper	
Administrative Associate	Judy Blue
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	Emily Kelly, Laura Wells
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Head Usher	Janis Tate
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THE HOUSE RULES

 Please, no smoking or refreshments in the auditorium.
Please, no photographing or recording of the performance.
Phygoers leaving their seats must be reseated in available seating specified by House Manager.
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NORMA YOUNG Founder/Artistic Director JAC ALDER Executive Producer-Director

present

MAN AND SUPERMAN

Social Comedy by George Bernard Shaw

Underwriting Generously Donated by The 500, Inc. Underwriting for MAN AND SUPERMAN and DON JUAN IN HELL Generously Donated by the Texas Commission on the Arts

Featuring

(in order of speaking appearance)

Laurence O'Dwyer*	Roebuck Ramsden
Gray Palmer*	
Dwain Fail*	Jack Tanner
Stephanie Dunnam*	Ann Whitefield
Esther Benson*	Mrs. Whitefield
Stephanie Rascoe**	Rhoda Whitefield
Laura Ferri**	Violet Robinson
R. Andrew Martinsen*	
Louis B. Allgeier**	Hector
Michael Harrington**	
Hal Harris**	Brigand-Anarchist
Dustye Winniford**	Brigand-Duval
Carol Cleaver**	Brigand-Female Social Democrat
Stephanie Rascoe **	Brigand-Fabian Socialist
Tom Matts*	Malone

Directed by JAC ALDER

Costumes by PATTY GREER McGARITY Lighting Design by MICHAEL MURRAY

Scenic Design by CHARLES HOWARD

Stage Management by Jimmy Mullen Technical Direction by Warren Spencer

Set and Light Crew – Louis B. Allgeier, Carol Cleaver, R. Andrew Martinsen, Beverly Nachimson, Stephanie Rascoe, Mark Smithhisler

Assistant to the Costume Designer - Anna Joseph

Costume Crew — Danealia Maretka, Paul Libel, Michael Pittman, Curtis Epperson, Karen Foon, Peggy Davis, Pat Cantrell, Cecilia Monroe, Chris Pierce, Julie Dale

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

There will be two ten-minute intermissions.

TIME

1903

ACT I Ramsden's Study

INTERMISSION

ACT II

Scene I — A garden outside the Whitefield home Scene II — Near a road between Malaga and Granada in Spain

INTERMISSION

ACT III A garden of a villa in Granada

BACKGROUNDS

The Actors

**LOUIS B. ALLGEIER (Hector Malone) is an apprentice this year at Theatre Three. He hails from Louisville, Kentucky, and graduated magna cum laude from Western Kentucky University. While at Western he performed such roles as Theseus in MIDSUMMER NIGHT'S DREAM and Kilroy in CAMINO REAL. His roles at Theatre Three include the Clerk in SWEENEY TODD and William and Tom Spratt in SHE STOOPS TO CONOUER.

*ESTHER BENSON (Mrs. Whitefield) has performed on Broadway, Off-Broadway, with APA-Phoenix and Lincoln Center Repertories. She's worked at Washington Arena, Buffalo's Studio Arena and been Guest Artist at several universities. She's hosted a radio show, been active in commercials and voice overs, recorded over 300 books and was Amanda Buckley on THE DOCTORS. Her last film was THE FAN. Earlier this season she was Mrs. Hardcastle in SHE STOOPS TO CONQUER and Esty in MORNING'S AT SEVEN at Theatre Three. **CAROL CLEAVER (Brigand — Female Social Democrat) made her Theatre Three debut in last season's THE GONDOLIERS. She is currently working towards her Equity membership by serving as one of the illustrious apprentices of Theatre Three. During her internship she has become "gueen of the understudies."

*STEPHANIE DUNNAM (Ann) appeared earlier this year at Theatre Three as Maggie in QUALITY OF MERCY. Herotherstage credits in Dallas include BUS STOP and THE MAN WHO CAME TO DINNER at Dallas Repertory Theatre, KEY EXCHANGE at the Margo Jones Theatre and SCHOOL FOR SCANDAL at SMU's Bob Hope Theatre, as well as performances in productions in Los Angeles and Japan. Miss Dunnam has several television and film credits including the recently-aired FACE OF RAGE on ABC. She has just completed a pilot for CBS presently titled NAVY PROJECT.

*Member, Actor's Equity Association

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

*DWAIN FAIL (Jack Tanner) was last seen by Theatre Three audiences as Homer in Paul Osborn's comedy MORNING'S AT SEVEN. Other Theatre Three appearances include Otto in DESIGN FOR LIVING, Malcolm in BEDROOM FARCE and Geronte in THE PHYSICIANIN SPITE OF HIMSELF. Mr. Fail recently appeared as Bo in the Dallas Repertory Theatre's production of BUS STOP. Other metro area productions include GUYS AND DOLLS, I DO! I DO!, NORMAN CONQUESTS and ASTREETCAR NAMED DESIRE.

**LAURA FERRI (Violet) is making her Theatre Three and Dallas debut, hailing originally from New York City. Having trained in the London Academy of Music and Dramatic Arts and performed extensively in England and New York, her credits include leading roles in OTHELLO, MACBETH and TWELFTH NIGHT. She has most recently performed with the Haworth Shakespeare Festival and served as a performer/ choreographer/director for the North Jersey Festival of British Arts last spring.

**MICHAELHARRINGTON (Mendoza) brings to Theatre Three a variety of roles including the Captain in BENT, Steve in SPA!, Maurice in HAS WASHING-TON LEGS? at the American Repertory Theatre, Hysterium in FORUM at the Publick Theatre and Algy in THE IMPORTANCE OF BEING EARNEST at The Sunshine Stage. At the Berkshire Public Theatre, Mr. Harrington played Nicholas in THE LADY'S NOT FOR BURNING and Rosencrantz in ROSENCRANTZ AND GILDENSTERN ARE DEAD. He lists among his repertory several Shakespearian roles: Cobweb in MIDSUMMER NIGHT'S DREAM and Malvolio in TWELFTH NIGHT.

- **HAL HARRIS (Brigand Anarchist) has been seen by Dallas audiences as Billy Spencer in THE CHANGING ROOM at the New Arts Theatre, Sandy in Dallas Repertory Theatre's production of THE MAN WHO CAME TO DINNER and Hannibal in THE LADY WHO CRIED FOX at Garland Civic Theatre. He has also appeared in the highly popular children's shows at Theatre Three and in numerous community theatre productions.
- **R. ANDREW MARTINSEN (Henry Straker) is an intern this year at Theatre Three. Since studying theatre at Oklahoma State University he has been seen in Theatre Three productions of SWEENEY TODD, SHE STOOPS TO CONQUER and the staged reading

*Member, Actor's Equity Association **Candidate for Membership, Actor's Equity Association FINAL PASSAGES. In the Dallas-Fort Worth area he hasappeared in Dallas Repertory Theatre's production of A STREETCAR NAMED DESIRE, Shakespeare-inthe-Park's productions of MACBETH, MIDSUMMER NIGHT'S DREAM and MUCH ADO ABOUT NOTHING.

- *TOM MATTS (Malone), a 25-year veteran of radio, television, motion pictures and stage, is making his second appearance at Theatre Three for 1983. His recent role as Carl Bolton in MORNING'S AT SEVEN came on the heels of dual roles in the Casa Manana production of THE BEST LITTLE WHOREHOUSE IN TEXAS. Following MORNING'S AT SEVEN he appeared as the husband of two-time Oscar winner Shelley Winters in a Texas-made movie called ELLIE. His credits include numerous musical comedy productions at dinner theatres throughout the country as well as a number of motion pictures and television docudramas.
- *LAURENCE O'DWYER (Roebuck Ramsden) lists among his Theatre Three directional credits BED-ROOM FARCE, THE MISS FIRECRACKER CON-TEST, HOUSE OF FLOWERS, all of Theatre Three's children's productions performed by the Grimm Magician Players, and REJOICE, DANG IT, REJOICE! Among his acting credits are the Theatre Three productions CLOSE OF PLAY, STRIDER, OTHERWISE ENGAGED, PRESENT LAUGHTER, SLEUTH, DRINKS BEFORE DINNER and THE PHYSICIAN IN SPITE OF HIMSELF. During a hiatus from Theatre Three in the mid-'70s, Mr. O'Dwyer served as Chairman of the Drama Department at Bennington College. Mr. O'Dwyer is a theatre veteran with extensive credits in regional and repertory theatre. He is a graduate of The Goodman Memorial Theatre in Chicago.
- *GRAY PALMER (Octavius) created the role of Max in THE QUALITY OF MERCY earlier this season at Theatre Three. He directed, withSa'Mi Chester, HOW I GOT THAT STORY at Calm Eddy's. He has been seen in recent New York productions of THREE IRISH NOH PLAYS, PRICE OF GENIUS and FUNERAL GAMES. His music for the new play DIASPORA was produced under the auspices of Mabou Mines. Mr. Palmeralso produced hischoreographic music for large ensemble, RAPPROCHEMENT SUITE, Last season, he assisted composer Jossi Guntman on Squat Theater's MR. DEAD AND MRS. FREE, OBIE-winner for 1982. Mr. Palmer studied at Juilliard and H. B. Studio.

- **STEPHANIE RASCOE (Rhoda/Brigand—Fabian Socialist) was first seen earlier this season in SHE STOOPS TO CONQUER as Pimple. Miss Rascoe has also appeared as Maraya in LOOSE ENDS at Stage #1 and Ms. Wastba in THE PRIMARY ENGLISH CLASS at the Circle Theatre. She has also performed at the New Arts Theatre, Dallas Repertory Theatre and with the Emporium Players. Her training has come from the American Academy of Dramatic Arts and The American Conservatory Theatre.
- **DUSTYE WINNIFORD (Brigand Duval) last appeared in Theatre Three's staged reading of FINAL PASSAGES. He has also appeared in Robert Altman's new film STREAMERS. Last fall Mr. Winniford was seen in Stage #1's production of THE DIVIN-ERS and The Greenville Avenue Theatre's production of A THOUSAND SPRINGS. Before graduating from Baylor University, he appeared in the Houston Shakespeare Festival and spent a season with The Alley Theatre.

The Director

JAC ALDER, along with Norma Young, was one of Theatre Three'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. Last season. he directed WORKING, adapted and directed THE PHYSICIAN IN SPITE OF HIMSELF, played in Duke of Plaza-Toro in the popular production of THE GON-DOLIERS and created the set design for SPLENDID REBELS, 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. He most recently appeared as Thor in Theatre Three's acclaimed production of MORNING'S AT SEVEN and directed the staged readings of Andrew Johns' works in T3's 1983 FESTIVAL OF NEW PLAYWRIGHTS.

The Artistic Director

NORMA YOUNG founded Theatre Three in 1960, along with Jac Alder, Bob Dracupand Esther Ragland, and currently serves as Artistic Director. She directed Theatre Three's classic offering SHE STOOPS TO CONQUER earlier this season, played Cora in MORN-ING'S AT SEVEN and was last seen in the role of the mother in TRUE WEST. Theatre Three credits from last season include a double role in WORKING and a principal role in SPLENDID REBELS, as well as the directorial assignment for Simon Gray's CLOSE OF PLAY. Miss Young serves as the Artistic Consultant to S.T.A.G.E. She has recently appeared in several films and television assignments and will soon be seen in LICENSE TO KILL.

The Executive Producer-Director

JAC ALDER's biography is listed above.

The Designers

CHARLES HOWARD (Scenic Designer) has been Associate Director of Theatre Three since 1975 and currently serves as Associate Producer. He has served as primary set designer and has directed numerous productions for our stage (PRESENT LAUGHTER, A WOMAN OF NO IMPORTANCE and FATHER DREAMS to name a few) in addition to hisother duties. Mr. Howard most recently designed the sets for SWEENEY TODD and directed MORNING'S AT SEVEN and the staged reading FRATERNAL ORDER in Theatre Three's FESTIVAL OF NEW PLAY-WRIGHTS.

PATTY GREER McGARITY (Costume Designer) began her association with Theatre Three in 1965 and has since designed over 200 productions as the theatre's resident designer. Her favorite design credits for Theatre Three include CANDIDE, ANYTHING GOES, STRIDER, CHICAGO, THE ROBBER BRIDE-GROOM and HOUSE OF FLOWERS. She has recently designed a national tour of THE STUDENT PRINCE and she is currently at work on the national tours of BLUES IN THE NIGHT starring Della Reese and ANNIE GET YOUR GUN.

MICHAEL MURRAY (Lighting Designer) graduated with an M.F.A. from SMU in 1980, Since then he has worked as a freelance designer and scenic artist in the Dallas area. He has been a scenic artist for The Dallas Opera (TURANDOT, DAS RHEINGOLD) and The Fort Worth Opera (PIRATES OF PENZANCE, THE GONDOLIERS). Mr. Murray designed the lighting for THE DIVINERS at Stage #1 and scenery for A CHRISTMAS CAROL at Arkansas Repertory Theatre. He was a draftsman on the ABC feature film SILKWOOD and Robert Altman's film STREAMERS.

THEATRE THREE IS SERVING UP SOME HOT ITEMS THIS SUMMER!



DON JUAN IN HELL

A Daring Dramatic Invention by GBS Major Underwriting Support Generously Donated by Dresser Industries and the Texas Commission on the Arts This exclusive production will be presented at the new Majestic Theatre with a guest star. The performances will be staged, as was the dazzling First Drama Quartet's version in the '50s, as a concert reading. In this unique dream sequence from MAN AND SUPER-MAN, Ana arrives in Hell (where she says she doesn't belong) and falls into company with Don Juan, the seducer who slew her father. To her astonishment, they're joined in amiable and witty conversation by her father (on a slumming visit from Heaven) and the Prince of Darkness himself. The four of them hotly debate sex, politics and religion in GBS's inimitable style. Major subsidy for this special production from Dresser Industries.

Soft Sculpture: Barbara Glazer Photography: Carl Cannedy

NO SINGLE TICKETS AVAILABLE FOR THIS EVENT EXCEPT FOR SINGLE TICKET BUYERS TO "MAN AND SUPERMAN"! SEE BOX OFFICE FOR DETAILS.

JULY 1, 2, AND 3

TOMFOOLERY

Music and Lyrics by Tom Lehrer A musical revue that began in London and has succeeded in America, this delightful musical features the satirical songs of Tom Lehrer, the California math professor turned lampoonist. The devastating parodies include on-target nuclear policy songs, portraits of American tourists in Mexico, a send-up of the Boy Scouts and even one number called "The Vatican Rag." Little on the American scene for the last three decades has escaped the gleeful invention of Tom Lehrer. A perfect light touch for summer fun and a grand musical finale to Theatre Three's 1982-83 season!

JULY 12-AUG. 21



Illustration: Larry Daste

All this — plus two free children's productions, too! The Grimm Magician Players will present CINDERELLA Saturdays in June and PUSS-N-BOOTS in July and August, Admission: One bag of donated items benefiting Goodwill. UNDERWRITING BY BURGER KING

Put Theatre Three on your summer calendar now for a hot summer of sensational specials!

871-3300

Please note new box office number.

*Member, Actor's Equity Association **Candidate for Membership, Actor's Equity Association.

