

JAC ALDER
Executive
Producer-Director

THE
THEATRE
THEATRE

1997-1998 SEASON



OLD WICKED SONGS

the Pulitzer
nominated
play
by
JON
MARANS

SHOW FOUR of the SUBSCRIPTION SERIES: Jan. 3 to Feb 1, '98.

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Theatre Three publishes two Premium Attraction Playbills and six Subscription Series playbills each season. This playbill is published for *Old Wicked Songs*, the fourth 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.** 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

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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* and the just-concluded *Dreams from a Summer House* to excellent reviews. Other 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 *Weill 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 served as the musical director of The Dallas Theater Center's 1997 production of Dickens' *Christmas Carol*. He continues to serve as the conductor, arranger and trainer of *Encore*, a division of The Turtle Creek Chorale. He will be the musical director of Theatre Three's next attraction, *Rise and Shine*.



SET, LIGHT, SOUND CREW

Paul Williams, Eric Coy, Kevin Dunn, Preston Darley, Sarah Bellinger, Pat Parise.

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 coordination was *Dreams from a Summer House*.

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 SBC 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.

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ABOUT THE ACTORS

ASHLEY WOOD (*Stephen Hoffman*) makes his seventh appearance at Theatre Three in this production. He debuted in *All in the Timing* (directed by Mark Hadley) and followed that performance as Harpo in *The Cocoanuts* (directed by Larry O'Dwyer). Under the direction of his co-star in *Old Wicked Songs*, Jac Alder, he played George in Thornton Wilder's *Our Town* and he played Matt in two productions of Jones' and Schmidt's *The Fantasticks*. Earlier this season he played the zealous, passionate character of Tony, the young priest in David Hare's drama, *Racing Demon*. His work in Dallas has included performances for Dallas Children's Theater and extensive television work. He appeared at the Dallas Theater Center in Stephen Wadsworth's production of *Six Degrees of Separation* and appeared at Radio City Music Hall with Barney and company. He is a native of Midland. "All praise and glory to Jesus who is my righteousness, peace, joy and strength."

JAC ALDER (*Professor Mashkan*) is Theatre Three's Executive Producer-Director. His career on stage includes performances in musicals (*Candide*, *Tomfoolery*, *Drood!*, *The Fantasticks*, *All I Really Need to Know I Learned in Kindergarten*), in classics (*Wholly Moliere*, *Tartuffe*, *Don Juan in Hell*, *Hedda Gabler*, *A Woman of No Importance*), in dramas (*Waiting for Godot*, *That Championship Season*, *In Celebration*, *Six Characters in Search of an Author*, *When You Comin' Back Red Ryder*), and in comedies (*The Tavern*, *The Time of Your Life*, *The Hostage*, *The Play's the Thing*). Long interested in music, he scripted and performed hosting duties for nearly 100 student performances of the Dallas Opera and The Dallas Symphony Orchestra. He also devised composer and lyricist salutes produced at Theatre Three which celebrated the works of George and Ira Gershwin (*'S Wonderful*, *Clap Yo' Hands*), Cole Porter (*Porter, Please*), movie composer Harry Warren (*Jeepers Creepers Here's Harry*), lyricist Yip Harburg (*Yip Yip Hooray!*), and Kurt Weill (*Weill Women*). He is a co-creator of Theatre Three's next attraction, *Rise and Shine* -- the new musical uniquely authorized (by Irving Berlin's family) to draw from the complete works of America's premiere songwriter. Trained as an architect, he designed Theatre Three's performance space and has designed many sets for productions at Theatre Three. He has also served the theatre as administrator, author, accompanist, arranger and advocate since cofounding it with his wife, Norma Young, in 1961. He taught drama and musical theatre at Mountain View, Southern Methodist University and the University of Texas at Arlington where he was the director of drama for seven years. He serves as a consultant for arts facilities, arts education and arts philanthropy. He dedicates his performance in *Old Wicked Songs* to his friend, patron and fellow piano aficionado, Dr. Lloyd Kitchens.

ABOUT THE PLAYWRIGHT AND THE PLAY...

"I always wanted to be a lyricist," said **JON MARANS** in a phone interview recently, "so all through Duke I studied voice. I had a double major; math and music. The third year of Duke I went to Vienna for more voice instruction." A decade and a half later the Vienna experience gave rise to *Old Wicked Songs*, a finalist in the 1996 Pulitzer Prize competition. "After Duke I was lucky enough to compete for the BMI Musical Workshop program and be accepted along with twenty others. It was a wonderful, difficult, exhilarating three year program under Lehman Engall that taught us how to write music and lyrics for the theatre. During the time I worked for Michael Douglas in L. A. -- reading scripts, being a story editor and finally a script doctor -- I wrote on the side. Later I worked on Carol Burnett's show. A drama group in Los Angeles was to have read *Old Wicked Songs*. But first they read a one-act comedy of mine -- a fast-paced, screwball kind of script. They performed it so slowly I decided it might not be good to have them do *Old Wicked Songs* and ultimately they didn't do it. But one of the actors who was to have been in it championed the play to a theatre in Philadelphia, Walnut Street Theatre. It had its first production there. That was a wonderful collaborative production. Hal [Hal Robinson] the actor who originated the role of Mashkan had done his master's thesis recital with the *Dichterliebe* so he was very 'into it'. I served as musical director of the production. Frank Ferrante [who has worked as an actor at Theatre Three] was fine as the director." Mr. Marans previous exposure to Texas has been as the winner of the Preston Jones Playwrighting Award (from the now defunct Chocolate Bayou Theatre in Houston) and the Wichita Falls Backdoor Theatre new play award. Another children's theatre in Houston produced a musical for which he provided the score. Theatre Three's production of *Old Wicked Songs* is this play's Southwestern premiere, though the play has been getting extensive productions this season in many regional theatre houses all across the country. In fact, according to Mr. Marans's agent, *Old Wicked Songs* is the second most frequently produced play in America this season. Mr. Marans is currently working from his home in New York City as a lyricist on a contemporary rock musical, as well as a swing musical. Asked for advice on performing his play, Mr. Marans said, "It isn't intended to be sentimental, yet ultimately it is a love story; both men revealing their romantic souls only through the music. And it should be funny -- lots of laughs, even in serious moments. You know", he said (quoting from the play) "sadness and comedy!"

THEATRE THREE

presents

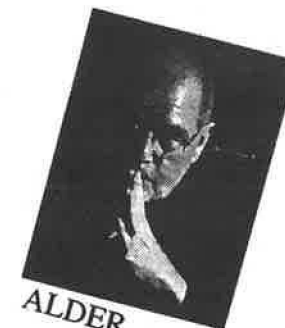


WOOD



OLD
WICKED
SONGS

the Pulitzer nominated
play by JON MARANS



ALDER

JAC ALDER* Mashkan
ASHLEY WOOD* Stephen Hoffman

THE CAST:

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)
• **JAY JONES** (Sound Designer) • **LEIGH JONES** (Assistant to the Director)
• **ROSIE HUGHES** (German Language Coach)

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

THE PLACE:

Professor Mashkan's studio in Vienna, Austria.

THE TIMES:

ACT ONE:

Scene One: A spring afternoon, 1986.

Scene Two: Tuesday morning, the next week.

Scene Three: Late Wednesday night, two weeks later.

Scene Four: Friday afternoon. Outside it is raining.

INTERMISSION

(Fifteen Minutes)

ACT TWO:

Scene One: Tuesday morning, two weeks later.

Scene Two: The next Friday -- briefly during the very early morning, then later in the day.

Scene Three: Hours later. Night.

Scene Four: Tuesday, June 10, 1986.

Coda: An early summer morning.

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Please advise if any phrase such as "In honor of" or "In Memoriam" should preface the name.

Name 1

Name 2

Name 3

Name 4

Name 5

Payment Options:

☐ Check Enclosed

☐ Bill my...

☐ MasterCard ☐ Visa

☐ Discover ☐ Amex

Account Number

Valid Thru

☐ Full Payment enclosed/authorized, **OR**

☐ I would like to pay out this pledge in four equal payments, the first paid now and the subsequent three payments to be paid on the next three occurrences of Feb. 13 and Jul. 1.

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