



JAC ALDER  
Executive  
Producer/Director

THEATRE  
IN THE ROUND  
the theatre-in-the-round in the Quadrangle  
2800 Routh Street • Dallas, TX 75201

the Pulitzer nominated play by JON MARANS



#### ABOUT THE PLAYWRIGHT

"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 Engel 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 ac-

tor 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 Playwriting 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 January production of *Old Wicked Songs* was this play's Southwestern premiere, though the play has been getting extensive productions this season in many regional theatre houses all across the country. 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!"

SPECIAL ENCORE RUN. Thursdays through Sundays from May 7 to June 14, 1998

# THEATRE THREE

presents



WOOD



the Pulitzer nominated play by JON MARANS



ALDER

## THE CAST:

JAC ALDER\* ..... Mashkan  
ASHLEY WOOD\* ..... Stephen Hoffman

## THE PRODUCTION STAFF:

- THURMAN MOSS (Director) • TERRY DOBSON (Musical Director)
- HARLAND WRIGHT\* (Set Designer and Stage Manager) • PEGGY TOWNSLEY (Rehearsal Assistant)
  - BRUCE COLEMAN (Costume Designer) • BONNY HENLEY (Lighting Designer)
  - JAY JONES (Sound Designer) • TISH MUSSEY-HITT (Assistant to the Director)
  - ROSIE HUGHES (German Language Coach) • TOMMY LOONEY (Light Board) R. KEVIN MORRIS (Sound Board)

\* 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.

## CREDITS:

Pastries supplied courtesy of Henk's European Deli, Inc., Black Forest Bakery, Austrian coins supplied courtesy of Heritage Rare Coin Gallery; Mr. Alder's accent consultant, Helene Naparstek. Krogers, Big Daddy's, Albertson and Starbucks at Columbus Square for food and drink donated to the May 9th reception for this production.

## SPECIAL THANKS...

To the contributors to the newly established NORMA YOUNG MEMORIAL FUND following the April 9th death of Theatre Three's Founding Artistic Director. These donors and donors to The Threshold Campaign (the buy-a-brick capital campaign) as well as donors to the Phoenix Campaign (donors to the operating budget) will be listed in the first playbill of the 1998-1999 season. And to Theatre Three's Season Subscribers for their major support of the theatre, Theatre Three's thanks.

## SEASON SPONSORS:

THE CITY OF DALLAS, Office of Cultural Affairs,  
THE STATE OF TEXAS, Texas Commission on the Arts,  
The 500, Inc. and TACA.

The Dallas Morning News



## THEATRE THREE BOARD OF DIRECTORS

Chair, CLAIRE CUNNINGHAM

JAC ALDER, GREGG BALLEW, MICHAEL BRENNAN, RACHEL BURKE, CRAIG CATHEY, DALE CUNNINGHAM, MICHAEL DAVIS (THEATRE THREE GUILD LIAISON), VIRGINIA AND ROLAND DYKES, ROSLYN FITCH, ANNIE BIGGS HASLETT, DAVID AND CHERRY HAYMES, ED HUGHES, LLOYD W. KITCHENS, JR. M.D., DAVID G. LUTHER, JR., H. KEITH NIX (CULTURAL COMMISSION LIAISON), ROSANNE PITTMAN, ELIZABETH RIVERA, ENIKA SCHULZE, MAY TWEED, KAREN WASHINGTON, BARBARA YOUNT, ANN AND MICHAEL DEEGAN (500 LIAISON)

## 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 Moonstuck 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*. She has been the lighting designer and technical coordinator for all the plays of the 1997-1998 season.

## About the director...

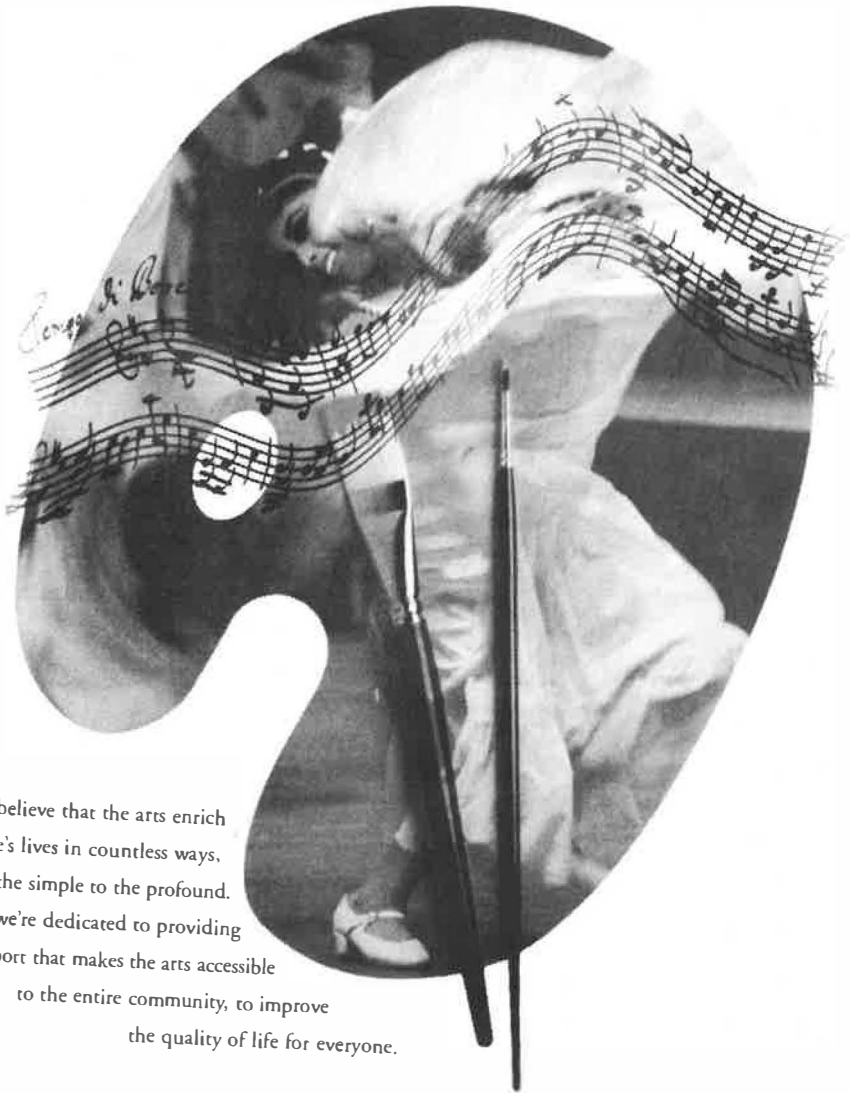
THURMAN MOSS\* is a staff director, actor, stage manager and administrator at Theatre Three, an organization he first worked for as an actor in children's shows in the 1970s. Later acting roles included *True West*, *The Wake of Jamey Foster*, *The Gingerbread Lady*, and *Season's Greetings*. Since those assignments he has graduated to directing, serving as the theatre's associate producer, and functions as its director of operations (Associate Producer) 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 '97-'98 season-opener, *Burn This, Dreams from a Summer House* and the January production of *Old Wicked Songs* - all to excellent reviews. In the 1997-1998 season he appeared as the red-neck bar owner in *Nice People Dancing to Good Country Music* and as the randy publisher in *June Moon*. As co-founder of The Lean Theatre, he has directed, acted and written. 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 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*, *Taruffe*, *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 (*3 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 *RisE&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 also 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 late 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. He wishes to acknowledge the support of his family, friends and colleagues since his wife's death April 9th -- especially the staff and artists of Theatre Three who participated in Ms. Young's inspiring memorial service and the reception which followed.

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