

JAC ALDER  
Executive  
Producer-Director

THEATRE  
CHANNEL

1997-1998 SEASON

a new drama by David Hare



SHOW TWO of the SUBSCRIPTION SERIES: Oct. 4 thru Nov. 2

# A letter to Theatre Three Playgoers

JAC ALDER  
Executive  
Producer-Director

Dear Friends,

In high school (where I was poster-boy of adolescent confusions) I remember thinking I should sit down and write out all the things I believed in. If I could get it all written down, I thought, I'd be confirmed in righteousness. I never did do it. Because I never did it (but felt I should) I carried a nagging guilt with me for years.

Now (many, many days removed from my high school years) I've figured out that though there's some value to writing down beliefs, beliefs really become clear in action. And -- not speaking religiously, exactly -- it's how we act on our beliefs that brings us our confirmation.

I'll write down one thing I believe; a belief I strongly hold: I believe in the importance of theatre in America. And it warms me incredibly that others are willing to act on their belief in theatre by supporting Theatre Three's annual fund drive (The Phoenix Campaign) and by joining The Threshold Campaign. We just mailed out the first of our appeals a few days before this playbill's deadline. We are honored to list the early respondents' names in our support.

If you believe in theatre -- a wonderful way to examine our human-ness, our culture, our appetites and our aspirations -- please act on your belief by supporting this campaign so vital to this institution's mission.



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# THEATRE THREE PLAYBILL

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Executive Editor.....JAC ALDER

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Theatre Three publishes two Premium Attraction Playbills and six Subscription Series playbills each season. This playbill is published for *Racing Demon*, the second 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

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**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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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 '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 and 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 on Berlin's birthday. On stage February 7 through March 8.

So ya wanna be rich? So ya wanna be famous? If ya gotta knack for rhyme, a gift of gab and a shine on your shoes, then come to Tin Pan Alley and plug, plug, plug away so you can hit the jackpot and publish the song everyone's singing! Come to Tin Pan Alley in New York City; that street of dreams where possibilities sparkle like a goldigger's eyes, where bliss is a kiss and June always has a moon! On stage March 14 through April 12.



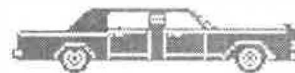
## ABOUT THE DIRECTOR

JAC ALDER serves as Theatre Three's Executive Producer-Director. In this capacity he works with the staff and board in fund raising, selects the plays, heads the administration and is the principle public representative of the organization. He also directs, designs and writes. Last season he directed *Into the Woods* (his tenth Sondheim production) and the acclaimed production of *Arcadia* by Tom Stoppard. Trained as an architect at Oklahoma University, he designed Theatre Three's unique performing space. He also has designed sets for such shows as *Tiger Lady*, *Ball Games*, *Murderer* and *Wholly Molière*. Especially interested in America's popular and musical theatre composers and lyricists, he has, across the last twenty years, devised various theatrical salutes including *Clap Yo' Hands* (on the Gershwins), *Porter, Please!* (Cole Porter), *Jeepers Creepers Here's Harry* (Harry Warren), *Yip, Yip Hooray!* (Yip Harburg), and *Weill Women* (Kurt Weill). He has also written English language versions of three classics, *The Venetian Twins* (Goldoni), *The Physician in Spite of Himself* (Molière), and *Mandragola* (Machiavelli). He was on the founding boards of Texas Arts Marketing, The Dallas Arts Coalition and The Partnership for Arts, Culture and Education, the Arts Magnet High School Advisory Council and is a Chair Emeritus of the theatre panel of the Texas Commission on the Arts. He currently serves on the board of Texans for the Arts. His career also includes teaching: he has served as director of drama at the University of Texas at Arlington and has been a guest teacher and/or guest director at Mountain View College, Ball State University, and Southern Methodist University. For his service to theatre in Texas, he received a special citation last spring from the Texas Non Profit Theatre Association. He has also been honored by the Dallas Historical Society for his Arts leadership and is a recipient of the Dallas Critics Circle Award for theatre leadership. He, with his wife Norma Young, founded Theatre Three in 1961.

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# THEATRE THREE

JAC ALDER, Executive Producer-Director

## A Drama by David Hare RACING DEMON

In England, Racing Demon is a noisy card game the object of which is to pass the demon card to your opponent.

### THE PRODUCTION STAFF

**JAC ALDER** (Director) • **HARLAND WRIGHT** \* (Set Designer and Stage Manager)  
• **BRUCE COLEMAN** (Costume Designer) • **BONNY HENLEY** (Lighting Designer)  
• **MARCO SALINAS** (Sound Designer) • **TISH MUSSEY-HITT** (Assistant to the Director)

### THE CAST IN ORDER OF APPEARANCE

**HUGH FEAGIN** \* (The Revd. Lionel Espy) • **LYNN MATHIS** \* (The Rt. Revd. Charlie Allen, Bishop of Southwark) • **MINDI PENN** (Frances Parnell) • **ASHLEY WOOD** \* (The Revd. Tony Ferris) • **RENEE MICHE'AL** (Stella Marr) • **CHAPMAN LOCKE** (The Revd. Donald "Streaky" Bacon) • **TERRY VANDIVORT** \* (The Revd. Harry Henderson) • **ADAIR AHRENS** (Heather Espy) • **DAVID GOODWIN** (Ewan Gillmour) • **R. KEVIN MORRIS** (Tommy Adair)  
• **R. BRUCE ELLIOTT** \* (The Rt. Revd. Gilbert Hefferman, Bishop of Kingston)  
• Messrs. **DARIUS WARREN**, **MARTIN MUSSEY** and **CARY DEAN BAZAN** will alternate in the roles of waiters and servers.

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



#### ACT ONE:

Scene 1, Lionel • Scene 2, The Garden of the Bishop of Southwark • Scene 3, Frances Parnell's living room • Scene 4, Lionel's sitting room • Scene 5, The church • Scene 6, Harry's living room • Scene 7, On the stoop of Stella's housing unit • Scene 8, Lionel's sitting room • Scene 9, The church • Scene 10, A bar • Scene 11, An office outside the Synod Chamber • Scene 12, The altar

#### ACT TWO:

Scene 1, The Savoy Hotel • Scene 2, The church • Scene 3, Lionel's sitting room • Scene 4, A street outside Harry's flat • Scene 5, The church • Scene 6, On the riverbank • Scene 7, The church • Scene 8, The crypt of the cathedral • Scene 9, Harry's living room • Scene 10, Lionel's sitting room • Scene 11, Lionel, Tony, Frances.



SEASON SPONSORS:  
**The Dallas Morning News**



The Sunday, 7:30, October 26  
"Wallet Watcher" performance of *Racing Demon* is  
underwritten by **EXXON**.

### ABOUT THE AUTHOR, DAVID HARE

Son of a sailor, once labeled "a fringe playwright" -- one of those writers who in the late sixties staged their radical works in grungy storefronts -- David Hare has become one of England's most honored theatrical figures with an official position at the National Theatre in London. He was born at St. Leonards, Sussex in 1947. Well-educated (he graduated from Cambridge with honors in 1968) he immediately set to work founding the Portable Theatre in 1968 and the Joint Stock company in 1974. Quickly recognized as one of his generation's most remarkable theatre artists, he was named resident dramatist and literary manager of the Royal Court Theatre, and subsequently of Nottingham Playhouse. In the 1984 he was named associate director of the National Theatre, London.



One of his best early works was *Teeth 'n' Smiles* (1975), an early metaphor on the state of modern Britain. It used a rock 'n' roll band's final performance as an event to show the failure of 1960's music to be a force for social change. The college audience of the band was a model for privileged members of society, and ultimately the band and its audience are overcome by their excesses. Here he began blending farce, witty dialogue, and cinematic techniques (including abrupt transitions of place and time). Hare's plays use different techniques (epic theatre and even musical theatre) to illuminate his exploration of contemporary materialism, idealism, and individuals' struggle in the age of ambiguity. Critic Colin Ludlow says: "Hare's plays are refreshingly understated for modern political and social drama. They cannot be reduced to a simple message, for his characters are not manipulated simply to provide a thesis. The power of his work is to provoke thought and disturb complacency."

About his own work, Hare has said "I am not a social doctor prescribing remedies for our national ills. My interest as a writer has always been to try and break down conventional responses to things. People walk around thinking they know what they think about things, but first of all, people rarely examine their beliefs. And secondly, when they are confronted with a real work of art, then they discover that they don't believe what they thought they believed all along. In a way, the great subversive art, is art that makes you realize that you don't think what you thought you did." Literary analysts point out that Hare feels the theatre is at its best when portraying lies, showing the audience an ironic contrast between what is professed and what is done.

Drama critic Nancy Franklin, writing in *The New Yorker* magazine, praised *Racing Demon* as an examination of "what it means to live a good life and what it means to believe, a play about important ideas." She offered a succinct commentary on all Hare's writing when she said "It makes you itch in places that are hard to scratch."

His play *The Secret Rapture* centered on contemporary British politics. *Pravda: A Fleet Street Comedy* centered on the perils of the press. Other plays include *Plenty*, *Wetherby*, *Slag*, *Knuckle*, *How Brophy Made Good*, and the two other plays of the trilogy which includes *Racing Demon*, *Murmuring Judges* and *The Absence of War*. His many awards include *Evening Standard* Drama Awards, John Llewellyn Rhys Memorial Award, British Academy of Film and Television Award, New York Drama Critics Circle Award, *Plays and Players* Best Play of the Year and City Limits Award, Golden Bear Award, *Drama Magazine* Award, London Critics Poll Best Play Award, Time Out Theatre Award and Laurence Olivier Award for Best Play.

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## ABOUT THE ACTORS

**Adair Ahrens** (Heather Espy) is making her fifth appearance at Theatre Three, having been featured in *A Small Family Business*, *Our Town*, *Tobacco Road* and multiple roles in Larry O'Dwyer's adaptation of *The Ugly Duckling*. In Theatre Too she appeared in Noel Coward's *Hayfever* for New Theatre Company in *Red Sedum Creeper* and for The Dallas Theater Center in *Wounds to the Face*. TV work includes Texas lottery commercials and a new *Wishbone* video. But where you might know her best is from Theatre Three's Box Office where she'll sell you tickets or swap subscriber reservations with *smiles!*

**Cary Dean Bazan** (Waiter/Server) Mr. Bazan debuts at Theatre Three in this production. This is his second show in Dallas following his appearance with the Dallas Children's Theatre in *Rumpelstiltskin*. He is "very happy" to be working at Theatre Three.

**R. Bruce Elliott** (Kingston) is happy to be on stage at Theatre Three again. He has been seen here as Harry Brock in *Born Yesterday*, Charles Guiteau in *Assassins*, Ernie Chilmark in *Amateurs* and as Bugsy the Bean Salesman in *Jack and the Beanstalk* in 1973. His most recent appearance was as Jerry Haynes in *The Fantasticks* in 1993. You might also know him from his six-month run in *Greater Tuna* at the Tuna Little Theatre, nearly twenty shows at the late Dallas Repertory Theatre, as Mr. Tenagain on *Barney and Friends*, or from brief appearances in *JFK*, *Fletch Lives*, and/or *The Chase*. His friends and family all agree he remains totally undeserving of his wonderful wife, Victoria. It is both to her and to his late theologian father, Robert Elliott, that he dedicates his performance.

**Hugh Feagin** (Lionel) has had a long association as a leading actor at Theatre Three beginning in 1963 when he debuted in the role of Reverend Shannon in *The Night of the Iguana*. Educated at the University of Texas at Austin and the Goodman Theatre in Chicago, Mr. Feagin has made his home and his career in his native city of Dallas. Though long a major artist at Theatre Three (playing leads over the last few seasons in a wide range of shows including *Our Town*, *The Price*, *Tobacco Road*, *A Small Family Business*, *Shadowlands*, and *Waiting for Godot*), Mr. Feagin has also been on most of the other stages of the city. He recently completed another assignment for Dallas Children's Theatre playing Atticus in *To Kill A Mockingbird* and appeared in the summer's first Premium Production, *Burn This*. He has also appeared for Addison Center Theatre, Dallas Theater Center, and Dallas Shakespeare Festival.

**Lynn Mathis** (Charlie Southwark) has entertained Theatre Three audiences in many musicals, classics and modern comedies, including playing Chater in last season's highly praised production of *Arcadia* and Jupiter in the just-concluded *Amphitryon (Ye Gods!)*. Perhaps Dallas' leading Shakespearian actor (he played Lear for Dallas Shakespeare Festival as well as numerous other leading assignments for that company), Mr. Mathis has also played Shakespearean roles for The Fort Worth Shakespeare, Colorado Shakespeare, Houston Shakespeare, and the Mark Medoff Theatre. Additionally he's played classic roles for Stage West, Kitchen Dog, Addison Theatre and Dallas Theater Center where he earned his MFA degree in Drama. His film and television career includes features (*JFK*, *Ghostbite*), and series work on *Wishbone* and *Walker, Texas Ranger*. His award-winning voiceover work opened the new Imax Theatre (at The Science Place).

**David Goodwin** (Ewan) currently on leave from New York University's Dramatic Writing Program, Mr. Goodwin spent the summer directing *Exposure*, a play he authored, at Theatre Too (Theatre Three's downstairs rehearsal hall/performance space). He is making his Theatre Three debut in *Racing Demon*, a production he is "enormously pleased to be a part of."

**Chapman Locke** ("Streaky") first appeared for Theatre Three two seasons ago in productions of *The Cocomanuts* and *Our Town*. He then played downstairs in Theatre Too in Noel Coward's *Hayfever* directed by Thurman Moss. 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.

**R. Kevin Morris** (Tommy) makes his Dallas debut in this production. A graduate of A&M Commerce's drama program, a few of his favorite student roles include Mercutio in *Romeo and Juliet*, Jean in *Miss Julie*, and Professor Harold Hill in *The Music Man*.

**Renée Miche'al** (Stella) makes her third Theatre Three appearance in this production. She debuted as Andrea in last season's *Once On This Island*, and she played the Goddess of Night in this season's *Amphitryon (Ye Gods!)*. Ms. Miche'al has performed with numerous theatre companies in Dallas and Fort Worth. She offers "thanks to God from whom all blessings flow."

**Martin D. Mussey** (Waiter/Server) Since returning in May after serving as actor and master electrician for the Dallas Children's Theater's national tour of *Cinderella*, Mr. Mussey was last seen on a Dallas stage in Hindsight Production's *Travesties*. A graduate of the University of North Texas, he has accumulated a list of favorite roles including leads in *Zoo Story*, *Waiting for Godot*, ....*Forum* and *Inherit the Wind*.

**Mindi B. Penn** (Frances) Ms. Penn is making her Dallas debut in this production, after having moved to this area in August. She received her MFA from the University of South Carolina and is in Dallas for her husband's graduate acting stint at SMU. Some previous performances include Honor Blake in *The Playboy of the Western World*, and Freud's sister in *Hysteria* at the Milwaukee Repertory Theatre. Other roles include Titania in *A Midsummer Night's Dream*, Laura in *The Glass Menagerie*, and Helen in *A Taste of Honey*.

**Terry Vandivort** (Harry) Previous roles for Mr. Vandivort at Theatre Three include 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 Theater, 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.

**Darius Warren** (Waiter/server) Previously seen at Theatre Three as a baby duckling in *The Ugly Duckling* and in the ensemble of *The Cocomanuts*, he played for the Dallas Children's Theatre in *Snow White*, *Charlotte's Webb* and *Ananse's Tales of Africa*. He has also appeared with Vivid Theatre Ensemble, Dallas Drama Company and with the Dallas Symphony.

**Ashley Wood** (Tony) makes his sixth appearance at Theatre Three in this production. He debuted in *All in the Timing* and followed that performance as Harpo in *The Cocomanuts*. In *Our Town* he played George and he has played Matt in two productions of *The Fantasticks*. His work in Dallas has included performances for Dallas Children's Theater and 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 the Barney company. "All glory and honor to Jesus Christ, without whom life is utterly meaningless."

## 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 and directed two of the season's musicals, *Once On This Island* and *A Grand Night for Singing*. He directed the just-concluded *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*.

**MARCO SALINAS** (*Sound Designer*) is an actor and musical performer who graduated from the Musical Theatre Conservatory Program at Mountain View. His first work for Theatre Three was in *Drood!* He has since played the Joel Grey role in a suburban production of *Cabaret* and has appeared for New Theatre Company in several assignments. As a sound designer, he most recently created the montage of music for Theatre Three's production of *Nice People Dancing to Good Country Music*. His "song and dance" skills makes him a favorite performer in industrial shows for Sally Beauty Supplies.

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Henry IV, W. Shakespeare



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