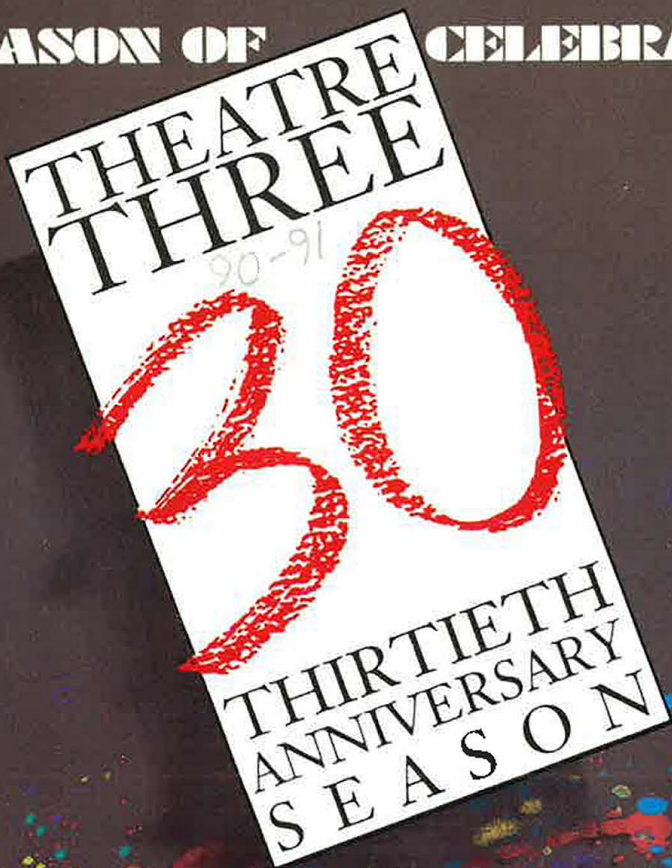


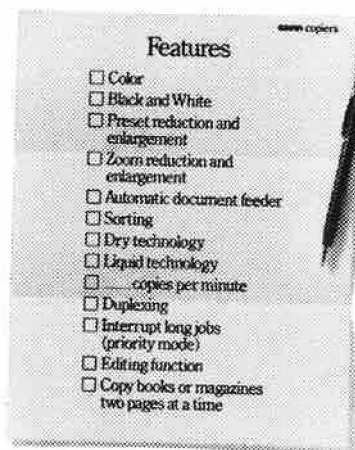
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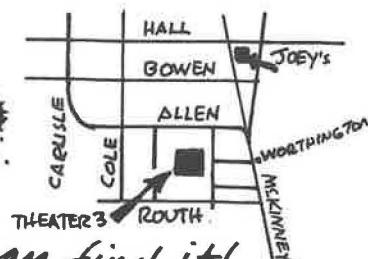
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Dear Patron,



Welcome to Theatre Three! We are delighted you have chosen to attend this performance of "Stringbean" the first play of our Thirtieth Anniversary Season. Not content to rest on the past, Theatre Three strives to produce works which are new to North Texas audiences and if possible new to the stage.

"Stringbean" is making its world premiere on our stage. Producing such a work involves a great deal of time risk, patience, money and hard work. "Stringbean" began as a concept over four years ago. Lanie Robertson, the playwright, took that concept, and after careful research reduced it to writing. But writing a play is not like writing a novel; a play must be capable of being physically realized. The author must write being mindful of cast size, design limitations, costuming needs, and even where actors stand on stage. In the case of "Stringbean" to complicate matters music and lyrics had to be integrated into what could be honestly realized on stage.

Directors, producers, arrangers, designers and actors then step in to shape and mold the play into its final form. A world premiere production is a dynamic process, ever evolving and changing until opening night. Characters and lines are added or cut, music is orchestrated, sets are designed and redesigned, and everyone is asking "did we make the right decision."

Theatre Three has been involved with the development of "Stringbean" since early last season; when we merely license the rights to a play, our involvement prior to opening is sometimes no greater than six weeks. Additionally, a world premiere is more expensive to produce. The cost of "Stringbean" equals the total cost of three of last year's plays. The 500, Inc. has generously underwritten "Stringbean" and thus is a producer in every sense of the word, as well as a true patron of the arts community.

Why take such a risk? That is what life, and not coincidentally theatre is all about. You can ride the carousel or the roller coaster; guess which is more exciting and is really living? By the way, we have just commissioned another new work . . . and are still looking for individuals and corporations generously interested (like The 500, Inc.) to co-produce our next five plays. Any takers?

Jac Alder

Chris Harsdorff

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30 Years Young!

When Norma Young returned to Dallas in 1960 she remembers that she "had no assets, just ambition." She had a vision of a professional theatre employing professional actors in classical, contemporary and musical theatre. In its first season, senior critic for *The Dallas Morning News* John Rosenfield praised the troupe's accomplishments, saying its work showed "the best acting Dallas has seen in years and years and still more years."

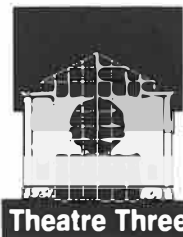
Seven shows were produced in the downtown Sheraton before the "stubborn, torch-bearing group" moved to an unused seat cover garage at 2211 Main Street. Theatre Three was to perform for a growing and loyal audience in that simple 125 seat arena theatre for the next eight years. "Not since Margo Jones," wrote Bob Porter, then with the *Denton Record-Chronicle*, "have we seen such consistently rewarding and promising fare in North Texas."

Theatre Three is so named, by Ms. Young, for the three components of theatre: the artist, the playwright, and the audience. "For better or worse," wrote *Dallas Times Herald* critic Dan Hulbert in 1986, "it is the theatre that never set itself above the concerns of its audience. With one of the country's few remaining in-the-round formats — made famous by Margo Jones in her Fair Park theatre of the late '40s — Theatre Three has never asked to be regarded as a temple of art, but rather as a community hall in the best sense, a place where ideas are shared with candor and warmth."

By 1969, Theatre Three's image had changed from the "beatniks on Main Street" as its artists used to be called, to a mainstream theatre with a well-rounded repertoire. Its fledgling Board of Directors sponsored gala events that underwrote the move to a new 241 seat home in The Quadrangle.

Among the young artists who worked on its stage in the '60s and '70s were Ronnie Claire Edwards, Morgan Fairchild, Beth Henley and James Duff. Productions such as *Purlie Victorious* and *In White America* began a tradition of serving Black audiences when they were all but ignored by other Dallas arts groups. Theatre Three has been Dallas' most committed supporter of emerging writers and was the first theatre to return Eugene O'Neill to Dallas stages after a twenty-five year lapse, and the first to do Edward Albee, Harold Pinter and August Wilson plays in Dallas. In 1973, Theatre Three became the first Dallas theatre to negotiate a contract with Actors' Equity Association for year-round performances. Today, it presents more than 375 performances annually and has a subscription audience of 6,000 loyal patrons. In 1986, Theatre Three negotiated the purchase of its Quadrangle home in celebration of its twenty-fifth anniversary. Today, it remains the only theatre in Dallas to own its own building.

Norma Young and Jac Alder have steadfastly followed the theatre's mission to produce theatrical works, be they dramatic, comedic, classic, or musical, that explore the universal aspects of the human experience, create a metaphor the audience can poetically embrace and foster the elements of social justice: understanding, compassion and communication.



THEATRE THREE

NORMA YOUNG

Founding/Artistic Director

JAC ALDER

Executive Producer-Director

IN ASSOCIATION WITH SMAGGU PRODUCTIONS, INC.

PRESENTS

LESLIE UGGAMS STARRING IN



by LANIE ROBERTSON

Featuring

AKIN BABATUNDE
GROVER COULSON, JR.
GIL GLASGOW
BILLY JONES
CONNIE NELSON
DEAN NOLEN
JASON PRATT
MICHAEL CAL STEWART

Scenic Design

Lighting Design

Costume Design

HARLAND WRIGHT LINDA BLASE DIANA FIGUEROA STORY

Sound Effects & Technical Director

Production Stage Manager

TRISTAN WILSON

TERRY TITTLE HOLMAN

Directed by

GLENN CASALE

Musical Director & Arranger

DANNY HOLGATE



Theatre Three gratefully acknowledges its years of support from The 500, Inc. 1991 funds granted to Theatre Three by The 500, Inc. will underwrite *Stringbean's* production costs.

STRINGBEAN



STORMY WEATHER (KEEPS RAININ' ALL THE TIME)

Harold Arlen-Ted Koehler
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STRINGBEAN



First Preview: Saturday, May 25, 1991

Premiere Friday: May 31, 1991

CAST

(in order of appearance)

Stringbean, the young Ethel Waters **LESLIE UGGAMS**
Thomas, a 14 year old boy **JASON PRATT**
Lovett, a bass player **MICHAEL CAL STEWART**
Jackson, an old piano player
and leader of the trio **AKIN BABATUNDE**
Sammy, a young drummer **BILLY JONES**
Gator, the elderly bartender
of Edmond's Cellar **GROVER COULSON, JR.**
Seal, Mule's wife **CONNIE NELSON**
Mule, Edmond "Mule" Johnson,
owner of Edmond's Cellar **GIL GLASGOW**
Harold, a song writer **DEAN NOLEN**

STRINGBEAN moves chronologically from 1919 to 1933.

Most of the action happens at **EDMOND'S CELLAR**, a speakeasy in the basement of a building in Harlem at the corner of 135th Street and Fifth Avenue.

ACT ONE

SCENE ONE: A rainy winter's morning, 1919.

SCENE TWO: A warm spring afternoon, 1922.

INTERMISSION OF FIFTEEN MINUTES

ACT TWO

SCENE ONE: A hot July night, 1928.

SCENE TWO: Afternoon, 1933.

MUSICAL NUMBERS

ACT ONE

Scene One

"That Eccentric Rag"
"Firehouse Sin"
"St. Louis Blues"
"I'm Comin' Virginia"
"I'm Always Chasing
Rainbows"

Scene Two

"At The New Jump
Steady Ball"
"The Da Da Strain"
"Oh Joe Play
That Trombone"

ACT TWO

Scene One

"Dinah"
"Am I Blue"
"Between The Devil
And The Deep
Blue Sea"
"I Got The World
On A String"

Scene Two

"That's What Harlem
Means to Me"
"Stormy Weather"

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Leslie Uggams

(*Stringbean*) Raised in the Washington Heights section of New York City, Leslie Uggams made her national television debut at age five on the TV series *Beulah*, portraying the niece of Ethel Waters. Appearances on *Your Show of Shows*, *The Milton Berle Show*, and several children's programs followed. At age eight, Leslie began performing regularly at the Apollo Theatre in Harlem as an added attraction before the performances of such luminaries as Louis Armstrong, Ella Fitzgerald and Dinah Washington.

Leslie attended the New York Professional Children's School, and at age fifteen she appeared on the CBS-TV series *Name That Tune*. Her appearance proved to be fortuitous: Mitch Miller, head of recordings for Columbia Records, was impressed by her vocal talents, signed her to a recording contract and then made her a regular on *Sing Along With Mitch*, TV's first pre-recorded music show.

Concurrent with her musical composition and theory studies at The Julliard School, Ms. Uggams released the first of ten LP's she was to record for Columbia, including her first hit single, *Morgen*.

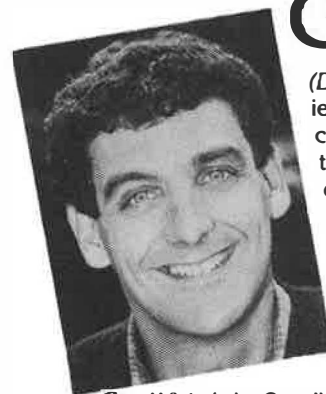
Alternating major nightclub appearances with her stage work, Leslie Uggams appeared in the musical *The Boyfriend* in Berkeley, California. Soon she won the lead in *Hallelujah Baby!*, which had originally been written for Lena Horne, and earned the 1968 Tony Award for Best Actress in a Broadway Musical Comedy.

One year later she had her own musical variety television series on CBS-TV, *The Leslie Uggams Show*, and a new recording contract with Atlantic Records, and in 1970 she made her dramatic film debut in *Skyjacked*. Her portrayal of Kizzy in the most watched dramatic show in TV history, *Roots*, won her the Critics Choice Award for Best Supporting Actress in 1978 and her first Emmy nomination for Best Leading Actress. She also starred in the miniseries *Backstairs at the White House*; *Sizzle*, an ABC-TV movie of the week; and *Christmas at Radio City Music Hall*, an HBO special. She won a second Emmy as co-host of the NBC-TV series *Fantasy*.

In addition to ongoing concert dates, Leslie returned to Broadway to star in the musical *Blues in the Night*; she also enjoyed a three year run in the hit musical *Jerry's Girls*. In 1987, she toured with Peter Niro and Mel Torme in *The Great Gershwin Concert*, for which she received rave reviews, and in 1988 starred as Reno Sweeney, in the National Company of the Lincoln Center Production of *Anything Goes*. Leslie reprised her role in 1989 at the Lincoln Center's Vivien Beaumont Theatre on Broadway.

Offstage, Leslie is a founding member of the BRAVO Chapter/City of Hope — a charitable organization dedicated to the study, treatment and eradication of all blood-related diseases. She is married to producer Grahame Pratt; the couple have two children and reside in New York City.*

THEATRE THREE operates under an agreement with Actors' Equity Association (AEA), the Union of Professional Actors and Stage Managers in the United States. *Member, AEA. **Membership Candidate, AEA.



Glenn Casale

(*Director for Stringbean*) continues to be one of the busiest theatre directors on the West Coast. Glenn began his career in New York and received an MFA in directing from the University of Nevada, Las Vegas. After a few seasons of acting and directing on the East Coast, Glenn settled in Los Angeles. For the past five years, Glenn has been the director in residence at the La Mirada Theatre for the Performing Arts with producer Herb Rogers. Glenn's first Los Angeles production was the critically acclaimed world premiere of Bill C. Davis' *Wrestlers* with Mark Harmon and Gina Hecht at the Cast Theater. This was followed by the West Coast premiere of *Anyone Can Whistle* by Sondheim; award-winning *Circle of Will* at the Zephyr Theatre; and the popular *Jailbirds on Broadway*, written by Bill Steinkellner, Cheri Eichen, and Jeff Rizzo at the Tiffany Theatre.

In 1988, Glenn began his association with producer Leland Ball and the Sacramento Music Circus. He recently completed his third season there, directing *Showboat* with Tom Poston, *Into the Woods* with Leslie Uggams, *The Boyfriend* with Greg Louganis, and *Big River* with members of the Broadway cast. Currently in Los Angeles, Glenn just completed a production of *Driving Miss Daisy* with Jane Wyatt and Ted Lange as Daisy and Hoke. He is currently represented by two productions, *Barnum* in Atlantic City and a new production of *Chess* on the West Coast. Recently in Los Angeles, Glenn received directing awards for a new country musical called *The Waterin' Hole*, and *Into the Woods*, at the Music Circus.

With this busy schedule, Glenn still finds time for writing. In the past two years, he has completed two screenplays and is currently developing a television pilot with his partner Adrienne Barbeau.

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Danny Holgate

(Musical Director & Arranger for *Stringbean*) is a native of Boston, Massachusetts, and attended the Berklee School of Music. After a tour of duty with the Army band, he attended Manhattan School of Music as a piano major with studies in composition and theory, later studying advanced orchestration with Nicholas Fiagello. For many years, Mr. Holgate taught piano and theory at the Third Street Music School while appearing in the New York area with his own Danny Holgate Trio. Mr. Holgate's Broadway credits include musical director and arranger for *Don't Bother Me, I Can't Cope* and *Bubbling Brown Sugar*; musical supervision and arrangements for *Eubie, Guys and Dolls*, *Rainbow Jones* and dance arrangements for *Odyssey*, starring Yul Brynner.

Last season, he performed the role of Jimmy Powers with Louise McKee in *Lady Day at Emerson's Bar and Grill* as well as being the musical supervisor and arranger for the show. His pre-Broadway shows include *Daddy Goodness*, *Two Faces of Africa* and *Golden Boy*. For the past twenty years, he has been a vocal coach and has put together night club acts or arrangements for numerous performers including Lena Home, Cab Calloway, Carol Channing, Alexis Smith, Jimmy Randolph, Telly Savalas, Vivian Reed, Dave Brown and Gail Nelson.

His musical flexibility takes him to the recording studios and radio and television commercials. He is also very active arranging for Symphony Orchestras such as Chicago, Buffalo, Vancouver, Detroit and the Philly Pops. Mr. Holgate is the musical director-conductor for Cab Calloway for concerts and The Annual European Jazz Festival and has his own Danny Holgate Orchestra.

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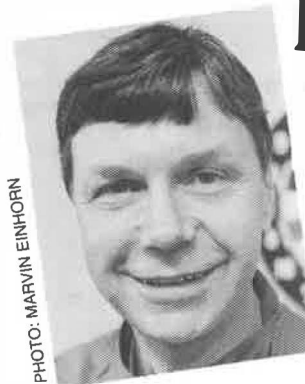


PHOTO: MARVIN EINHORN

Lanie Robertson

(Playwright) won the 1987 Outer Critics Award for his Off-Broadway Hit, *Lady Day at Emerson's Bar & Grill*, which played at the Westside Arts Theatre for nine months, and has been featured in two Dallas productions. He wrote the text for a Maurice Hines-Jennifer Halloway show, *Harlem Suite*. His play *Alfred Steiglitz Loves O'Keefe* has been done at GeVa Theatre in San Diego and at New Mexico Repertory Theatre. His play *Nasty Little Secrets* premiered at the Walnut Street Theatre in Philadelphia, and was done at Primary Stages in New York following a Project-in-Process workshop at Circle Repertory Company in New York, where he is a playwright member. His earlier plays *Back Country Crimes* and *The Insanity of Mary Girard* are published by Samuel French, Inc., and are performed throughout the United States and Canada.

The Insanity of Mary Girard was selected by Stanley Richards as the Best Short Play of 1978. Other of Mr. Robertson's plays have been produced at the Alliance Theatre in Atlanta, the Annenberg Center in Philadelphia, the New Arts Theatre in Dallas, the Country Playhouse in Houston, at Playwrights Horizons and the Vineyard Theatre in New York City, and the Williamstown, Berkshire and Edinburgh Theatre Festivals.

His work has been commissioned by National Public Radio, the Actors Theatre of Louisville, the Arena Stage in Washington, and the W.P.A. Theatre in New York. His television writing credits include ABC's hour-long special *Diana Ross: Red-Hot Rhythm and Blues*, and for PBS' American Playhouse, *Journey into Genius*, a drama about the young Eugene O'Neill. His television writing credits also include a pilot for Laurel Entertainment. Mr. Robertson was educated at the University of Kansas, the University of London, and at Temple University, where he received his degrees in English Literature.



Herbert Weinhorn

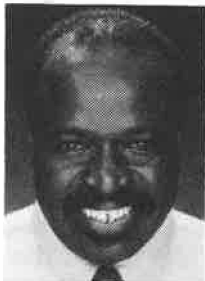
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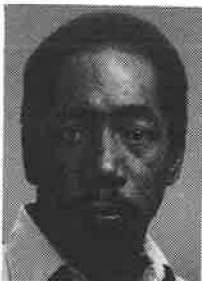
Performers



AKIN BABATUNDE (*Jackson*) is an accomplished actor-director whose theatrical experiences span Off Broadway — to Broadway — to the regional stage. A native New Yorker, Akin has been a member of the famed LaMama Experimental Theatre Co. in New York and the celebrated Trinity Repertory Company in Providence, Rhode Island. In Dallas, Mr. Babatunde is proud to be a company member of the Dallas Theater Center and has appeared there in several productions, most recently as Mr. M in *My Children! My Africa!*. He has directed at several theatres around town, most notably *Fences* at Dallas Repertory Theatre, *Over by the Corner on the Edge of Nowhere* and *Profile in Faith* for *Voices Unsilenced '90* at Theatre

Three, *Toast* and *Sojourner* at Dallas Theater Center and *Cat Cross* at Fair Park. He is the founding artistic director of the Vivid Theater Ensemble, a new and emerging African American company dedicated to professional minority artists to enhance, explore, excel, and elevate their craft. Two productions Mr. Babatunde was most actively involved in, *Blood Knot* with Kalbabubo Productions and *Toast* with Vivid Theater, were voted as the ten best shows of 1990. He is most excited to be associated with Theatre Three in this production.*

GROVER COULSON, JR. (*Gator*) was last seen at Theatre Three as Bynum Walker in *Joe Turner's Come and Gone*, and before that in the hit musical of the 1989 season *The Middle of Nowhere*. At the Dallas Theater Center, he appeared in *The Inspector General* and earlier, in *Once in a Lifetime*, and *Prologue to All the King's Men*. Grover has made many appearances at Hip Pocket Theatre, including productions of *The Lake Worth Monster*, *Wild Man of Navahad*, *Color Me Black* (solo performance), *The Maltese Falcon*, *King Kong*, *Riders of the Purple Sage*, and *The Wizard of Oz*. He has also performed at Caravan of Dreams, Queen Elizabeth Hall in London, Jubilee Theatre, Sojourner Truth Players, Scott Theatre, Casa Manana, Stage West, and with Hip Pocket Theatre at the 1984 Edinburgh Theatre Festival. Grover was recently seen on television in *13 East*.



GIL GLASGOW (*Mule*) has performed in numerous film and television roles as well as on the live stage. Having just finished a production as Bootie in *Driving Miss Daisy* at the Asolo Theatre in Sarasota, Florida, and previously at the Wayside Theatre in Virginia, Gil's regional credits include such roles as Billis in *South Pacific*, Mitch in *A Streetcar Named Desire*, Tuscott in *Loot*, Froggie in *The Foreigner*, and Oates in *Terra Nova*. Gil's film credits include *Full Moon in Blue Water*, *The Trip to Bountiful* with Geraldine Page, *1918*, and *No Safe Haven*. His television credits include appearances on the hit show *Dallas* and on *Doodles* and *Uncle Tom's Cabin*. Gil is a charter member of the AOG fraternity.*

Performers



BILLY JONES (*Sammy*) was most recently seen as Thami in the Dallas Theater Center's production of Athol Fugard's *My Children! My Africa!*. He also recently played Preston in the Dallas Drama Company's production of *When Effie Burke Passed*. Billy's film and television credits include *Places in the Heart*, Tri Star Productions; *Riverbend*, VanDale Productions; and *The Jesse Owens Story*, Paramount Productions. He has performed at the Dallas Repertory Theatre, Creative Arts Theatre, Ensemble Theatre, and the South Dallas Cultural Center. Billy is excited about making his Theatre Three debut in *Stringbean*.*

CONNIE NELSON (*Seal*) most recently appeared at Theatre Three in *Weill Women*. Last season she was named "Favorite Actress" along with Esther Benson for the acclaimed production of Athol Fugard's *The Road to Mecca*. Past Theatre Three performances include *A... My Name is Alice*, *Season's Greetings*, *Little Shop of Horrors*, *The Show Off*, *Benefactor's*, *Bedroom Farce*, *The Physician in Spite of Himself*, *The Runner Stumbles*, and *Taking Steps*, for which she received the First Annual Patron's Favorite Award. Ms. Nelson has worked with the Dallas Summer Musicals and with Stage #1 in the world premiere of *All Kidding Aside*. In New York she appeared in the Ensemble Studio Theatre's 1984 One-Act Play Marathon and at the Encompass Theatre in *Kennedy's Children*. She also performed with The Acting Company and co-wrote the hit revue *Issue... I Don't Even Know You* directed by Jack Heifner. Additional regional theatre appearances include The Guthrie Theatre, Washington, D.C.'s Arena Stage and American Repertory Theatre in Cambridge. Ms. Nelson has also appeared at the Dallas Theater Center in *Once in a Lifetime*, *The Boys Next Door*, and *A Christmas Carol*. In 1986, Ms. Nelson was voted Best Local Actress by The Dallas Observer. She was born in Tennessee, reared in Texas and received her education at Southern Methodist University. She is represented by the Mary Collins Agency in Dallas.*



DEAN NOLEN (*Harold*) is delighted to join the cast of *Stringbean* for his first performance on the Theatre Three stage. He is, however, not an unfamiliar face to Dallas theatregoers. He is a critically acclaimed actor, noted for his work in area theatres for such roles as Carlton Barclay in *Curse of the Coarse Actors* at Pegasus Theatre, Warren Attinger in the stage premiere of *Adam's Rib* for Actor's Theatre of Dallas, and the role of Hopeless Henry, which he originated for the world premiere of *Femme Tales* with Stages '90 Annual Playwrights Festival. Dean was most recently seen as Nigel Grouse in *XSR: Die!* at Pegasus Theatre. Other roles include: Torvald in *A Doll's House*, Tom in *The Glass Menagerie*, David in *Hay Fever*, and Hiram Keebler in *The Normal Heart* for Manoa Valley Theatre in Honolulu, Hawaii, to name a few. Aside from Theatre, Dean is busy working in commercials and industrial films and is represented by the Joy Wyse Agency. He received his BA in Theatre from Hardin-Simmons University and was recently appointed Director of Marketing/Editor & Publicist for S.T.A.G.E. (Society for Theatrical Artists Guidance and Enhancement).

Performers



JASON PRATT (*Thomas*) Born in New York City on July 28, 1975, educated at the Beverly Hills Hawthorne School until the 8th grade. Jason can be seen in commercials for "Enicott Johnson Shoes" and on billboards in the New York City Subway for "Gang Awareness." Last year he began studying acting at the Lee Strasburg School of Acting and he currently attends the Professional Children's School in New York City. Jason, who has studied piano since the age of five, enjoys Rap Music and has a band at school. This is his first time to work on the live stage and to work with his mother, Leslie Uggams. Jason is managed by his father, Grahame Pratt.**

MICHAEL CAL STEWART (*Lovett*) hails from Jackson, Mississippi, and made his Theatre Three debut three years ago in the critically acclaimed production of *The Colored Museum*. Since then, Michael has appeared in such works as *The Ship in the Bottle*, Teatro Dallas; last year's Dallas Shakespeare Festival as Cerimon in *Pericles*; and Sea Captain in *Twelfth Night*. He also toured with the "1990 Target Tour," sponsored by the Dallas Shakespeare Festival as Malvolio in *Twelfth Night* and as young Seward in *Macbeth*. He created the role of Woof in the world premiere of *The Woods at Bear Bottom* for the Dallas Children's Theatre, and Uncle Cal in *Toast*, presented by The Vivid Theatre Ensemble, of which he is a founding member, and which was also voted one of the ten best New Artistic Organizations of 1990 by the *Dallas Times Herald*. Michael just returned from Austin, Texas, where he portrayed the role of Robert in the powerful political drama of *Advice to the Players*, presented by the Live Oak Theatre. Michael's film credits include *Love's Savage Fury*, ABC-TV; *Riverbend*, Lorimar Productions; *Beulah Land*, NBC-TV; and *The Beast Within*, Warner Brothers; among others. Michael was educated at Jackson State University and Tougaloo College, and is an ongoing student of "The Theatre of Being" founded by Frank Silvera, and continued by Beah Richards, Los Angeles, California.*



ACKNOWLEDGEMENTS: The Quadrangle; City Warehouse Corporation; Manhattan Cleaners; Susan Kandell; Dallas Arts Combine; Lee Data Mail; Quadrangle Grille; Perrier; Ford Motor Company; Jewelry by Bruce Horton; The Dragon Lady Earring Co.; Larry's Shoes; Szor-Diener Furs; plus many other wonderful individuals, businesses, and organizations. THANKS!

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Artistic Staff

HARLAND WRIGHT (*Scenic Designer*) began his association with Theatre Three in the old seat-cover garage location with his sets for *The Boyfriend*. Since then he has designed numerous productions including *Anything Goes*, *The Adding Machine*, *Tartuffe*, *The Seagull*, *Little Shop of Horrors* and *The Road to Mecca* (co-designed with Cheryl Denson) which won the 1990 Dallas Theatre Critics' Forum Award. His most recent set was for the critically acclaimed production of *Weill Women*. Other theatre projects include *Sherlock's Last Case* for Dallas Repertory Theatre and *The Ugly Duckling* and *Velveteen Rabbit* for the Teen-Children's Theatre at Dallas Theatre Center. Mr. Wright has designed numerous TV commercials and Industrial films and was production designer for the world acclaimed motion pictures *Benji* and *For the Love of Benji*, as well as scenic designer for all Benji TV Specials and the Benji TV series.

LINDA BLASE (*Lighting Design*) has designed Theatre Three's recent productions of *Weill Women*, *Joe Turner's Come And Gone*, *Accomplice*, *London Assurance*, *Eastern Standard*, *Joanna's Husband And David's Wife*, *A Funny Thing Happened On The Way To The Forum*, *The Traveling Lady*, *The Road To Mecca*, *The Fantasticks*, *Nothing Sacred*, and *Woman In Mind*, as well as more than 25 productions at Dallas Theater Center. Her other area credits include lighting for Dallas Repertory Theatre's *Broadway Bound* and *A Shayna Maidel*, Callier Theatre's *The Haunting Of Hill House*, and lighting and sound for *To Kill A Mockingbird* at Dallas Children's Theatre. Linda teaches an advanced lighting class at Dallas Arts Magnet High School. Truly one of Dallas' busiest designers. Linda designed 17 shows in the 12 months of 1990.

DIANA FIGUEROA STORY (*Costumer*) joined Theatre Three's staff last season and has worked in many different capacities in several theatres in the area. For three years her creative talents went into children's theatre. She was resident costume designer for the Creative Arts Theatre and School and guest designed the children's productions at Theatre Arlington. One of her favorite projects was to design costumes for *Roosters*, the joint effort of Teatro Dallas and Addison Center Theater. Diana has a wonderful husband, Dale, and three beautiful children.

TRISTAN WILSON (*Technical Director & Sound Effects*) is beginning his sixth season at Theatre Three, where he designed and installed the theatre's sound system. In more than ten years in theatre, Tristan has worked in theatres across the Midwest, including Missouri Repertory Theatre in Kansas City and Creede Repertory Theatre in Colorado. He served as Production Manager for Moving Target's long-running hit *Six Women With Brain Death*, which featured his wife, actress Peggy Pharr Wilson.

TERRY TITTLE HOLMAN (*Production Stage Manager*) has been with Theatre Three since the 1987 Season. She has been a professional stage manager for over fifteen years and a Mommy for almost one year. Terry is very pleased to be sharing in Theatre Three's 30th Anniversary Season. Terry would like to thank her husband, Robert, and son, Tanner, for all their patience and love.*

Artistic Staff



TERRY DOBSON (*Musical Director, Assistant to Mr. Alder*) has been Theatre Three's Musical Director since 1980, providing direction and accompaniment for over 31 musicals, including last season's finale, *Weill Women*, and the previous season's finale, *A Funny Thing Happened On The Way To The Forum*. Terry recently finished an assignment with the Philadelphia Theatre Company as Musical Director for their production of *The Middle Of Nowhere*, the Randy Newman/Tracy Friedman musical revue that he previously worked on at Theatre Three. Terry journeyed to the U.S.S.R. as Musical Director for *Peace Child* and has made several appearances on stage at Theatre Three, most recently as Mortimer in *The*

Fantasticks. Dallas audiences have recently enjoyed his work as Musical Director for *Dress Up*, starring Carole Cook, *Della's Diner* at the Plaza Theatre and *A Christmas Carol* at Dallas Theater Center.*

CHERYL DENSON (*Associate Producer & Set Design*) directed last season's productions of Richard Greenberg's *Eastern Standard* and Rupert Holmes' comedy thriller *Accomplice*. She made her Theatre Three directing debut with the 1988 holiday hit production of *The Fantasticks* and directed the Jones/Schmidt classic for the second time in 1989. Dallas audiences have seen her directing work in *Broadway Bound*, a hit at Dallas Repertory Theatre, *Pulp And Circumstance* at the Crescent Theatre, Dallas Repertory Theatre's *Sherlock's Last Case*, and Horton Foote's *The Traveling Lady* at Theatre Three. Cheryl has designed sets and/or costumes for numerous Theatre Three productions, including last season's *Joe Turner's Come and Gone*, the acclaimed setting for *The Road To Mecca* (with Harland Wright), the garden setting for *Woman In Mind* and the speakeasy-backstage for *Broadway*. Her acting appearances include such Theatre Three hits as *Safety* and *Top Girls*. A graduate of Baylor University and Trinity University and a native of Corsicana, Cheryl joined Theatre Three's staff in the autumn of 1983.



LAURENCE O'DWYER (*Associate Director*) recently charmed Theatre Three's audiences in *Joe Turner's Come And Gone*, *London Assurance*, and *A Funny Thing Happened On The Way To The Forum*. For the 1989 Season, he received the Dallas Theatre Critics Forum Award for Theatre Three's *Nothing Sacred* and Dallas Theater Center's *Temptation*. His many Theatre Three appearances include *Woman In Mind*, *A Quarrel Of Sparrows*, and *The Waltz Of The Toreadors*. Larry has directed such Theatre Three hits as *Ma Rainey's Black Bottom*, *Little Shop Of Horrors*, *Animal Farm*, *The Show-Off*, *A Luv Musical*, and *Light Up The Sky*. Larry created Theatre Three's Grimm Magician Players and has written and directed most of their productions as well as *Tumbleweed Theatricals*. At South Coast Repertory Theatre he performed in Beth Henley's *The Debutante Ball*. A graduate of Goodman Memorial Theatre in Chicago, Larry has served as Chairman of the Drama Department at Bennington College.*



John S. Davies (*Mule*) is very happy to be helping Theatre Three Inaugurate its 30th Anniversary Season. He has appeared regularly in this theatre over the last three seasons, most recently as Stephen in *Eastern Standard* for which he was nominated for the Patron's Favorite Actor Award. Other area appearances include the (In)famous dark/light cast production of *Sexual Perversity In Chicago* at the Hard City Theater which he produced, directed and starred in, as well as shows at the Dallas Theater Center, Dallas Repertory Theater and many others. He has performed with his wife Lou Michaels three times in the Dallas/Fort Worth area, most recently in the aforementioned *Sexual Perversity In Chicago* and with his oldest son Rees in the Dallas Theater Center's 1987 production of *A Christmas Carol*. His film appearances include a starring role in Andy Anderson's *Positive ID* and roles in *Robo-Cop* and *Problem Child*. In April, he spent two weeks on Dealey Plaza, circa 1963, on Oliver Stone's *JFK* project. He has also appeared in a number of television movies, including *Pancho Barnes* with Valerie Bertinelli and, most recently, in a co-starring role with Peter Coyote and Leslie Ann Warren in *Seduction In Travis County* on CBS. Mr. Davies teaches acting in the Associate of Applied Arts Degree program at KD Studio where he recently directed Clifford Odets' *Waiting For Lefty*. On a personal note, Mr. Davies dedicates this performance to his good friend and fellow AOG member Gil Glasgow. Mr. Glasgow won the role of Mule fair and square when the two auditioned, then was felled by his gall-bladder two days before the first preview. "It takes a cousin to fill a cousin's shoes."*

Dean Nolen (*Harold*) is a Membership Candidate, Actors' Equity Association.**

Additional costume construction by Under Construction & Peggy Kruger.

Due to changes made after press time, the order of appearance of the cast of characters and the musical numbers may be different from the printed order in the playbill.

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Terry Tittle Holman, *Production Stage Manager*
Terry Dobson, *Musical Director, Assistant to Mr. Alder*
Diana Figueroa Story, *Costumer*
Rose Warren, *Assistant to the Costumer*
Russell Latham, *Wigs*
Jerry Jackson, *Men's Hairstyles*
Robin Daffinee, *Costume Crew*
Brian Rhodes, *Costume Crew*
Tristan Wilson, *Technical Director*
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Photo: Mary Ann Sherman

Norma Young

(~~Founding~~ Artistic Director) was born in Dallas, reared in Oak Cliff and educated at Sul Ross State University in Alpine (which presented her with its Distinguished Ex-Student Award in 1982). Ms. Young's career took her to Houston's Alley Theatre and New York before she returned to Dallas in 1961, walked into Dallas' two daily newspapers to announce that she was planning to use a \$2,000 inheritance to "create her own work," and founded Theatre Three.

In her capacity as Artistic Director, Ms. Young has presented the works of Shakespeare, Moliere, Goldoni, Ibsen, and Chekov, among other classical writers. She has presented Dallas premieres of the most significant European writers, including Beckett, Brecht, Molnar, DeGhelderode, Genet, Anouilh and Pinter. And she has included American playwrights O'Neill, Kopit, Foote, Williams, Albee, Inge, Thornton Wilder and Elmer Rice in the list of authors she has championed in Dallas.

In addition to her extensive directing credits, Ms. Young has played many leading roles for Theatre Three, most recently appearing as Rosanna Ainsworth Jackson in the world premiere of James Duff's *A Quarrel Of Sparrows* and before that as Mme. St. Pe in Jean Anouilh's *The Waltz Of The Toreadors*. Her guest appearances have taken her to San Antonio's Guadalupe Cultural Center in *La Casa De Bernarda Alba* and Houston's Alley Theatre in her one-woman show, *The Life She Led*, about Susanna Dickinson (the sole survivor of the Alamo) and Elizabeth Ney (the nineteenth century sculptress).

Ms. Young has been called "Dallas' First Lady of the Theatre" by the Dallas Times Herald and named one of the five "grande dames" of Texas by *Ultra Magazine*. In December 1988, with Jac Alder, she received the Dallas Historical Society Award for Excellence in Creative Arts.

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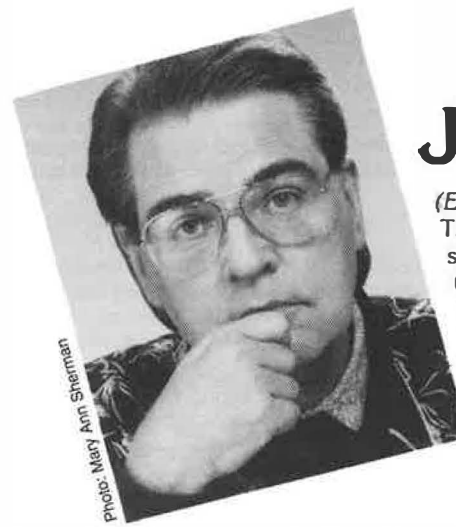


Photo: Mary Ann Sherman

Jac Alder

(Executive Producer-Director) has served Theatre Three as an administrator, actor, designer, musician, director and writer since he (with Norma Young, Robert Dracup and Ester Ragland) co-founded the theatre thirty years ago. Born in Oklahoma City, Alder earned a degree in architecture from Oklahoma University. In 1960, he moved to Dallas where he worked with Fisher and Jarvis Architects and as a designer-program writer for George Dahl. While waiting for a friend to finish reading for a role in a community theatre audition, he was

approached by Norma Young "on all fours so as not to disturb the action" and asked, "would you like to act in one of my plays?" Thus began a working courtship, which became a working marriage and the longest, strongest professional partnership in Dallas theatre.

His directing credits include the world premieres of *Safety* and *A Quarrel Of Sparrows* and such classics as *Othello*, *School For Wives*, *Arms And The Man* and his own adaptation of *The Venetian Twins*. Alder's musical credits include *A Little Night Music*, *Anything Goes*, *Side By Side By Sondheim*, *The Fantasticks* and the recent *Weill Women*, which he devised and directed.

During the '70s, Alder was Director of Drama at the University of Texas at Arlington. He currently serves as advisor to DISD's Arts Magnet High School and as a member of DISD's PACE organization (Partnership of Arts, Culture, and Education). Alder has served as chairman of the Texas Commission on the Arts Theatre Panel. He is a founding member of the Dallas Arts Combine and the Dallas Arts Coalition. He has served as a grants evaluator for the Western Arts Foundation of Santa Fe and as a panelist for the Cultural Arts Council of Houston and the Arkansas Arts Council and is a member of the Board of Texas Non-Profit Theatres.

In 1988 he received the Dallas Theatre Critics Forum Award for outstanding service to Dallas theatre. Also in 1988, with Norma Young, he received the Dallas Historical Society Award for Excellence in Creative Arts. He has most recently been nominated for the National Endowment for the Arts' Distinguished Theatre Artist Fellowship.

A salute to those who face the empty page, the empty canvas, the empty stage.

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