

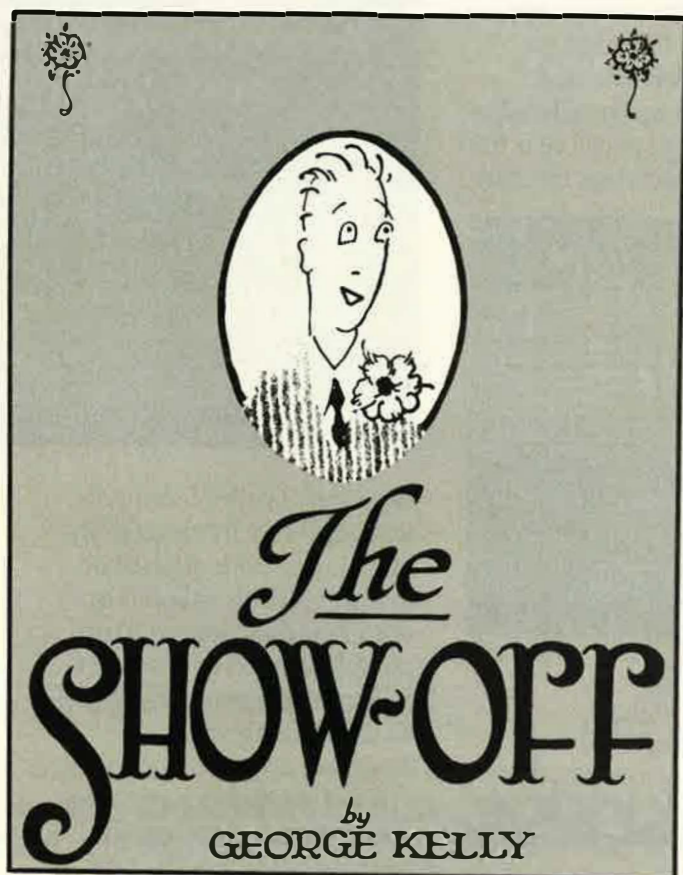
# PERFORMING ARTS

THE THEATER & MUSIC MAGAZINE FOR TEXAS & CALIFORNIA

## THEATRE THREE

• 2800 Routh Street • Dallas, Texas 75201 • (214) 871-3300 •

## 25th ANNIVERSARY SEASON



# PERFORMING ARTS

MAGAZINE

VOLUME TWO NUMBER TWELVE DECEMBER 1986

14

## DALLAS OPERA AT THIRTY

Three decades of "firsts" in American  
opera

by Ronald L. Davis

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*A magazine for and about the performing arts in Dallas, incorporating the official programs of Dallas Ballet, Dallas Summer Musicals, Dallas Theater Center, Pace Theatrical, and Theatre 3.*

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## CENTERSTAGE

### Theatre 3 is "Showing Off"

Not only is Theatre 3 performing **George Kelly's *The Show-Off*** this month, it is also showing off its newly remodeled building as well. With new seats, the auditorium still comfortably accommodates an audience of 242, with the added attraction of an Audex Infra-red System for the hearing-impaired. The new system consists of 24 headsets available for any seat at every performance.

Other new attractions in the revamped theatre are an expanded lobby, extra concession booths, a non-smoking upstairs lobby nearly doubled in size, new carpeting, and better outside lighting in the security-controlled free parking area.

A basement has been added to house a large, comfortable smoking section, a colorful costume shop, additional restrooms and actors' dressing rooms. There is also a new ground-level restroom equipped for the disabled.

To further enhance audience comfort and enjoyment, the ceiling has been raised for more flexibility of lighting design and to accommodate the new air conditioning/heating unit.

### Christmas Downtown

The arts abound as downtown Dallas celebrates the holiday season with fun and family entertainment. Kicking off the festivities is an art exhibit titled "Texas: Art on the Road." This free exhibit features posters from visual and performing arts organizations throughout the state, with Dallas being well represented. It's free and on view from 10 a.m. to 10:30 p.m. daily through January 5 at the Dallas Sheraton Gallery.

That hotel is also the sponsor of the third annual "Jingle Bell Run," which follows a course through the streets of downtown at 7 p.m. on December 11. It's a benefit for the Wadley Blood Center.

There's also family entertainment available during the holidays in the downtown

area with the New Arts Theatre's production of *Mother Goose* and *The Best Christmas Pageant Ever* at El Centro's Dallas Children's Theater.

### Ballet Partners

Dallas Ballet has four company members who can dance together all day and all night, too, if they like. Two married couples in the company find it works out just fine to blend work and home life.

**David Curwen** and **Sharon Garber** met in the Maryland Ballet in 1977, and for the next three years, as they traveled different paths, they had a long-distance romance. Then they were married, joined the same company, and began seeing each other all day, every day.

"It was difficult at first," says Garber, but their relationship has strengthened, thanks to their common professional ground and mutual bolstering help. "In the past," says Curwen, "it was difficult to find a company where we could both work." Explains Garber: "Because of the height difference, sometimes one company will be better for him than for me, or vice versa." (Curwen is 6'3", Garber is 5'6".) Dallas Ballet seems to be best for both of them, both personally and professionally.

The other married couple, **Luciano Gomez** and **Laura Keller**, joined Dallas Ballet this year. They have danced in several companies together, and Gomez says, "We are fortunate to always be in the same company." Adds Keller: "It's wonderful because he understands what it's like to be a dancer."

### New Twist, New Space

Dallas Theater Center is performing its traditional version of Dickens' *A Christmas Carol* in December—but this year with a new twist and in a new space. **Martin Rayner**, who portrayed Scrooge the last two years, is directing this year's production. It

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## CENTERSTAGE

is his DTC directing debut, although he has directed many plays in London.

In previous years *A Christmas Carol* played in the Arts District Theater, but this year the cast is excited about moving to Kalita Humphreys Theatre designed by Frank Lloyd Wright. The modified proscenium theatre presents an invigorating challenge for the staging of this perennially favorite play.

### Opera Eyes New Home

Dallas Opera has received a \$350,000 gift from The Rotogravure Committee, earmarked for costs connected with acquiring the land and constructing a new opera house. The gift was to the Opera's "Landmark Campaign," a first-phase effort to enable construction of a new facility in the downtown Arts District. The immediate goals are \$3.2 million for land cost, \$4.5 million for pre-construction planning, and

reserve funds of \$6 million.

### New Play Festival at SMU

Four successful playwrights, all alumni of Southern Methodist University, will have commissioned one-act plays performed at SMU's New Play Festival in February. The four grads are **Beth Henley** (class of 1974) and the Pulitzer-Prize winning author of *Crimes of the Heart*; **Jack Heifner** (class of 1968), author of *Vanities* and *Patio/Porch*; **James McClure** (class of 1973), whose successful plays include *Lone Star* and *Laundry and Bourbon*; and **Lanny Flaherty** (class of 1973), author of *Showdown at the Adobe Hotel*, as well as a successful actor. According to **Andrew Harris**, the festival, which will take place from February 24 to March 8, was inspired by the celebration of the university's 75th anniversary. Harris is chairman of theatre division of the Meadows School of the Arts.



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
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# the production

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Executive Producer-Director

present

# The SHOW-OFF

by  
GEORGE KELLY

Featuring

VINCE DAVIS

HUGH FEAGIN

JIM IVEY

THURMAN MOSS

CONNIE NELSON

RAY KEITH POND

MICHAEL SKIPPER

MARY JANE WELLS

NANCE WILLIAMSON

Directed by

LAURENCE O'DWYER

Associate Producer  
CHARLES HOWARD

Scenery by  
CHERYL DENSON

Production Stage Manager  
JIMMY MULLEN

Costumes by  
CHRISTOPHER KOVARIK

Assistant Director  
KEITH ONCALE

Sound by  
TRISTAN WILSON

THE SHOW-OFF is presented by special arrangement with Samuel French, Inc., New York, New York.

THEATRE THREE is supported, in part, by funds from the Division of Cultural Affairs, Dallas Park and Recreation Department.

PERFORMING ARTS



# the cast

(in order of appearance)

Clara . . . . . CONNIE NELSON\*  
Mrs. Fisher . . . . . MARY JANE WELLS\*  
Amy . . . . . NANCE WILLIAMSON\*  
Frank Hyland . . . . . THURMAN MOSS\*  
Mr. Fisher . . . . . HUGH FEAGIN\*  
Joe . . . . . MICHAEL SKIPPER\*  
Aubrey Piper . . . . . VINCE DAVIS\*  
Mr. Gill . . . . . RAY KEITH POND\*  
Mr. Rogers . . . . . JIM IVEY\*

Understudy . . . DAVID STROH

\*Members of Actors' Equity Association, the union of professional actors and stage managers in legitimate theatre.

# the scenes

## Place

Philadelphia

## Time

Act I - Spring, 1924

Act II - Fall, 1924

Act III - Fall, 1924

## THERE WILL BE TWO INTERMISSIONS

As a courtesy to prompt playgoers and for safety reasons, Theatre Three does not seat latecomers until intermission. For like reasons, playgoers leaving their seats during the performance cannot be readmitted to the stagehouse until act-end.

NO CAMERAS OR RECORDERS OR BEEPERS OR BEEPING WATCHES, PLEASE!

The photographing, video recording or sound recording without the written permission of management is prohibited by law. Even bringing in such equipment makes the violator liable for money damages. People with flashlights, electronic paging devices or alarm watches are simply liable to being thought of as very rude. The box office staff will happily hold such equipment for safekeeping for playgoers.

Thank you.

# about the play

"There's nothing can be done by *anything*, Clara,—when, once the *main* thing is done. And that's the marriage. That's where all the trouble starts—gettin' married."

—Mrs. Fisher

No one can question the authenticity of Aubrey Piper. He moves under his own steam from the moment the curtain rises. At no time does one feel that the hand of the playwright is still on the wheel directing the character to move in this direction or that in order to suit the exigencies of the story. And it seems to me that there is soundness in the scheme whereby the author makes some one character a concern above that of the tale itself. I am no longer drawn to the play "with a big idea" or the comedy constructed for the sake of a single telling scene. When an author works from such a blueprint he must almost inevitably find it necessary to scrunch and whittle his characters now and then to make them fit into his plot schema. He must bulldoze a little. He must regiment his folk and Prussianize them.

No such interference is visited upon Aubrey Piper of *The Show-Off*. He sets the pace and the story follows.

But there is one more test which must be met by a play if it is to live among drama of the first order. The playwright has done a great deal if he has been able to create a living, breathing, individual human being. He must do more. At some point in the story this fictional man or woman must stand as a symbol of all mankind. There should be in him some recognizable common factor of humanity.

Personally I came to like Aubrey exceedingly before the evening was done. I think that George Kelly has succeeded magnificently in this respect. It is essential that the audience should come in time to have a friendliness for the central figure of the comedy. But his is no easy task. Special pleading will not avail and Kelly does not employ it. An author, like a judge or a baseball umpire, is under obligation to preserve at least the appearance of neutrality. He may not lean down from Olympus too palpably to pat some favorite character on the head. Tenderness he may have—indeed we think it becomes the dramatist—but it must be

shown subtly. The sleight-of-hand ought to be fast and skillful enough to deceive the human eye.

And so we have it here. George Kelly builds up the case for Aubrey Piper by countless small strokes. By degrees he opens up the heart of the man. There he stands—liar, braggart, egotist, but the very consistency of his faults colors them with magnificence. From Prometheus down, mankind has chosen for its heroes men who stood pat. "Be yourself. Mother Fisher," cries Aubrey to his mother-in-law in times of stress, and it is a slogan which he has taken to heart. There is no need for anyone to say "Be yourself, Aubrey." He never is tempted for a moment to be anything else.

Of course, it may truthfully be said that Aubrey lives in a fantastic dream world of his own creation, but once he has built his world he stands by it. God himself has done no more.

—Heywood Brown

**GEORGE KELLY** (Playwright). American dramatist and actor, was born George Edward Kelly, in Philadelphia, Pennsylvania, in 1887. He was educated privately and made his acting debut in juvenile roles in New York City in 1912. His first full-length play, *The Torchbearers* (1922), ridicules the Little Theatre movement. Two years later, he expanded his vaudeville skill *Poor Aubrey* into the comedy *The Show-Off* (1924), a hilarious satire on braggart philistinism as exemplified by the pompous success-worshipper Aubrey Piper. *Craig's Wife* (1925), perhaps his most striking play, portrayed a domineering woman who alienated her whole family. It won the Pulitzer Prize in 1926. His later dramas include *Daisy Mayme* (1926), *Behold the Bridegroom* (1927), *Maggie The Magnificent* (1929), *Philip Goes Farth* (1931), *Reflected Glory* (1936), *The Deep Mrs. Sykes* (1945), and *The Fatal Weakness* (1946). George Kelly was the uncle of the late Grace Kelly. He died in Bryn Mawr, Pennsylvania, on June 18, 1974.



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# profiles



**NORMA YOUNG**  
Founding/Artistic Director

Native Texans aren't that rare (except, of course, individually) but a native Texan heading a major arts organization is somehow too rare nowadays. Norma Young is the exception. As the founder (and still artistic director) of Theatre Three, she has brought her home state—indeed her home city—great distinction as the enduring visionary of Theatre Three.

She was reared in Oak Cliff in a railroading family. Her senior year at Sunset High School she played the maid in the class play. "I was dreadfully shy; disabled, almost by my shyness. On stage was the perfect place to hide. There nobody saw Norma, they saw the character."

Freda Rowell, Young's college teacher, says Young's college career was "nothing short of brilliant." Young became an outstanding student at Sul Ross State University and was graduated in 1951. (In '82 her school awarded her their Distinguished Ex-Student Award).

She taught drama in West Texas and produced championship drama clubs (winning state competitions in one-act play contests) in a high school that hadn't any dramatics 'til she arrived. She left the classroom for the professional stage; first The Alley Theatre in Houston and then the New York stage.

In 1960 she returned to Dallas from New York and used a \$3000 inheritance to begin Theatre Three. In 1961. Almost all the early productions were selected and directed by Young. Theatre Three premiered new works and revived classics by Shakespeare, Moliere, Goldoni. She gave Dallas premieres to significant European writers such as Beckett, Brecht, Moinat, deGhelderode, Genet, Anouilh, Pirandello. She also chose works by American playwrights Eugene O'Neill, Arthur Kopit, Horton Foote, Tennessee Williams, Edward Albee, William Inge, Thornton Wilder and Elmer Rice. And she set the style, energy and scope of the theatre she leads.

In the course of the years she has become, as *The Dallas Times Herald* proclaimed, "Dallas' first lady of theatre." Early acting assignments included little roles in *Hedda Gabler*, and *Collette*; the leading roles in *A Man's A Man*, *The Gingerbread Lady*, *The Ladies of the Alamo*, *Oh Dad Poor Dad*, *The Learned Ladies*, *Shadow Box*, *Working* and most recently *Fearful*.

Despite a well-publicized loss of sight that has limited her directing, Ms. Young continues to act. Her one-woman show *The Life She Led* (in which she depicts Susanna Dickinson, survivor of the Alamo, and Elizabeth Ney, the sculptress who settled in Texas) played a week at Theatre Three and in April played to standing ovations in Houston at The Alley Theatre.



**JAC ALDER**  
Executive Producer-Director

"I'm not very different from most theatre professionals I know: we all seem to have come to theatre by some circuitous route," says Alder.

The co-founder of Theatre Three values his training as a musician (he's a proficient keyboardist, a composer and arranger), his education as an architect (he graduated from Oklahoma University's "madly avant-garde" School of Architecture in 1957), and even values his experience as a lieutenant in the US Army. "Though I don't want to repeat that, you understand."

"And I'm a terror of a typist. The fastest at the theatre, I bet."

His backgrounds in various disciplines have served Theatre Three well. He's acted, directed, written ("that's different than typing, you know," he says), designed sets, played pianos, synthesizers, celestes and accordions for shows. He designed the original renovation of the space in The Quadrangle that has become Theatre Three's permanent home.

He has also been a teacher and was the Director of Drama for the University of Texas at Arlington in the '70s.

It is his role as producer and advocate for the Arts in Dallas and in Texas for which he is most widely known. He has served as the chairman of the Texas Commission on the Arts Theatre Panel. He serves on the board of the Dallas Arts Alliance, on the advisory board of DISD's Magnet Arts High School, and as an advisor to the Western Arts Foundation in Santa Fe. He has also served as an officer of The Dallas Arts Combine, an organization he helped to found. Recently he conducted workshops in directing for the Texas Non-Profit Theatre organization known as TNT.

He has staged many of Theatre Three's musical presentations including the composer-salute revues he devised: *S Wonderful* (Gershwin), *Jeepers Creepers, Here's Harry* (Harry Warren), *Porter Pleases* (Cole Porter), and *Rise and Shine* (which he devised with Donald Snell featuring a story of early radio and the music of Irving Berlin).

Under his direction Theatre Three has been Stephen Sondheim's major producer in Dallas with stagings of *A Funny Thing... Company*, *Side by Side by Sondheim*, the theatrical world premiere of *You're Gonna Love Tomorrow*, and *Sweeney Todd*.

In private life he is the husband of Norma Young.



# profiles

**VINCE DAVIS** (*Aubrey Piper*) Audiences will recall Mr. Davis' last Theatre Three appearance in an outstanding performance as Jeremy Collier, the returning Vietnam Veteran in *Home Front*. Then he went to the unlikely task of creating eleven characters, including three women and a dog, at Stage West in an all records breaking run of *Greater Tuna*. Mr. Davis had previously appeared at Stage West as Ray in *Lone Star* for which he won their Best Actor Award. Mr. Davis is a graduate of SMU's Acting Program and after touring the U.S. and Canada he made his first appearance on the Theatre Three stage as Dr. Nakamura in *Happy End*. Since, he has created title roles in *The Elephant Man*, *The Crashing of Moses Flying By*, *Rosencrantz and Guildenstern Are Dead*, and *The Actor's Nightmare*. Other favorite credits include Mac Sam in *The Miss Firecracker Contest*, Paul in *Father Dreams* at Theatre Three, Ken Talley, the Vietnam paraplegic in Stage #1's *Fifth of July*, and Lenny Bruce in *Lenny*. Mr. Davis is currently making his home in Dallas with wife Jane Evelyn Chalk of Dancers' Unlimited Repertory Company. He also stays busy in the television and film industry.

**HUGH FEAGIN** (*Mr. Fisher*) began his association with Theatre Three as the Reverend Shannon in the 1973 staging of *Night Of The Iguana*. Since then he has appeared in over 30 plays with the theatre, including such diverse roles as Mansky in *The Play's The Thing*, R.P. McMurphy in *One Flew Over The Cuckoo's Nest*, Quentin in *After The Fall*, and Hector Nations in *Foxfire*. Mr. Feagin studied theatre at SMU, the University of Texas and the Goodman School of Drama. He has been seen at Theatre Three in *Rosencrantz and Guildenstern Are Dead*, *The Wake of Jamey Foster*, *Home Front*, *Outside Waco*, and *Season's Greetings*. He also appeared in the Dallas Theater Center production of *Seven Keys To Baldpate* at the Arts District Theatre.

**JIM IVEY** (*Mr. Rogers*) most recently performed in Theatre Three's *A Little Night Music* after a foray into the printing business and limousine business. Previously at Theatre Three he appeared as J. Edgar Hoover in *Splendid Rebels* with Norma Young. He has also appeared at Dallas Repertory Theatre as Professor Metz and Banjo in *The Man Who Came To Dinner*.

**THURMAN MOSS** (*Frank Hyland*) has appeared in several Theatre Three productions, most recently as Clive in *Season's Greetings*. He has appeared in the Los Angeles productions of *Man's Lament* and *One Act In Hell*. Mr. Moss also was seen in *Women With Sticks* and *The Prince of Nothing*. Theatre Three audiences will also remember him from *The Miss Firecracker Contest* and *Eden Court*.

**CONNIE NELSON** (*Clara*) performed in last season's smash hit *Little Shop Of Horrors* at Theatre Three, at the Plaza Theatre, and in Houston and Austin. Audiences will remember her in *Season's Greetings*, *A... My Name Is Alice*, *Working, Bedroom Farce*, *The Physician In Spite Of Himself*, *The Runner Stumbles*, and *Side By Side By Sondheim*. She has appeared at Arena Stage in Washington, D.C. and the Guthrie Theatre in Minneapolis. Ms. Nelson's New York credits include the Ensemble Studio Theatre's One Act Play Marathon and The Acting Company's hit revue *Issue... I Don't Even Know You*, directed by Jack Helfner.

**RAY KEITH POND** (*Mr. Gill*) has previously appeared at Theatre Three as Stephen in *Otherwise Engaged* and Chrysale in *The Learned Ladies*. His repertory experience includes performances at the Oregon Shakespeare Festival in Ashland and the Pacific Conservatory of Performing Arts. Mr. Pond's many credits include Trigorin in *The Sea Gull*, Leontes in *The Winter's Tale*, David Bliss in *Hay Fever*, Tobias in *A Delicate Balance*, Harry in *The Collection*, Dodge in *Buried Child*, Donny in *American Buffalo*, and McMillan in *Nuts*.

# profiles

**MICHAEL SKIPPER** (*Joe*) *The Show-Off* marks Mr. Skipper's return to the stage after a three year absence - the last three having been spent exclusively in films, television, and commercials. He spent three years in Los Angeles where he performed roles on *Dallas*, *Trapper John M.D.*, *Hart To Hart*, *General Hospital*, and *Days of Our Lives*, but is very happy to be back in his native Texas. He has performed in and directed over fifty plays and musicals ranging from Shakespeare to Sondheim, and was last seen at Theatre Three in the musical revue *Yip, Yip, Hooray!* He is also excited about his producing pursuits with partners Buzz Hirsch and Tom Stovall (producers of *Silkwood*). They currently have three motion picture projects in development with two more slated for '87. He loves golf, is wild about his three year old son, Graham, and is excited about being back at Theatre Three!

**MARY JANE WELLS** (*Mrs. Fisher*) last appeared as Saunders in *Fallen Angels* on National Tour for the Missouri Repertory Theatre. She also played Dora in *Equus* for them this summer. Her other Kansas City credits include Fanny in *Painting Churches*, Betty Meeks in *The Foreigner*, and Maud in *Forty Carats* opposite Elinor Donahue. Her theatre career includes performances at New York City's Lincoln Center Repertory Theatre, the Cincinnati Playhouse, The Great Lakes Shakespeare Festival, and summer stock. Film credits include *The Friends Of Eddie Coyle* as well as numerous industrial films and radio and TV commercials throughout the country.

**NANCE WILLIAMSON** (*Amy*) is happy to return to the Theatre Three stage where she last played Jetta in *Angry Housewives* two seasons ago. Since then she has performed in Dallas Theater Center productions as Emily in *The Marriage Of Bette And Boo*, Laura in *The Glass Menagerie*, Essie in *You Can't Take It With You*, Anne in *Good*, and Mrs. Dilber and Lucy in *A Christmas Carol*. Dallas audiences will also remember Ms. Williamson as Maria in the Dallas Shakespeare Festival's production of

*Twelfth Night* and as Janet in the New Arts Theatre's production of *The Rocky Horror Show*. Ms. Williamson, who has an MFA from Trinity University, is represented by the Mary Collins Agency and can be seen in many local and national commercials.

**LAURENCE O'DWYER** (*Director*) directed Theatre Three's box office smash *Little Shop Of Horrors*, running over 100 performances here and restaged at the Plaza Theatre, as well as on tour to Houston and Austin. He also directed this season's critically acclaimed *Ma Rainey's Black Bottom*. Mr. O'Dwyer's life's love has been children's theatre - he created Theatre Three's Grimm Magician Players, Dallas' only free children's theatre. A theatre veteran with extensive credits in regional and repertory theatre and a graduate of the Goodman Memorial Theatre in Chicago, Mr. O'Dwyer has directed such memorable Theatre Three productions as *Angry Housewives*, *The Wake Of Jamey Foster*, *The Miss Firecracker Contest*, *A Day In Hollywood/A Night In The Ukraine* and *Homefront*. As an actor, Mr. O'Dwyer appeared in Pulitzer Prize-winning Beth Henley's production of *The Debutante Ball* at California's South Coast Repertory. Among his Theatre Three acting credits are *Strider*, *Sleuth*, *Tartuffe*, *Stop The World - I Want To Get Off*, *Present Laughter*, *Drinks Before Dinner*, *Close Of Play*, *Otherwise Engaged*, *Quartermaine's Terms* and *Man And Superman*. During a hiatus from Theatre Three he served as Chairman of the Drama Department at Bennington College. In addition to his duties as Theatre Three's Associate Director, Mr. O'Dwyer has recently joined the Dallas-based Arts for People as Artist in Residence. Arts for People provides creative arts experiences and entertainment to chronically and severely ill patients as a therapeutic supplement to treatment.



# profiles

**CHRISTOPHER KOVARIK** (Costume Designer) *The Show-Off* is Chris' first design work for Theatre Three, although he previously was the costume coordinator for the Grand Premiere, Theatre Three's 25th Anniversary Gala, and was most recently seen in the Grimm Magician Players' production of *Rumpelstiltskin*. His favorite plays include *The Misanthrope*, *Under Milkwood*, and *A Moon For The Misbegotten*. Miscellaneous interests include mysticism, versions of *Misty*, and adding his dream book, *Mischievous Mischreant* by Millicent Millsop, to his miscellany. Millinery Supply is his favorite shopping experience. He is also quite fond of mincemeat, milkshakes, mint juleps, and mistletoe. Chris' favorite household appliance is the iron.

**CHERYL DENSON** (Set Designer) recently designed sets for *Lies and Legends* and *Ma Rainey's Black Bottom* and costumes for *Little Shop of Horrors*. Ms. Denson has designed professionally for fourteen years, creating sets or costume designs for more than thirty theatrical shows, including *A Man For All Seasons*, *Night of the Iguana*, *Cyrano*, *Black Coffee*, *Blood Money*, *Sherlock Holmes*, and *Cat on a Hot Tin Roof*, all for area theaters. She will be remembered by Theatre Three audiences for her designs for *Foxfire*, *Outside Waco*, *A Day in Hollywood/A Night in the Ukraine*, *Anything Goes* and *A... My Name Is Alice*. Ms. Denson owns Grafica, A Total Design Co., with such prestigious clients as Dr. Pepper, Mary Kay Cosmetics, Braniff, Interfirst Banks, and Fox and Jacobs. As an actress she is best known for her stage work and also serves as talent for radio, television and training films.

**TRISTAN WILSON** (Sound Designer) joined Theatre Three as Sound Designer for *Little Shop of Horrors* and has since become Technical Director. Before his arrival in Dallas he was a resident sound designer with Missouri Repertory Theatre in Kansas City, designing *Loose Ends*, *Harbledown* and the annual production of *A Christmas Carol*. Mr. Wilson's other credits include *Mass Appeal*, *The Best Little Whorehouse in Texas* and *My Fair Lady*. Mr. Wilson recently designed the sound for Theatre Three's *Ma Rainey's Black Bottom* and *A Little Night Music*.

**JIMMY MULLEN** (Production Stage Manager) has stage managed virtually every Theatre Three production for the last five seasons. As a staff director, he has directed *Quality of Mercy*, *Painting Churches* and co-directed *Rosencrantz & Guildenstern Are Dead* with Norma Young. He is also the coordinator for the annual Festival of New Plays and is the director for this summer's Grimm Magician Players production of *Cinderella*. His appearances on stage include *Design For Living* and *Sister Mary Ignatius Explains It All For You*. Mr. Mullen is a native Dallasite and directed productions of *Barefoot in the Park* and *Death Trap* which toured Scandinavia.

# then and now



a. Norma Young, Hedda Gabler • b. Connie Nelson, Sally Soldo, A... My Name Is Alice • c. A backstage crew at old Main Street theatre. Note teenage Morgan Fairchild, lower right. • d. Laurence O'Dwyer, Mary Anne Alexander, School for Wives • e. Gary Taggart, Sharon Bunn, Sweeney Todd • f. Ruth Ann Millsap, Martha Gaylord, The Innocents

Theatre Three is a non-profit cultural, educational corporation founded in 1961 by Norma Young and co-founders Jac Alder, Robert Dracup and Esther Ragland. It has been in continuous production since its founding.

After one season of performances at the Sheraton Dallas Hotel in various meeting rooms, the theatre moved to 2211 Main Street (a former seat-cover garage) where it produced premieres, classics, musicals and contemporary fare until 1969 when it moved to The Quadrangle following fund-raising efforts headed by its new (and first) Board Presidents, Mr. and Mrs. John D. Wisenbaker.

By now the company had long used professionals to produce its ever-expanding schedule of plays. In 1973 Theatre Three was the first legitimate theatre in Dallas to employ an Equity professional company of actors.

Early in its history Theatre Three had put its spotlight on dramas and musicals examining America's most dramatic problem, racism. Plays like *In White America*, *Purlie Victorious* (and later the musical *Purlie*), *Emperor Jones*, *For Colored Girls...*, *House of Flowers* explored the exquisite agonies and glories of the black experience in America.

Theatre Three has also functioned as an impresario bringing international artists including Arthur Fiedler, Marcel Marceau, Hal Holbrook and Emyln Williams to Dallas to appear under its auspices. It also has presented touring companies including dance (*Joelfry*, *The Ballets Traceredo de Monte Carlo*), drama (*Equus*,

*A Little Night Music* [with Julie Wilson], *Gertrude Stein Gertrude Stein and Dracula*).

Productions of Theatre Three have toured the nation. *Side by Side* by Sondheim, *Porter Please* and *Yip, Yip Hooley* played dates in more than 13 states. Theatre Three also administered part of the national tour of *Cotton Patch Gospel*.

Now Theatre Three is engaged in the largest financial effort of its history. Bolstered by extraordinary commitments from its Board of Directors, Theatre Three purchased its building in The Quadrangle in February of 1986 and began extensive remodeling that will be completed in October. A \$1.75 million 25th Anniversary Campaign is headed by John D. Miller, Chairman of Sanger Harris.

Major contributions to this campaign have been made by Hobilitzelle Foundation. The Meadows Foundation has pledged up to \$250,000 on a 2 to 1 matching gift that must be matched before March 1, '87.

The remodeling will be completed this season prior to the opening of the fourth show of the season *A Little Night Music*.

Theatre Three is presently supported by the largest theatre subscription audience in Dallas. Over 40% of those subscribers contribute to the theatre through the subscriber BRAVO campaign. Theatre Three continues to be led by its founder Norma Young and co-founder, Jac Alder.



# thanks

## Theatre Three 1986-87 Season

Theatre Three applauds all those whose support makes our work possible. Though space does not permit individual listing, we offer our sincere thanks to the many season ticket holders who contribute to the BRAVO Campaign. BRAVO gifts—which are used to match corporate and foundation grants—have been made by more than 40% of our subscribers. Theatre Three is a non-profit, cultural/educational institution. All donations are tax-deductible.

While every effort has been made to insure that the listing of contributors is complete and correct, please accept our apologies for any inadvertent errors or omissions. We would like to correct any oversights as soon as possible. Please send corrections to: Theatre Three, 2800 South, Dallas, TX 75201.

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