

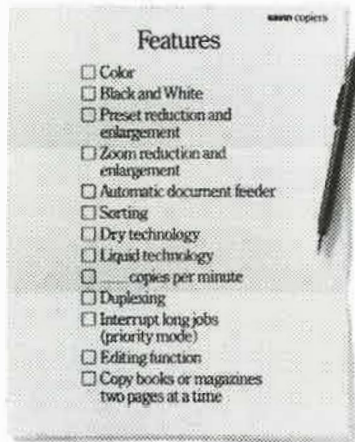


D. Le Brun, C. Nelson, S. Bunn, S. Boyd, C. Coit, N. Hatsfelt

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Theatre Three . 1990-91 Season



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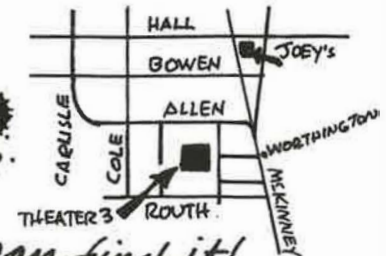
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Executive Producer-Director

Theatre Three

In The Quadrangle

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Dallas, Texas 75201

**SHERRY R. BOYD
SHARON BUNN
CONNIE COIT
NAOMI HATSFELT
DENISE LE BRUN
CONNIE NELSON**

in

WEILL WOMEN

Music by **KURT WEILL**

Lyrics by MAXWELL ANDERSON, BERTOLT BRECHT,
JEAN COCTEAU, LION FEUCHTWAGER, IRA GERSHWIN,
OSCAR HAMMERSTEIN, LANGSTON HUGHES, GEORG KAISER,
ALAN JAY LERNER, MAURICE MAGRE,
OGDEN NASH, & WALT WHITMAN

Directed & Devised by JAC ALDER

Musical Direction by TERRY DOBSON

Musicians

TERRY DOBSON, GARY MEAD, MARK MILLER,
LISA MATTIA, PEGGY WOYWOOD, ROBERT BRIDGE

Production Stage Manager TERRY TITTLE HOLMAN

Scenic Design by HARLAND WRIGHT

Costume Design by DIANA FIGUEROA STORY

Lighting Design by LINDA BLASE

Sound Design & Technical Director TRISTAN WILSON

Assistant to the Director THOMAS OWEN

First Preview: Saturday, 16 February 1991

Opening: Wednesday, 20 February 1991

Music by Kurt Weill presented by special arrangement with European American Music Corporation, agent for The Kurt Weill Foundation for Music, Inc.

WEILL WOMEN is sponsored by **The Dallas Morning News**

Scenario

Act One:

The women of Weill's imagination - the flesh of his thought - appear and appeal to be heard in a man's world. Seeking a new place of employment, three new arrivals bemoan the loss of their "dear old mama" and get instruction from their new mama, the Madame (Sharon Bunn) on the philosophy of their new workplace.

With no customers to service, they swap raucous stories of profane customer-sailors; one woman (Connie Coit) pacifies her love-child with a fairy story and the house's scrubwoman (Denise Le Brun) fantasizes about starting a class war. Veteran whores sing nostalgically of an old hangout and dance with one another.

Still, romantic longings die hard and even the Madame expresses her conventional but unsatisfied desires. Outside Salvationists urge reform (though not suggesting how the women are to survive when out-of-work). But those who fell hard for sailors wax eloquently and passionately about the men of the sea who have deserted them. Salvationists, intrigued, are lured into gossiping. Challenged but undaunted, one manages an urgent sermonette before the spectre of war begins to intrude. The fight is on for honor, glory and economic primacy! The voice of a mad political prophet is echoed by his converts who surround themselves with lurid symbols of their fanaticism.

A dissident orphan (Sherry R. Boyd) is forced to wear the badge of discrimination after analyzing her dangerous estrangement from the society. Bravely she insists on leading a hymn to peace, a peace all leave to find for themselves.

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Scenario

Act Two:

The conflict has not ceased: the drums of war continue beating and women are impressed into heavy industry. The soldier's wife gets gifts from foreign capitals (and she gets more); The Beast Bureaucrat (Denise Le Brun) keeps the civilians of Potsdam in order as one new war widow (Naomi Hatsfelt) confesses her utter loneliness.

But the war has awakened the stock market: two vaudevillians (Connie Coit and Connie Nelson) dance to celebrate their delight in this progress. The Madame (Sharon Bunn) gives advice on how to magnify wealth. One who never learned such a lesson (Connie Nelson) is at the end of her tawdry career and life. She gets no compassion from The Madame, The Beast Bureaucrat or Death itself (Sherry R. Boyd).

Yet the romantic female imagination dreams on. In a fog of illusion, a perfect world exists where - among other marvels - God actually answers questions. Strangers in this perfect world can use their softest wiles. But when the fog clears and the dream dissipates, women are left with trouble-man, with coping with lovers and ex-lovers. They likewise struggle with their own belief in a better world of husband, children and domestic harmony.

From a matured perspective, they join together to honor "these few precious days" and to wonder if we aren't all ultimately "lost in the stars".



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Performers

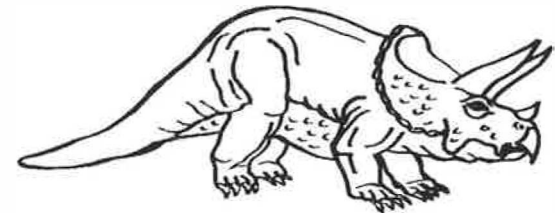
SHARON BUNN has appeared in dozens of memorable Theatre Three productions, including the musical hit *SWEENEY TODD*, Alan Ayckbourn's *WOMAN IN MIND* and *SEASON'S GREETINGS*, as well as *QUARTERMAINE'S TERMS*, *SAFETY*, *LIGHT UP THE SKY*, *A LITTLE NIGHT MUSIC*, *THE ELEPHANT MAN*, *GINGERBREAD LADY*, *ANGRY HOUSEWIVES*, *ANYTHING GOES*, *COMPANY*, *CANTERBURY TALES*, *CLOSE OF PLAY*, AND *MISS REARDON DRINKS A LITTLE*, and many others. Sharon has been closely involved in the development of Theatre Three's New Play Festivals and directed new plays in both the 1988 and 1989 *VOICES UNSILENCED*. One of Dallas favorite actresses, Sharon recently appeared as Della in the country-western musical hit *DELLA'S DINER* at the Plaza Theatre. She has also appeared at Dallas Theater Center, as well as on the stage in Los Angeles and Chicago. Sharon has been cited for Outstanding Performance by the Dallas Theater Critics Forum for her work in Theatre Three productions of *A LITTLE NIGHT MUSIC* and *TOP GIRLS* and she was named Favorite Supporting Actress for the 1988-89 Season in the first annual Patron Favorite Awards. She also teaches acting, writes poetry, and paints. Sharon has recently had the great good fortune to work in feature films with two of her favorite actors: Gene Hackman in *FULL MOON IN BLUE WATER* and Roy Scheider in *NIGHT GAME*.*

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Performers

SHERRY R. BOYD is from Denton and recently made her Theatre Three debut as Martha Loomis in the acclaimed production of *JOE TURNER'S COME AND GONE* by August Wilson. She has appeared as Crystal in *LITTLE SHOP OF HORRORS* at Casa Manana in Fort Worth, as Patricia in *EXTREMITIES* and as Sonia in *GODSPELL* at Redbud Theatre, and in *NUNSENSE* at Denton Community Theatre. As a vocalist she has sung for such bands as *Custom Made*, *Treasure Island*, and *Crystal Image*, doing impersonations of Tina Turner and Diana Ross. With *Custom Made* she opened for *The Four Tops*, Frankie Avalon, Eddie Rabbit, and the Beach Boys. She has also traveled in Spain, Italy, and Belgium with the international cast of *UP WITH PEOPLE* as a featured vocalist and worked as a studio singer with Six Flags Productions and Magnum Productions. Sherry is married to Mark Boyd and they have one lovely daughter, Christal.**

CONNIE COIT made her Theatre Three debut 21 years ago as Philia in *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*. Favorite Theatre Three roles since include *SAFETY*, *CANDIDE*, *TARTUFFE*, *LITTLE MARY*, *SUNSHINE*, and *COMPANY*. Ms. Coit has appeared also with the Dallas Summer Musicals, The Dallas Opera, The Lyric Opera of Dallas, Dallas Repertory Theatre (last season as "Elvira" in *BLITHE SPIRIT*), and Casa Manana in Fort Worth as well as with regional theatres across the country. Her extensive New York credits include productions on Broadway at Town Hall, Off Broadway and with the New York City Opera. Television viewers may remember her on the daytime series *SEARCH FOR TOMORROW* and on *DALLAS*. In the summer of 1989 she was featured in a Broadway revue in Essen, Germany, a pilot project which resulted in a new course of study at the Folkwang Hochschule in "The American Musical Theatre." Last May in New York, she appeared as "Nadina" in *THE CHOCOLATE SOLDIER* for Bandwagon and was featured at the Players Club in a tribute to Robert Wright and George Forrest, composers of *GRAND HOTEL*. In June she debuted a new one woman show, *A CELEBRATION OF BERNSTEIN* with her husband and accompanist, Lloyd Kitchens, at Dallas Repertory Theatre, one in a series written by Shelia Smith and directed by Jack Lee. Three days before *WEILL WOMEN* rehearsals began, Connie returned from performing with the Theatre Guild's Theatre at Sea aboard the Vista Fjord from L.A. to Tahiti and Bora Bora. Fellow performers included Judy Kaye, Cris Groenendaal, Patricia Neal, and Eartha Kitt. The Kitchens are the proud parents of Ben, their four year old son.*



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Performers

NAOMI HATSFELT has appeared at Theatre Three as Tintinabula in last year's hit production of *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*. Other credits in the Dallas/Fort Worth area include Barb in *ROMANCE/ROMANCE* at Stage West, Clara in *I'M NOT RAPPAPORT* at Dallas Repertory Theatre, Charlotte in *A LITTLE NIGHT MUSIC* at Garland Civic Theatre, numerous roles in *KURT WEILL: A MUSICAL ODYSSEY* at Addison Centre Theatre, and Charlotte in *PROSPECT* at Deep Ellum Theatre Garage. Naomi is pleased to be singing Kurt Weill's music again and working at Theatre Three.**

DENISE LE BRUN International singer/actress Denise Le Brun arrived in America via an astounding list of professional accolades. From Paris' Left Bank to Israel and Australia, Denise Le Brun has been hailed in theatre, television, and film. Miss Le Brun began her career in Paris'Olympia, the Bobino and the Moulin Rouge with the enthusiasm of her friend and mentor, Edith Piaf. Miss Le Brun appeared with Jacques Brel performing her own songs as well as Brel's in a triumphant tour which included Israel and Monte Carlo. Miss Le Brun crossed the Atlantic to appear at Montreal's Ritz Carlton and later was brought to to include 18 months at the Dunes Hotel in Las Vegas, Jenny in Houston Grand Opera's production of *THE THREEPENNY OPERA* and the title role in *IRMA LA DOUCE* at Chicago's Forum Theatre. *JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS* has become the most famous Le Brun vehicle, especially since Denise Le Brun alone was associated with Brel and performed with him so often during his life. Her television credits include the nationally telecast tribute to her friends Piaf and Brel in a PBS special, *PIAF, BREL AND LE BRUN*. Miss Le Brun allocates a part of her time to giving master classes and private instruction at Houston Community College where she is the Artist in Residence/Faculty Member.*

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Performers

CONNIE NELSON last appeared at Theatre Three in 1990's acclaimed production of Athol Fugard's *THE ROAD TO MECCA* and, along with Esther Benson in the same play, she was named "Favorite Actress" for her performance. Her many memorable appearances at Theatre Three have included *TAKING STEPS*, *CLAP YO' HANDS*, *A...MY NAME IS ALICE*, *LITTLE SHOP OF HORRORS*, *BENEFACTORS*, *THE SHOW-OFF*, *SEASON'S GREETINGS*, *BEDROOM FARCE*, *WORKING*, *CHICAGO*, *THE PHYSICIAN IN SPIRIT OF HIMSELF*, and *THE RUNNER STUMBLES*. Connie has worked with Dallas Summer Musicals and Stage #1 in the world premiere of *ALL KIDDING ASIDE*. In New York Connie appeared in The Ensemble Studio Theatre's 1984 One Act Play Marathon and at the Encompass Theatre in *KENNEDY'S CHILDREN*. She performed with The Acting Company and co-wrote the hit revue *ISSUE I DON'T EVEN KNOW YOU*. Connie's regional credits include Washington D.C.'s Arena Stage and a season at The Guthrie Theater. She appeared at American Repertory Theatre in *THE BOYS NEXT DOOR* and at Dallas Theater Center in *ONCE IN A LIFETIME* and *A CHRISTMAS CAROL*. Connie was born in Tennessee, reared in Texas, educated at Southern Methodist University and the streets of New York. She is represented by the Mary Collins Agency in Dallas.*

ACKNOWLEDGEMENTS: The Quadrangle; City Warehouse Corporation; Manhattan Cleaners; Auringer & Associates; Susan Kandell; Dallas Arts Combine; Lee Data Mail; Quadrangle Grille; Perrier; Ford Motor Company; Bread 'N' Butter Plant Leasing; Mr. James Lavin Jr.; Amy Guskin, European American Music Corporation; Allen K. Townsend; plus many other wonderful individuals, businesses, and organizations. THANKS!

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Kurt Weill

KURT WEILL was born on 2 March 1900 in Dessau, Germany. The son of a cantor, Weill displayed musical talent early on: by the time he was twelve, he was composing and mounting concerts and dramatic works and accompanying opera singers at the Dessau Court Theater during the years of the First World War. By 1925, a series of performances in Berlin and at international music festivals established Weill as one of the leading composers of his generation; and in 1926, at Dresden, he gained his first major success in the theater with *DER PROTAGONIST*. A commission from the Baden-Baden Music Festival in 1927 led to the *MAHAGONNY SONGSPIEL*, Weill's first collaboration with Bertolt Brecht. Weill and Brecht also wrote several works for singing actors in the commercial theater, including *DIE DREIGRÖSCHENOPER* and *HAPPY END*. Later works (*AUFSTIEG UND FALL DER STADT MAHAGONNY*, 1930, and *DER SILBERSEE*, 1932, in particular) outraged the Nazis. Riots broke out at several performances and carefully orchestrated propaganda campaigns discouraged productions of his works. In March 1933, Weill fled Germany; first to Paris and then to London. In 1935, Weill came to the United States to oversee a Max Reinhardt production for which he had written an extensive oratorio-like score. After many delays, the work was finally staged in 1937 in truncated form as *THE ETERNAL ROAD*. Encouraged by his reception in the United States and convinced that the commercial theater offered artistic possibilities, Weill turned to the Broadway stage (and the politically committed theater in America) with *JOHNNY JOHNSON*. During the next decade, he established himself as a new and original voice in the mainstream of American musical theater. Yet, *KNICKERBOCKER HOLIDAY*, *LADY IN THE DARK*, *ONE TOUCH OF VENUS*, *STREET SCENE*, *LOVE LIFE*, and *LOST IN THE STARS* hardly represented conventional fare. His collaborators included Maxwell Anderson, Ira Gershwin, Moss Hart, Ogden Nash, S.J. Perelman, Langston Hughes, and Alan Jay Lerner. Weill also wrote film scores in Hollywood, an American folk-opera with Arnold Sundgaard, *DOWN IN THE VALLEY*, and numerous other works. In 1947, the inaugural year of the Tony Awards, he received a special Tony for distinguished achievement in the theater. In addition, he served as a member of The Playwrights Company and The Dramatists Guild. Weill died on 3 April 1950. Now, more than forty years after his death, we continue to come to grips with the remarkable range and endlessly fascinating variety of his works, which nevertheless always carry his unmistakable stylistic signature.

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Artistic Staff

CHERYL DENSON (*Associate Producer*) made her Theatre Three directing debut with the 1988 holiday hit production of *THE FANTASTICKS* and last season directed the Jones/Schmidt classic for the second delightful time. Dallas audiences have seen her directing work in *BROADWAY BOUND*, a hit at Dallas Repertory Theatre, *PULP AND CIRCUMSTANCE* at the Crescent Theatre, *THE TRAVELING LADY* at Theatre Three, and Dallas Repertory Theatre's *SHERLOCK'S LAST CASE*. Cheryl has designed sets and/or costumes for numerous Theatre Three productions, including 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 Fall of 1983. This season she has directed hit productions of Richard Greenberg's *EASTERN STANDARD* and Rupert Holmes' *ACCOMPLICE*.

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 Critics Forum Award for Theatre Three's *NOTHING SACRED* and Dallas Theater Center's *TEMPTATION*. His 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 the *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 a Chairman of the Drama Department at Bennington College.*

TERRY TITTLE HOLMAN (*Production Stage Manager*) returned to Theatre Three for the just completed *JOE TURNER'S COME AND GONE* after a five month absence. During that time Terry and her husband, Robert, welcomed their son Tanner into the world. Terry has been a professional stage manager for over fifteen years and has been at Theatre Three since the 1987 season. She is happy to be back at work, especially since Tanner accompanies her occasionally. Terry would like to thank Terry Dobson for all his hard work during her absence.*

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Artistic Staff

LINDA BLASE (*Lighting Design*) has designed Theatre Three's recent productions of *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. During the 1988-89 Season Linda designed lighting for Dallas Repertory Theatre's *BROADWAY BOUND* and *A SHAYNA MAIDEL*, Callier Theatre's *THE HAUNTING OF HILL HOUSE*, and designed 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. In 1990, she designed 17 shows in 12 months!

TRISTAN WILSON (*Technical Director & Sound Design*) is in his fifth season at Theatre Three, where he designed and installed the theatre's sound system. In his 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 OR EXPIRING MINDS WANT TO KNOW*, which featured his wife, actress Peggy Pharr Wilson.

HARLAND WRIGHT (*Scenic Design*) is a native Texan and Dallas resident who has worked in theatre in Dallas since 1964. His first design project for Theatre Three was for *THE BOYFRIEND* in the old seat-cover garage downtown. Since then he has designed, among others, *THE ROAD TO MECCA*, *ROAR OF THE GREASEPAINT*, *ANYTHING GOES*, *CELEBRATION*, *LITTLE SHOP OF HORRORS*, and *THE SEAGULL*. Mr. Wright is also well known in Dallas as an advertising and graphic designer. He has also art directed or designed numerous television commercials and industrial films. As resident art director for Mulberry Square Productions in Dallas he was production designer for the world acclaimed motion pictures *BENJI* and *FOR THE LOVE OF BENJI* and designed settings for the Benji television specials and series. Mr. Wright will also be remembered as the tallest Teddy Roosevelt in history in Theatre Three's production of *ARSENIC AND OLD LACE*.

DIANA FIGUEROA STORY (*Costume Design*) 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 Theatre. She is happy to join the creative team at Theatre Three. When not playing in the theatre, she is enjoying her three beautiful children and wonderful husband, Dale.

Thanks!

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TUELECTRIC

Norma Young

NORMA YOUNG (*Founding/Artistic Director*) was born in Dallas, reared in Oak Cliff, and educated at Sul Ross State University in Alpine (which gave her its Distinguished Ex-Student award in 1982). Ms. Young's career took her to Houston and New York before she returned to Dallas to found Theatre Three in 1961. She has served as Theatre Three's Artistic Director continuously since then. 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 *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 own one woman show *THE LIFE SHE LED*. Ms. Young named Theatre Three for authors, actors, and audiences: elements she values equally in her concept of theatre. *Dallas Times Herald* has named her "Dallas' First Lady of the Theatre" and *Ultra Magazine* named her one of the five "grande dames" of Texas. In December 1988, with Jac Alder, she received the Dallas Historical Society Award for Excellence in Creative Arts. Last season, Ms. Young directed Theatre Three's productions of *NOTHING SACRED* and *THE ROAD TO MECCA*.

Jac Alder

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 organization. Born and educated in Oklahoma, Alder earned his degree in Architecture. During the '70s, Alder was Director of Drama at the University of Texas at Arlington. He 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 chaired the Theatre Panel of the Texas Commission on the Arts on which he has served two terms. He was on the founding Boards 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. He is host/narrator for the Dallas Symphony Orchestra performances for its youth concerts and is Artistic Advisor to Dallas' Young Audiences organization, a group that tours professional artists into the schools. For his extensive service to the theatre in Dallas, Alder was cited with a special award by the Dallas Theatre Critics Forum. In December 1988, with Norma Young, he received the Dallas Historical Society Award for Excellence in Creative Arts. In private life, he is the husband of Norma Young.

Theatre Three's Company

NORMA YOUNG, *Founding/Artistic Director*

JAC ALDER, *Executive Producer-Director*

Artistic Staff/Production

CHERYL DENSON, *Associate Producer*
LAURENCE O'DWYER, *Associate Director*
TERRY TITTLE HOLMAN, *Production Stage Manager*
TERRY DOBSON, *Musical Director*
DIANA FIGUEROA STORY, *Costumer*
ROSE WARREN, *Assistant to the Costumer*
TRISTAN WILSON, *Technical Director*
EDDIE BURCHAM, *Carpenter*
ROBERT KRUEGER, *Master Electrician*

Administration

CHRIS HARSDORFF, *Director of Administration*
KAY CRAFT JEFFREYS, *Comptroller*
GARY MEAD, *Systems Manager*
JULIE NAVAR, *Administrative Assistant*
PAT PERNA, *Assistant Bookkeeper*

Development

STEPHEN COUCH, *Coordinator*

Publicity/Public Relations

GARY YAWN, *Publicist*
SHANNETTE HOELSCHER, *Assistant to the Publicist*
SUSAN KANDELL, *Production Photographer*

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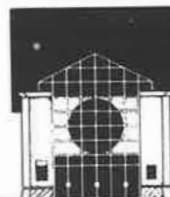
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THOMAS OWEN, *Intern*
J. KYLE HANNAH, *Intern*



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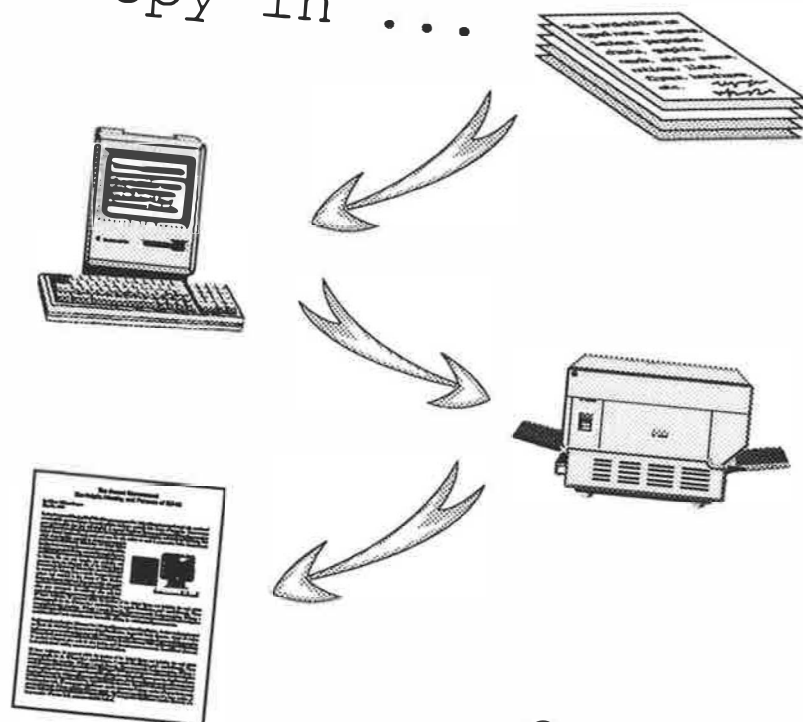
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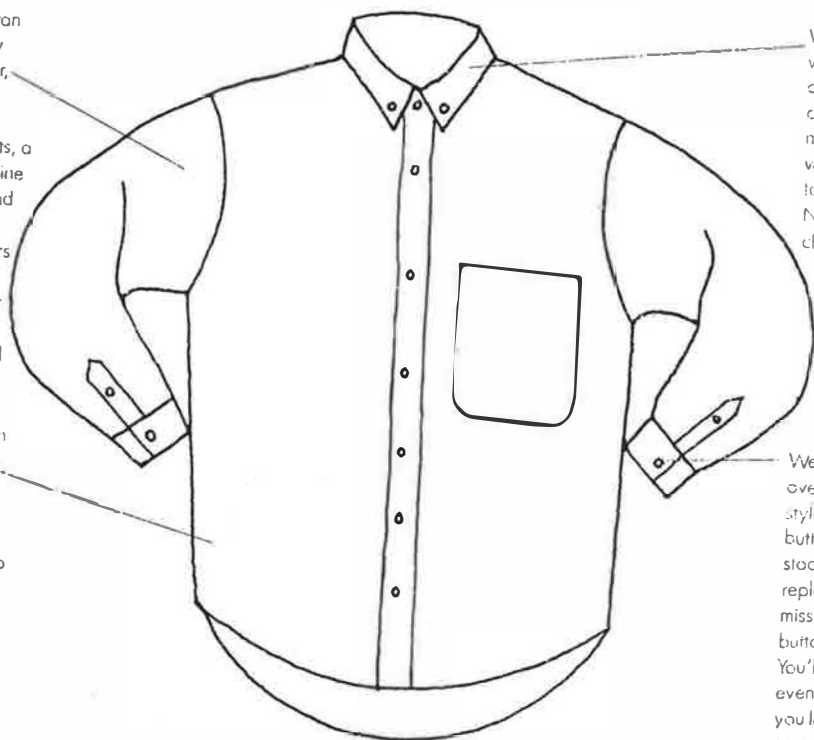
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