

DAVID BROWN, a student at St. Marks, played the leading role of Miles in this season's hit production of "The Innocents". Master Brown, who has appeared in the Dallas Summer Musicals and in Dallas Civic Opera productions, is also a student of the dance studying with Victor Moreno.

DAVID HILL appeared earlier in the season in "The Great Sebastians" and has been a valuable member of the company serving in a variety of staff positions since his stage managing assignment in "EH?". Mr. Hill is a graduate of Irving High School where he played many major roles for their drama department and earned numerous academic honors.

JERRY JEROME studied drama at the famed Pasadena City Playhouse in California and has worked in a technical capacity for the Shakesperian Festival Theatre in Stratford, Connecticut. He has served as a staff technical member for Theatre Three this season for "Stop the World" and "The Innocents".

HARLAND WRIGHT, an advertising designer, has been active in Dallas theatre for fifteen years. As an actor, Mr. Wright has been seen as Teddy in "Arsenic and Old Lace", and as a designer has created setting for "Thieves' Carnival", "The Boy Friend", "Stop the World" and "Pantagleize" as well as serving as associate designer for "The Innocents", "The Spare Rib" and "A Funny Thing Happened on the Way to the Forum". Mr. Wright is currently designing settings for this summer's production of "Madwoman of Chailiot" to be produced by the Greater Dallas Community Theatres.

BILL SALAMON is a student at South Garland High School. For his school he has appeared in major roles in "The Diary of Anne Frank", and "The Boy Friend". At Theatre Three, Mr. Salamon seems to be making a career of playing soldiers in such shows as "The Devil's Disciple", "A Man's a Man" and tonight's "Pantagleize". Mr. Salamon plans to major in drama at the University of Texas.

MARK HUSE makes his first Theatre Three appearance in "Pantagleize". During his academic career, Mr. Huse appeared in major roles in "Harvey", "The Bald Soprano" and "Camelot".

FRED McFARLAND made his first appearance for Theatre Three in "EH?" with an impressive list of theatrical accomplishments behind him. An active director, Mr. McFarland recently directed "Dear Ruth" for the Richardson Community Theatre and is currently serving as director and choreographer for "Operation Loop Group" variety show which tours military hospitals to entertain wounded Vietnam returnees. He is a veteran of summer stock and holds a degree in drama from Texas Tech.

NORMA YOUNG, the theatre's managing director, began her professional career in the drama as a teacher. At Houston's famed Alley Theatre, Miss Young served as actress, stage manager, director and teacher. Numbered among her credits are appearances on the New York stage, stage managing shows Off-Broadway and extensive summer stock work. Miss Young returned to Dallas to establish Theatre Three in 1961. She has served since as its managing director as well as appearing in numerous shows including "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad" and "A Man's a Man". She is the recipient of the Dallas Entertainment Award of Showman of the Year as well as winner of the Arete presentation. In private life, Miss Young is the wife of Jac Alder.

PLAYERS:

LARRY O'DWYER is a New York resident who has appeared for Theatre Three in Dallas each season since 1962. Plays in which O'Dwyer has appeared include "The World - I Want to Get Off", "A Funny Thing Happened on the Way to the Forum", and "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad". His East Coast career has included "Private Ear and Public Eye" as well as directing "The Midwife of Virginia Woolfe". Mr. O'Dwyer holds a M.F.A. from the famous Goodman Theatre in Chicago.

JOHN PERPENER is making his Theatre Three debut as a performer. He has just concluded the choreographic work for his M.F.A. at the University of the South at Methodist University. As an undergraduate at the University of the South, Mr. Perpener appeared in a number of musicals and drama department productions.

JAC ALDER, one of Theatre Three's founders and a past time star, has been represented earlier in the season by directing "The Great Sebastians", "The Boy Friend" and "Stop the World". As a designer he has created the set for the season's opener, "EH?" as well as "The Great Sebastians". As an actor, Mr. Alder has appeared in many Theatre Three productions.

JOHN CACCIATORE began his association with Theatre Three as a sound designer, a responsibility he still maintains. He has also served as an actor, Mr. Cacciatore has appeared in "A Funny Thing Happened on the Way to the Forum", "Devil's Disciple" and played the leading role of Valentin Brose in the season opener, "EH?".

JOE OLIVER makes his fifth appearance for Theatre Three. His previous appearances on the arena stage have been major roles in "The Solid Gold Cadillac", "The Solid Gold Cadillac", "Bus Stop" and "The Great Sebastians". Mr. Oliver has also been seen on the Casa Manana stage in Ft. Worth and created a number of leading roles for Town North Theatre.

DAVID PERKINS majored in radio and TV at Texas Christian University and has been a professional in broadcasting since 1962. Presently the production director of KBOX, he has had on-mike experience with WFAA in Ft. Worth and KBOX Ft. Worth. Acting in "Pantagleize" marks his first Theatre Three stage.

SHIRLEY MARLETTE studied at Trinity University in San Antonio on a speech and drama scholarship. In Houston, she has been seen in major roles in "The Madwoman of Chailiot" and "Summer and Smoke" as well as serving as artistic director. In Dallas, Miss Marlett has been seen in "Oh, Loma" for Theatre Three and appeared for Theatre Three as Vlasta in "The Great Sebastians". She has been named co-ordinator for this year's Dallas Summer Festival at Northpark.

PATTY GREER has been Theatre Three's staff costume designer and made her debut as designer for the 1965 production of "Stop the World". She has been responsible for the majority of costume designing for Theatre Three, an activity she combines with her commercial career as a designer for Trio Sportswear of Dallas. Miss Greer appeared in "The Solid Gold Cadillac".



CAST in order of appearance

JOEN PERPENER as Bamboola, servant to Pantagleize and secret revolutionary.
 LARRY O'DWYER as Pantagleize, a philosopher yearning for a destiny.
 JAC ALDER as Innocenti, the intellectual revolutionary pretending to be a waiter.
 JOHN CACCIATORE as Blank, a modern poet playing at politics.
 JOE OLIVER as Creep, a detective and a master of disguises.
 DAVID PERKINS as Banger, a cripple in love with violence.
 SHIRLEY MARLETTE as Rachel, a Jewess seeking racial revenge.
 DAVID BROWN as The Drummer Boy, aide to General McBoom.
 PATTY GREER as The Balladmonger, sympathetic to the revolution.
 DAVID HILL as The Bank Manager responsible for protecting the crown jewels.
 JERRY JEROME as The Lieutenant, a loyal instrument of the government.
 HARLAND WRIGHT as General McBoom, a shortsighted soldier of longstanding.
 BILL SALAMON as The Assistant Bank Manager.
 MARK HUSE as a Guard.
 JERRY JEROME
 MARK HUSE as Soldiers disguised as Waiters
 DAVID HILL and Soldiers of the Court.
 BILL SALAMON
 FRED McFARLAND as The Distinguished Counsel, an appointed defense counsel anxious to maintain his appointment.

NORMA YOUNG as Justice-Generalissimo, a judge who enjoys tipping the scales.

SYNOPSIS OF SCENES

The action of the play takes place in a European city on a May first -- the day of a solar eclipse, the birthday of Pantagleize and the date set in secret for the start of a revolution.

- ACT I - Scene 1: Pantagleize's sleeping place.
- Scene 2: A Cafe where plans of conspiracy are included on the menu.
- Scene 3: A public square.

10 minute intermission *

- ACT II - Scene 1: Rachel's room.
- Scene 2: The Bank, depository of the crown jewels.
- Scene 3: The Objective Bar, command post of the provisional committee.
- Scene 4: Rachel's room.

10 minute intermission *

- ACT III - Scene 1: A street.
- Scene 2: Courtroom of the Justice-Generalissimo.
- Scene 3: A courtyard outside the courtroom.

*Owing to the length of the play, the co-operation of the patrons is respectfully requested to limit the length of intermissions.

NOTES FROM THE DIRECTOR:

The power of the play, "Pantagleize" is in its poetic vision of practical problems. Ghelderode's insight into the impracticality of action and inaction alike took him away from the pragmatism of the popular existential philosophy and placed him solidly on the side of private mysticism. All of which is a round-about way of saying here was a writer who wrote of reality in poetic terms; a writer whose richness of imagination is rooted in human behavior, rational and irrational.

All Ghelderode's characters are foolish -- even his hero, Pantagleize -- but none are simply fools; only mortals with their fair share of faults -- men with a measure of nobility whose dreams are as significant as their failures.

Theatre Three is proud to present "Pantagleize", a masterpiece too long neglected in our country. Producing it has been an immense challenge and would not have been thinkable without the superb talents of our good friend Larry O'Dwyer as well as the creative concentration of the entire cast, crew and designers. To all of them I extend my respects and gratitude.

"Pantagleize" is the final production of our most successful season to date. It's you, the playgoers, who made it the success it has been and we thank you. And special thanks also to all season subscribers, our producers committee and the members of the Inner Circle for making our seventh year a bright indication of what the future will be. For information on next season, be sure to fill out the mailing request blank in this program.

STAFF

- DIRECTOR - Norma Young
- DESIGNER - Harland Wright
- COSTUMER - Patty Greer
- SOUND DESIGNER - John MacLehan
- STAGE MANAGER - Minda Lynn
- PRODUCTION CO-ORDINATOR - Sharon Woods
- ASSOCIATE DESIGNERS - Jac Alder, Joan Eckles
- TECHNICIANS - Ed Hughes, Larry Whitcher, Shari Melde
- CREW - Lewis Cravens, Willie Davis, Fernando de la Garza, Jacinto Adame (Members of the Neighborhood Youth Corps)
- HOUSE MANAGER - Cheryl Garcia
- BOX-OFFICE MANAGER - Sharon Woods

***** MAILING LIST REQUEST BLANK *****

(Fill out and leave at the box-office or mail to Theatre Three at 2211 Main Street, Dallas, Texas 75201.)

Name _____
 Address _____
 City _____ State _____ Zip Code _____

ABOUT THE PLAY:

This amazingly modern script was written in 1929 which makes its modern aptness as startling as its originality. Michel de Ghelderode was a Belgian, an asthmatic recluse who, like Pantagleize, wrote principally for his own pleasure. The character of Pantagleize was suggested to him when he observed a civilian nonchalantly crossing a public square and reading a book in the midst of fierce fighting in a 1919 campaign. Ghelderode has done very little to change this character, whoever he was, in putting him on the stage. The same artlessness is there, the same detachment and preoccupation while the city shoots itself to pieces.

Ghelderode's conspirators are a ragged lot. There's Bamboola, a negro with a black and white attitude, bound for disappointment when he discovers that, after the great insurrection, he will still be black. And Innocenti, a Doctor of Law masquerading as a waiter and acting out the contradiction of the committed nihilist as well as any existentialist hero. Then Blank, the poet playing at politics, infused with incoherent feelings that lead him to bad verse and a firing squad. Rachel Silberschatz, the Jewess with whom Pantagleize falls in love and who repays his clownish courtship with comic fanaticism. These along with an assortment of soldiers, spies and politicians buzz about Pantagleize as he sets them all in revolutionary orbit by uttering the banal phrase "What a lovely day" unaware that it is the signal to begin the revolution.

The revolutionaries basic ineptness is seen in the cafe scene where Bamboola, Blank and Innocenti divulge their plans for anarchy and unveil a prize weapon while a government spy sits conspicuously on a bar stool. Next, their abandonment of cause and ideals in a beautiful piece of rhetoric in which Pantagleize, as anxious to please as ever, preaches for them, in a resigned voice, the doctrine of sanguinary retribution and the necessity for strong guidance of the people for whom the revolution was designed. And finally in a courtroom scene, as these music hall Lenins are judged, Ghelderode accomplishes, through a comedy of death without heroics, an unequivocal condemnation of the parties on both sides of the judicial bench.

Only for Pantagleize can we feel something. Surrounding him are those who have long ago forsaken the human individual instinct for personal destinies and substituted the idea of a collective one. They destroy Pantagleize because he cannot see them as they are and mistakes his fate for theirs. Thus the clown becomes a memorial to that minority generally ignored when political tracts and plays pound out their messages; namely, those concerned with beauty -- the poet, the lover and the harmless dreamer. Another argument that the private person is the target of every gun.

"Pantagleize" was produced in New York for the first time last December by the APA Company at the Lyceum Theatre where it remains in repertory for this season. It earned unanimous critical acclaim for its richness of imagination and language and its universality which makes its city our city, its time our time, its revolution the revolution we all are seeing in our turn.