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This theatre was founded in 1960 by Norma Young, who served as the Artistic Director through 1976.

ABOUT THE DIRECTOR



AN INSIDE LOOK AT THE DIRECTOR

Charles Howard, Theatre Three's Associate Director and guiding light behind "The Learned Ladies", is no newcomer to theatre direction. Though Theatre Three audiences are most familiar with Mr. Howard's work as production designer for all the shows of the 1976-77 Season, his direction experience dates back to 1969, when he directed "The Miser" at the University of Virginia, where he received his Master's degree.

Mr. Howard's theatre background has ranged from teaching to direction to production design. In 1970 and 1971, while an instructor at Mary Washington College, he founded and directed Summer Stock Idea, Inc. in Charlottesville, Virginia. In 1973 Mr. Howard assumed primary responsibility for the undergraduate acting program at Memphis State University and worked under a grant for a summer study tour of theatres in ten countries in Europe, Canada and the United States.

At Memphis State Mr. Howard directed "Ah, Wilderness" and "The Inspector General", among other plays. In 1975, while still in Memphis, he organized and was a member of the Icon Theatre Group, which performed at such places as the Cubiculo Theatre in New York City and the Brooks Memorial Art Gallery in Memphis.

Since joining Theatre Three in the Fall of 1976, Mr. Howard has been responsible for the production design of memorable Theatre Three shows including "S Wonderful", "Fallen Angels", "Jeepers Creepers, Here's Harry!", and this season's fabulous "Candide". We are pleased to offer Mr. Howard's marvelous grasp of Moliere to our audiences.



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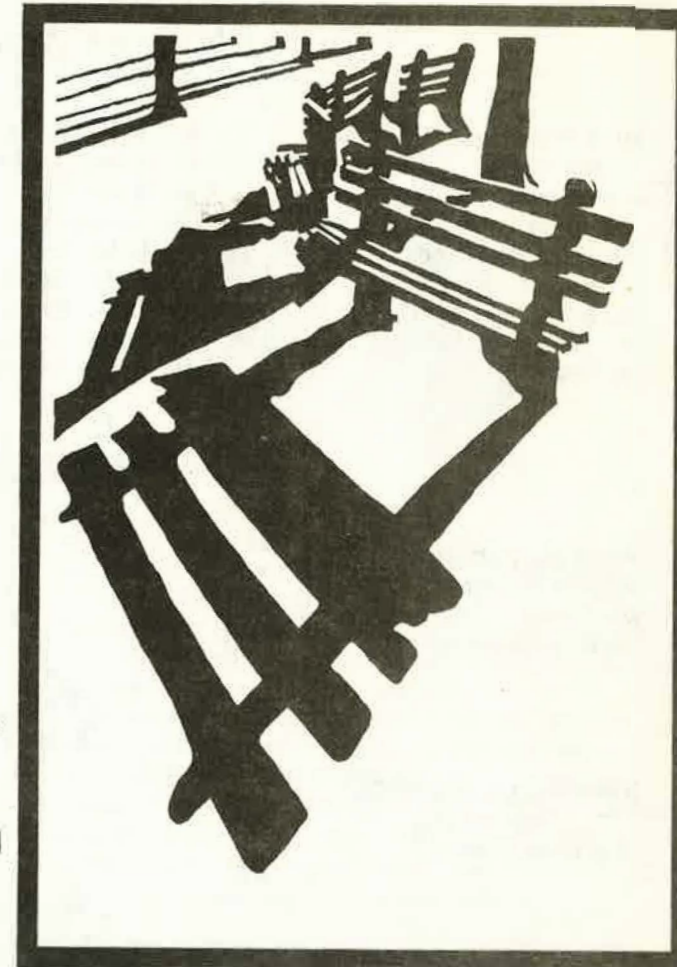
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MOLIERE CASTS DOUBT ON THE IMPORTANCE OF BEING LEARNED

"The Learned Ladies" is set in the unique social structure of Louis XIV's 17th century France, and an insight into the manners and temper of those times amplifies one's appreciation of Moliere's stinging wit and satire.

Louis chose to replace nobility with loyal civil servants in many court positions, thus elevating the bourgeoisie in French society. Suddenly, the bourgeoisie, generally defined as anyone who did not earn a living from manual labor, found unprecedented access to the throne and courtly life.

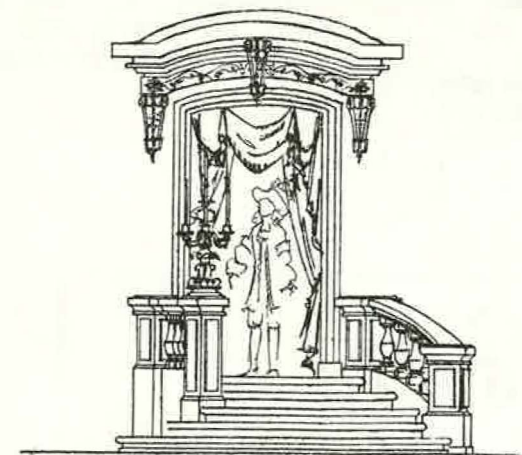
With its new-found status, the bourgeoisie worked even more strongly to separate themselves from the "working class", and the custom of holding a ladies' learning parlor became a devout status symbol. Soon, women with enough leisure time were opening salons where literature and refined conversation were revered. But this learning process was destined for failure from the start, because the women were not certain what to do with this new-found knowledge and ultimately used the device of the learning parlors merely as a means



to a higher social status. Too much learning became a dangerous thing, and it progressively led to the demise of common sense among the bourgeoisie ladies. It was this social development that prompted Moliere to sharpen his quill and point out the comedy of the situation.

In Moliere's delightfully typical fashion, good sense prevails over foolish pretense. No author in any language has inspired more laughter in the cause of common sense. "The Learned Ladies" is one more demonstration that the stinging satire of 1672 is as meaningful today as it was when the playwright first thought of the plot.

COSTUMING AND PRODUCTION DESIGN PRESENT UNIQUE CHALLENGES FOR THEATRE THREE STAFF



Eleven years ago Patty Greer McGarity began designing costumes for Theatre Three, and what started as a part-time gift to the theatre has now become a full-time job — sometimes requiring as many as 100 hours a week.

Mrs. McGarity first researches the play and its characters, setting and mood to determine the design style she will employ for a show. "I think I love the research as much as any part of it," the designer commented. Much of what the audience sees in the costumes reflects hours of work spent

learning the etiquette, style and even status symbols from the play's period to give her all the necessary details for designing an outfit.

The setting for "The Learned Ladies" is the colorful era of Louis XIV's France, a time when France gained prominence as the fashion capital of the world. Mrs. McGarity has woven this mood into the rich velvets, brocades and laces of the costumes in "The Learned Ladies", and she has successfully managed to authenticate the period with very little deviation from history. "We took a minimum of liberties in this show with costume details," she commented.

One of the finest achievements of "The Learned Ladies" is the way the costumes work in concert with the set. While Mrs. McGarity is toiling to see that the play's characters look their parts, Production Designer Curtis Dretsch is committed to making the play's sets properly reflect the mood and period of the show. His research process is similar to Mrs. McGarity's, except that his concerns are with architecture, props and furniture from the period. Mr. Dretsch and Mrs. McGarity are in constant collaboration on the overall look and color scheme of "The Learned Ladies", and, with the help of Prop Master Tommy Cantu, this collaboration is translated into all the necessary elements which fulfill the illusion of 17th century France.

The Learned Ladies

a new translation by richard wilbur

CAST

(In Order of Appearance)

Armande	Georgia Clinton*
Henriette	Mary Ellen Alexander
Lepine	David Wren
Clitandre	Michael Van Dalsem*
Belise	Peggy Chilton
Ariste	Paul Dollar
Chrysale	Ray Pond
Martine	Cathy Lynch
Philaminte	Norma Young*
Trissotin	Larry Drake*
Vadius	Michael Ross
Julien, A Notary	Kerry Graves
A Music Box	Mary Courtney, Hancel Deaton, Nancy Sherrard

*Member, Actor's Equity Association

SEQUENCE OF SCENES

The Time: 1672
The Place: A Room in Philaminte's House in Paris
The play will be presented in three acts, with two ten-minute intermissions.

PRODUCTION STAFF

Director	Charles Howard
Production Design	Curtis Dretschi
Costume Design	Patty Greer McGarity
Stage Manager	Shari Melde,
Assistant Stage Manager	Sally Cole
Lighting Design	Curtis Dretschi
Musical Director	Richard Gordon
Costume Crew	Wanda Dowell, Julia Floyd, Nita Greer, Jennifer Horan, Nancy McGrew, Michael Tut
Set and Light Crew	Tom Cantu, Curtis Dretschi, Charles Howard, Shari Melde, Julie Oliver - Console Operator

NOTES FROM THE DIRECTOR...

For those of you who are meeting Moliere for the first time or renewing an earlier acquaintance with him, I'd like to share with you my impressions of the man and his work as they relate to Theatre Three's production of "The Learned Ladies".

For me, meeting Moliere is always a pleasure. I first encountered him about ten years ago when I was a graduate student in Virginia. He brought "The Miser" with him, and Anastasia sat on the radiator to watch the proceedings. She seemed to enjoy herself — Moliere engages ex-Russian princesses today just as he engaged Louis XIV.

Monsieur Moliere disappeared from my life for several years, but he turned up again last season at Theatre Three, wearing "Tartuffe's" mask. This time it was my job to see that Tartuffe was suitably housed at the theatre. He wanted something new, so we ended up taking him across the channel to England and planting him in an Art Nouveau house that owed something to MacIntosh.

Just last month Monsieur Moliere knocked at my door again, this time bringing a gaggle of 17th century club women with too much time on their hands, and too much money. Once again, I renewed my friendship with the French master through Richard Wilbur, who translates Monsieur Moliere's work better than anyone else. Mr. Wilbur has the talent for turning Moliere's flawless French into equally flawless and elegant English.

Each time our paths have crossed, Monsieur Moliere has moved into my house, unpacked, left his things lying around, slept in my bed, washed my dishes, and preoccupied my every minute with some problem for me to help him solve. As he points out, the dilemma of "The Learned Ladies" is their nearsighted view of learning. Their book pollution threatens to choke everyone.

Thank God I have had reinforcements this time to help me with Monsieur's problems. Curtis Dretschi housed the ladies, Patty Greer McGarity clothed them, Richard Gordon soothed them with his music, and Tommy Cantu, God bless him, did umpteen different things for them. Then there's Jac Alder, who started the whole mess to begin with, and Norma Young who agreed to take on Philaminte single-handedly.

Now, the ladies are ready for open house. Perhaps you'll agree that meeting Mister Moliere is always a pleasure.



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Theatre Three expresses its sincerest thanks to The 500, Inc.
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for "The Learned Ladies".

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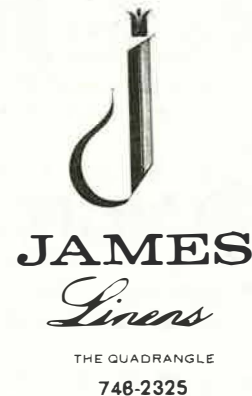
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ABOUT THE ACTORS

MARY ELLEN ALEXANDER — "The Learned Ladies" marks Miss Alexander's fifth appearance at Theatre Three. Last season she played Mariane in Moliere's "Tartuffe," and prior to that she was featured in "School for Wives" by Moliere, so she is very much at home with the French Playwright's unusual brand of satire. Other roles at Theatre Three include the lead as Frankie in "The Member of the Wedding" and the vampish Myra Thornhill in "Seven Keys to Baldpate."



PEGGY CHILTON — A graduate of the Royal Academy of Dramatic Art in London, Miss Chilton's career has run the gamut, from numerous commercials to off-Broadway to directing credits at the University of the Americas in Mexico City. Her television credits include "Alex Drier Presents!" directed by William Friedkin and "The Steve Allen Show" in Los Angeles. Miss Chilton also spent one year with the Stanley Woolf Players in New York and appeared as Mary Rose in Sir James Barry's "Mary Rose" off-Broadway.



GEORGIA CLINTON — Miss Clinton's most recent Theatre Three appearance was with red wig and English accent as Jane in "Fallen Angels" last season. Since then she has performed as a principle in a Xerox industrial film and extolled the merits of a regional grocery store chain on television. "The Learned Ladies" provides a reunion between Miss Clinton and Ray Pond, who directed her in "Heartbreak House" at the University of Texas. Other recent credits include the role of Mistress Page in "The Merry Wives of Windsor" for the Dallas Shakespeare Festival.



MARY COURTNEY — After a three-year absence while she was studying for a bachelor's degree in English and Drama at the University of Texas, Miss Court-



ney is full-time staff member at Theatre Three. In addition to her daytime duties, she is utilizing her mime training under Stephanie Rich to coach North Dallas High School students in mime and dramatic movement. While at UT, Miss Courtney put Shel Silverstein's story, "The Giving Tree" to mime for such groups as the March of Dimes.

HANCEL DEATON — Miss Deaton is making her first Theatre Three appearance in "The Learned Ladies." A graduate of Richardson High School, Miss Deaton will be attending North Texas State University in the Spring of 1978. In 1975 and 1976 she studied with Jeff Alexander at the Actor's Workshop in Dallas, and as a teenager was involved in the Dallas Theater Center's teen theater for five years. Her acting credits include Emily Webb in "Our Town" and multiple roles in "Spoon River Anthology."



PAUL DOLLAR — Season ticket holders at Theatre Three may remember Mr. Dollar as the person who sold them their seats earlier this year. "The Learned Ladies" marks his first appearance on the Theatre Three stage, but Dallas audiences may recall Mr. Dollar from such roles as Giles Corey in "The Crucible" and Tom Davenport in "Inherit the Wind" at the Dallas Theater Center. Born in Birmingham, Alabama, he studied drama at Birmingham Southern College and did graduate work in drama at Trinity University. Mr. Dollar's arts management experience includes assignments at Dallas Theater Center, Fort Worth Ballet, New Arts Theatre and Theatre Three.



LARRY DRAKE — "The Learned Ladies" marks Mr. Drake's first appearance at Theatre Three. After studying drama at the University of Oklahoma, Mr. Drake went on to perform various roles in dinner theatre, summer stock and films. Some of his favorite performances include Orgon in "Tartuffe," Richard in "The Lion



KERRY GRAVES — His role in "The Learned Ladies" is Mr. Graves' debut performance at Theatre Three. He has studied under Professor Mousenidis, National Director of the Greek Theatre in Athens, Greece and also attended the American Academy of Dramatic Arts in Pasadena, California. Mr. Graves' acting credits include Pentheus in "Bacchae," Oney in "Humbug" and Chenneviette in "Not by Bed Alone."



CATHY LYNCH — A professional performer since the age of four, Miss Lynch makes her Theatre debut in "The Learned Ladies." Her career has included radio, television, films and the stage. Miss Lynch's recent arrival in Dallas follows three years of touring in dinner theatre productions, and she has appeared in over fifty plays. An Ithaca College drama graduate, she has performed in such roles as Corie in "Barefoot in the Park," Cassandra in "The Trojan Women," and Angelica in Moliere's "The Imaginary Invalid."



RAY POND — A seasoned actor and director, Mr. Pond is a graduate of Southern Methodist University with a bachelor's degree in English and hours toward a master's degree in Speech and Theatre. Among his numerous theatre credits are five seasons of summer stock in Colorado, Long Island, New Jersey and Iowa and such directing assignments as the U.S.O. touring show of "Celebration" for the University of Texas and the Student Repertory Theatre of the Texas Union at the University of Texas. His dance choreography experience was with the Dallas Civic Ballet and at Vassar College, where he was a resident actor.



MICHAEL ROSS — As a recipient of a Nordan Fine Arts Scholarship, Mr. Ross attended Texas Christian University, acting in 14 of 21 Mainstage produc-

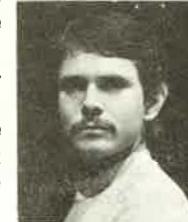


1976. Since then he has acted professionally with the Kaleidoscope Players of Santa Fe, New Mexico as The Writer in Neil Simons' "The Good Doctor" and has appeared for two summer seasons with the Creede Repertory Theatre in Creede, Colorado, which provides quality live theatre to tourists from the Dallas area.

NANCY SHERRARD — A native of Dallas, Miss Sherrard was involved in area community theatre by the age of 13. She went on to study drama at the University of Oklahoma. Miss Sherrard's dinner theatre work includes tours with the Gaslight Dinner Theatre and 1520 A.D. in Dallas and El Paso. Now working in a children's theatre as a member of the Rainbow Park Players, she is involved in writing, choreography and acting.



MICHAEL VAN DALSEM — "The Learned Ladies" marks the first association of Mr. Van Dalsem with Theatre Three. His recent credits include the role of the M.C. in Country Dinner Playhouse's production of "Cabaret" and a featured role with the Central City (Colorado) Opera House in "The Ballad of Baby Doe." Of the more than 40 performances Mr. Van Dalsem has completed, his favorite assignments have been the role of Matt in "The Fantasticks" and his portrayal of Padre in "Man of La Mancha."



DAVID WREN — Mr. Wren was last seen at Theatre Three as Slim in "Little Mary Sunshine" last season. A Dallas native, Mr. Wren has appeared previously as Billy in "Little Mary Sunshine,"



Bernard in "Death of a Salesman," and Stewpot in "South Pacific." Along with his acting career, Mr. Wren pursues free-lance writing, with a published book on Texas lore to his credit.

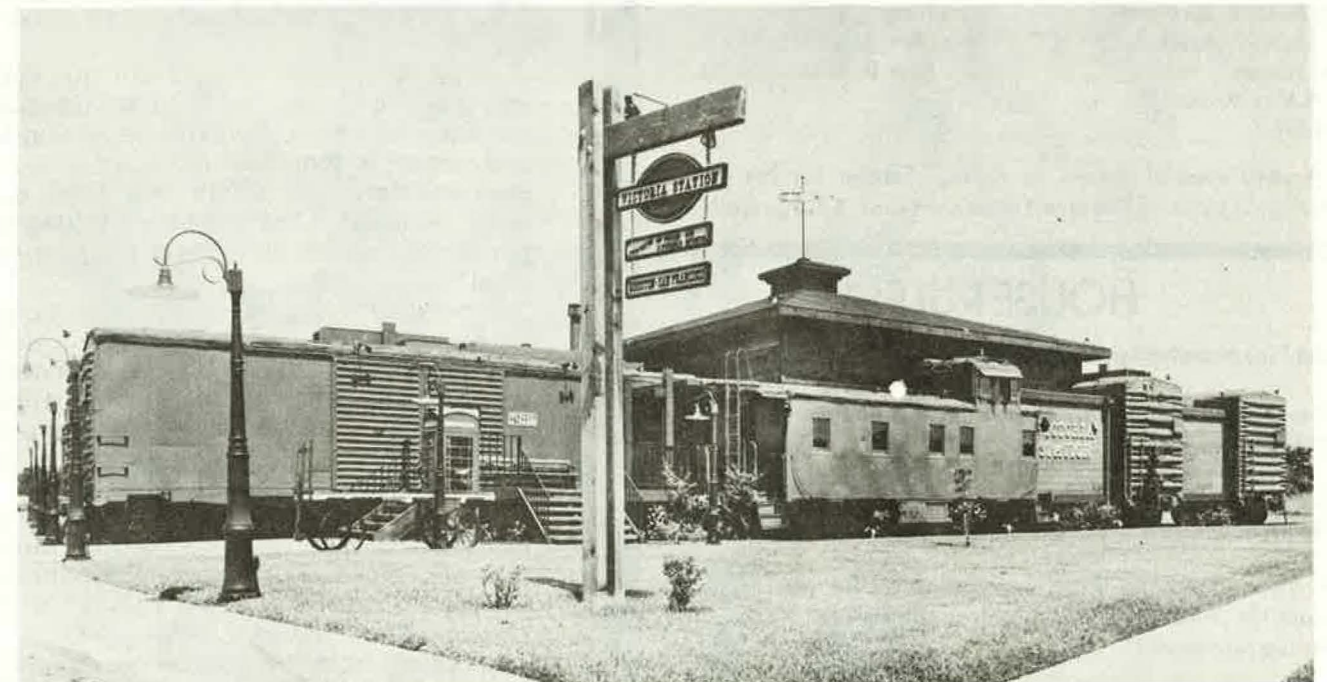
NORMA YOUNG — Miss Young, founder of Theatre Three in 1960 and its Artistic Director through 1976, has spent 31 years in the theatre as an actress, director, teacher and production staffer. Married in private life to Jac Alder, Theatre Three's Producer-Director, Miss Young has appeared in numerous roles at Theatre Three during its 17-year history, including the leads in "The Gingerbread Lady," "And Miss Reardon Drinks a Little," "Hedda Gabler," "Colette," and "Oh Dad, Poor Dad." Off stage she is an avid amateur historian, a crossword puzzle freak, and writes, according to her, "lamentable poetry." Theatre Three is delighted to welcome her back to its stage as Philaminte in "The Learned Ladies."



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HOUSE RULES

- * The Fire Marshall prohibits smoking in the auditorium.
- * The House Manager prohibits refreshments in the auditorium.
- * The Stage Manager prohibits photographing or recording the performance.
- * Playgoers leaving their seats during the performance must be re-seated in available seating specified by the House Manager.
- * The actors have been known to encourage laughter and applause.

'77-78 WELL-SEASONED AT THEATRE THREE

A well-rounded range of plays from the classics to new shows have been selected for Theatre Three's '77-78 season. The availability of the famous "Candide" set the high standard for Theatre Three's most ambitious season to date.

The season includes eight shows, each unique in its content, form and subject matter. **Candide** was many things rolled into one — a parable, a classic, a musical, a burlesque and an essay. **The Learned Ladies**, which plays from November 29th through December 31st, is a Moliere comedy rich in wit, satirical thrusts at pretension and delightful triumphs of common sense and young love.

Sleuth (opening January 10th) is a thriller both in form and in its splendid opportunities for tour-de-force acting. Some of the most potent dramas have been strongly autobiographical works. Arthur Miller courageously dipped into his own pain to write **After the Fall**. This never-seen-in-Dallas play is a rich tapestry of modern concerns and personal dilemmas as seen through the eyes of an articulate, compassionate but bewildered man of the law. **After the Fall** opens February 21st.

A return to comedy is next, albeit an unusual comedy. Not since **The Women** has there been an all-female play of such importance and spirit. **Ladies at The Alamo**, Paul Zindel's recent Broadway play, will premiere in the Southwest at Theatre Three beginning March 28th. Six women do bold and bloody battle in evening dresses over the future of The Alamo, a prestigious theatre in the fictional urban landscape of "Texas City." This comedy hits close to home!

A spring musical should stir our spirits and that's just what **The Robber Bridegroom** (pending availability) will do beginning May 2nd. Using a score derived from bluegrass instrumentals and a folk tale from early, rural America, **The Robber Bridegroom** should be just the thing for the sap rising in us all!

Otherwise Engaged is a modern London hit that's literate in its observation, plotted like a fascinating mystery and astounding in its revelation of modern living's pitfalls. You'll laugh, but the play's many surprises are disturbing, too. It's planned to open June 13th.

Closing this extraordinary season will be a **new original musical** based on the birth of jazz and blues. Following the tradition of "Jeepers Creepers, Here's Harry!" of last season and the Gershwin tribute "S Wonderful" from the year before, this show will be produced as a joint venture with The Dallas Minority Repertory Theatre. Opening date: July 25th.

"TROCKS" BRING THEIR HILARIOUS PIROUETTES TO DALLAS FEBRUARY 23RD!

"They dance magnificently. The Trocks deliver the goods and conquer."

These incredible dance artists will have you rolling with laughter ... "

—Los Angeles Times

Ballet in Dallas may never be the same after February 23rd. That's the night Les Ballets Trockadero de Monte Carlo, the hilarious all-male satirical dance company, glides into town for a special performance at McFarlin Auditorium. The show is co-sponsored by Theatre Three and the SMU Dance Department.

"Trocks", as the troupe is known to its fans, combines truly remarkable dance talent with bold comedic brush strokes to bring an audience to its knees laughing. The dancers are deadly serious about their work, which makes this group of men in tutus performing such classics as "Swan Lake" even funnier. The choreography of this unusual show comes uncannily close to the original steps of the ballets they spoof, and their selections are ambitious indeed: Bolshoi's "Ecole de Ballet", "Swan Lake Act II", and "Firebird".

'77-78 season subscribers at Theatre Three will be given the chance to order tickets to this season's most unusual gala in advance of the general public. Subscribers will be receiving their priority order forms for "Trocks" in late November. Tickets for the show will go on sale to the general public in January.

One critic said that "watching these dancers one's sanity becomes something very, very delicate ... and one worries that it will float away altogether". Set February 23rd aside to see the Dallas premiere of "Trocks"!



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