

THEATRE 3



The Misanthrope

NOTES FROM THE DIRECTOR:

No finer refutation of the idea that *comedy* inevitably means pies in faces, total misunderstandings on the parts of all the characters, or people hiding behind bedroom doors can be found than in the works of the French comic genius Moliere. Rather, (it seems to me) comedy implies illumination and acceptance of the idea that there exists incredible diversity of human behavior and that, furthermore, we may be seduced into finding something of ourselves in a character in the play. This, of course, would not be true for Alceste, the misanthrope. *He* would prefer finding identification with a figure in a tragedy . . . which in itself is a comedic idea.

Richard Wilbur, Moliere's finest translator, says this in his preface to THE MISANTHROPE: "The idea that comedy is a ritual in which society's laughter corrects individual extravagance is particularly inapplicable to THE MISANTHROPE". Moliere asks only that we gaze upon and listen to his characters, recognize our like qualities and then (in Philinte's words) "show some leniency toward human failings."

Our times, like the Middle and Renaissance Ages, are committed to finding fabled treasure lodes. Moliere continues to be a universal playwright because he always understood that those 'fabled treasure lodes' are in our own beings . . . accessible and the most meaningful of all the El Dorados ever envisioned. Our decision to move the play into the year 1924 is a direct outgrowth of wanting to underscore the amazing distance that separates Alceste and Celimene in how they react to the age in which they live. 1924 seems the perfect time for a Twentieth Century production: It was the high-point of the euphoria that followed the disastrous annihilation of the First World War, with the equally disastrous world-wide depression (and, incidentally, the rise of Hitler) lurking quietly in the wings.

To the cast my thanks. In words expressed in earlier times by a Dallas cultural critic "... the most convincing proof in sight that art and artistry are where you make them, never where they're on the make". To dear friends and co-workers, old and new, I'd add your selfless work on this show is a re-affirmation of that instructive creed.

Norma Young

COMING...

THAT CHAMPIONSHIP SEASON

Both the Pulitzer and Drama Critic's Award were won by this stirring, funny, sad and profound new work by actor-author Jason Miller. In it, an annual reunion of a championship high school basketball team (its members now entering middle age) turns from nostalgic self-congratulation to startling and moving self-confrontation in a dynamic and dramatic exploration of the American concept of winning.

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.

However, the Actors have been known to encourage laughter and applause.

Playgoers leaving their seats during the performance must be re-seated in available seating specified by the House Manager.

SOMETHING FANCY TO PUT IT IN



A glazed Oriental pot, perfect for leafy things. Ten inches across, nine more deep. At \$30 - a gift idea worth planting.

And handmade pottery, baskets, great terra cottas. Original art and macramé. Something out of the ordinary to put it in.

to put it in

2700 BOLL STREET
near the Quadrangle
823-5650

Theatre Three wishes to especially thank and commend The Mobil Foundation for its generous grant designated to support production costs of a major show this season. The disbursement of funds to Dallas arts organizations was co-ordinated by the Dallas Arts Foundation and local representatives of Mobil, among them Mr. C. F. (Charlie) Morrison.

The gift is significant. Pleading, pressure, plus appealing to high-minded motives has, in Theatre Three's history, brought other helpful donations from some businesses. Mobil's gift is different. Our appreciation for the other gifts that came from intense solicitation remains undiluted. But it was astonishingly refreshing that Mobil, in recognition of its responsibilities, capabilities and opportunities, approached Theatre Three with a request for information on how they could help. We have that information memorized! Our Board Chairman, Clyde Moore, gave it to them and they responded with their grant.

We believe that businesses giving tax-deductible gifts to the cultural life of a city are enlightened and civilized. We pledge that donations to Theatre Three will become money well invested, since we really know how to make funds stretch. We can't help hoping that Mobil Foundation's gift will set an example others will follow.

THEATRE THREE'S CONTINUOUS THANKS TO:

The volunteers of The Inner Circle (Theatre Three's women's supporting group); The Junior League, members of the Neighborhood Youth Corps enrollees and staff—and most especially to the dedicated and goals-achieving members of Theatre Three's Board.

Theatre Three's artistic and institutional growth would be impossible without the generous support of its faithful subscribers, The 500 Club, Inc. and grants this season from The National Endowment for the Arts

and

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Mr. and Mrs. Linton Barbee
Mr. and Mrs. Roland S. Bond, Sr.
Mr. and Mrs. Vincent A. Carrozza
Core Laboratories
Earth Resources
Anonymous
Mr. and Mrs. Jake Hamon
Mr. and Mrs. Dan M. Krausse
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Mr. and Mrs. Clyde J. Moore
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The Misanthrope

by Jean-Baptiste Poquelin de Moliere

Translation into English verse by Richard Wilbur

Setting: The action occurs throughout in Celimene's house. The time is 1924.

ACT I: Scene 1. An afternoon in early winter.
 Scene 2. The next day, in the late morning.
 Scene 3. Several hours later that day.

INTERMISSION

ACT II: Scene 1. Several hours later that day.
 Scene 2. That evening.

THE CAST (in order of appearance)

BASQUE, Celimene's servant ARTHUR MEHOS
ALCESTE, in love with Celimene LARRY O'DWYER
PHILINTE, Alceste's friend DICK HOOSER
ORONTE, in love with Celimene BICK FERGUSON
DUBOIS, Alceste's valet GARY TURNER
CELIMENE, Alceste's beloved CAMILLA CARR
ELIANTE, Celimene's cousin VIRGINIA CADDELL
CLITANDRE, a marquis ROY PETERS
ACASTE, a marquis TRAVIS DEAN
ARSINOE, a friend of Celimene DONNA ADAMS

Presented by special arrangement with
Mr. Gilbert Parker of Curtis Brown Ltd.

THEATRE THREE RESIDENT STAFF

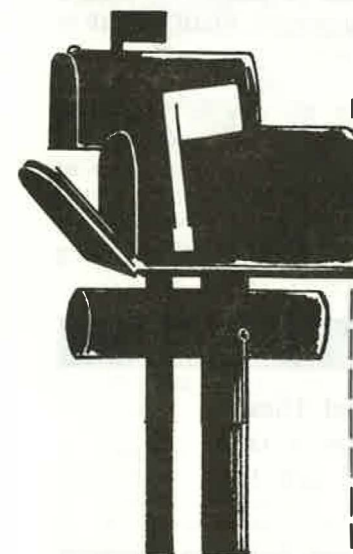
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Managing Director JAC ALDER
Associate Director LARRY O'DWYER
Directors' Assistant DONNA ADAMS
Administrative Chief ANN TAPP
Box Office DICK HOOSER, SHARON BUNN, CANDY VICTORY
Production Associate LYNDA SLANKARD
House Manager BRENDA PINTER
Assistant House Manager, Chief Usher GLORIA CROWDER, SHARRON MORGAN
Clerical Aides ROSA CHAVEZ, DELIA GARCIA, YOLANDA GARCIA
Maintenance Crew JEROME BOSTICK, ALFRED SIMS, JOE WEBB
Usher Corps THEATRE THREE VOLUNTEER AIDES
Management Intern JIM HAZEN

"THE MISANTHROPE" PRODUCTION STAFF

Director NORMA YOUNG
Set Designer ROY PETERS
Costume Designer PATTY GREER
Lighting Designer JOAN ECKLES
Production Stage Manager JAC ALDER
Assistant Stage Manager LYNDA SLANKARD
Properties LYNN MORRIS
Scenic Decor ROY PETERS, RAY WALKER
Light Crew BRENDA PINTER, LYNN MORRIS, GLORIA CROWDER, GENE GOODFELLOW
Set Crew JIM HAZEN, AL SIMS, JEROME BOSTICK, JOE WEBB, NED REINHOLD, GARY TURNER
Costume Crew ANN HEALY, SHIRLEY LIPSCOMB, JUANITA GREER, CAROL CROSBY
Photography ANDY HANSON

THEATRE THREE THANKS TO Gerald Hargett, Inc. of the Decorative Center for furniture items—The Quadrangle Company for rehearsal space—The Ad Company (Don Moeller) for promotional assistance—Gary Turner for special publicity to broadcast media and schools—Susan Springfield for box office assistance.

Many friends of Theatre Three help in many ways for each production and for various reasons do not always get listed for their invaluable help. A special thanks to them.



Theatre Three's mailing list is maintained by a friendly computer. If this machine is not sending you regular mailings on Theatre Three's activities, fill out the information below. (Please mark boxes correctly.) Mail to . . . THEATRE THREE, Inc., The Quadrangle, 2800 Routh, Dallas, Tx. 75201

☐ I have never been on Theatre Three's mailing list.

☐ I have been on Theatre Three's mailing list but this is a change of address.

A reservation has been made in my name this season: ☐ YES ☐ NO

Name _____

Address _____ Apt. # _____

City/State _____ Zip _____

Phone _____

ABOUT THE PLAYERS:

LARRY O'DWYER (*Alceste*) has an association with Theatre Three going back to 1962. Currently on semester leave from Vermont's Bennington College where he is on the acting faculty of the theatre department, Mr. O'Dwyer was last seen on our stage in Gilbert & Sullivan's RUDDIGORE, or THE WITCH'S CURSE. He has often performed as an actor on our stage (STOP THE WORLD—I WANT TO GET OFF, THE PHILANTHROPIST, ANYTHING GOES, THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD, THE SCHOOL FOR WIVES, TARTUFFE, and A FUNNY THING HAPPENED ON THE WAY TO THE FORUM among many other credits). As a director, he can claim the memorable GODSPELL, AND MISS REARDON DRINKS A LITTLE, HEDDA GABLER, CANTERBURY TALES and COLETTE among shows he has brought to Theatre Three's stage.

CAMILLA CARR (*Celimene*) returns to Theatre Three's stage after a much too lengthy absence. Her return celebrates too a reunion on-stage with Larry O'Dwyer whom she played opposite in such hits for Theatre Three as STOP THE WORLD, ANYTHING GOES, GALLOWES HUMOR and THE ROAR OF THE GREASEPAINT. Miss Carr is one of Dallas' busiest actresses who has outstanding credits in all performing mediums. She last performed for Theatre Three in TWICE OVER LIGHTLY (two evenings of Noel Coward's plays and songs).

DICK HOOSER (*Philinte*) was last seen on Theatre Three's stage as Pa in the season's opener TWIGS. A member of the resident company, Mr. Hooser has many important credits in our productions. He has worked under Miss Young's direction before in TARTUFFE, THE RAINMAKER, THE SCHOOL FOR WIVES, and has played important roles such as Jack in THE IMPORTANCE OF BEING EARNEST, Don in THE PHILANTHROPIST, the Gardner in ELECTRA, plus roles in COMPANY, CANTERBURY TALES, and THE VENETIAN TWINS. Mr. Hooser's degree in acting is from Baylor University.

DONNA ADAMS (*Arsinoe*), a staff actress, has most recently been involved in directing a show for children, MAKE BELIEVE. Returning to acting in THE MISANTHROPE, she plays the prudish and jealous "friend" of Celimene, a role assuredly unlike her "real life" self. Previous assignments on Theatre Three's stage include the wonderful silent Liz in THE PHILANTHROPIST, Mrs. Petrano in AND MISS REARDON DRINKS A LITTLE, the Landlady in SCUBA DUBA, Lavinia in FAMILY ALBUM, Mrs. Rickett in FUMED OAK and Mlle. Supo in THE IRREGULAR HEART OF M. ORNIFLE. Miss Adams is a native of Victoria, Texas, and a theatre graduate of Baylor University.

BICK FERGUSON (*Oronte*) made his debut on Theatre Three's stage in last season's THE BOYS IN THE BAND. He calls his role as Emory one of his favorite parts, as is Rosencrantz in ROSENCRANTZ AND GUILDENSTERN ARE DEAD. Mr. Ferguson holds his degree in theatre from Southern Methodist University, where he made a guest artist appearance in the world premiere of PAINTED BLACK. Apart from his acting career (already spanning a ten year period for one so young), he works professionally with the Dallas Civic Opera.

VIRGINIA CADDELL (*Elante*) is making her fourth appearance at Theatre Three, having previously played the role of Cecily in THE IMPORTANCE OF BEING EARNEST, and featured roles in GODSPELL and CANTERBURY TALES. Miss Caddell studied for her profession at North Texas State University and also spent several years training as an actress in London.

ROY PETERS (*Clitandre*) brings two of his many talents to this production. In addition to playing the role of one of Celimene's suitors, he has designed the setting and decor for this show. As an actor, Mr. Peters has been seen previously on our stage in COMPANY, TWICE OVER LIGHTLY, THE ADDING MACHINE, CELEBRATION, NOBODY LOVES AN ALBATROSS, THE PLAY'S THE THING, and THE VENETIAN TWINS. As a designer, he previously designed the setting for Moliere's THE SCHOOL FOR WIVES and the costumes for ELECTRA.

TRAVIS DEAN (*Acaste*) is making his debut at Theatre Three with this production. Mr. Dean is a native of Amarillo, Texas, where he began acting during his high school days. Before going to study as a theatre major at West Texas State University, he also worked with the highly-regarded Amarillo Little Theatre. A resident of Dallas for only 9 months, he previously received Best Actor awards for playing the title roles in HAMLET and EDWIN BOOTH as well as for his Sir Thomas More in A MAN FOR ALL SEASONS.

GARY TURNER (*Dubois*), last seen in the summer of 1974's production of GODSPELL (during which he tap-danced his heart out in that great vaudeville turn), returns to play Dubois, the valet to the misanthrope. His favorite role to date is that of Tulsa in the musical GYPSY which he performed in a production in Tulsa, Oklahoma. For Theatre Three, his debut occurred in last season's RUDDIGORE in the role of Sir Mervyn.

ARTHUR MEHOS (*Basque*), in the role of Celimene's faithful servant, is making his debut on our arena stage. He is a graduate of The University of Texas where he appeared in such shows as THE PIRATES OF PENZANCE, LONG DAY'S JOURNEY INTO NIGHT, THE NIGHT THOREAU SPENT IN JAIL (in the leading role), and JOHN BROWN'S BODY.

Theatre Three's History

AT THE SHERATON:
The Reluctant Debutante
The Lady's Not For Burning
Home of the Brave
Liliom
Born Yesterday
Sabrina Fair
Waiting For Godot

AT 2211 MAIN STREET:

1961-62
Six Characters In Search of an Author
Mrs. McThing
The Member of the Wedding
The Moon is Blue
Waiting for Godot (a revival)
Look Back in Anger
The Little Foxes
The Tavern
The Physician in Spite of Himself
Don Juan in Hell

1962-63
Julius Caesar
Light Up The Sky
Two for the Seesaw
Purlie Victorious
All The Way Home
The Hostage
Three For The Prize (an evening of one act plays)
To Gettysburg
Rockabye Charlie
And Someday I'll Die

The New Drunkard (an original musical comedy)

1963-64
The Caretaker
Night of the Iguana
Champagne Complex
Emperor Jones
The American Dream
Zoo Story
The Time of Your Life
Count Dracula: Or a Musical Mania
from Transylvania

1964-65
Thurber Carnival
Oh Dad, Poor Dad, Momma's Hung You In The Closet and I'm Feeling So Sad
The Tender Trap
Tea and Sympathy
Of Mice and Men
The Little Hut
Alice in Wonderland

1965-66
Write Me A Murder
In White America
Stop The World — I Want to Get Off
Dark of the Moon
Cat's Eye
Solid Gold Cadillac
The Glass Menagerie
Visit to a Small Planet

1966-67
Thieves' Carnival
The Devil's Disciple
A Funny Thing Happened on the

A Man's A Man
Arsenic and Old Lace
Double Vision (an evening of one act plays)
The Maids
Miss Julie
Bus Stop
The Spare Rib

1967-68
EH?
The Great Sebastians
The Boy Friend
The Innocents
Stop the World — I Want
to Get Off (a revival)
Pantagleize

1968-69
The Cave Dwellers
The Venetian Twins
The Fantasticks
The Miracle Worker
Gallows Humor
The Roar of the Greasepaint,
The Smell of the Crowd

AT THE QUADRANGLE:

1969-70
Tartuffe
Celebration
The Adding Machine
Loot
Hedda Gabler
A Funny Thing Happened On the Way
to the Forum (a revival)

1970-71
The Skin of Our Teeth
Misalliance
Anything Goes
Nobody Loves An Albatross
Come Back, Little Sheba
The Last Sweet Days of Isaac

1971-72
Indians
The Play's the Thing
The Venetian Twins (a revival)
The Rainmaker
Colette
The Philanthropist
The Me Nobody Knows

1972-73
The School for Wives
The Front Page
Company
Emperor Jones (a revival)
And Miss Reardon Drinks a Little
The Irregular Heart of Monsieur Ornifle
Twice Over Lightly (two evenings of Noel Coward)

1973-74
Canterbury Tales
Scuba Duba
The Importance of Being Earnest
Ruddigore, Or, The Witch's Curse
The Boys in the Band
Godspell
Electra

1974-75
Twigs
Whispers On The Wind



Theatre Three, Inc. is a professional LORT (League of Resident Theatres) Theatre working under agreement with Actors' Equity Association. Chartered as a civic non-profit cultural organization, all donations to Theatre Three, Inc. are tax-deductible.

Moliere



The Theatre Guild, Inc.
Holland America Cruises
present

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