

JAC ALDER
Executive
Producer-Director

THEATRE
THREE

1997-1998 SEASON



AMPHITRYON

(YE GODS!)

THEATRE THREE
PROUDLY PRESENTS THE
PREMIERE PRODUCTION
OF RICHARD WILBUR'S
NEW TRANSLATION OF
THE CLASSIC COMEDY BY
MOLIERE.

SHOW ONE of the SUBSCRIPTION SERIES: Aug. 23 thru Sept. 21



JAC ALDER
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A letter to Theatre Three Playgoers

Dear Friends,

Thirty-six years ago I went out on a posh date that changed my life. I was squiring a beautiful, intense woman who, I remember, had dressed for dinner in a bright red hat. She was an actress, but her drama was her own, not from some script. It was that evening she shared a dream with me -- a dream that became Theatre Three.

In 1961 the idea of professional, regional theatres had only been established in a handful of American cities: in Dallas, of course, in the instance of Margo Jones' ground-breaking effort at Fair Park; in Houston at the Alley Theatre, and in Washington D.C. at Arena Theatre. The Mark Taper in Los Angeles, the Tyrone Guthrie in Minneapolis and the Alliance in Atlanta didn't exist, nor did any of the hundreds of other institutions now serving the major metropolitan centers of our country. I remember my reaction to her dream of starting a professional theatre. I said, "You're crazy!". Then, entranced on several levels, I said I'd help.

The actress (who shortly thereafter became my wife) was Norma Young. We got Theatre Three started, but it was friends who kept it going, who helped it grow and who gave (and give) Theatre Three its importance. Yes, these friends include actors, directors, and designers. But just as importantly, Theatre Three has friends in the audience. These friends not only shape the productions with their response to the shows, they shape the institution financially with their subscriptions and donations.

Our Board of Directors is embarking on two projects, both essential to continuing the theatre's mission. The first is the annual campaign for individual and corporate donations, **The Phoenix Campaign**. Monies raised from this campaign go into making this year's operations financially sound: a critical need.

The second project is to begin a three year Capital Fund Drive, **The Threshold Campaign**. Monies raised from this campaign will go into a permanent fund to endow the building and permanent recognition of donors will be by names on bricks at the thresholds to theatre entrances. Unlike all the other major performing arts in Dallas, Theatre Three does not operate in city-owned/subsidized housing and thus needs to provide its own facility with costly maintenance and upkeep.

Just as we hope our plays excite feelings of enjoyment in you, we hope the board's campaign will excite feelings of generosity toward us. Please respond to their appeals and share the dream of Theatre Three. Thanks you for patronizing and supporting Theatre Three. You share the achievement by doing so, and we warmly call you friend.

THEATRE THREE PLAYBILL

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THEATRE THREE

The theatre in the round at the Sundance
2800 Routh Street • Dallas, TX 75201

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Theatre Three publishes two Premium Attraction Playbills and six Subscription Series playbills each season. This playbill is published for *Amphitryon*, the first show of the Subscription Series of the 1997-1998 season playing from August 23 through September 21, 1997. Theatre Three welcomes advertisers in its playbill who can call (214) 871-2933 for information.

Theatre Three is a 501(c)3, not-for-profit cultural institution incorporated in the State of Texas. Founded in 1961 by **Norma Young**, Theatre Three has been in continuous production since its founding. It was named for the three equally essential ingredients of significant theatre: gifted theatre artists, talented playwrights and experienced audiences.

IN MEMORIAM

Theatre Three wishes to recognize contributions made in memory of or from the estates of ... **Sam Catter**, Board Member and Supporter; **Bill Dallas**, Scenic Designer; **Scott Everheart**, Actor; **Paula Goodlet**, Supporter and Subscriber; **Oliver Hailey**, Playwright; **Anne Weeks Jackson**, Vocalist and Teacher; **Jim Jackson**, Singer and Actor; **Masha Porte**, Supporter and Subscriber; **Carolyn Ryburn**, Playwright; **Mary Blanche Scales**, Supporter and Subscriber; **Evelyn Wilke**, Supporter and Subscriber.

Beginning with the 1996-1997 season, all such gifts, unless otherwise designated, are placed in the theatre's new permanent fund.

FOR THEATRE GOERS WITH DISABILITIES:

- **RESTROOM.** A wheelchair-accessible restroom is next to the box office.
- **RAILINGS.** Over half of the seats at Theatre Three can be reached from staircases with a handrail. Please advise the box office of this need when making reservations.
- **INFRA-RED HEARING DEVICES** are available from the House Manager for the hearing impaired helped by these devices.

ABOUT PARKING

All parking options for Theatre Three patrons are free, including valet parking. Protected parking is available in the office tower garage. Surface parking is also available, though on popular restaurant nights is often limited. Handicapped parking is available next to the *Dream Café* lawn and at the end of the courtyard shared by Theatre Three and *North-South Restaurant*.

THEATRE THREE STAFF

NORMA YOUNG.....Founding Artistic Director

JAC ALDER.....Executive Producer-Director

TERRY DOBSON.....Assistant to the Producer

THURMAN MOSS.....Associate Producer

PRODUCTION

HARLAND WRIGHT..... Director of Design

BRUCE COLEMAN.....Costumer

and Staff Director

TERRY DOBSON.....Musical Director

BONNY HENLEY.....Technical Co-ordinator

and Staff Designer

TISH MUSSEY-HITT.....Production Assistant

LEIGH JONES.....Production Assistant

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ABOUT THE DESIGNERS...

HARLAND WRIGHT (*Set Designer/Theatre Three Director of Design*) began working for Theatre Three in the mid-'60s with his design for *Thieves Carnival* and has applied his skillful and inventive artistry to many dramas, comedies and musicals since then. He is also the chief of stage designs for The Lyric Stage in Irving. His art directing career includes feature films and television. His remarkable skill at make-up allowed him to appear as Morgan Fairchild's double in *The Roar of the Greasepaint, The Smell of the Crowd* (back when she was Patsy McClenny and he was thinner!). His graphic designs grace the playbill covers, newspaper ads and television promotions of Theatre Three. He has been recognized several times for his set designs by the Dallas Critics Forum.

BRUCE COLEMAN (*Costumer*) began his association with Theatre Three as an apprentice after getting his degree in theatre from Midwestern State University. Norma Young gave Mr. Coleman a directing assignment during his internship (based on a concept he brought to the Artistic Director) and he has been continuously designing and directing for Theatre Three (and other area theatres) since. Last season he designed costumes for all of the productions and directed two of the season's musicals, *Once On This Island* and *A Grand Night for Singing*. He directed the just-concluded *Nice People* *Dancing to Good Country Music* for the 1997 "summer of romance" at Theatre Three. He is the founder of his own company, New Theatre Company which specializes in presenting plays never seen in Dallas.

BONNY HENLEY (*Lighting Designer*) moved to the Dallas area four years ago after a successful career as a Production Manager and Lighting Designer on the East Coast. Since moving to Dallas, she has designed lights and served as technical director for Moonstruck Theatre Company, Vivid Theater Ensemble, Dallas Children's Theatre's National Touring Company and Garland Summer Musicals. In 1996, Ms. Henley joined the Theatre Three staff as Technical Coordinator and designed lights for last year's acclaimed productions of *Once On This Island*, *Arcadia* and *A Grand Night for Singing*.

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Henry IV, W. Shakespeare



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PROUDLY PRESENTS THE PREMIERE PRODUCTION OF

RICHARD WILBUR'S NEW TRANSLATION OF MOLIERE'S



(YE GODS!)

PROLOGUE.....THE HEAVENS
ACT ONE.....ANCIENT THEBES, BEFORE THE HOUSE OF AMPHITRYON
INTERMISSION.....(15 MINUTES)
ACT TWO.....IMMEDIATELY FOLLOWING THE ACTION OF ACT ONE

THE PRODUCTION STAFF

JAC ALDER (DIRECTOR) • THURMAN MOSS* (STAGE MANAGER) • HARLAND WRIGHT (SET DESIGNER) • BRUCE COLEMAN (COSTUME DESIGNER) • BONNY HENLEY (LIGHTING DESIGNER) • BRIAN WALKER (ASSISTANT TO THE DIRECTOR)

THE CAST IN ORDER OF APPEARANCE

GREGORY GORMLEY (MERCURY) • RENEE MICHE'AL (NIGHT) • TED DAVEY (SOSIA) • LYNN MATHIS (JUPITER) • AMBRE LOW (ALCMENA) • GREG DULCIE (AMPHITRYON) • PADEN FALLIS (NAUCRATES) • LINUS CRAIG (POSICLES)



GORMLEY* MICHEAL DAVEY* MATHIS* LOWE FLORES* DULCIE FALLIS CRAIG

* INDICATES ACTOR/STAGE MANAGER IS A MEMBER OF ACTORS EQUITY ASSOCIATION

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The Dallas Morning News



The Sunday, September 14 "Wallet Watcher Performance" at 7:30 Performance of *Amphitryon* is underwritten by EXXON.



ABOUT RICHARD WILBUR...

A very young soldier remembered enough of his high school French to serve as the translator for the 36th Texas Division then crossing France in World War Two. "It wasn't the ideal way to see the countryside," Richard Wilbur laughed. He was answering an interviewer's question, "How did you begin translating?"

"Then I came back after the war and went to Harvard on the G. I. Bill. There, too, I found myself being called upon to do some translating work, even though I really wasn't pursuing a foreign language occupation. I returned to Paris in 1948 with my wife to hear the language again in its own setting and we lived there for three months."

"When I began translating *The Misanthrope*, I had no theatre experience. I really didn't imagine that it would be produced. But in some readings of my poetry I would sometimes include translated passages and those seemed to interest the audience. *The Misanthrope* was ultimately produced by the tiny Poet's Theatre in Cambridge in 1955, and subsequently with a wonderful cast in New York. Right after that I did *Candide* with Lennie (Leonard Bernstein), Lillian (Hellman) and Tyrone Guthrie." Rather suddenly this young man was quickly considered a luminary of the American theatre.

The Pulitzer-Prize winning poet (he won the Pulitzer for his *Things of This World* in 1956) quickly had three fields of activity:

- the theatre (most notably his Molière translations which ultimately included *The School for Wives*, *The Learned Ladies*, *The Imaginary Cuckhold* and *The School for Husbands*);
- his poetry (which has not only earned him the Pulitzer, but Guggenheim Fellowships, Prix de Rome Award, National Book Award, Millay Prize Award, and a Ford Foundation Fellowship);
- and his teaching career which began at Harvard and continued at Wellesley College, Wesleyan University and Smith College.

"It took me three years to translate *Amphitryon*. Its 'vers libre' (free verse) form is so supple in the original and I wanted to precisely match the line length and the placement of the rhymes. I might not have tackled it without the urgings of my friend, the philosopher Irving Sanger — he's written about the play — who kept after me until I undertook this translation." Mr. Wilbur, who lives part of the year in Key West continued, "The Red Barn Theatre in Key West did a one-time staged reading for me with a group of not-very experienced actors." He laughed. "I even did a small role of one of the captains. Theatre Three's production will definitely be the first full, professional production."

Wilbur is now retired from teaching but continues to translate ("I've just completed the first prose play I've done by Molière: *Don Juan*. I've found the peasant speeches hard to render into appropriate English, and then there are those astonishing shifts of tone!"). In seemingly vigorous health at seventy six, he also pursues his hobbies of tennis, walking and gardening. "My tomatoes are wonderful this year!" he reported.

He is an active family man — in fact, most critics find his personal poems about his children his most self-assured, though he says, "I vote for obliquity and distancing in the use of one's own life, because I am a bit reserved and because I think these produce a more honest and usable poetry." Few living writers have been as honored as Wilbur. He has received honorary degrees from Lawrence College, Washington University and Amherst. Who knew the G. I. translator for the 36th Texas Division would be inspired to a career that has brought countless productions of Molière plays to so many grateful English speaking audiences?

Theatre Three has had a long relationship with the works of Richard Wilbur. In 1969 it opened The Quadrangle theatre space with *Tartuffe* (and produced the script again in the mid-70s). It also staged two separate productions of *The School for Wives* and premiered his translation of *The Learned Ladies*. Three seasons ago it staged his translations of *The Imaginary Cuckhold* and *School for Husbands* (in advance of the Broadway production starring Brian Bedford) under the title of *Wholly Molière* and also staged the musical *Candide* for which he wrote lyrics.

— This article written by JAC ALDER from a recent phone conversation with Mr. Wilbur and research by Natalie Gaupp. 



NOTES ON MOLIERE AND AMPHITRYON

Molière wrote *Amphitryon* in 1667, for performance in his Parisian theatre, the Palais Royal. The play is unusual in at least two ways: it used flying machines for the characters of Night, Jupiter, and Mercury, and it is a heroic comedy rather than a comedy of contemporary 17th-century French life like *Tartuffe* (which Molière was re-writing for the second time in 1667).

Amphitryon, premiering on January 13, 1668, seems to have been a success with audiences. The theatre's financial records show a substantial initial run (of thirty performances) and a good income from tickets. Audiences would have loved the new spectacle of the flying machinery, rarely seen in Molière

comedies, as well as the slapstick physical and verbal comedy of Sosia, Mercury and Cleanthis. Molière himself played Sosia, while Mercury and Cleanthis were portrayed by two of the best actors in his troupe, LaGrange (Charles Varlet) and Madeleine Béjart.


But underneath the broad farce and the fantasy of flying gods lie more serious themes — as is usual with Molière, the great observer of human folly and virtue. *Amphitryon* is also a play about identity, about marital love and fidelity, about the "rights" of the powerful, and about women's place in society.

The story, taken from classical sources and Renaissance comedy, is simple. Jupiter sees and desires Alcmena, the virtuous new bride of Theban general Amphitryon; the god arranges for Amphitryon to be delayed in battle and, disguising himself as the husband, makes love to the wife. When the trick is discovered by Amphitryon and Alcmena, Jupiter admits his actions and, further, that Alcmena will bear his son, Hercules. Amphitryons' reward for having so fair and faithful a wife will be immense wealth and honor from that time on.

Molière borrows his subplot from a 1636 Italian comedy and uses it as a mirror to the major plotline. This second story concerns the servant class: Mercury is Jupiter's messenger, Sosia is Amphitryon's valet, and Cleanthis is Alcmena's maid — and Sosia's wife. Since Mercury disguises himself as Sosia, comedy follows: Mercury *doesn't* bed Cleanthis, which causes marital discord of another kind, and he appropriates Sosia's identity in a face-to-face confrontation that gives a vivid dramatization of schizophrenia long before Freud coined the term.

The play is, thus, at the same time hilarious and disturbing. The gods play with humans as they wish (one might think, also, of Brecht's gods in *The Good Woman of Setzuan*) and, being all powerful, balance justice as they will. Humans, caught up in their jetstream, are carried along in folly and ignorance. We laugh at Mercury beating Sosia for declaring that he is Sosia, and we laugh when Sosia gives up his identity to end the beating.

Richard Wilbur, whose English language version of *Amphitryon* is used for this production, is the pre-eminent translator of Molière into English.

— These notes were prepared for Theatre Three by Gretchen Elizabeth Smith, Ph.D., Assistant Professor and Head of Critical Studies and Playwriting in the Theatre Division of Southern Methodist University. Dr. Smith will lead a panel and audience discussion between the matinee and evening performance Sunday, September 14. 

ABOUT THE ACTORS

Linus Craig (*Posicles*) is making his Theatre Three debut in this production. He is a graduate of St. Edward's University in Austin, and studied directing at The Goodman School of Drama at DePaul University. Since moving to Dallas he has appeared as Pooh in *Winnie and the Pooh* (Dallas Children's Theater), *Measure for Measure* and *Scotland Road* (Stage West). Favorite roles in Chicago include Oberon in *A Midsummer Night's Dream* (Ivanhoe Theatre) and Marvin in *In Trousers* (Baliwick Repertory).

Ted Davey (*Sosia*) first appeared for Theatre Three in last season's *Sylvia* as Tom, Phillis, and Leslie. Most recently he was Sigfried in *Das Barbeciät* at the Portland Stage Company in Maine. He has been seen throughout the Metroplex at the Undermain Theater, Dallas Theater Center, Stage West, Addison Center Theater, Shakespeare Festival of Dallas, and Deep Ellum Theater Garage. His favorite shows he has performed in or directed include *21-A*, *Venus Adonis*, *Goose and Tantom*, *Room Service*, *The Three Cuckolds*, *The Comedy of Errors*, *Love Trouble*, *All's Well That Ends Well*, *Camino Real* and *A Midsummer Night's Dream*. He has been awarded a Dallas Critics Forum Award for Outstanding Performance. This season he will be seen as Dr. Tick Tock on the PBS series *Barney and Friends* and singing around town in his cabaret show, *A Capital Idea!*. Love to Liz.

Greg Dulcie (*Amphitryon*) was last seen as El Gallo in his fourth production of *The Fantasticks*. Theatre Three audiences have also seen him in three musicals by Stephen Sondheim: as the Wolf/Cinderella's Prince in *Into the Woods*, as John Wilkes Booth in *Assassins* and as Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*. Around the Metroplex and across the country, he has appeared in *Joseph and the Amazing Technicolor Dreamcoat*, *Chess*, *Paint Your Wagon*, *Man of La Mancha*, *Oklahoma!*, *Jesus Christ Superstar*, *Camelot*, *South Pacific* and *Zorba*. With the disclaimer "I know it's not original, but I mean it," he wants to thank his friends and family for their love and support.

Paden Fallis (*Naucrates*) is making his Theatre Three debut in *Amphitryon*. He has recently moved back to the area after spending time studying at the American Academy of Dramatic Arts in New York. Some of his favorite roles include Lucas Brickman in *Laughter on the 23rd Floor*, Joe in *Lovers*, Roy in *A Small Family Business*, and Mendel in *Fiddler on the Roof*.

Cecilia Flores (*Cleanthis*) made her professional debut at Theatre Three in 1975 in *One Flew Over the Cuckoo's Nest*. Among subsequent favorite appearances here she includes *Candide*, *Tartuffe*, *Arms and the Man*, *Fortinbras*, *Mandragola*, *Blihe Spirit* and *Arcadia*. She has appeared on and off Broadway, at the Dallas Theater Center, at Fort Worth's Shakespeare in the Park, and Dallas Children's Theatre and directed for Jubilee Theatre, Addison Center Theater, Dallas Theater Center, Dallas Children's Theatre and SMU's Greer Garson Theatre. A Chair Emeritus of the Texas Commission for the Arts' theatre panel, she is a frequent panelist/site evaluator for the National Endowment for the Arts. She supplements all this work as a bilingual voiceover, as a translator, as a teacher and as a film and television actress.

Gregory Gormlery (*Mercury*) debuts at Theatre Three in this production. *Amphitryon* is his first Moliere assignment as an actor though he directed *Two Precious Maidens Ridiculed* during student days at Southwest Texas State University. He has been seen on many Dallas stages since his return from assignments with the American Shakespeare Repertory in New York. He has appeared at The Dallas Theater Center and at Undermain Theater. This summer he played Malcolm in *Macbeth* for the Dallas Shakespeare Festival. He was also co-founder and co-producer of Classic Theatre Company where he was awarded a Theatre Critics Forum Award for his portrayal of Alan Strang in *Equus*.

Ambre Low (*Alcmena*) is making her upstairs debut at Theatre Three though she appeared downstairs in Theatre Too last summer as Sorel in Noel Coward's *Hayfever* directed by Thurman Moss. Some of her favorite roles include Brooke/Vicki in *Noises Off*, Adela in *The House of Bernada Alba*, Mel in *Case Study of the Opposite Sex*, Cherie in *Bus Stop*, and Phillipa in *A Murder Is Announced*. She loves the French language and hopes to live and perform, one day, in France. She thanks God for the privilege of performing on stage and her parents and grandmother for their strength and support.

Lynn Mathis (*Jupiter*) has entertained Theatre Three audiences in many musicals, classics and modern comedies, including playing Chater in last season's highly praised production of *Arcadia*. Perhaps Dallas' leading Shakespearean actor (he played Lear for Dallas Shakespeare Festival as well as numerous other leading assignments for that company), Mr. Mathis has also played Shakespearean roles for The Fort Worth Shakespeare, Colorado Shakespeare, Houston Shakespeare, and the Mark Medoff Theatre. Additionally he's played classic roles for Stage West, Kitchen Dog, Addison Theatre and Dallas Theater Center where he earned his MFA degree in Drama. His film and television career includes features (*JFK*, *Ghostbite*), and series work on *Wishbone* and *Walker, Texas Ranger*. His award-winning voiceover work opened the new Imax Theatre (at The Science Place).

Renée Michéal (*Night*) is a native of Dallas who made her Theatre Three debut last season in *Once On This Island*. She has appeared in *Electra* (Gryphon Players), in *Don Juan*, *Wages of Sin* (New Actor's Theater), in *The Christmas Witch* (Dallas Children's Theater), in *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* (for Plano Repertory Theater and Jubilee in Fort Worth), and in *Black Orpheus* and *Lysistrata, Please!* (Jubilee). Through her organization *Roots for Youth* she has worked with Junior Player's Guild, Young Audiences and Plano Children's Theater. Included in her thanks are gratitude "to the Great Creator" and to "my son, Christian Riley, who keeps my dreams bright."

ABOUT THE DIRECTOR

JAC ALDER serves as Theatre Three's Executive Producer-Director. In this capacity he works with the staff and board in fund raising, selects the plays, heads the administration and is the principle public representative of the organization. He also directs, designs and writes. Last season he directed *Into the Woods* (his tenth Sondheim production) and the acclaimed production of *Arcadia* by Tom Stoppard. Trained as an architect at Oklahoma University, he designed Theatre Three's unique performing space. He also has designed sets for such shows as *Tiger Lady*, *Ball Games*, *Murderer* and *Wholly Molière*. Especially interested in America's popular and musical theatre composers and lyricists, he has, across the last twenty years, devised various theatrical salutes including *Clap Yo' Hands* (on the Gershwins), *Porter, Please!* (Cole Porter), *Jeepers Creepers Here's Harry* (Harry Warren), *Yip, Yip Hooray!* (Yip Harburg), and *Weill Women* (Kurt Weill). He has also written English language versions of three classics, *The Venetian Twins* (Goldoni), *The Physician in Spite of Himself* (Molière), and *Mandragola* (Machiavelli). He was on the founding boards of Texas Arts Marketing, The Dallas Arts Coalition and The Partnership for Arts, Culture and Education, the Arts Magnet High School Advisory Council and is a Chair Emeritus of the theatre panel of the Texas Commission on the Arts. He currently serves on the board of Texans for the Arts. His career includes teaching. He has served as director of drama at the University of Texas at Arlington and has been a guest teacher and/or guest director at Mountain View College, Ball State University, and Southern Methodist University. For his service to theatre in Texas, he received a special citation last spring from the Texas Non Profit Theatre Association. He has also been honored by the Dallas Historical Society for his Arts leadership and is a recipient of the Dallas Critics Circle Award for theatre leadership. He, with his wife Norma Young, founded Theatre Three in 1961.

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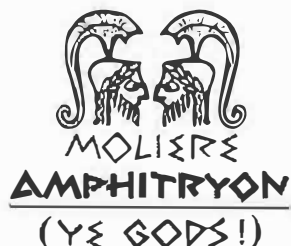
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There's still time...

to subscribe to Theatre Three's 1997-1998 season. In fact, you can apply the cost of your ticket tonight toward a full subscription. Following *Amphitryon* is the new drama from England by David Hare who has written a stunningly candid look at modern clergymen, *Racing Demon*. *Dreams from a Summer House* is a new musical, with the book by Alan Ayckbourn and music by John Pattison, that mixes contemporary lovers with the characters from *Beauty and the Beast*.

The Pulitzer-nominated play by Jon Marans is next: *Old Wicked Songs* tells the story of a young American musician in Vienna and his conflicts with a demanding and enigmatic teacher. In *June Moon*, Ring Lardner and George S. Kaufman return us to the early days of Tin Pan Alley and the fun and schemes of songwriters hustling their tunes. The season will include one more show which has yet to be selected.

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3 Washington D.C.	13 Minnesota	23 American Samoa	33 Connecticut	43 North Dakota	53 Mississippi
4 Northern Marianas	14 Maryland	24 North Carolina	34 Idaho	44 Georgia	54 Virginia
5 Michigan	15 Utah	25 Missouri	35 Wyoming	45 New Hampshire	55 Louisiana
6 Puerto Rico	16 Massachusetts	26 Kentucky	36 Arizona	46 Colorado	56 Texas
7 Florida	17 Montana	27 New Mexico	37 Illinois	47 Arkansas	
8 Virgin Islands	18 Tennessee	28 Pennsylvania	38 Wisconsin	48 Maine	
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10 Alaska	20 South Carolina	30 Nebraska	40 Kansas	50 Washington	

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