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Music, Murder & Mirth

MANDRAGOLA

An Instructive Farce About Seduction...

Written by NICCOLÒ MACHIAVELLI, circa 1512
English Language Version by JAC ALDER, 1994





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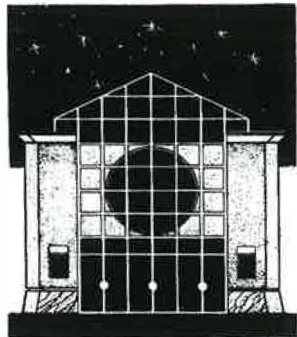
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34th Season, No. 4
September/October, 1994

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THEATRE THREE

NORMA YOUNG
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present

MANDRAGOLA

"An Instructive Farce About Seduction"

Written by NICCOLÒ MACHIAVELLI, circa 1512
English Language Version by Jac Alder, 1994

Directed by
JAC ALDER

Featuring:
Terry Vandivort, Paul Taylor, A. Raymond Banda, Lynn Mathis,
Lanell Peña, Cecilia Flores, Chamblee Ferguson

Vern McKinney, *Technical/Lighting Director*
Diane Simons, *Costume Designer*
Jeffrey Watson, *Assistant to the Director*
Terry Dobson, *Stage Manager*
Jac Alder, *Set Design*

THIRD SUBSCRIPTION SHOW of 94/95 Season
September 10 - October 9, 1994

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MANDRAGOLA

"An Instructive Farce About Seduction"

Written by NICCOLÒ MACHIAVELLI, circa 1512

English Language Version by Jac Alder, 1994

THE CAST

(in order of appearance)

Machiavelli/Friar Timoteo.....Terry Vandivort*
Callimaco.....Paul Taylor*
Siro.....A. Raymond Banda
Nicia Calfucci.....Lynn Mathis*
Ligurio.....Chamblee Ferguson*
Sostrata.....Cecilia Flores*
Lucrezia.....Lanell Peña

Understudy for Messrs Vandivort and Mathis, Jac Alder *

Understudy for Messrs Ferguson, Taylor and Banda, Richard Frederick**

Stage Manager, Terry Dobson*

*Member, AEA

**AEA Candidate

Theatre Three operates under an agreement with the Actor's Equity Association (AEA), the Union of Professional Actors and Stage Managers in the United States.

SETTING A square in the residential section of Florence, Italy. Besides the appointments of the square, we see an entrance to the home of Callimaco and an entrance to Nicia's home. The nearby church is off stage.

TIME Spring, 1512

There will be one 15 minute intermission.

About the Play and the Playwright

NICCOLÒ MACHIAVELLI (b. May 3, 1469, Florence, Italy - d. June 21, 1527, Florence) His name, if known to contemporary Americans at all, is more likely associated with dark political intrigue than with comedy for the stage. Author of *Art of War* and *The Prince*, Machiavelli enjoyed great political success as the confidant (and operative) of strong leaders heading the Florentine republic established in 1498.

Machiavelli's success in politics was based on his skills of diplomacy. His special art was negotiation: highlighting to all parties the benefits to accrue — beginning with those who clearly had a gain to make and proceeding then to the one party who stood to lose something of value. Today, at airports all across the country, businessmen now buy books on negotiating "win-win" solutions. They should read Machiavelli, that strategy's progenitor.

His dramatic writings appeared during the last ten years of his life when, suspected by the Medicis of disloyalty (and, even, briefly imprisoned), he wrote for the stage. He made "love" (and its complications) a display of his political theories. In so doing, Machiavelli made his reputation as the author of Italy's most important play, *Mandragola*. (Voltaire said it; Goldoni said it; and, T.S. Eliot said it: his genius gave comedy a new focus.) His tools were his contemporary characters, their racy colloquial language and a blazing wit that recharged the classic Roman comedies with invention and unique purpose. His political message, thus, reached a wider audience; *Mandragola* delighted Pope Leo X. Seducing his audiences with the pleasure of laughter — albeit sometimes shocked laughter — he cunningly designed a farce for thinkers. Modern playgoers and readers, repulsed by what they judge to be immorality in either his tragedy, *The Prince*, or his comedy, *Mandragola*, repudiate Machiavelli's representation of human nature as either false or perhaps only applying to Italians of the Renaissance. T.S. Eliot disagreed. He said all that Machiavelli failed to see was "the myth of human goodness" and further said, "Machiavelli was no fanatic; he merely observed the truth about humanity without the addition of superhuman Grace." Thus, his pessimistic view of human nature is congruent with Aristotle who observed that, apart from the restraints of politically constituted society, men are apt to behave toward one another worse than the most savage beast.

Still, his comedy — like his politics — had a positive purpose. Using satire and farce, the audience is asked to endorse a society of harmony rooting out corruption by holding it up to scorn. He also ridiculed men (like lawyer Nicia) who had no knowledge of themselves. Most of all, intellectual chicanery galled Machiavelli and sophistry was an affront to mankind as misapplied education. He argued for freedom, but not anarchy; for smarts, not pretension; for frankness, not repression; and, most convincingly, for joy, not gloom.

Essay by Timotea duCat, Ph.D. for Theatre Three/August, 1994.

Who's Who In This Farce...

TERRY VANDIVORT (*Machiavelli*, the spirit of the author returned to present the Prologue. Droll, friendly and shrewd, he's an accomplished crowd-pleaser and politician; and, *Friar Timoteo*, a monk, confessor to Lucrezia. A man of the church who understands that for the church (and himself) to flourish, usefulness is required by the benefactors who support it/him.)

Mr. Vandivort was recently seen in Theatre Three's season opener of *Fortinbras* as Polonius, and appeared in last season's productions of *Shadowlands* as Christopher Riley, *Wholly Moliere!* (*The School for Husbands* and *The Imaginary Cuckold*) and *A Small Family Business*. Other T3 productions include *Waiting For Godot*, *Amateurs*, *Infidelities*, *London Assurance* (Patron Favorite Award), *A Funny Thing Happened On The Way To The Forum* (Patron Favorite Award) and *Taking Steps* (Dallas Theatre Critics Forum Award). He has appeared in the Lean Theater production of *Patterns*, directed by Thurman Moss and recently completed performing in *Boy Meets Girl* at Addison Centre Theater. At Dallas Theater Center he has appeared in David Petrarca's production of *A Midsummer Night's Dream* and *Misalliance*. He played Trincula in *The Tempest* at Dallas Shakespeare Festival and in *School For Scandal* and *Kennedy's Children*, both Off-Broadway productions. With Jerry Crow, Mr. Vandivort has co-written the musical revues of *Cat On A Hot Tin Streetcar* and *The Binkleys of Broadway* for Born-In-A-Trunk Productions. Mr. Vandivort would like to dedicate this performance to Tom Denton.

PAUL TAYLOR (*Callimaco*, a young Florentine educated in Paris and in the prime of his virility. His fierce attraction to Lucrezia is the fuel of the plot's engine.)

Mr. Taylor was last seen in Shakespeare In The Park's productions of *Romeo and Juliet* (Tybalt) and *Comedy of Errors* (Dromio of Syracuse). Prior to that, he played Lisardo in Stage West's *A House With Two Doors is Difficult To Guard*. Continuing a "summer of classics," Mr. Taylor is thrilled to return to Theatre Three, where his favorite roles have been John Jasper in *DROOD!* and various characters in *Ball Games* and *Heartbeats*. He played Jean-Michel in *La Cage Aux Folles* at Casa Manaña with Lee Roy Reams and was in the Casa On The Square company of *Shear Madness* for eleven months, now the longest running show in Ft. Worth theater history! He has worked at New Arts Theatre (*Rocky Horror Show*; *Baby With The Bathwater*), Theater Under The Stars (*Fiddler On The Roof*), the Plaza (*Forbidden Broadway*), Moonstruck (*Jerker*), the Pegasus Theater (*Vampire Lesbians of Sodom*), and the Dallas Children's Theater. Originally from Kansas, Mr. Taylor has worked extensively with Music Theater of Wichita and Wichita Children's Theatre, touring both regionally and nationally. ESPN viewers may have seen him in a national television spot for "Weedeater." Paul thanks his family for their incredible support.

A. RAYMOND BANDA (*Siro*, the manservant to Callimaco, is an uncomplicated survivor who is more than a little amused at the machinations of his master and his master's friends.)

Ray most recently appeared as "the humbug himself" in the Dallas Children's Theater productions of *Wizard of Oz* and as the Sultan in *Aladdin and the Wonderful Lamp*. Other DCT appearances include *Ramona Quimby*, *The Best Christmas Present Ever*, and, his favorite, *Fiesta Mexicana* (*Tales from the Land of the Feathered Serpent*). For El Centro's Downtown Theater, Mr. Banda performed in *MacBett* and as a singing Dr. Seward in *Dracula, The Musical?* This past March, he directed the Arena Theatre Project's *GOD* by Woody Allen, in which he also played an ancient Greek actor named Diabetes. *Mandragola* marks his first mainstage production at Theatre Three; however, young audiences saw him first last March in the Theatre's children show, *Tumbleweed Theatricals*.

LYNN MATHIS (*Nicia Calfucci*, a witless lawyer who is middle-aged. He believes he's both smart and on the side of God because he has family money. He's not either.)

Mr. Mathis is a Dallas-based, Texas native who has been on the Metroplex theater scene for well over a decade and has become familiar to audiences at Theatre Three, the Dallas Theater Center, Stage West, Addison Theatre, Undermain and Shakespeare Festivals across the country. Favorite T3 roles include Orin in *Little Shop of Horrors*, Boxer in *Animal Farm*, Leslie in *Taking Steps*, Lycus in

Who's Who In This Farce...

A Funny Thing Happened on the Way to the Forum, Harry Berlin in *Luv Musical*, and Meddle in *London Assurance*. Other favorite roles, for Dallas Theater Center, include Marley in *A Christmas Carol*, Boris in *Diary of a Scoundrel*, Lenny in *Of Mice and Men*, Teach in *American Buffalo* and Dave Federick in *As You Like It*. He received a Critics Forum Award for Matamoré in *The Illusion* at Addison Theatre and was named Best Supporting Actor at Theatre Three and Stage West. A true 'Bard buff, Lynn celebrated his 14th summer of Shakespeare by playing the title role in *King Lear* (Dallas Shakespeare Festival). Other favorite Shakespearean roles include Iago in *Othello*, Falstaff in *Merry Wives*, Edmund in *Lear*, Capulet in *Romeo and Juliet* and Caliban in *The Tempest*. In addition to his many voice-overs, Mr. Mathis can be heard as Armando the Wolf in an upcoming network cartoon and will appear in the first episode of *Wishbone*, a new PBS children's series. His wife, Reneé, is a premiere wig and makeup stylist.

CHAMBLEE FERGUSON (*Ligurio*, a former marriage broker who lives by his wits and understands what people are willing to do or believe in order to get what they want.)

Making his second appearance at Theatre Three, Mr. Ferguson played Bennie in *Broadway 'way back when*. He recently appeared in the Dallas Shakespeare Festival productions of *Taming of the Shrew* (Tranio) and *King Lear* (Oswald). Favorite local productions include *Red Noses*, *Once in a Lifetime*, *A Christmas Carol*, *As You Like It*, *A Midsummer Night's Dream* (Dallas Theater Center); *Two Gentlemen of Verona*, *Much Ado About Nothing*, *The Tempest* (Dallas Shakespeare Festival); *The Three Cuckolds*, *Dr. Krupp's Christmas Carol* (Addison Center Theatre); *Back To Back*, *Barefoot in the Park* (Stage West); *Two Gentlemen of Verona*, *Taming of the Shrew* (Ft. Worth's Shakespeare in the park); *Reckless* (Open Stage); *Strictly Dishonorable*, *All Dressed Up and No Place To Die* (Pegasus Theater); *Shear Madness*, *Run For Your Wife* (Casa In The Square). Mr. Ferguson earned his MFA from Southern Methodist University. He has received a Dallas Theatre Critics Award for his work as George in *Once In A Lifetime*.

CECILIA FLORES (*Sostrata*, mother of Lucrezia and thus, mother-in-law to Nicia. With age she has become at least cosmetically pious, though in her youth she is said to have "played around.")

Ms. Flores was seen as Gertrude, Queen of Denmark, in *Fortinbras*, Theatre Three's season opener. She first appeared on this stage in 1975 in *One Flew Over The Cuckoo's Nest*, directed by Jac Alder. Among other T3 performances have been roles in *The Road To Rome*, *Ladies at the Alamo*, *Tartuffe* (with Laurence O'Dwyer), *Fallen Angels*, *Candide* and *Arms And The Man*. She has acted on Broadway, Off-Broadway, at the Dallas Theater Center (for both Paul Baker and Ken Bryant), Ft. Worth Shakespeare in the Park, Dallas Rep and Dallas Children's Theatre. Last season, Ms. Flores directed *Shakin' the Mess Outta Misery* both for Ft. Worth's Jubilee Theater and the Addison Centre Theatre, guest-directed at SMU's Greer Garson Theater (*Fuente Ovejuna*) and, recently directed *Hat Of Fiesta* for STAGES '94. A past chairwoman of the Texas Commission on the Arts' theater panel and an Arts-In-Education and Expansion Arts panelist for the National Endowment for the Arts, she also teaches, consults and translates.

LANELL PEÑA (*Lucrezia*, the beautiful wife of Nicia Calfucci, daughter of Sostrata and love object of Callimaco. Still in her early 20s, she has been dutiful as a daughter, as a Catholic and as a wife. She will change.)

Excited to be working at Theatre Three again, Ms. Peña was seen in last season's opener, *A Small Family Business*, as Samantha McCracken. She was most recently seen in the title role of the Actor's Stock production of *Marisol*. She has also appeared on the stages of Undermain, Stage West and Teatro Dallas, and, recently finished shooting *James Michener's TEXAS*, a made-for-tv ABC mini-series which will air in the spring of 1995. Ms. Peña's other film credits include *Walker*, *Texas Ranger* as well as commercials and industrial films. You can look for Lanell and her husband, Mark Hadley, in an upcoming commercial for Six Flags' *Fright Fest*.

ARTISTIC STAFF



JAC ALDER (Director) authored the English language version of *Mandragola* and also serves as director of the production. His work in the theatre has included a long list of such translations/adaptations/versions as a musical version of Goldoni's *The Venetian Twins*, which premiered at Theatre Three and played in summer repertory at the Pitlochry Festival in Scotland. He translated Moliere's *The Physician In Spite Of Himself* first for the University of Texas at Arlington and subsequently directed its production for Theatre Three, starring Laurence O'Dwyer. For children, he dramatized the classic fairy tale *The Seven Dancing Princesses* and adapted *The Second Shepherd's Play* into modern English. He has directed such other classics as Boucicault's *London Assurance* (compiling a script from several different published versions), Shakespeare's *Othello* (and wisely **didn't** mess with the text), and Moliere's *The School For Wives* (the Wilbur translation). He devised and wrote some of the material in last season's *Ball Games* (a revue on the subject of men in the '90s). His composer/lyricist salute/revues include *S'Wonderful* (the Gershwins); *Porter, Please* (Cole Porter); *Jeepers Creepers! Here's Harry* (Harry Warren); *Yip, Hip Hooray* (Yip Harburg); and, *Weill Women* (Kurt Weill). He has also directed or produced the majority of the performances of Stephen Sondheim musicals in the state, including *A Funny Thing Happened On The Way To The Forum* (three productions), *Assassins*, *A Little Night Music*, *Side By Side By Sondheim*, *You're Gonna Love Tomorrow*, *Sweeney Todd* and *Company*. His next directing assignment will be the Burt Shevelove and Stephen Sondheim version of the classic Greek comedy, *The Frogs*, Theatre Three's next subscription attraction.

DIANE SIMONS, Costume Designer. As co-founder, in 1977, of The Hip Pocket Theatre with her husband, Johnny, and composer Douglas Balentine, she has served as its producer, manager, publicist and costume designer. Her hand has been seen in more than 150 productions during the past eighteen years. Her costume and prop design talents have been displayed in many metroplex theatrical performances including those at Casa Manaña, Ft. Worth Opera, Shakespeare in the Park, Texas Woman's University, Kimbell Art Museum and the Dallas Museum of Art. She has conducted costume design workshops for various institutions including Texas Christian University, Southwest Theater Conference and the Texas Non-Profit Theatre Association. In the spring of 1982, the Kimbell Art Museum honored her with an exhibition of her costume designs for Bernini's *The Impresario*, marking the first time a living artist's work had ever been exhibited by the museum. Mrs. Simons is also a recognized instructor in children's theater.

VERN MCKINNEY, Technical & Lighting Director, is in his fourth season at Theatre Three. A graduate of Angelo State University, Mr. McKinney has acted, directed or designed numerous shows. As an actor, he was last seen at Three Below in *Mamet, Dammit!* His most recent design work includes *8x10*, *Vital Signs*, *H.M.S. Pinafore* and *Into The Woods*. Mr. McKinney has directed *The Woods*, *Sexual Perversity In Chicago*, *No Sex Please...We're British* and *Grandma Duck Is Dead*.

THANKS

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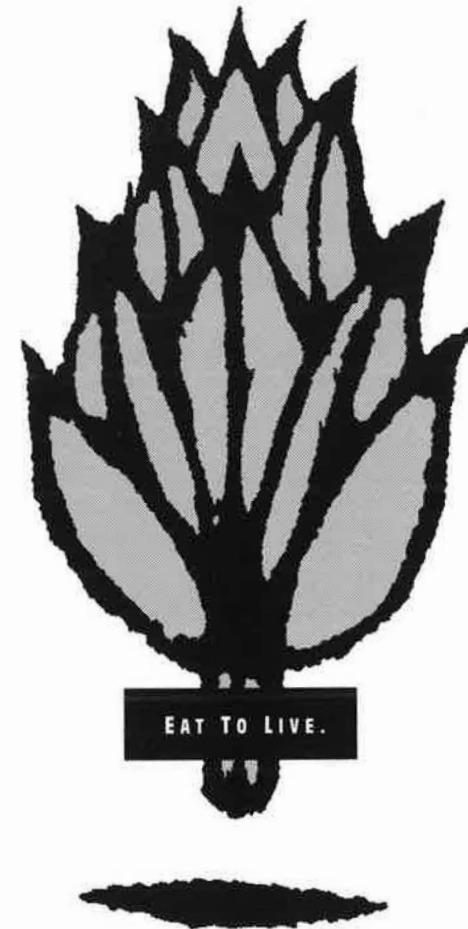
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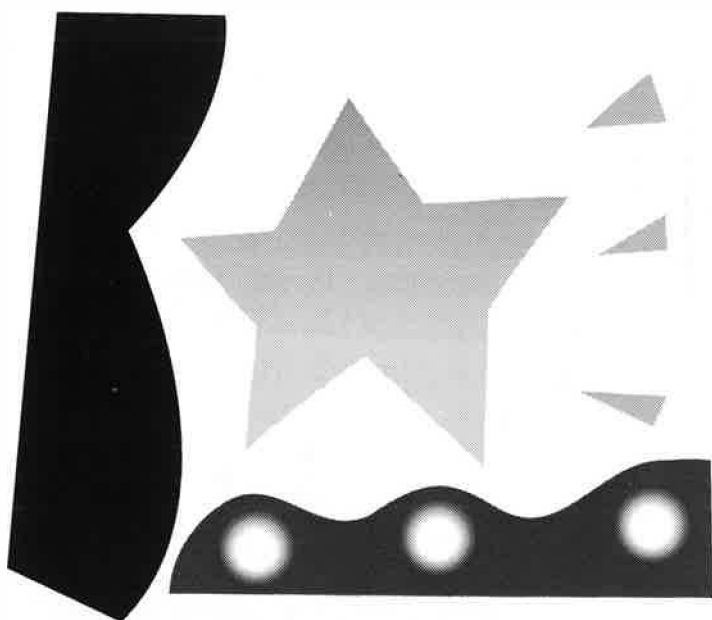
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