

# The physician In Spite Of himself



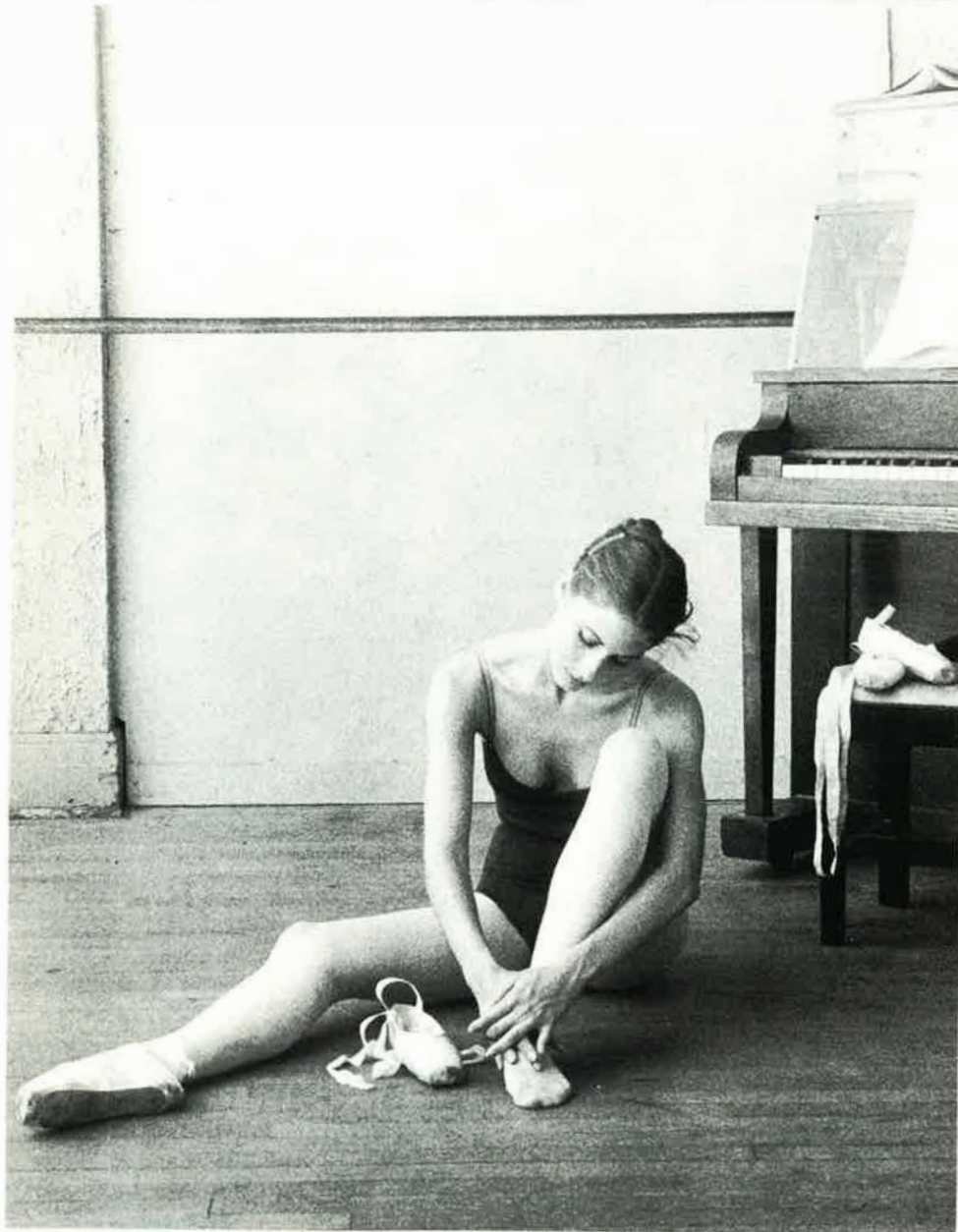
*Le médecin malgré lui*  
Molière

 THEATRE 

November 17 through December 19

**"Never have so many owed so much to so few."**

— Sir Winston Churchill  
To the gifted few who bring beauty, color, grace and melody into our lives we say, "Thank you."



*Morning*  
Dallas Times Herald



**Norma Young — Her all-time favorite role is the one she has played in making Dallas a theatrically rich city for the past twenty years.**

Texas has spawned three visionary women who have founded the state's major theatrical enterprises. In Houston, Nina Vance started and guided The Alley Theatre. By the time of her death two years ago, The Alley had become the largest, most successful theatre in Texas and one of the most important in the country.

Dallas has been served by two of these three women. The late Margo Jones' theatre established new writers like Tennessee Williams, Lawrence and Lee, and William Inge during its tenure in the '40s and early '50s. Then in 1961, Dallas native Norma Young founded Theatre Three. She remains a chief artistic force of the institution, serving the theatre as administrator, actress and director.

The infancy of Theatre Three was nurtured by Miss Young, who quickly taught the public and her company that Theatre Three was a new institution of importance. Senior Dallas critic John Rosenfield referred to the initial season by saying it contained "the best acting Dallas has seen in years and years and still more years." At the end of that first season she won the R. J. O'Donnell award as "Showman of the Year."

That first season was staged in various meeting rooms and ball-

rooms of the Sheraton Dallas Hotel. "After each week-end's performance the sets, lights and even the platforms the audience sat on had to be 'struck' and taken down to the hotel's fourth basement. The actors dressed in the service hallways dodging the carts of food being wheeled from the kitchen to hungry conventioners in adjoining meeting rooms," Miss Young recalls. "Seven shows were staged at The Sheraton. Our biggest audience hit was *WAITING FOR GODOT*, a difficult contemporary piece by Samuel Beckett. When it was such a success, we knew there was an audience for our kind of theatre in Dallas."

The fledgling theatre's second home was also in downtown Dallas. A building erected in the '20s to house a seat cover garage was renovated to become a new arena theatre. Virgil Miers, then Amusements Editor for *The Dallas Times Herald*, reported, "Dallas today is a bigger, better city than it was yesterday. Yesterday we didn't have a sparkling new downtown arena playhouse in operation, today we do." He also praised the premiere production at 2211 Main Street (*SIX CHARACTERS IN SEARCH OF AN AUTHOR*) as "a most provocative evening of theatre."

The small theatre on Main Street was "discovered" by the theatre-goers of Dallas and even the international theatre-going set — one of the first major magazine features on Theatre Three was published in Japan.

Professional actors were put under contract for many produc-

tions. Ronnie Claire Edwards, now a regular on TV's *THE WALTONS*, played Annie Sullivan in *THE MIRACLE WORKER*. Laurence O'Dwyer, then a New York actor and now a mainstay of the theatre's artistic personnel, played his first role for Theatre Three in 1962. The role was Sganarelle in Molière's *PHYSICIAN IN SPITE OF HIMSELF*, a classic comedy that is receiving its all-new staging now.

Plays by major contemporary authors were produced alongside classics, musicals and children's shows during the time Theatre Three was in the downtown seat-cover garage. The building underwent two major remodelings during the nine years Theatre Three was housed there.

Jac Alder, another of the original founders and the theatre's present Producer-Director, was educated as an architect. "The experimentation with the physical relationship of actors and audience served as

*Continued, page 12*



**Jac Alder and Norma Young**

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





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## Rx: A DOSE OF LAUGHS AT THEATRE THREE

Twenty years ago, in an old seat-cover garage on Main Street, Theatre Three added fizz to old wine and came up with a sparkling concoction. Two decades later, we are stirring life into that very successful recipe once more.

"The Physician in Spite of Himself," Molière's hilarious farce that giddily mocks dupes who entrust themselves blindly to the medical profession, opened in July, 1962, to rave reviews.

Said Eugene Lewis, then-theatre critic at the *Dallas Times Herald*, "Theatre Three has literally slapped life into Molière's classic comedy..." and went on to laud the leading actor. Of that actor, *The Dallas*

*Morning News'* John Rosenfield said, "... he energized the absurdities with a lovable comic presence..."

That young actor was Laurence O'Dwyer, then making his Dallas debut. O'Dwyer has since become a favorite of Dallas audiences, and he is repeating this tour-de-force role, first performed by Molière himself, in this evening's encore staging of "The Physician in Spite of Himself."

Joining O'Dwyer on stage is another Theatre Three favorite, Connie Nelson, last seen as the housewife in "Working" and again assuming a wifely pose.

Also included in this company of actors are Dwain Fail, Dana Jackson, Linda Chiarmonte, Steve Lovett and Thom Schilling, plus a host of merry-makers, jugglers and musicians to make complete this 17th century medicine show.

As a piece of slapstick clowning, "The Physician in Spite of Himself" has been a stage favorite ever since its first presentation in Paris in 1666. When the comedy was given a professional performance in New York in 1957, Arthur Gelb of the *New York Times* wrote that the play is "filled with can't miss lines. It has induced laughs for centuries, and it remains imperishable."

Theatre itself is an imperishable art form, but, as another critic, Diane Werts, noted in a recent article, "In the Dallas-Fort Worth area, legitimate theatres are struggling to survive."

We at Theatre Three appreciate your support, not only of our organization, but of the other arts institutions in Dallas. We hope that you will continue to patronize both our sister organizations and us.

We have an exciting season ahead, which includes guest appearances by Emyln Williams and Hal Halbrook.

<p>Jan. 5 thru Feb. 13</p> <p><b>THE GONDOLIERS</b></p>	<p>Feb. 23 Mar. 14 and Mar. 16 Apr. 3 (Two Shows)</p> <p><b>Second Stage Festival</b></p>	<p>Apr. 13 thru May 22</p> <p><b>Design For Living</b></p>
<p>June 1 thru July 3</p> <p><i>Close of Play</i></p>	<p><b>EMLYN WILLIAMS AS CHARLES DICKENS</b></p> <p>(Jan. 22, 23, 24)</p>	<p>July 13 thru Aug. 21</p> <p><i>Billy Bishop Goes to War</i></p>

# The Author — Monsieur Molière

Molière was generally accounted to have been the greatest comic dramatist of France and the author of the most brilliant comedies of all theatrical history.

Born Jean-Baptiste Poquelin in Paris in 1622, Molière was the son of an upholsterer who prospered by rendering his services to the French court. The young Jean-Baptiste declined to take up his father's vocation, flirted with a study of law and finally fell in with a troupe of players with whom he acted for thirteen years. He often played in skits of his authorship derived from old Italian comedies and stock farces which later, in Paris, he quickly polished and expanded into the plays that have come down to us. It was during this early career as an actor that he adopted the name Molière.

In 1658 his troupe came to Paris and had a chance to appear before Louis XIV and his court. They began their performance with a short poetic tragedy, but were so much more

suited to comedy than the bombastic style that the reception was disastrous. Then Molière introduced a farce of his own, "The Doctor in Love," and theatrical history was made. Molière and company immediately were taken up by the court and zoomed to popular success.

In fact, Molière enjoyed such royal support that on several occasions when new plays of his were having premieres at court, Louis XIV participated in them, acting small roles and in some cases dancing in the ballets. The king stood godfather to Molière's second child.

Until his death from overwork, Molière poured out his great stream of 27 plays, acted in them, directed them — even choreographed them. He was truly a master at the unification of all the theatrical arts.

The best known of his plays today are "The Affected Young Ladies" (1658), which was the first modern social satire, holding up to ridicule the affectations of the over-elegant women of courtly society at the time; "The School for Wives" (1662), a sequel to "The School for Husbands" that was even more successful than the predecessor; "Tartuffe" (1664), the masterpiece that so vividly painted a hypocrite that the character's name has become a synonym for hypocrisy in all languages; "The Misanthrope" (1666), a truly original play, an illustrious portrait of a man of integrity; "The Physician in Spite of Himself" (1666); "The Miser" (1668); "The Would-Be Gentleman" (1671); "The Learned Ladies" (1672) and "The Imaginary Invalid" (1673).

"The Imaginary Invalid" was not only Molière's last play, but a turning of his slapstick upon himself as a man who felt himself to be really ill and probably dying, but who could not be sure that he was not hypochondriacally deluding himself about his health. During his fourth performance in the comedy's title role, Molière proved he was not imagining himself to be sick by falling into a convulsion and dying later that night.

Molière favorites are still presented with great frequency in the U.S. and other English-speaking countries, and they are standard fare in France today, especially at the Comédie Française, the national theatre of modern France. Founded soon after Molière's death in honor of the toweringly great dramatist, the Comédie Française is often called "The House of Molière."

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**Theatre Three presents**

*Le médecin malgré lui*  
Molière

## THE PHYSICIAN IN SPITE OF HIMSELF

by  
**MOLIERE**

adapted by  
**JAC ALDER**

Featuring  
(in alphabetical order)

**JAC ALDER  
KEITH ALLGEIER  
PETER CHANNELL  
LYNDA CHIARMONTE  
WENDYE CLARENDON  
DWAIN FAIL  
JOANN HOLDEN  
DANA JACKSON**

**PEGGY KRUGER  
PAUL LAZAR  
STEVE LOVETT  
JEFFREY MARLER  
AMY MILLS  
CONNIE NELSON  
LAURENCE O'DWYER  
THOM SCHILLING**

Produced and Directed by  
**JAC ALDER** ✓

Set design by  
**CHARLES HOWARD** ✓

Lighting by  
**SHARI MELDE** ✓

Costumes by  
**PATTY GREER McGARITY** ✓

Puppets by  
**KEITH ALLGEIER**

Puppet costumes by  
**LAUREL NELSON**

Recorder Music by  
**THOM SCHILLING and PEGGY KRUGER**

*Understudies* — Jac Alder, Keith Allgeier, Wendye Clarendon, Dwain Fail, Jeffrey Marler, Thom Schilling

*Stage management* by Jimmy Mullen ✓

*Technical direction* by Dan Perry ✓

*Set and light crew* — Dan Perry, Charles Howard, Bob Golibart, Thom Schilling

*Wardrobe Mistress* — Peggy Kruger

*Costume crew* — Laurel Nelson, Peggy Kruger, Beverly Nachimson, Julie Dale, Edith Marler

*Wigs* by Michael van Dalsem

The stage lighting system at Theatre Three has been made possible by generous grants from:

ATLANTIC RICHFIELD FOUNDATION  
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This playbill has been provided by a generous grant from TACA, INC.



## THE CAST

(in order of speaking appearance)

Sganarelle	Laurence O'Dwyer
Martine	Connie Nelson
Robert	Jac Alder
Lucas	Paul Lazar
Valere	Steve Lovett
Geronte	Dwain Fail
Jacqueline	Amy Mills
Lucinde	Dana Jackson
Leandre	Keith Allgeier
Thibout	Thom Schilling
Toinette	Lynda Chiarmonite

### — merrymakers —

Keith Allgeier  
JoAnn Holden  
Peggy Kruger  
Peter Channell  
Wendye Clarendon  
Jeffrey Marler

### THE SETTING

a 17th century village fair in France

The play will be performed in two acts with a fifteen minute intermission.

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## WHO'S WHO IN THE CAST



JAC ALDER



KEITH ALLGEIER



PETER CHANNELL



LYNDA CHIARMONTE



WENDYE CLARENDON



DWAIN FAIL

\*JAC ALDER (Producer/Director, Robert), along with Norma Young, was one of Theatre Three's original founders and remains the theatre's producer. Trained as an architect (his degree is from Oklahoma University), he is a respected theatrical designer as well as a director and actor. Like his wife Norma, he has been active in the Dallas arts for the past twenty years. He has contributed to The Goals for Dallas, many of which are now in place, and The Stanford Research Institute study on the Arts in Dallas. He was the organizer and first chairman of the Combine of Dallas Arts Mailers (now the Dallas Arts Combine). He has also worked closely with the Office of Human Development for many years, and occasionally makes a guest appearance behind a classroom podium.

\*\*KEITH ALLGEIER (Leandre) is an apprentice this season at Theatre Three. He comes to us from Western Kentucky University, where he received a BA in Theatre. While there, he appeared as Jason in "Medea" and Skip in "LuAnn Hampton." Lured to Dallas because of our golden opportunities in the arts, he has performed in two of Theatre Three's children's shows and as Dick in "Play It Again, Sam" at Garland Civic Theatre. He was last seen kicking dogs down the stairs as the Gas Man in "Working."

\*\*PETER CHANNELL (Merrymaker), although a native of Sydney, Australia, is no newcomer to the Theatre Three stage. You will remember him from his appearance last season in "The Elephant Man." He has also performed as the Prime Minister in the children's production "The Seven Dancing Princesses" and as Telax, the lightable robot, in the highly successful "Space Fantasy." He also has considerable experience in stage management, and he plans to continue pursuits in both this area and in acting. Peter has also worked in theatrical productions in Australia and London. His favorite character is Delzeit in "The Captain of Kopenick."

\*\*LYNDA CHIARMONTE (Toinette) is playing in the Theatre Three house for the first time. Lynda, who hails from Syracuse, New York, is not inexperienced in the theatrical arts, though. She has played Mad Agnes in "The Drunkard" with the Emporium Players. While attending Plattsburgh State University, she played such roles as Eleanor of Aquitaine in "Lion in Winter," Gertrude Stein in "Chamber Music" and Josephine in "Madwoman of Chailot." Lynda has a BA in Theatre Arts.

\*\*WENDYE CLARENDON (Merrymaker) is one of Theatre Three's 1981-1982 apprentices. A graphic artist with considerable talent, she comes to us from Memphis, where she

appeared as a weekly regular on "Memphis Almost Alive," a TV comedy show. Her stage credits include Ellie in "Showboat," Shelly in "Buried Child," ChaCha in "Grease," Lady Saltburn in "Present Laughter" and Sharon in Theatre Three's production of "Working." Wendy, too, is working — she has a position producing graphic designs for head gear.

\*DWAIN FAIL (Geronte) just completed the role of Sky Masterson in Dallas Repertory Theatre's production of "Guys and Dolls." He recently completed appearances in Columbus, Ohio, and Dallas as Albert in "A Thousand Clowns," starring Hugh O'Brien, for the Country Dinner Playhouse and as Malcolm in Theatre Three's "Bedroom Farce." A graduate of Texas Christian University and a resident of Fort Worth, Dwain has appeared as Norman in "The Norman Conquests," Stanley in "A Streetcar Named Desire," El Gallo in "The Fantastiks," Lancelot in "Camelot," as well as in numerous print ads and television commercials in the area. He also staged dueling and fighting scenes for several plays.

\*\*JOANN HOLDEN (Merrymaker) is celebrating her second year in Dallas and Dallas theatre. Children's theatre is her forte and she has appeared in over fifteen children's shows, including Theatre Three's "Happy Prince" and "Seven Dancing Princesses." JoAnn has also worked at the Shawnee Summer Theatre in Indiana, where she appeared in "Applause," "The Lion in Winter," and "Surprise." She has also played an Indian, a British soldier and a cannon marksman at the outdoor drama "Tecumseh." She attended Western Kentucky University, where she played Patty in "Charlie Brown" and LuAnn in "LuAnn Hampton."

\*\*DANA JACKSON (Lucinde), although still only a junior at Highland Park High School, is no newcomer to either the Theatre Three stage, nor theatre in general. At Theatre Three, she has been seen in many children's shows (believe it or not, sometimes as the mother!) since 1979. She was last seen here as Yala in "A Space Fantasy." Her additional performing experience includes roles in "The Roar of the Greasepaint, The Smell of the Crowd" and "The Hobbit." In 1980, she placed first in competitions for novice and varsity duets. She has eight years of violin training.

\*\*MARY MARGARET (PEGGY) KRUGER (Merrymaker) is usually found behind the scenes rather than on them. She is costume mistress for this show and has worked in Theatre Three's costume shop for some time now. But her work in costume design and building has not undermined her work on stage. She has played in such classics as "Damn Yankees," "Inherit the Wind," and "Macbeth." She was seen just recently



JOANN HOLDEN



DANA JACKSON



MARY KRUGER



PAUL LAZAR



STEVE LOVETT



JEFFREY MARLER

## WHO'S WHO IN THE CAST



AMY MILLS



CONNIE NELSON



LAURENCE O'DWYER



THOM SCHILLING



CHARLES HOWARD



PATTY MCGARITY

as an underworld servant in a children's show here at Theatre Three, "Seven Dancing Princesses." While Peggy is not making merry in this show, she is making costumes for Theatre Three's upcoming "Gondoliers."

\*\*PAUL LAZAR (Lucas) hung out in his last stage appearance as the radical hippy in Theatre Three's "Working." He also hangs out at the theatre daily, working in the capacity as an intern earning his Equity rating. Paul comes to us from New York, where he not only hung out at the *New York Times*, but worked under the direction of Paul Sills in a Story Theatre production at Joseph Papp's New York Shakespeare Festival. Paul also toured New England with Ralph Lee's Metawee River Theatre Company. This past summer at the Kenyon Festival Theatre in Ohio, Paul understudied Treat Williams in the lead role of "Servant of Two Masters" and had the opportunity to fill in for Mr. Williams during the run.

\*\*STEVE LOVETT (Valere), an avid collector of obscure and foreign musical comedy albums, has been seen on the Theatre Three stage before in "The New York Idea," "Present Laughter" and "The Happy Prince." A familiar to Dallas audiences, he played the man in the dogsuit in the Emporium Players' play of the same title, King Charles in Dallas Repertory Theatre's "The Lark" and Scanlon in Theatre Onstage's production of "One Flew Over the Cuckoo's Nest." He has also appeared on the Dallas Theater Center stage. Steve was degreed at Trinity University in San Antonio. He owns versions of "Fiddler on the Roof" in seven different languages.

\*\*JEFFREY MARLER (Merrymaker) is one of Theatre Three's apprentices this season. His theatre roles include Pat in "The Hostage" and the Deaf Mute in "The Madwoman of Chailot." He has also sung with Dallas Opera as the First Priest in "The Pearl Fishers" and as Figaro in Mozart's "Le Nozze di Figaro," conducted by Anshel Brusilow. Jeff has worked directly with E. Y. Harburg when Mr. Harburg was at Northwood Institute doing "The Greeks Had a Cure for It." More recently, Jeff has been seen on the Theatre Three stage as the station manager's energetic son in "Rise and Shine."

\*AMY MILLS (Jacqueline), who is back with Theatre Three after working here as an apprentice all last season, is now a full-fledged professional! Originally from Westerville, Ohio, she received a BA in theatre from Hope College in Holland, Michigan and an MFA in performance from the University of Nebraska at Lincoln. "Physician" marks Ms. Mill's fourth appearance on Theatre Three's stage, having also been seen as a singing horse in "Strider," the Maid in "A Woman of No Importance" and the shortest Dainty Deb in "Rise and Shine." She was last seen, though, as a not-so-dainty deb at Theatre Three's Gala Ball.

\*CONNIE NELSON (Martine) has been sadly miscast in Theatre Three's last two productions. Although she claims as special skills the art of fire baton twirling and erotic tumbling, she was cast as the Housewife in "Working" and again assumes a wifely pose this evening! She began her roles at Theatre Three in a nun's habit, as Sister Rita in "A Runner Stumbles." Then she stumbled on singing, revealing one of the city's most able voices. She's been delighting audiences in a long string of musical successes: "Side by Side," "Porter Please," "Chicago," "Yip,

Yip, Hooray" and "Rise and Shine." Her quote: "Tous les jours a tous pointes de vue, je vais de mieux en mieux."

\*LAURENCE O'DWYER (Sganarelle) delighted audiences last season as the engaging "Strider" in Theatre Three's production of the same title. His directorial credits from that season include "Bedroom Farce," "The Miss Firecracker Contest," two children's theatre productions and "House of Flowers." Mr. O'Dwyer's numerous Theatre Three acting credits include "Otherwise Engaged," "Present Laughter," "Sleuth" and "Drinks Before Dinner," in addition to a role played twenty years ago this season, that of Sganarelle in "The Physician in Spite of Himself." During a hiatus from Theatre Three in the mid-'70s, he served as Chairman of the Drama Department at Bennington College in Bennington, Vermont. Mr. O'Dwyer is on the staff here in charge of children's theatre productions. He was last seen on this stage as Frederick Treves in the acclaimed "Elephant Man."

\*THOM SCHILLING (Thibout) has been a permanent fixture of Theatre Three since August of 1980. Not only has he headed up our subscription sales this season, he also changes sets, works in the box office and skuttles around backstage making sure the shows run well. Word has it he does windows, too! Thom took Theatre Three's production of "Porter, Please" on a national tour of over 10,000 miles. "Physician" marks Thom's debut on this stage, although he has performed in over 30 musical and dance productions. Early next year, he will go on the road with the production "Evita."

CHARLES HOWARD (Set Designer) has been Associate Director of Theatre Three since 1975. During that time, he has served as primary set designer and has directed numerous productions on our stage. His favorite set designs include "Candide," "Yip, Yip, Hooray" and "Sleuth," and he lists "Present Laughter," "A Woman of No Importance" and "Father Dreams" as his most enjoyable directorial assignments.

PATTY GREER MCGARITY (Costume Designer) began her association with Theatre Three in 1965 with "Stop the World, I Want to Get Off" and has since designed over 150 productions as the theatre's resident designer. A graduate of North Texas State University, Mrs. McGarity has designed everything from children's wear to ball gowns for several apparel firms in Dallas, as well as delivering guest lectures at various colleges. Some favorite design credits include "Candide," "Anything Goes," "Strider," "Chicago," "The Robber Bridegroom" and "House of Flowers." Mrs. McGarity also creates fantasy designs and costume dolls.

SHARI MELDE (Lighting Designer), a native of Dallas studied art at Trinity University and technical theatre at S.M.U. Her association with Theatre Three dates back to 1965 when she volunteered to assist in operating the lights for "Stop the World, I Want to Get Off!" Over the years Miss Melde has become one of the theatre's most valued lighting designers. Recent credits include "Father Dreams," "The Miss Firecracker Contest," "Bedroom Farce," "A Woman of No Importance," and "Strider." Currently she is continuing her studies at the University of Texas at Dallas.

\*Member, Actors' Equity Association

\*\*Candidate for Membership, Actors' Equity Association



## NORMA YOUNG OFFERS 21 YEARS OF LEADERSHIP

Continued from page 3

information that let us create the unique playing space we now enjoy at The Quadrangle."

The move to The Quadrangle in 1969 allowed the theatre to expand its seating, install up-to-date lighting and sound equipment and expand the staff. Audiences grew apace until the eleven month season was packed with continuous, six-day-a-week showings of productions. The majority of Theatre Three's audience now attends the shows as subscribers.

Some years ago Theatre Three became a major presenter of touring companies, both dramatic and musical. Its Board, to raise funds, hired The Dallas Symphony Orchestra and engaged Arthur Fiedler to come to Dallas for a series of benefit concerts. Mr. Fiedler made an annual trip to Dallas on behalf of Theatre Three for the last six years of his distinguished career.

Theatre Three also presented national touring companies of plays and musicals including EQUUS, A LITTLE NIGHT MUSIC and PRISONER OF SECOND AVENUE. All of these sponsored events have been held in larger auditoriums in Dallas and Fort Worth. LES BALLETS TROCKEDEROS was presented first at McFarlin Auditorium and then at The Music Hall, as was the international mime star, Marcel Marceau. Last season, as a special bonus event for subscribers only, JOFFREY BALLET's young company JOFFREY II, featuring

the President's dancer son, was seen at McFarlin. This season's subscribers will see private showings of Hal Holbrook in MARK TWAIN TONIGHT.

Theatre Three toured one of its productions, PORTER, PLEASE, nationally during the just-concluded season. The production played to enthusiastic audiences in fourteen states.

Theatre Three now employs four staff directors and uses guest directors of national reputation for its shows. (Last season Lynn Gannaway came to Dallas to direct STRIDER, an assignment that in New York earned her several best-director nominations.) But in the early years of the theatre Miss Young shaped the company's vigorous presentational style. She introduced Dallas audiences to contemporary authors like Harold Pinter, Brendan Behan, Arthur Kopit, Edward Albee, Jean Genet, Michael de Ghelderode and Mark Medoff. And classic authors from Shakespeare to Strindberg were produced. When Theatre Three produced Eugene O'Neill's THE EMPEROR JONES, it was the first staging of a Eugene O'Neill play in Dallas for more than twenty years.

With THE EMPEROR JONES and such plays as PURLIE VIC-TORIOUS, A MEMBER OF THE WEDDING, and IN WHITE AMERICA (all produced in the early sixties), Theatre Three addressed the dramatic questions of black Ameri-

cans—and helped develop the rich talent pool of black actors in Dallas. Just recently the "choreopoem," FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE/WHEN THE RAINBOW IS ENOUGH, was such a huge success at Theatre Three that its engagement was held over for a four week run at The Haymarket Theatre in north Dallas. Many actresses from that popular show showed their musical talents in last season's HOUSE OF FLOWERS.

Children's theatre is another Theatre Three strong point. The three productions each year (performed on Saturdays) are always packed. No admission is charged for these shows. Instead each member of the audience brings a sack of discards for Goodwill Industries. Underwriting for these programs has been given by Gulf, Target, Rockwell International, Ben E. Keith Company, Chapparral Steel Corporation and The Dallas Times Herald. The series has won Goodwill Industries' highest award, the Community Service Award made to Theatre Three in 1979.

Structured as a non-profit cultural institution (similar to the museum, symphony and opera), Theatre Three's board and staff contact corporations and foundations to develop support that ensures the quality of the work on stage. Major support for The 20th Anniversary Season came from diverse sources. The Meadows

Foundation underwrote Joffrey II Dancers' performances, ARCO underwrote Marcel Marceau's two performances at The Music Hall, as well as a one-man show by Dave Marquis last month. The Texas Commission on the Arts and The Bette Clair McMurray Foundation joined forces to underwrite "Gertrude Stein, Gertrude Stein, Gertrude Stein" and Mobil's grant paid for the settings and costumes for THE ELEPHANT MAN. All the preview performances had financial assistance from The 500, Inc. and all the theatre's publications received support from TACA. This season Xerox supported Dave Marquis' second evening of entertainment, and the Campeau Corporation generously underwrote WORKING.

The City of Dallas, through the City Arts program of the Park Department, contributed approximately one and a half percent of the theatre's total budget last season. Other individuals and companies listed as major supporters of the season include The Dallas Clearing House, Dresser Industries, Earth Resources, Stallworth Oil and Gas and Mrs. Eugene McDermott. Many of Theatre Three's subscribers add personal gifts and numerous businesses donate or discount their services as a way to raise the quality of life in Dallas.

Excerpts from a special section of THE DALLAS TIMES HERALD, August 30, 1981.

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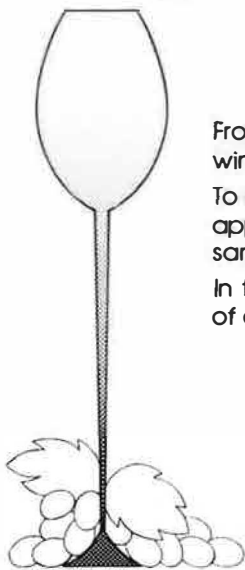
We wish to thank Jac Alder, the Board of Directors, and all the wonderful actors, designers, and support personnel for allowing us to bring their efforts to the fore, where a larger audience can delight in the brilliance of their collective Spirit.



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## THE PLAY'S HISTORY

Under Molière's original title, "Le Médecin Malgré Lui," "The Physician in Spite of Himself" was first acted in Paris in 1666, with Molière himself playing the central role of Sganarelle. It was the third of his four plays spoofing doctors.

The first, "The Doctor in Love," marked Molière's debut at the court of Louis XIV in 1658. His second spoof on the medical profession was "Love is the Doctor" in 1665, which he followed with "The Physician in Spite of Himself" in 1666. The fourth comedy satirizing medical men was "The Imaginary Invalid," which was also the last of Molière's 27 plays.

"Physician" has been highly popular throughout its 300 year history. Henry Fielding made one of the first English adaptations of it, under the title of "The Mock Doctor," in 1733. Gounod made an opera from Molière's play, which has been translated numerous times, often under different titles.

A Gerald Dixon adaptation enjoyed popularity in London from 1877. In this century, it has been turned into translations by Zero Mostel, Barnard Hewitt, John Wood and others. Professional productions in New York were presented in September 1917, May 1946 and February 1957. In Wilmington, Delaware, it was acted in 1943 with modern slang and colloquial dialogue. A highly regarded production took place in 1956 at Westport, Conn., Country Playhouse.

In the Soviet Union, beginning around 1936, the play became a continuing favorite in children's theatres, its frolicsome foolery being as easily appreciated by unsophisticated audiences as by knowledgeable ones. For that reason, the comedy was one of three presented in 1964 by New York's "Theatre in the Streets," a municipally-supported project that sends a troupe of actors to various slum neighborhoods of the huge city to perform on outdoor portable stages set up in school yards or in blocked-off streets or parks.

Even in predominantly Puerto Rican neighborhoods, where most of the residents could understand little English, the play was a hit because of its knockabout physical action that can be mirthful in any language.

## THEATRE THREE STAFF

### Production and Operations

Executive Producer-Director ..... Jac Alder  
Founding Director ..... Norma Young  
Associate Director ..... Charles Howard  
Director of Conservatory ..... Laurence O'Dwyer  
Production Stage Manager ..... Jimmy Mullen  
Assistant to the Producer ..... Shannon McNear  
Building Maintenance ..... Stan Scott

### Administration and Development

Executive Manager ..... Leslie Reynolds  
Assistant to the Executive Manager ..... Jere Scruggs Hilton  
Bookkeeper ..... Sharon Cramp  
Staff Accountant ..... Ralph Giesler  
Receptionist ..... Tina Atkins

### Box Office

Manager ..... Julie Holman  
Assistant Manager ..... Samuel Cornelius  
Staff ..... Judy Blue, Dana Jackson,  
Rick Tankersley  
House Managers ..... Carmen Gonzales, Steve Linville  
Subscription Sales Manager ..... Thom Schilling

### Design

Set Designer ..... Charles Howard  
Costumer ..... Patty McGarity  
Lighting Designer ..... Shari Melde  
Technical Director ..... Dan Perry  
Booth Operations ..... Bob Golibart

### Interns

Membership Candidates for Actors Equity Association  
and Season Interns ..... Keith Allgeier  
Wendye Clarendon  
Paul Lazar  
Jeffrey Marler  
Beverly Nachimson

## THE HOUSE RULES

1. Please, no smoking or refreshments in the auditorium.
2. Please, no photographing or recording of the performance.
3. Playgoers leaving their seats must be reseated in available seating specified by House Manager.

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For all the good wine,  
and we've some of it here.*

—Oliver Wendell Holmes

*Our sentiments exactly.*



— The wine staff of  
The Old Warsaw, Mario's  
Les Saisons, Arthur's  
and Seascape Inn.