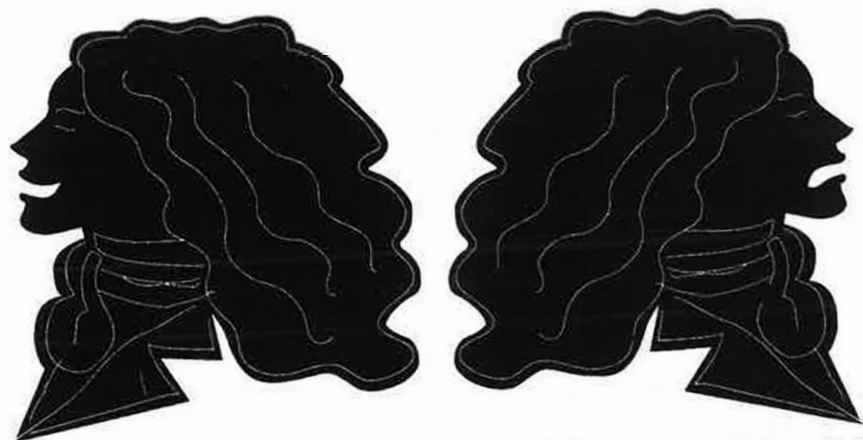


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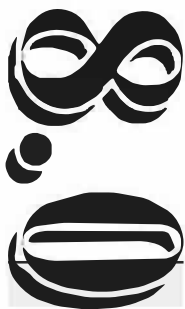
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"THE SCHOOL FOR HUSBANDS"
&
"THE IMAGINARY CUCKOLD"

Translated by Richard Wilbur

DIRECTED BY BRUCE COLEMAN

STARRING Laurence O'Dwyer
with Jac Alder, Terry Dobson, Jim Hines, Connie Nelson, Vince Phillip,
Liz Piazza-Kelley, Sara Rankin, Terry Vandivort

Vern McKinney, Technical Director
Linda Blase, Lighting Design
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FROM THE DIRECTOR

(Ed.'s note: The following is excerpted from an interview with the director, Bruce Coleman, conducted on 8/12/93.)

About The Play

One of the very first plays I was ever involved with in my life was Moliere's *The Physician In Spite Of Himself*. I was 13 and in the 8th grade. I didn't know a lot about Moliere except that he wrote in couplets. The use of words has always been exciting to me and so it was wonderful to hear how these words were put together. There's such wit and depth. For me, language propels these plays. The pace in the second act is much more rapid and bombastic. The first act (what I'm calling the first act is *School For Husbands* and the second act, *The Imaginary Cuckold*), for me, is a very romantic fairy tale, with romantic, beautiful imagery. There's a lot of comic intrigue involved: love letters being passed back and forth; someone promised to someone who's really in love with someone else, etc. But there's also an elegance and intelligence to it that is really perfect as far as the romantic aspect of it. Then you have a second act which is sort of an explosion of bombastic *commedia*. It's the stock characters, it's funny, funny – it's all Moliere, it's all him – it's wholly Moliere.

Style and movement are important to Moliere's plays as well. It's like choreographing a dance; there are certain ways people stand, certain ways people walk and move. This certainly has to do with what they're wearing. (Women in this production wear hip pads – it puts a lot of fabric around their bodies so they've had to re-learn how to move.) One thing that was important to the women of that time was to look like they were gliding – so the "take off" and the "landing" are equally important. Another distinction of that time period was that the inside of a man's leg was considered to be very attractive so that when he stood, he stood in a certain way to show off the ankle.

I had never seen either of these plays nor had I read either of them before. For one thing, *The Imaginary Cuckold* is very difficult to find. It's one of his earlier plays – it came when he was still being largely influenced by *commedia*, a movement based on improvisation, slapstick, and spur-of-the-moment acting which comes with this whole stock of characters, which *Cuckold* does.

With *commedia* you had a whole group of people: one girl who would play the young lover, the older woman who would play the tart, the older gent who played the befuddled old man, the captain who was a sort of ignorant leader of the military band. They would work up basic stock bits of improvisation called *lazzi*. The actors would go out, already having a basic outline or a story, and create a whole play right there on the spot – knowing that if you were a young lover, you would want to win your love, no matter what stood in your way, etc. This was very improvisational. As an actor, you knew who you were and you basically had the story. But anything could happen and if you came to a part where you could fit in a certain *lazzi*, you'd do it. So now it's time for the grapefruit *lazzi*, it's time for the bathtub *lazzi* and you would just build a play right there on the spot.

With *The Imaginary Cuckold*, stock characters are still there and the mistaken identities are still there – stock comic things that were widely used back then. The other play – *School For Husbands* – came later in his career. He really started working on character development, motivation and a more complex psychological profile.

The translator, Richard Wilbur (the most famous translation of *Tartuffe* is his), put these together to be performed Off-Broadway. It's a new pairing. I hope that the plays are dazzling visually. But part of the joy to me would be to just close your eyes and listen to the language – as you do with music. The actors were cast because they have really wonderful voices, among other reasons. The other thing I like so much about this evening is that it shows you just how wide a range of things Moliere did, how he was such a complete artisan, a complete writer.

ABOUT THE DIRECTOR

Personal History

I was in 7th grade in Kansas City, Kansas, went to see a friend of mine in a play and got so excited about it that I auditioned for the very next play that came up, which was *Medea* and I got cast as one of Medea's sons. From then on, I was in at least one or two plays every year throughout Junior high and high school. I also studied graphic arts and when I graduated from high school, I decided to apply my art to theater. I went to Midwestern State University and was the first person to receive a BFA in theater there. A week after graduating from school I interviewed with Jac Alder, got a job as directing intern and spent a year here working on shows and cleaning toilets.

It came up during that first year that a couple of shows didn't have costume designers, so I quietly raised my hand and got to costume two shows here – which is really rare. And even more rare, at the end of that first season, Jac called me into his office and offered me a full time position. So I got to stay another year and a half on staff as a production assistant. While I was a production assistant, a play came up that didn't have a director for it yet and I again very quietly raised my hand for that even though nobody had ever seen me direct. They knew I was responsible and that I was really dedicated to Theatre Three but it would have been a stretch to take a chance. I persisted. Jac said why don't you come to the house and talk to Norma and me about this. So I got all dressed up. I put a tie on. I spent a whole night blocking the first act of this play. I made a model of what the set should look like. I wrote down everything about my concept. I went to Jac and Norma's – they were very pleased I was so prepared. Jac said yes. And the very first play I ever directed in Dallas/Fort Worth was in Theatre Three.

This will be my fifth show to direct at Theatre Three. *Lies and Legends*, a musical by Harry Chapin was the first, then I directed another musical, *Personals*, and then I directed the very first show performed in T3's rehearsal hall, *Danny and The Deep Blue Sea*, by John Patrick Shanley. This past winter I did *The Mystery of Edwin Drood*. I always feel right at home – It does something very positive for my creativity when I'm working here. Many, many thanks to Jac, Norma and Larry for their friendship and nurturing throughout the last eight years.



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Translated by Richard Wilbur

ACT I: THE SCHOOL FOR HUSBANDS

Cast (in order of appearance)

Sganarelle, a man approaching forty;
brother to Ariste and guardian to Isabelle Laurence O'Dwyer*
Ariste, Sganarelle's elder brother by twenty years;
guardian to Léonor Jac Alder*
Isabelle, Léonor's sister, Sganarelle's young ward Liz Piazza-Kelley**
Léonor, Isabelle's sister and Ariste's ward Sara Rankin*
Lisette, Léonor's maid Connie Nelson*
Valère, Isabelle's lover Jim Hines
Ergaste, valet to Valère Terry Vandivort*
A Magistrate Terry Dobson*
A Notary Vince Phillip

The Scene throughout: a residential square in Paris.

There will be one 15 minute intermission.

ACT II: SGANARELLE, OR THE IMAGINARY CUCKOLD

Cast (in order of appearance)

Gorgibus, a middle class Parisian Terry Vandivort*
Célie, his daughter Sara Rankin*
Lélie, a young man in love with Célie Connie Nelson*
Gros-René, Lélie's valet Vince Phillip
Sganarelle, a Parisian
bourgeois and an imaginary cuckold Laurence O'Dwyer*
Sganarelle's wife Terry Dobson*
Villebrequin, Valère's father Jac Alder*
Célie's Maid Liz Piazza-Kelley**
A Nun Jim Hines

The Scene: Paris

Understudies: Lisa Cotie**, Mark Hankla**

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CAST PROFILES

LAURENCE O'DWYER (*Sganarelle*) Mr. O'Dwyer's first performance at Theatre Three in 1962 was in Moliere's masterpiece, *The Physician In Spite Of Himself*. Since that time, Mr. O'Dwyer has entertained Theatre Three audiences in productions of *Tartuffe*, *The Miser*, *The Misanthrope* and *School For Wives*; he now adds Moliere's clown, Sganarelle, to his repertoire. Most recently Mr. O'Dwyer appeared as Benedict Hough in Theatre Three's season opener, *A Small Family Business*; as Durdles in *DROOD!*; and, as Sam Byck in *Assassins*. Other productions include *Amateurs*, *Waiting For Godot*, *Joe Turner's Come and Gone*, *London Assurance* and *A Funny Thing Happened On The Way To The Forum*. He received the Dallas Theater Critics' Forum Award for his appearance in Theatre Three's *Nothing Sacred* and Dallas Theater Center's *Temptation*. His many Theatre Three credits include *Woman In Mind*, *A Quarrel of Sparrows* and *The Waltz of the Toreadors*. Mr. O'Dwyer's directorial credits at Theatre Three include *Ma Rainey's Black Bottom*, *Little Shop Of Horrors*, *Animal Farm*, *The Show Off*, *A Luv Musical* and *Light Up The Sky* (cited as outstanding by the Dallas Theater Critics' Forum). He created Theatre Three's Grimm Magician Players and has written and directed most of the children's productions for Tumbleweeds Theatricals. A graduate of the Goodman Theater in Chicago, Mr. O'Dwyer served as chair of the drama department at Bennington College. Additionally, he has performed at South Coast Repertory Theatre in California. Mr. O'Dwyer currently serves as Theatre Three's Associate Director.

JAC ALDER (*Ariste, Villebrequin*) played The Chairman in last season's musical finale *DROOD!*. Over the years since he, with his wife Norma Young, founded Theatre Three, Mr. Alder has appeared in classics by Shaw, Moliere, Shakespeare, Wilde and Ibsen. His interest in new plays has seen him directing more often than acting though he lists his performance in *How I Got That Story* (in which he played 32 roles, from a journalist to an Asian whore) as a favorite assignment. "I may not have been too good in the show — people told me they couldn't tell my whore from a journalist, but that's a problem I've noticed some journalists have." In musicals his favorite assignment was Pangloss-Martin in *Candide*. He briefly played Orgon in *Tartuffe* as a substitute for an ailing actor and says, "I cherish the memory of those inspired words coming from my lips as if I were inventing them on the spot. What a delicious deception!"

LIZ PIAZZA-KELLEY (*Isabelle, Célie's Maid*) was last seen in Theatre Three's season opener, *A Small Family Business*, playing the role of Tina. She has also appeared in last season's opener, *Assassins*, as Emma Goldman. Other favorite roles around the Dallas area include Lora in *The Morning Sky*, Susan in *Carnal Knowledge*, Victoria in *Titanic*, Belle in *Ebenezer Scrooge* and Audry in *Little Shop Of Horrors*.

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CAST PROFILES

directed by the late Rod Wilson. Ms. Piazza-Kelley is a graduate of the Performing Artists Musical Theatre Conservatory.

SARA RANKIN (*Léonor, Célie*) is delighted to be back at Theatre Three with Bruce Coleman, having last appeared here in *Personals*. Their prior collaborations include *Kitchen Heat* at The Deep Ellum Theater Garage. Ms. Rankin received the Dallas Critics Forum Award for her creation of Venus in Shakespeare's *Venus and Adonis* at The Undermain. As a Guest Artist she appeared in the original musical *Come Into The Light* at the Dallas Children's Theater. Combining her talents as an artist and a teacher, Ms. Rankin is involved with Imagination Celebration, Young Audiences of Greater Dallas and The Partnership for Arts, Culture and Education. She is also on the educational staffs of The Dallas Theater Center and KD Studios. "Thanks to J & S for making it possible to be a mommy and do Moliere." Finally, when considering the number of local theaters where she has worked as an actor, director and stage manager, Ms. Rankin is struck by how many no longer exist — Support your local theater!

CONNIE NELSON (*Lisette, Lélie*) a two-time recipient of Theatre Three's Patron Favorite Award, has appeared in over eighteen Theatre Three productions. She was last seen as Harriet in *A Small Family Business*. Audiences may remember her as Seal in *Stringbean*, Nora in *Homeward Bound*, Elsa in *The Road To Mecca*, Shella in *Benefactors* and Audry in *Little Shop Of Horrors*. Locally, Ms. Nelson has appeared with Dallas Summer Musicals, Dallas Theater Center and STAGE #1. This summer she played Titania in *A Midsummer Night's Dream* and Mistress Overdone in *Measure For Measure* with Shakespeare In The Park, Ft. Worth. In New York, Ms. Nelson performed with The Acting Company, appeared with The Ensemble Studio Theatre in the 1984 One-Act Play Marathon and Off-Broadway as Wanda in *Kennedy's Children*. Regional theater appearances include the Guthrie Theater, Arena Stage and American Repertory Theatre. Ms. Nelson has been voted Best Local Actress by the Dallas Observer and received the Dallas Theater Critics Forum Award for Best Actress 1991.

JIM HINES (*Valère, a Nun*) Last seen as Marcos Denizza in The Gryphon Players production of *Royal Hunt Of The Sun*, Mr. Hines has acted with several local theaters. Productions include *Execution of Justice*, *Romantic Young Lady*, *The Contrast*, *Beyond Therapy*, and *The Slab Boys*. This is Mr. Hines' first production with Theatre Three, definitely "a privilege and a pleasure too."

TERRY VANDIVORT (*Ergaste, Gorgibus*) was last seen in Theatre Three's season opener, *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 Theater Critics Forum Award). Mr. Vandivort just 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 Trinculo 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. He would like to dedicate this performance to Suzanne Wilson.

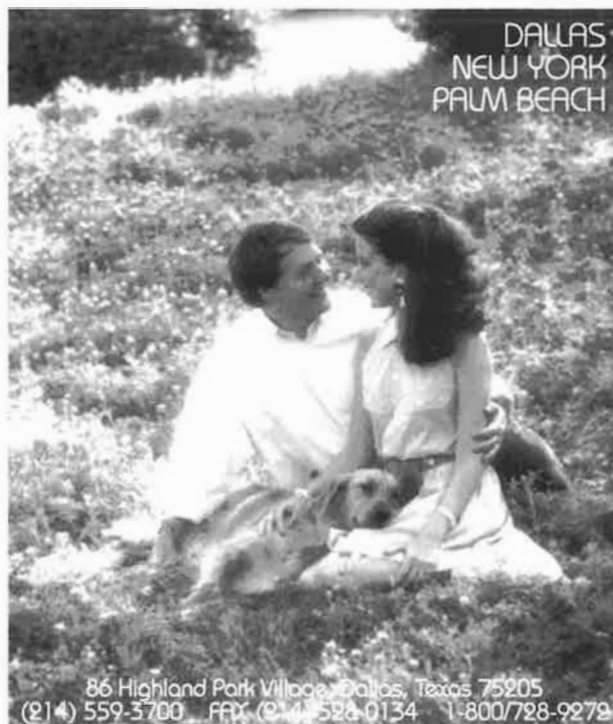
TERRY DOBSON (*Magistrate, Sganarelle's Wife*) has been Theatre Three's Musical Director since 1980, providing direction and accompaniment for over 35 musical productions, including last season's *DROOD!* and *Assassins* and for Dallas Theater Center's production of *A Christmas Carol*. Most recently, he worked with Executive Producer-Director Jac Alder in their presentation of *Ball Games!* As the American musical director of the internationally-cast *Peace Child*,

CAST PROFILES

Mr. Dobson made his second trip to Russia just before the dramatic political changes in 1991. Well-known for his accompanying skills, last year Mr. Dobson performed in concert with Denise LeBrun, Carole Cook and Dr. Timothy Seelig. In his spare time (!), Mr. Dobson is the Director/Conductor of ENCORE!, the small group ensemble from the renowned Turtle Creek Chorale and last May performed with them in their Carnegie Hall debut. As an actor, Mr. Dobson was seen this past year as Luigi in The Lean Theatre production of *We Won't Pay! We Won't Pay!* and as the Reverend Crisparkle (for three days) in Theatre Three's season finale, *DROOD!*

VINCE PHILLIP (Notary, Gros-René) is performing his second show with Theatre Three, having previously appeared in *Nothing Sacred* as Gregor. He was last on stage as Steven in the Actor's Stock Company's world premiere production of *An American Cocktail*. He has more recently been keeping busy with stage management, production management and research for The Gryphon Players.

JOHN HAYNSWORTH
PHOTOGRAPHY



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VERN MCKINNEY (Technical Director) is in his third season at Theatre Three. A graduate of Angelo State University and a budding director and designer, Mr. McKinney most recently designed *H.M.S. Pinafore* for Richardson High School and *Vital Signs* for Pegasus Theatre. With the help of Mark Hadley and Rebeque Danforth, Mr. McKinney founded The New Artists Theatre Company and directed the inaugural production, David Mamet's *The Woods*.

LINDA BLASE (Lighting Designer) is Dallas' busiest lighting designer. As a staff member at Dallas Theater Center, she lit scores of that theater's productions. Her association with Theatre Three began with *Woman In Mind*. Subsequent designs at Theatre Three include musicals, dramas and comedies in every season since that initial assignment. In addition to her skills as a lighting designer, Ms. Blase is an accomplished photographer and documents many of Dallas' dramatic productions.

BRUCE COLEMAN (Costume and Set Designer) For this set of plays, I'm designing costumes and helping - what's his name? Tin Quan Yen - with the set design and Deidre Moser is acting as my assistant in this production - very invaluable help.

DEIDRE MOSER (Associate Costume Designer) is starting her second season with Theatre Three. Ms. Moser's costume designs have been featured in Deep Ellum Opera Theatre's *The Mikado* and in the Shakespeare Festival of Dallas' *Target Town*. Theatre Three productions include *DROOD!*, *Assassins*, *A Small Family Business*, *Ball Games!*, *Born Yesterday* and *The Piano Lesson*.

For this production, Ms. Moser wishes to thank Kent Parker, stitcher, and Peggy Krueger, craftsperson, for their very able services.

TIN QUAN YEN (Associate Set Designer) started his professional career as a mathematician and taught at the University of Maryland (Intro to Trigonometry) while performing military service. First interested in dance and later influenced by the American scenic designer, Ming Cho Lee, he refocused his professional interests to design. He has been associated with productions of operas including *Coq D'Or*, *Madama Butterfly*, *Carmen*, *La Boheme* and *Cav/Pag*. He has designed a *Macbeth* for the University of Texas at Arlington and *The Young Roosevelts* for Northwood University. *Ball Games* was his last Theatre Three assignment.



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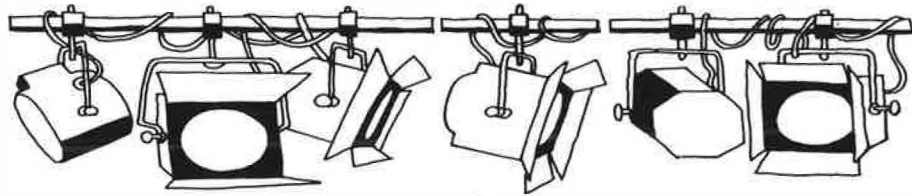
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Theatre Three is funded, in part, by the City of Dallas, Office of Cultural Affairs; the Texas Commission on the Arts; The National Endowment for the Arts; The 500, Inc.; TACA; the Dallas Morning News; WFAA/Channel 8; KDFW; ARCO Foundation; plus many other corporations, foundations and individuals, as well as our in-kind donors. We regret that space limitations do not allow us to print all the names of our many supporters.

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By Athol Fugard

February 25 - March 27, 1994

This two-character comedy/drama by one of South Africa's premiere playwrights will feature Jenny Pichanick, who last appeared at Theatre Three in *Shirley Valentine*, and Fred Curchek, one of Dallas' favorite performers, making his Theatre Three debut.

BACKYARD THEATRICALS at Theatre Three
presents

ZANY THE CLOWN

Created and portrayed by Laurence O'Dwyer, senior artist and Associate Artistic Director of Theatre Three, Zany The Clown celebrates the innocence of childhood by exploring all elements of theatre - with the help and creativity of children in the audience. Plan now to bring yourself, your children, your grandchildren and anyone else who enjoys the wonder of live theatre.

Attention Teachers

Call 871-2350 for information on DISD Field Trip Performances.

Performances for the General Public:

Mondays, December 6, 13, 20 at 8:15 p.m.

Saturdays, December 11 & 18 at 10 am and 11:30 am.



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Sammons Center for the Arts • Ballet Dallas • Dallas Children's Theatre
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The Dallas Morning News