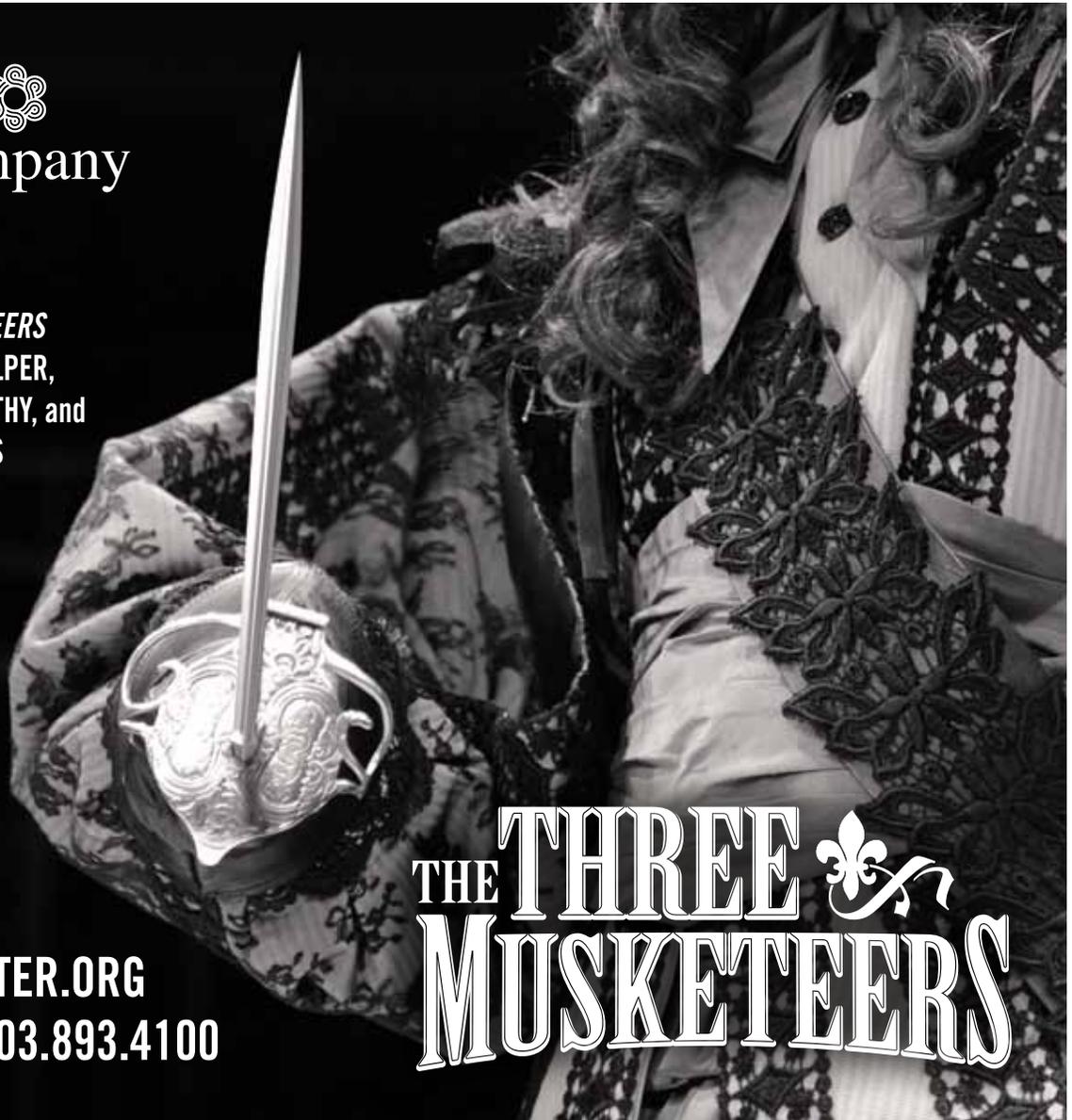


InsideOUT

PRODUCED BY THE DENVER CENTER FOR THE PERFORMING ARTS

Denver Center
Theatre 
KENT THOMPSON
ARTISTIC DIRECTOR **Company**

THE THREE MUSKETEERS
Adapted by LINDA ALPER,
DOUGLAS LANGWORTHY, and
PENNY METROPULOS



DENVERCENTER.ORG
Box Office 303.893.4100

THE THREE 
MUSKETEERS

2012/13
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CLARK

Synopsis

Young d'Artagnan arrives in Paris, eager to join the King's guard under Captain de Tréville. He instantly and accidentally falls afoul of three Musketeers named Porthos, Athos and Aramis, arranging to meet and duel each man. Instead, the four take arms against the Cardinal's guards, to the cry of "All for one, and one for all!" Further adventures of the four Musketeers involve the king and queen of France, maidens in distress, journeys to England, duels and battles, all for the honor of France and friendship. ■

ALEXANDRE DUMAS (PÈRE)

Alexandre Dumas was born in Viller-Cotterêts on July 24, 1802. His father, Thomas Alexandre Dumas Davy de la Pailletterie, was a general and the son of French nobleman Alexandre Davy de La Pailletterie and his mother was Haitian slave Marie-Céssette Dumas.

General Dumas served under Napoléon Bonaparte. Though he died in 1806, before his son's fourth birthday, his image – a strong, brave, giant of a soldier—can be found in Dumas' literature, especially in the character of Porthos in *The Three Musketeers*.

In 1823, the young Dumas settled in Paris and began working for the Duke of Orléans (who would later become King Louis-Philippe). On Dumas' 22nd birthday, his son, named Alexandre after his father, was born to his mistress Marie-Laure-Catherine Labay. The elder Dumas is sometimes referred to as Alexandre Dumas *père* (father or senior) and his son referred to as Alexandre Dumas *fil*s (son or junior). Dumas *père* would father three other illegitimate children, carrying on his liaisons despite his 1840-1848 marriage to actress Ida Ferrier.

The mid-1820s found Alexandre Dumas *père* writing for the theatre; his play *Henri III and His Court* was performed at the Comédie-Française in 1829. The following year, he was involved in the July Revolution, which put Louis-Philippe on the throne. In 1831, daughter Marie-Alexandrine was born to Dumas and actress Bell Krelsamer. Later in the 1830s, Dumas began traveling abroad; throughout his life he published impressions from his travels, whether to Switzerland, Italy, Spain or Russia.

In the mid-1840s, Dumas took up novel-writing in earnest. *The Three Musketeers* was published in 1844, followed by sequels *Twenty Years After* in 1845 and *The Vicomte de Bargelonne* in 1847. The year 1845 also saw the publication of *The Count of Monte Cristo*. (Interestingly, Alexandre Dumas *fil*s also became a writer. His novel, *The Lady of the Camellias*, was published in 1848, and was a huge success when it reached the stage in 1852 with Sarah Bernhardt in the title role. The story inspired the libretto of Verdi's opera *La Traviata*.)

In 1847, Dumas *père* opened the *Théâtre Historique*, built specifically for the performance of his own plays. In 1848, Dumas was involved in the revolution that removed Louis-Philippe from the throne. Despite his great artistic and financial success, Dumas'

extravagant lifestyle led him into debt. In 1850 he was prosecuted for his debts, and his *Théâtre Historique* was left bankrupt. In 1851 he took refuge in Brussels, where many opponents of Napoléon III were living (including Victor Hugo). After negotiating his bankruptcy, Dumas returned to Paris in 1854. He visited Russia in 1858-1859.

In 1860 Dumas sailed the Mediterranean with his mistress Émilie Cordier (disguised as a cabin boy), who gave birth, seven months later, to Dumas' daughter, Micaëlla-Clélie-Josépha-Élisabeth. Dumas met Italian patriot Giuseppe Garibaldi in Sicily. He supported Garibaldi by purchasing rifles in Marseilles for Garibaldi's troops. In return, Garibaldi appointed Dumas Chief of Excavations and Museums in Naples, where he settled from 1861 until 1864, continuing his support for the fight for a united Italy. Dumas scandalized society by having a photograph taken with his latest mistress, Adah Menken, in 1867. Dumas died in Puys on December 5, 1870. ■

SWASHBUCKLING ROMANCE

Alexandre Dumas was one of the most prolific writers of the 19th century. He collaborated with his friend Adolphe de Leuven on his early plays in the 1820s. Later he teamed up with Auguste Maquet for a series of historical novels, plundering French history for stories of wild romance. Dumas' collaborators usually provided no more than historical research and rough plot outlines; Dumas himself expounded the stories. Dumas was a master of the swashbuckling romance genre. These novels combine intrigue, adventure and romance; elaborate plots pit characters against each other in various schemes, often involving spies and love affairs. A main character usually undergoes an adventure in order to save his own life or the lives of others. Extravagant love and sacrifices inspire the characters, and fantastic duels and high-adrenaline escapades punctuate the action.

Dumas' novels were published serially, so that each issue of a magazine held the next segment of the story. *The Three Musketeers* was published from March to July 1844 in the Parisian magazine *Le Siècle* ("The Century"). Dumas became a popular sensation: people would stand in line waiting to buy each new issue. ■

MUSKETEERS

France's King Henri IV (called Good King Henry, the Green Gallant, who reigned from 1589 until 1610) created a special force for his personal guard in 1600. Originally armed with carbines (shorter versions of the musket), they were called the *carabiniers*. His son Louis XIII, or Louis the Just, (king from 1610 until 1643) rearmed them with muskets, and they became the Musketeers. Under his son Louis XIV (the Sun King, who reigned from 1643 until 1715) the group dissolved in 1646 and was reformed in 1657 with a total of 150 men in the guard. The group again disbanded for most of the 1774-1792 reign of Louis XVI (called the Restorer of French Liberty). The final incarnation of the Musketeers served from 1792 until shortly after the Battle of Waterloo ended Napoleon Bonaparte's rule as Emperor and Louis XVIII took the throne. ■

FENCING

Italian fencing master Giacomo di Grassi published his fencing manual *Ragione di adoprare sicuramente l'arme, sì da offesa come da difesa* in 1570; a 1594 English translation was called *Di Grassi, His True Arte of Defence*. Di Grassi instructed that the thrust was the preferred method of attack because of its speed, because it subjected the weapon to the least stress and because a thrust with a pointed tip served as the easiest method of piercing the body.

English gentleman George Silver published his fencing manual *Paradoxes of Defence* in 1599. He championed native English martial arts and objected on ethical and technical grounds to the fashionable continental rapier system. He considered the rapier dangerous, and recommended the shorter backsword. He advocated making use of both cuts and thrusts, and asserted that his system was suitable for dueling, street defense or the battlefield, whereas the rapier only served in traditional dueling.

Many other writers and philosophers wrote about dueling. Mathematician René Descartes (1596-1650) wrote a treatise entitled *The Art of Fencing*. Voltaire took fencing lessons specifically in order to challenge the Chevalier de Rohan-Chabot to a duel, though he was arrested and exiled between his challenge and the appointed time for the duel. Alexandre Dumas also fenced, experience that would serve him well when writing romantic novels about Musketeers and duels.

Fencing and dueling were wildly popular during the reign of King Louis XIII (1610-1643). Men fought at any time of day or night, with any excuse. Seconds who did not join the fray were considered cowards. Louis XIII charged his chief minister Cardinal Richelieu with stemming the tide of dueling deaths. Richelieu's enforcement of anti-dueling laws made him very unpopular with the nobility, who prized dueling and honored those who had killed someone in a duel. A 1627 duel between François, Comte de Bouteville-Montmorency (who had survived 21 previous duels) and the Marquis de Beuvron, in which Bouteville and one of his seconds, Rosmadec des Chapelles, killed one of Beuvron's seconds, provoked the wrath of the law – and of Richelieu. Beuvron and his surviving second fled to England, but Bouteville and Chapelles were beheaded. ■

HISTORICAL CHARACTERS

Dumas's *The Three Musketeers* is largely based on an earlier work of fiction, *The Memoirs of M. d'Artagnan, Captain-Lieutenant in the First Company of the King's Musketeers*, published in 1700. This was written by Gatien de Courtilz de Sandras (1644-1712), himself a former Musketeer who began writing in 1678 while imprisoned in the Bastille. In the guise of editor, he supposedly compiled the stories of several fellow Musketeers, while actually fictionalizing their lives and fabricating the memoirs. However, these stories began with historical characters, as listed below.

D'Artagnan

Charles de Batz Castelmore, Comte d'Artagnan, was born in 1615 in Gascony, which was then considered a savage frontier. His older brother had briefly been a Musketeer in 1633; Charles himself went to Paris in 1640. He returned from his first outing as a Musketeer with a bullet through his hat and three through his uniform. When the Musketeers disbanded in 1646, d'Artagnan worked as the confidential agent of Cardinal Mazarin, traveling to Italy, England and Germany, and smuggling Mazarin out of Paris (as related by Dumas in *Twenty Years After*). With the restoration of the Musketeers in 1657, d'Artagnan was a second lieutenant; in 1667 he became Captain-Lieutenant, in full command of the Musketeers. He served briefly as governor of Lille before he was killed by a musket ball to the throat at the siege of Maastricht in 1673. (Dumas' d'Artagnan reaches Paris in 1625 and serves under Louis XIII and Cardinal Richelieu; the historical d'Artagnan actually went to Paris in 1640 and served under their successors Louis XIV and Cardinal Mazarin.)

Tréville

Jean-Armand du Peyrer, Comte de Troisville, captain of the Musketeers, was involved in a 1642 plot to assassinate Cardinal Richelieu and was consequently banished by Louis XIII.

Athos

Armand, Seigneur de Sillègue, d’Athos et d’Autevielle, was Tréville’s cousin’s son and served under him in the Musketeers; he died in a duel in 1643.

Aramis

Henri d’Aramitz, a nephew of Tréville, became a Musketeer in 1640. In 1648 he retired from the Musketeers and became *abbé* of Béarn, his birthplace.

Porthos

Isaac de Portau was in Paris only a year before d’Artagnan. He was initially denied entry to the Musketeers; he served as a member of the Capitaine des Essarts’ company of the King’s Guards until 1643, when he was finally accepted as a Musketeer alongside d’Artagnan. He resigned from the Musketeers in 1654, and died in 1712.

King Louis XIII (Louis the Just)

The oldest child of King Henri IV, Louis XIII was born in 1601. Only nine years old when he took the throne, Louis XIII was soon married to Spanish princess Anne of Austria, though their marriage was never an intimate or happy one. There is no evidence that he had mistresses (he is sometimes called Louis the Chaste), but many believe he had numerous sexual relationships with male “favorites.”

Anne of Austria

Ana María Mauricia, the eldest daughter of King Philip III of Spain and Margaret of Austria, was born in 1601. Married at an early age to King Louis XIII of France, Anne suffered several miscarriages before finally bearing two sons in 1638 and 1640. Anne had many admirers including the handsome Duke of Buckingham. After her husband’s death in 1643, she served as regent for her son Louis XIV, who was not yet five years old when he inherited the crown. Anne died in 1666.

Richelieu

Armand Jean du Plessis de Richelieu (1585-1642) became a Cardinal of the Catholic Church in 1622, and in 1624 became King Louis XIII's chief minister, a position he held until his death. In 1627 he personally commanded the troops besieging the Huguenot stronghold at La Rochelle, in opposition to the English troops under the Duke of Buckingham.

Milady

Dumas' Milady was perhaps inspired by Lucy Hay, Countess of Carlisle (born Lucy Percy in 1599), an English courtier who used her wit and beauty (celebrated by many contemporary poets) to her benefit in various political intrigues during the English Civil War. (Even the fictional episode of stealing two diamond studs from the Duke of Buckingham is based on historical events.) Imprisoned in the Tower of London after the 1649 execution of Charles I, Lady Carlisle was released on bail in 1650, but never regained her former influence. She died of a stroke in 1660.

Duke of Buckingham

George Villiers (1592-1628) was a favorite of King James I of England; his appointment as the Duke of Buckingham made him the highest-ranked subject outside the royal family. He retained this high post under James I's successor Charles I, who took the throne in 1625. A series of failed military expeditions under Buckingham's command in the 1620s seriously damaged his popularity both at home and abroad; he was assassinated by John Felton, one of his own soldiers.

John Felton

John Felton was a lieutenant in the English army, and was wounded in the Duke of Buckingham's disastrous attempt to aid the citizens of La Rochelle in 1627. He stabbed Buckingham to death in Portsmouth on August 23, 1628. After announcing his deed to the crowd and expecting to be well received due to the Duke's extreme unpopularity, he was instead arrested, interrogated and later hanged.

LA ROCHELLE

La Rochelle is an Atlantic seaport in western France, on the Bay of Biscay. In 1627, the Huguenots (French Protestants) had established a stronghold there against the French royal forces led by Cardinal Richelieu, chief minister of King Louis XIII. French forces began to surround La Rochelle in August 1627; by April 1628 the surrounding fortifications had isolated the city entirely. French artillery prevented English ships trying to reach the city by sea from providing relief. After a 14-month siege, the city surrendered on October 28, 1628. ■

THE THREE MUSKETEERS ON THE SCREEN

Dumas' *The Three Musketeers* is one of the most frequently filmed stories in the history of moviemaking; its daring action and wild romance seem to leap off the page into life, whether on the stage or screen. As early as 1903, a French movie entitled *Les Trois Mousquetaires* was produced. A 1911 American silent film of the story starred Sydney Booth; Douglas Fairbanks starred in a 1921 version. A silent film was made in France also in 1921; a talkie version was made, largely with the same cast and creative team, in 1933. Also in 1933, John Wayne played d'Artagnan in an adaptation set in North Africa. Walter Abel starred in a 1935 black-and-white film; a 1939 version featuring the Ritz Brothers (Al, Jimmy and Harry) had very little to do with Dumas' plot, being primarily a vehicle for the brothers' comic talents.

Perhaps the best early film adaptation of *The Three Musketeers* came in 1949 with director George Sidney and his all-star cast: Gene Kelly as d'Artagnan, Van Heflin as Athos, Vincent Price as Richelieu, Lana Turner as Milady, June Allison as Constance and Angela Lansbury as Queen Anne. This adaptation is unusually faithful to Dumas' story, following the novel's plot almost scene-by-scene.

The Three Musketeers continues to inspire new screen adaptations every few years. A 1973 film directed by Richard Lester featured Michael York as d'Artagnan, Charlton Heston as Richelieu, Faye Dunaway as Milady, Christopher Lee as Rochefort and Raquel Welch as Constance. Disney's 1993 film starred Chris O'Donnell as d'Artagnan and Kiefer Sutherland, Charlie Sheen and Oliver Platt as the titular Musketeers; Tim Curry played Richelieu. A 2011 3D film featured Logan Lerman, Milla Jovovich, Christopher Waltz and Orlando Bloom. ■

GLOSSARY

Amiens: a city 75 miles north of Paris, known for its “floating gardens” amid canals and marshland between the Rivers Somme and Avre.

Bastille: the Bastille Saint-Antoine, a fortress in Paris, built in the 1370s-1380s, declared a state prison in 1417 and famously stormed in the 1789 French Revolution.

Bête: French for “beast,” one of many card games popular in 17th-century Europe.

Béthune: a city in far northern France, very near the Belgian border.

Bon soir: French for “good evening.”

Bordeaux: a wine originating from the Bordeaux region of France; the city of Bordeaux, an Atlantic port city in Gascony in southwestern France.

Calais: a major port city in northern France, heavily used for ferry travel between England and France. On a clear day you can see the White Cliffs of Dover from Calais across the English Channel.

Carte Blanche: literally “blank check,” a letter signed by an authority authorizing the bearer to perform future actions unspecified within the letter.

Cavalier or Chevalier: a chivalrous man; a mounted soldier; a knight.

Colossus: a gigantic person with immense power.

Doldrums: a period of depression, of unhappy listlessness.

English Channel: the narrow span of the Atlantic Ocean separating England from France, only 21 miles wide.

Flanders: a region of Europe with various borders throughout history; part of modern-day Belgium, bordering France, the English Channel and the Netherlands.

Fleur-de-lys: a stylized lily symbol representative of the French monarchy, mentioned in Dumas’ *The Three Musketeers* and in the Marquis de Sade’s *Justine* as the brand burned into a criminal’s skin.

Fricassee: stewed poultry and gravy.

Gallant: a young man who woos; a lover or suitor.

Gascony: an area of southwest France, bordering Spain to the south and the Atlantic Ocean to the west.

Hôtel de Ville: a Paris building housing the city’s administration

since 1357, burned (except the exterior shell) in 1870 during the Fourth French Revolution but soon reconstructed.

Huguenots: French Protestants of the 16th and 17th centuries, often at war with the Catholic majority and government.

Ipswich: a town in Suffolk, on the east coast of England.

Jupiter: the supreme deity in Roman mythology, god of thunder.

Louvre: the Louvre Palace, originally built as a fortress in the 12th century, renovated beginning in 1546 into a Renaissance Palace, one of the royal residences, first opened as a public museum in 1793.

Luxembourg: the Luxembourg Palace in Paris, seat of the French Senate, surrounded by the 25-hectare Luxembourg Garden or Jardins du Luxembourg.

Mon Dieu: French for “My God.”

Narcissus: a hunter in Greek mythology who fell in love with the beauty of his own reflection.

Olfactory: related to the sense of smell.

Pistole: a French coin.

Pompey: Gnaeus Pompeius Magnus, or Pompey the Great (106-48 BCE), a Roman general and statesman who joined Marcus Crassus and Julius Caesar to form the First Triumvirate.

Puritans: English Protestants in the 16th and 17th centuries who advocated strict religious discipline and considered all pleasures sinful.

Spanish charger: a valuable horse, bred and trained for battle, to be used by mounted cavalry soldiers.

Tête-à-tête: literal French for “head to head,” a private conversation in an intimate setting. ■

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PARTICIPATE

Free events designed to spark dialogue between actors, experts and audiences.

Perspectives - Denver Center theatre Company's own "Creative Team" and community experts host interactive, topical discussions with attendees that provide a unique perspective on the production. This provides an in-depth connection that makes the stage experience even more rewarding.
9/21, 6pm, Jones Theatre

Higher Education Advisory Discussions - Audience members gain scholarly insight into the productions through discussions, facilitated by faculty members from regional colleges and universities.
10/07, Post-show

Talkbacks - Perhaps the best way to fully appreciate a production is by engaging in a stimulating dialogue with your fellow audience members and the actors who bring it to life.
10/14, Post-show

Theatre & Theology - In our continued partnership with Pastor Dan Bollman with the Rocky Mountain Evangelical Lutheran Synod and cast members, this discussion examines the relevant connections to the productions through a theological lens. Free. Post show.
10/16, Post-show

QUESTIONS

PRE-PERFORMANCE QUESTIONS

1. Is it better to be loved rather than feared or to be feared rather than loved?
2. What does the motto, “All for one and one for all!” mean? How do you think the Musketeers will follow their motto?
3. How does a person act honorably? Why is acting honorably a difficult or easy task? How are honor and loyalty related?

POST-PERFORMANCE QUESTIONS

1. If you have read the novel by Alexandre Dumas, what similarities and differences are found in the production? Were parts of the story not included in the adaptation?
2. How would you describe the Musketeers (Athos, Porthos, and Aramis) and d’Artagnan? What similarities and differences do they hold? Do you believe they represent any particular virtue or virtues?
3. Why does Captain de Treville take such a liking to d’Artagnan?
4. How are women portrayed in the play? What are the similarities and differences between the Queen of France and Constance? What does Milady represent?
5. How would you describe the relationship between Constance and d’Artagnan? The queen and Duke of Buckingham? Milady and John Felton?
6. Discuss d’Artagnan’s journey through the play: what are his successes, failures, and what does he learn by the end?
7. How would you describe the Cardinal? What actions or words support your description? Why is he at odds with the royal family?
8. Why is the Cardinal trying to discredit the Queen? What does he hope to gain in her fall from grace?
9. Why do the Cardinal and King’s men fight? Is it simply bravado or is there more to their skirmishes? How do the sides react to their forced alliance at the end of the play?
10. What is the purpose of John Felton? Why is he a part of the story and what does he represent? What actions does he take and why does he do it?
11. Is the story of *The Three Musketeers* a historical fiction or just fiction? Explain your choice.

ACTIVITIES

PAGE TO STAGE: ADAPTING *THE THREE MUSKETEERS*

Materials: Pen and paper

1. Start by picking a short excerpt from *The Three Musketeers* by Alexandre Dumas. After reading the excerpt, find some key themes and character choices that you can adapt into a monologue or scene for the stage.
2. From the passage, change what happens on the written page into a script for a play. Pay close attention to the dialogue and the action in the passage.
3. After writing the first draft, cast the scene and have the students read the scenes that they have written.
4. Discuss the differences between the novel and scenes. What did the authors do to convey the characters and plot? Did they have to invent, delete, or change anything to communicate the story?
5. Raising the bar: After the first draft of the scene or monologue has been adapted, change the narrative voice. For example, if the selected scene is the first meeting of the Musketeers and d'Artagnan and is primarily told through d'Artagnan's view, what changes would need to be made if the scene was told through Athos's voice? Or through Aramis's eyes? What changes would have to be made to clearly show that the events being described are from a different person.
6. Discuss how the scene may change when told through the different voice. Discuss the process of an adapter and how you chose to the best voice for your perspective?
7. After seeing the production, what did the adaptors modify to tell their version of Alexandre Dumas's story? What were the differences between Dumas's adaptation and the scenes that were written in class? Does a play adaptation limit the adapter's possibilities?

Colorado PG Writing: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

Colorado PG Writing: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Colorado PG Drama and Theatre Arts: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

STATUS CARD GAME

Materials needed: Deck of cards

1. Choose five students and have them stand in a line in front of the class. Without looking at the card, each student receives a card that they are to place face out on their forehead. Explain that the cards' ranking is equal to the student's status in relation to the other students. For example, a student with a queen would have high status, but a king or an ace would have more and a two would have the least amount of status.
2. Students must determine their status in relation to the other students through an improvisation game. Because the students are not able to see their cards, they must behave in the position that the other students might treat them.
3. After the exploration, have the students line-up in the order where they think their card would place them from the highest to the lowest status.
4. Discuss the activity: How does it feel to be treated well or poorly by your peers? What are some of the ways that you were treated to indicate what your status was? How could you tell if it was a high card or low card? What about a middle card?
5. Discuss the play: Who are the characters in *The Three Musketeers* that have more status than others? How do the characters interact and display that they have more or less status than the other characters? Which characters use status for their personal gain?

Colorado PG Social Science: Analyze and practice rights, roles, and responsibilities of citizens.

Colorado PG Drama and Theatre Arts: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

1. Timelines

A. Historic Timeline

1. Ask students to research significant events in French history leading up to, during and following the play *The Three Musketeers* and to place them in chronological order.
2. Create a timeline using the information gathered.
3. Discussion Questions: What changes or innovations were happening during these times? How was the world changing? How are these historical events included in the play *The Three Musketeers*? What are the parallels of these significant events to global events?

B. The Three Musketeers Timeline

1. Ask students to chart the journey of d'Artagnan, one of the other Musketeers, or another character in the play *The Three Musketeers*.
2. Create a timeline and plot the events of your chosen character.
3. Discussion Questions: What significant events happened in that character's life? Track the events in the first timeline and compare them to the character's life.

Colorado PG History: Develop an understanding of how people view, construct, and interpret history.

Colorado PG History: Analyze key historical periods and patterns of change over time within and across nations and cultures.