

THEATRE THREE

THE theatre-in-the-round at the Quadrangle



Jac Alder, Executive Producer - Director, presents
2005 - 2006 SEASON From B.C. to A.D. - Tales of the Great Storytellers

The Devil's Disciple

By George Bernard Shaw January 26 -- March 4, 2006

I Love You, You're Perfect, Now Change

By Joe DiPietro & Jimmy Roberts February 2 -- March 5, 2006

2800 Routh Street, Suite #168

Dallas, Texas 75201

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Regarding Theatre Three...

Theatre Three is a 501 (c) 3, not-for-profit cultural institution founded in 1961 by Norma Young. It serves to celebrate and honor the three essentials of theatre for which she named it: gifted playwrights, talented theatre artists, and adventurous audiences.

Regarding this performance...

- Concessions are available in the lobby.
- Cameras or recording devices of any kind are prohibited.
- Please turn off (or silence) all cell phones and pagers.
- No late-comers will be seated once the performance commences.
- Please finish refreshments in the lobby.

For theatre-goers with disabilities...

- Please feel free to call upon our staff for assistance.
- Wheelchair locations are available.
- Half of the seats may be reached by aisles with handrails.
- A wheelchair-accessible restroom is next to the box office.
- Handicapped parking is next to the Dream Cafe and East Wind restaurant

Regarding parking...

- All parking is free. Surface parking surrounds The Quadrangle.
- Garage (tower) parking is accessible just off Routh on Laclede Street.

Theatre Three's Board of Directors

Jeff Sanders, Chair; Jac Alder, Martin L. Camp, Angela V. Choquette, Michael Davis, Jim Dow, Roland & Virginia Dykes, David Forsythe, Gary W. Grubbs, Matt Jansha, Jeannine Lee, John Lilley, David G. Luther, Sonja J. McGill, Shanna Nugent, Elizabeth Rivera, Eileen Rosenblum, Ph.D. Enika Pearson Schulze, Janet Spence Shaw, Karen Washington, Patsy P. Yung

The playbill is a publication of Theatre Three, Inc. 2800 Routh Street, Suite #168 Dallas, Texas 75201. This Theatre Three playbill is published for:

• **The Devil's Disciple** by George Bernard Shaw, the fifth show of the Mainstage Series of the 2005-2006 season.

• **I Love You, You're Perfect, Now Change** by Joe DiPietro & Jimmy Roberts, the second show of the Bringback Series of the 2005-2006 season.

Cover art is by Unigraphics, Inc. Show logos by Harland Wright. Playbill editors: Jac Alder, Kimberly Richard

Pictured on the cover are a few of our great storytellers: top row: Noel Coward, Agatha Christie & George Bernard Shaw, 2nd row: Moliere, Truman Capote & Ovid, 3rd row: Joe DiPietro, William Finn & Stephen Schwartz.

On Other Stages...

The Dallas area has an incredibly active arts community, filled with theatre, music, and dance. Take some time to enjoy some of the great art in Dallas. Below is a listing of a few of the current theatre offerings in the Dallas area:

Dallas Children's Theater Box Office: 214-978-0110
Junie B. Jones & A Little Monkey Business January 27 -- February 19
Anase the Spiderman February 3--19

Dallas Theater Center Box Office: 214-522-8499
Joe Egg January 18 -- February 12

Kitchen Dog Theatre Box Office 214-953-1055
On An Average Day January 20 -- February 11

Uptown Players Box Office 214-219-2718
Aida February 10 -- March 5

Flower Mound Performing Arts Theatre Box Office: 972-724-2147
Adventures in Love February 9 -- March 5

Contemporary Theatre of Dallas Box Office: 214-828-0094
The Women January 13 -- February 12



The Dream Cafe

2800 Routh Street

Dallas, Texas 75201

Next door to Theatre Three

214-956-0486

We gladly take reservations
for theatre-goers in a hurry

The Devil's Disciple
By George Bernard Shaw January 26 -- March 4, 2006

I Love You, You're Perfect, Now Change
By Joe DiPietro & Jimmy Roberts February 2 -- March 5, 2006

THEATRE THREE presents the second show of the Bringback Series of the 2005-2006 season...

By Special Arrangement with Rodgers & Hammerstein Organization

i love you,
you're perfect,
now change!



Artistic Staff

Director/Musical Director	Terry Dobson
Lighting Design	Tristan Decker

Cast

Man # 1	*Sonny Franks
Woman #1	*Amy Anders Corcoran
Man #2	*Doug Jackson
Woman #2	*Amy Mills

Production Staff

AEA Stage Manager	*Sally Soldo
Production Manager	Linda Harrison
Costume Coordinator	Melanie Lang/Sally Soldo
Rehearsal Pianist	Jeff Crouse
Prop Master	Linda Harrison
Production Assistant	Melanie Lang

Scene Synopsis

Act I

Prologue: Company
Cantata for a First Date: Company
Not Tonight, I'm Busy, Busy, Busy!: Man#2, Woman #2
A Stud and A Babe: Man #1, Woman #1
Single Man Drought: Women
Why? Cause I'm A Guy: Men
Tear Jerk: Man #2, Woman #2
The Lasagna Incident: Man #1, Woman #1
I Will Be Loved Tonight: Woman #1
Hey, There Single Guy/Gal: Company
Satisfaction Guaranteed: Company
He Called Me: Company
Scared Straight: Company
Cantata Reprise #1: Company
Wedding Vows: Company

Act II

Cantata Reprise #2: Man #1, Woman #1
Always A Bridesmaid: Woman #2
Whatever Happened: Men, Woman # 1
The Baby Song: Man #2
The Marriage Tango: Man #1, Woman #2
Highway of Love: Company
Waiting: Company
Cantata Reprise #3: Man, #2, Woman #1
Shouldn't I Be Less In Love: Man #1, Woman #2
The Very First Dating Video of Rose Ritz: Woman #1
Funerals Are For Dating: Man #2, Woman #2
I Can Live With That: Man #2, Woman #2
Epilogue: Company
Finale: Company

Terry Dobson (Director/Musical Director)

Terry Dobson has been a member of Theatre Three's Artistic Staff since May 1980. He currently serves as Theatre Three's Musical Director and Company Manager. He has been a musical director for over 100 musicals, including last season's *Putting It Together* and this season's *Children of Eden* and Noel Coward: *A Talent to Amuse*. Terry directed (and accompanied) Theatre Three's record-breaking smash hit musical revue, *I Love You, You're Perfect. Now Change* and the premiere season Appetizer Attractions Series, *Myths & Hymns*, *Don Juan in Hell*, and *First Lady Suite*. He directed the first show of The Spotlight Series in Theatre Tool, *Grateful: the Songs of John Bucchino* as well as *You're A Good Man, Charlie Brown* and *Medicine, Man*. Terry has performed at The Dallas Theater Center, Casa Manana, Lyric Stage, and Theatre Arlington. Terry orchestrated and arranged the music for Don Snell's tribute to Noel Coward, *A Private Spirit*, which has been produced in Hollywood, Las Vegas, Dallas, and Phoenix. He traveled to London in 2000 to accompany *The Stuff of Drama* by Niki Flacks. Terry won a Leon Rabin Award -- Outstanding Musical Direction -- for his work on the musical, *Jon & Jen* and is the recipient of numerous "Column Awards". As an actor Terry has appeared in Theatre Three productions of *Sylvia*, *Nice People*, *Dancing to Good Country Music*, *Beyond Therapy*, *Death Defying Acts*, *God's Man in Texas*, and *Dirty Blonde*.



Tristan Decker (Lighting Design)

He has designed for Our Endeavors Theatre Collective, Undermain Theatre, Kitchen Dog, Ewert and Co., Matrice Enterprises, Cara Mia Theatre Company, Classical Acting Company, and the Shakespeare Festival of Dallas. He is the resident Set and Lighting Designer/Technical Director for the University of Dallas. He has received the DFW Theater Critics Forum Award and has been nominated for both the Leon Rabin Awards and the Column Awards. Previous Theatre Three lighting design work includes *Putting It Together*, *Metamorphoses*, and *Children of Eden*.

Joe DiPietro (book & lyrics)

Joe DiPietro wrote the book and lyrics to the musical comedy hit *I Love You, You're Perfect. Now Change*, (composer: Jimmy Roberts), the longest running musical revue in off-Broadway history, with productions staged in over 150 cities around the world. Joe is also the author of the plays *Over the River and Through the Woods*, *The Kiss at City Hall*, *The Virgin Weeps*, and the comic thriller *The Art of Murder*. He wrote the book to the Gershwin musical *Heaven on Earth*, a new adaptation of *Babes in Arms* and a new adaptation of Rodgers & Hammerstein's *Allegro*. In addition to his book and lyrics for the recent off-Broadway musical *The Thing About Men*, DiPietro's current projects include book and lyrics for the rock & roll musical *Memphis*, and the book for the Broadway-bound *All Shook Up*, an original musical comedy featuring the songs of Elvis Presley. Joe is the recipient of the William Inge Theater Festival New Voices In American Theater Award, and has won the O'Neill National Playwright's Conference MacArthur Award for comic writing.

Jimmy Roberts (composer)

Jimmy Roberts composed the music for the Off-Broadway hit, *I Love You, You're Perfect, Now Change*. His newest work is *The Thing about Men*, written with I Love You.. collaborator Joe DiPietro. His children's musical, *The Velveteen Rabbit*, produced by Theatreworx/USA, toured the U.S. for the better part of a decade. His songs were featured in two other Off-Broadway revues: *A...My Name is Alice* and *Pets*. A graduate of the Manhattan School of Music and the recipient of numerous awards from ASCAP, Mr. Roberts also composed the theme music for the weekly PBS-TV show, *Theater Talk*.

*indicates mwmbbers working under Actor's Equity Association contracts in this production **indicates a performer enrolled in the AEA membership candidate program.

Amy Anders Corcoran (Woman #1)

A proud member of Equity, Amy is delighted to be back downstairs after being a part of the acclaimed fall production of *Elegies*. Other favorite regional roles include Annie in *Annie Get Your Gun*, Polly in *Crazy for You*, Suzy in *The Winter Wonderettes*, Sarah in *Guys and Dolls*, and Elaine in Theatre Three's Mainstage production of *Arsenic and Old Lace*. She thanks Terry, Scott, and her family and friends for all the support and laughter.

Sonny Franks (Man #1)

Native Texan Sonny Franks has just returned to Dallas after spending two years in Branson, Missouri where he served as Master of Ceremonies for the award-winning show *Country Tonite*. Theatre Three audiences may have seen him in *The Wild Party*, *Side Show*, *The Frogs*, *Pump Boys and Dinettes*, *Lucky Stiff*, *Myths and Hymns*, and more. He's thrilled to be back home.

Doug Jackson (Man #2)

Doug first auditioned for Jac Alder and Norma Young in 1971, while a student at North Mesquite High School. He was given his first Equity contract for Theatre Three's *Charlotte Sweet* in 1983. Theatre Three shows include *The Imaginary Invalid*, *Rounding Third*, *A Class Act*, and *The Threepenny Opera*. He also played Seymour in Theatre Three's production of *Little Shop of Horrors*. Other theatre experience includes *South Pacific* at Casa Manana and Northshore Music Theater, *The Front Page* at Dallas Theater Center, *Henry IV, Parts I & II* at Shakespeare Festival of Dallas, and *A Christmas Carol* at Dallas Theater Center. His film appearances include the director's cut of *JFK*, *Mississippi Burning*, *Carried Away*, *Big Bad John*, and *Paramedics*. He has been twice honored as Outstanding Actor in a Musical for his work in Theatre Three's production of *A Class Act* and *Little Shop of Horrors*. He was also a Leon Rabin Award nominee for Lyric Stage's *The Pajama Game*. He just finished directing Theatre Three's Mainstage production of *Children of Eden* and is married to actress Amy Mills and is father of two budding actresses, Emily and Abigail.

Amy Mills (Woman #2)

Amy Mills has appeared onstage at Theatre Three since Jac Alder hired her as an apprentice over 20 years ago! Favorite shows at Theatre Three include this season's *The Imaginary Invalid* as well as *Merrily We Roll Along*, *Spinning Into Butter*, *Into the Woods*, and *First Lady Suite*. She received a 2003 Rabin Award for her performance as Alice Beane in Lyric Stage's *Titanic* and has been seen at Casa Manana, Bass Hall, Dallas Theater Center, The MUNY, Northshore Music Theatre, Arkansas Rep, the Cape Playhouse, Dallas Children's Theater, Stage West, and the Dallas Summer Musicals. She is on staff at Theatre Three and also teaches musical theatre classes at The Dallas Children's Theater. In her spare time, she hides out in Oak Cliff, wielding power tools in a "renovation project" with husband, actor Doug Jackson, and their two daughters, Emily and Abigail.

Dear Playgoer,

Good people give to good causes.

I've been reading a Benjamin Franklin biography. In some ways, it almost seemed like he invented the American personality single handedly. Smart, practical, self-improving, a great believer in the ordinary man's good common sense, a champion of thrift and industry, and -- and impressed me over what I'd known before -- a great one to organize and support community enterprises ... like volunteer firemen, or voluntarily pooling private financial resources to serve community needs.

I think we sometimes forget how giving is uniquely woven into our national character. Education, medicine, and the arts and other charities do so much of America's work that our laws encourage donations to this work in ways not other countries do. The private not-for-private concept of how to get things done is uniquely American. Thanks, Ben!

Look how many of your fellow playgoers have already given to our national drive, The Phoenix Campaign. Join them, won't you? America can use the spirit of optimism and "can-do" the Arts encourage.

Sincerely,

Jac Alder

Executive Producer-Director

YES!

List my name in support of Theatre Three's The Phoenix Campaign.

Theatre Three's annual drive for operating support. I'd like to help as follows:

☐ (for gifts of \$1,000 or more)
PRODUCER'S COUNCIL MEMBERSHIP
(to support production costs for sets, lights, and designers)

☐ (for gifts of \$500 -- \$999)
DIRECTOR'S COUNCIL MEMBERSHIP
(to support salaries and benefits for the resident acting company)

☐ (for gifts of \$250 -- \$499)
ACTOR'S BENEFACTORS
(to support salaries and benefits for the residential acting company)

☐ (for gifts of \$125 -- \$249)
AUTHOR'S BENEFACTORS
(to support royalties to composers, lyricists, and playwrights)

☐ (for gifts of \$50 -- \$124)
BACKSTAGE BENEFACTORS
(to support stipends for Theatre Three's intern staff)

Write your total contribution in the blank...

\$ _____

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All donations are as of 01/15/06.



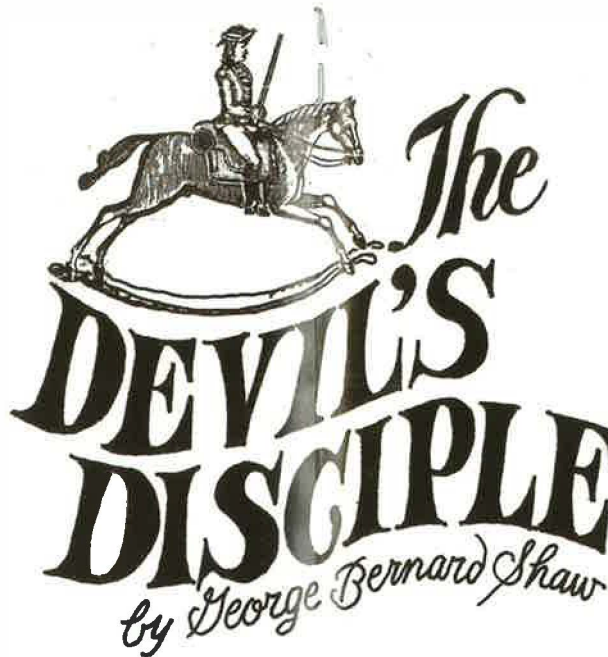
THEATRE THREE presents the fifth show of the Mainstage Series of the 2005-2006 season...

Artistic Staff

Director	René Moreno
Set Designer	Jac Alder
Costume Designer	Thomas Jaekels
Lighting Designer	Russell Dyer
Sound Designer	Marcos Salinas
Movement/Fight Choreographer	Sara Romersberger
Dialect Coach	Emily Gray
German Coach	Christopher Domig

Cast

G.B. Shaw/General Burgoyne	*Terry Vandivort
Mrs. Dudgeon	Nancy Sherrard
Essie	Marilyn Setu
Christy Dudgeon	**Dan Forsythe
Reverend Anderson	David Brown
Judith Anderson	*Lynn Blackburn
Lawyer Hawkins/Swindon	Jerry Crow
William Dudgeon/Brudenell	Ted Wold
Titus Dudgeon/Sergeant	John Venable
Richard Dudgeon	*Ashley Wood
Soldier #1	**Kyle May
Soldier #2	**Scott Barber
Soldier #3	Matthew Rovinsky
Understudy for Anderson	Ted Wold



Theatre Three wishes to thank the tdf Costume Collection
for its assistance in this production.

Production Staff

AEA Stage Manager	Jac Alder
Production Manager	Linda Harrison
Master Carpenter	Jeffrey Schmidt
Assistant Lighting Designer	Kelly Smith
Carpenters & Painters	Jac Alder, Liz Banks, Melanie Lang, Lane Mooney, Robert Silva
Prop Master	Linda Harrison
Production Assistant	**Lane Mooney

Scene Synopsis

ACT I	
Scene 1	A wintry dawn in 1777 -- the Dudgeon farmhouse on the outskirts of Websterbridge, New Hampshire.
Scene 2	Later that evening -- Minister Anderson's house in town.
ACT II	
Scene 1	Early the next morning -- The Websterbridge Town Hall appropriated for British headquarters.
Scene 2	Noon -- Websterbridge's Market Place outside the Town Hall.
<i>The Devil's Disciple</i> premiered in New York, 1897 and was first performed in England in 1899. When it was performed in Vienna in 1903, it was the first performance of a Shaw play in German.	

The Staff of Theatre Three

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Executive Producer-Director	Jac Alder
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Director of Publications & Communications	Kimberly Richard
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Mr. Alder's Administrative Assistant	Robert Silva

Production

Director of Design	Harland Wright
Musical Director	Terry Dobson
Production Manager	Linda Harrison
Master Carpenter	Jeffrey Schmidt
Production Assistants	Melanie Lang, Robert Silva
Intern Staff	Liz Banks, Lane Mooney

Customer Service

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Telemarketing Agents	Trinity Johannsen, Roger Wilson

*indicates members working under Actor's Equity Association contracts in this production **indicates a performer enrolled in the AEA membership candidate program.

René Moreno (Director/Choreographer)

At Theatre Three, René directed the critically acclaimed production of *Copenhagen* by Michael Frayn. Onstage at Theatre Three, he appeared as Don Juan in *Don Juan in Hell* and Larry in *Burn This*. His directing work includes plays at Contemporary Theatre of Dallas, Dallas Theater Center, Dallas Children's Theater, WingSpan Theatre Company, Quad C, WaterTower Theatre, Circle Theatre, Milwaukee Repertory Theater, Skylight Opera Theatre (Milwaukee), Echo Theatre, Kitchen Dog Theater, Stage West, Plano Repertory Theatre, Meadows School of the Arts, Martice Enterprises, Classical Acting Company, The Guthrie Theater/Guthrie Lab (Minneapolis), Oregon Shakespeare Festival (Ashland). As an actor, he appeared on Broadway, Off-Broadway, at major regional theatres across the country, on radio, film and television. As a founder and producing partner of De Facto Theatre Group, he associate produced/directed of *Crave* by Sarah Kane and produced/directed of *And Crown Thy Good: A True Story of 9/11* by Mark Orlano. His many awards include Dallas-Ft. Worth Theatre Critics' Forum Awards, Dallas Theatre League Leon Rabin Award, The Column Theatre Award, The Princess Grace Foundation Award, and Drama-Logue Award.

Jac Alder (Set Design)

"I had an epiphany in high school. My senior year I saw a road company of famous actors play Shaw's *Don Juan in Hell*. I've always credited that experience as opening me to the permissible range of human imagination. Somehow shackles fell off my mind: the pursuit of learning, or passion, and of unfettered zest for engaging life's opportunities was not simply granted that night, but urged in me forever. I'm deeply grateful to Shaw. Plus -- and this is really important -- he's seriously funny!" Alder has expressed his appreciation by acting, directing, or designing all of the many Shaw shows Theatre Three has presented including *Misalliance*, *Don Juan in Hell*, *Man and Superman*, *Arms and the Man*, *Major Barbara*, and most recently *Mrs. Warren's Profession*.

Russell Dyer (Lighting Design)

Recent Dallas credits include Class Acting Company's *The Cherry Orchard*, Plano Rep's *Underpants*, Kitchen Dog Theater's *Jesus Hopped the A-Train*, and Theatre Three's productions of *Dear Liar*, *Merrily We Roll Along*, *Old Wicked Songs*, *Noel Coward: A Talent to Amuse*, and *A Christmas Memory* in Theatre Too! He has designed shows in Santa Fe and New York City..

Thomas R. Jaekels (Costume Design)

Thomas has served as Assistant Designer at the Dallas Theater Center for 9 years and as Draper at the Dallas Opera for 7 years. He has been the costume shop manager/design assistant on *Barney and Friends* and *Wishbone* (for which he won 2 Daytime Emmys). He was the tailor for *Walker, Texas Ranger* and *LAX* with Heather Locklear. In 1991, he received Dallas Critics Forum Award for Gyrpon Player's *The Misanthrope*. Special thanks to Mark for patience & inspiration. Special thanks to Dallas Theater Center and Dallas Children's Theatre.

Marcos E. Salinas (Sound Design)

Marcos is delighted to be working with Theatre Three again. Working extensively with Dallas Children's Theater for the last five years, he has also designed for Shakespeare Festival of Dallas, Theatre Quorum, Contemporary Theatre of Dallas, New Theater Company, Plano Repertory Theatre, Our Endeavors Theatre Collective and Ground Zero. Marco has received two Theater Critics Forum Awards and is a three-time recipient of The Leon Rabin Award for Outstanding Sound Design.

Sara Romersberger (Movement/Fight Choreography)

Sara has worked as a choreographer in Dallas at Theatre Three, Contemporary Theatre of Dallas, Dallas Children's Theatre, Dallas Theater Center, and Undermain Theatre. She is an Associate Producer at Southern Methodist University. She recently received a Leon Rabin Award for special recognition of choreography. She glad to be working with René and at Theatre Three once more.

Emily Gray (Dialect Coach)

Emily is delighted to be working with René and Theatre Three. Emily is a co-artistic director of Classical Acting Company. She has performed in six shows for CAC including Beatrice in *Much Ado About Nothing*. She can be heard in many area TV and radio commercials. She is represented by the Campbell Agency. Emily trained at Drama Studio London.

Christopher Domig (German Coach)

Chris is delighted to be working with Theatre Three. He is a third year graduate student at Southern Methodist University.

Scott Barber (Soldier #2)

Scott, making his Theatre Three debut in this production, earned an Associates Degree of Applied Acting at KD Studios. At Shakespeare Dallas, he played Feste in *Twelfth Night*. On film, he appeared as Logan Gaves in Novelle Mode Film's *Run for the Shadows*. He would like to thank his family, Alex Webb, Julie Reinagel, the cast and crew, and everyone at Theatre Three for this wonderful opportunity.

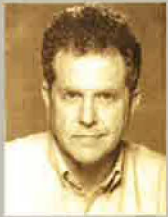
**Lynn Blackburn** (Judith Anderson)

Although this is Lynn's first appearance at Theatre Three, she has performed at several theatres in the area as well as regionally. Her DFW area roles include Brooke in WaterTower Theatre's *Noises Off*, Myra in Theatre Britain's *Hay Fever*, and Jenny in Stage West's *The Shape of Things*. Regionally, she has appeared as Claire in *Proof*, Carol in *Black Comedy*, Mme. Tourvel in *Les Liaisons Dangereuses* all at Kentucky Repertory Theatre, Olivia in Cape Fear Regional Theatre's *Twelfth Night*, Lady MacDuff in Lime Kiln Theater's *MacBeth*, and Lily's Mom in The Kennedy Center's *Lilly's Purple Plastic Purse*. Lynn would like to thank her friends at Polo Ralph Lauren (her daytime job) for their enormous support and for being so flexible with her schedule. Many thanks to her family, too.

**David Brown** (Reverend Anderson)

David most recently played Franklin Shepard in *Merrily We Roll Along* in Theatre Three's Appetizer Attraction Series in Theatre Too! A few of his theatre credits include Paul Sheldon in *Misery* at Richardson Theatre Company, Thomas Jefferson in 1776 at Lamb's Players in San Diego, Pirate King in *Pirate of Penzance* at Pennsylvania Centre Stage, Alan in *Baby* at North Country Centre for the Arts in New Hampshire, Emile de Becque in *South Pacific* in Boalbar Playhouse in Pennsylvania, and Lt. Ward & Louis Howe in *Annie* at Starlight Theatre in San Diego. He is the chair of the English Department at St. Mark's School. He would like to thank René and Shaw.



Jerry Crow (Lawyer Hawkins/Swindon)

Jerry just finished *Mornings at Seven* at Richardson Theatre Center, named one of the ten best productions of 2005 by *The Dallas Voice*. This is a homecoming of sorts for Mr. Crow. Though this is his ninth production at Theatre Three, it is his first here in fifteen years. His last show here in 1991 co-starred Terry Vandivort. The two are best friends, having known each other thirty-five years since Mr. Crow played Snoopy to Mr. Vandivort's Linus in *You're A Good Man, Charlie Brown* at SMU Theatre where they both received their degrees from the professional acting program. Twenty-seven years ago, the two, along with fellow SMU alum and Theatre Three favorite Connie Nelson mounted their own production in Dallas and took it to New York. Each lived and worked there over the next several years. The three remain best friends to this day.

Dan Forsythe (Christy Dudgeon)

Dan recently moved to Dallas from Chicago and has spent the last year touring around the country with his wife. His favorite theatre roles include Cassius in *Julius Caesar* and Sir Andrew in *Twelfth Night* at Crew of Patches, Alexi in *Cumberland Blues* at Carousel Dinner Theatre, Flute in *A Midsummer Night's Dream* at Oak Park Festival, Francois in *Why They Invented Dancing* at UMA Productions, and the title role in *Macbeth* at WVU. He currently teaches acting at the University of Dallas.

Kyle May (Soldier #1)

Kyle is making his Theatre Three debut in *The Devil's Disciple*. Having trained at K.D. Studios, his theatre experience includes playing Rudy Salas in *Twilight for Los Angeles 1992* at Mountainview and Phillips in *Waiting for Lefty* at KD Blackbox. He has also appeared as Chip in the film *Texas! America*.

Matthew Rovinsky (Soldier #3)

Matthew is a student in Quad C Theatre and *The Devil's Disciple* is his debut performance. He has worked crew for two shows at Classical Acting Company: *The Gift of the Magi* and *Shakespeare's Keeper*.

Marilyn Setu (Essie)

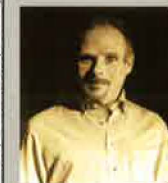
Marilyn has appeared at the Dallas Children's Theatre as Polly in *Magician's Nephew*, at Echo Theatre as Eva in *Kinderttransport*, at Black Box Theatre as Elizabeth in *And They Dance Real Slow in Jackson*, at Granbury Opera House as Larell in *The Chalk Garden*. "Thank you Mom for loving me enough never to be a 'stage Mom'". Believing in me was enough. I love you."

Nancy Sherrard (Mrs. Dudgeon)

Nancy last appeared at Theatre Three twenty years ago as Anne in *Chicago*, Martine in *The Learned Ladies*, and Cat in *The Brethren Town*. She has also appeared at Shakespeare Dallas as the Duchess of York in *Richard III*, at the Houston Shakespeare Festival as Helen of Troy in *Troilus and Cressida*, and at SMU as Kay Ray Gusta in *Parade* by Beth Henley. She has been an acting ensemble member and Director of Internship for the AD Players for 10 years. She is delighted to be working with Theatre Three again.

Terry Vandivort (George Bernard Shaw/General Burgoyne)

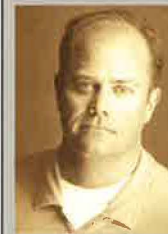
A few of Terry's many Theatre Three roles include George Bernard Shaw in *Dear Liar*, Crouch in *Sly Fox*, Sir Henry in *The Hollow*, Gellburg in *Broken Glass*, Oscar Wilde in *Gross Indecency*, Estragon in *Waiting for Godot*, and Hyslerium in *A Funny Thing Happened on the Way to the Forum*. His roles at other theatres include Peanut in *Southern Baptist Sissies* at Uptown Players, Uncle Andrew in *The Magician's Nephew* at Dallas Children's Theatre, Brabantio in *Othello* and Peter Quince in *A Midsummer Night's Dream* at Shakespeare Festival of Dallas, and Leporello in *Don Juan in Chicago* at Lean Theater. He has won two Dallas Theatre Critics Forum Awards for *Southern Baptist Sissies*, *Dear Liar*, and an award for *Taking Steps*. This performance is dedicated to Molly Moroney, "whose generous friendship has been a light in my life."

**John Venable** (Titus Dudgeon/Sergeant)

John is making his Theatre Three debut. He has appeared as Delmount in *The Miss Firecracker Contest*, Jackson in *Pump Boys and Dinettes*, Sully in *Man of No Importance*, Sir Dinadin in *Camelot*, Charles in *Blithe Spirit*, and Fred in *A Christmas Carol* (03-05). John and his filmmaking partner, Jay Gormley are producing their first feature film, *\$30,000 Millionaires*. "Thanks to every local theatre director, producer, and musical director who had the huevos to cast me...I'm now addicted."

**Ted Wold** (William Dudgeon/Brudenell)

This award-winning actor earned a B.A. from the University of Texas at Austin, received a law degree from Duke University School of Law, and studied the Meisner Technique with Terry Martin. He appeared in Theatre Three's productions of *I'll Leave It to You*, *The Imaginary Invalid*, *The Tale of the Allergist's Wife*, and *Sly Fox*. He has appeared in many shows at several area theatres including *Inspecting Carol* and *The Underpants* at Plano Repertory Theater; *Noises Off*, *The Spitfire Grill*, and *You Can't Take It With You* at WaterTower Theatre; *Young King Arthur* at Dallas Children's Theatre; *Last Night of Ballyhoo* and *The Life and Times of Tulsa Lovechild* at Contemporary Theatre of Dallas; *Sordid Lives* and *The Last Session* at Uptown Players; *Driving Miss Daisy*, *Art*, *Dinner With Friends*, and *As Bees in Honey Drown* at Theatre Arlington.

**Ashley Wood** (Richard Dudgeon)

Ashley's Theatre Three appearances include *All in the Timing*, *The Fantasicks*, *The Coconut*, *Our Town*, *Racing Demon*, *Old Wicked Songs*, *The Miser*, *I Love You, You're Perfect, Now Change*, and *Mrs. Warren's Profession*. Favorite theatre roles include Valentine in *Arcadia* at Remy Bumppo Theatre in Chicago; the title role in *Hamlet* at Fort Worth Shakespeare in the Park; Ezra Pound in *Sailing to Byzantium* at Echo Theatre; actor as Kipps in *The Woman in Black* at Circle Theatre; Moon in *The Real Inspector Hound* at Stage West; Tom in *The Glass Menagerie* at Sage and Silo. His film/TV credits include *Only in America*, *Midsummer*, *Walker, Texas Ranger*, *Wishbone*, and several national and regional commercials and voiceovers. He has received two Dallas Theatre Critics Forum Awards for *I Love You, You're Perfect, Now Change* and *The Woman in Black*. "Give thanks unto the Lord, for His mercy endures forever."



A Note from the Director

Mr. Shaw ventures into the land of melodrama with his play *The Devil's Disciple*. The term melodrama literally means "music drama", with music being used to heighten the dramatic action and the emotional response of the audience. There is a straightforward formula to melodrama: a villain poses a threat, the hero escapes the threat (or rescues the heroine) and there is a happy ending. But don't let the simplicity of the melodramatic form fool you. Shaw turns the melodrama on its head by bringing complicated social issues to the popular format. *The Devil's Disciple* isn't the typical Pauline-in-peril caper that finds a heroine tied to railroad tracks by a ruthless villain. Against the backdrop of the American Revolution, Shaw uses Dick Dudgeon's fight for political and religious freedom to challenge our conformity. He questions the validity of slavishly adhering to the ideals of family, marriage, and religion thrust upon us by society, and he doesn't forsake the cutting social commentary for which he is so famous.

About George Bernard Shaw

George Bernard Shaw was born in Dublin, the son of a civil servant. His education was irregular, due to his dislike of any disorganized training. After working in an estate agent's office for a while he moved to London as a young man (1876), where he established himself as a leading music and theatre critic in the eighties and nineties and became a prominent member of the Fabian Society, for which he composed many pamphlets. He began his literary career as a novelist, as a fervent advocate of the new theatre of Ibsen (*The Quintessence of Ibsenism*, 1891) he decided to write plays in order to illustrate his criticism of the English stage. His earliest dramas were called *Plays Pleasant and Unpleasant* (1898). Among these, *Widower's Houses* and *Mrs. Warren's Profession* savagely attack hypocrisy, while in plays such as *Arms and the Man* and *The Man of Destiny* the criticism is less fierce. Shaw's radical rationalism, his utter disregard of conventions, his keen dialectic interest and verbal wit often turn the stage into a forum of ideas, and nowhere more openly than in the famous discourses on the Life Force, *Don Juan in Hell*, the third act of the dramatization of woman's love chase of man, *Man and Superman* (1903).

In the plays of his later period, discussion sometimes drowns the drama, in *Back to Methuselah* (1921), although in the same period he worked on his masterpiece, *Saint Joan* (1923), in which he rewrites the well-known story of the French maiden and extends it from the Middle Ages to the present.

Other important plays by Shaw are *Caesar and Cleopatra* (1901), a historical play filled with allusions to modern times, and *Androcles and the Lion* (1912), in which he exercised a kind of retrospective history and from modern movements drew deductions for the Christian era. In *Major Barbara* (1905), one of Shaw's most successful "discussion" plays, the audience's attention is held by the power of the witty argumentation that man can achieve aesthetic salvation only through activity, not as an individual. *The Doctor's Dilemma* (1906), facetiously classified as a tragedy by Shaw, is really a comedy the humour of which is directed at the medical profession. *Candida* (1898), with social attitudes toward sex relations as object of satire, and *Pygmalion* (1912), a witty study of phonetics as well as a clever treatment of middle-class morality and class distinction, proved some of Shaw's greatest successes on the stage. It is a combination of the dramatic, the comic, and the social corrective that gives Shaw's comedies their special flavour.

Shaw's complete work appear in thirty-six volumes between 1930 and 1950, the year of his death.

—Elsevier Publishing Company, Amsterdam, 1969 This biography was written at the time Shaw won the Nobel Prize in Literature in 1925.

The Devil's Disciple is the only full-length show that Shaw set in the United States. However, he did write a one-act play, *The Shewing Up of Blanco Posnet* in 1909. It was described as "a sermon in crude melodrama". The show was set in the Wild West, featuring horse thievery and posses. When it premiered at the Abbey Theatre in Dublin, James Joyce returned to Italy to review it, only to have to admit that he hated the show. Thanks to Isidor Saslav for sharing this information!

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By Mary Zimmerman July 7 - August 13, 2005

Mary Zimmerman, the recipient of the MacArthur "Genius Award," based *Metamorphoses* on the timeless tale of Ovid. This moving masterpiece puts together some of mythology's most famous characters including Orpheus and Eurydice, King Midas, and Phaeton and Apollo, creating a cathartic, transcendent, and intriguing theatrical event.

By Moliere August 25 - October 1, 2005

In this new English language version by Jac Alder, Argan, a resolute hypochondriac, spends most of his time consulting with doctors about his mysterious illness and devising ways not to pay his bills. When he agrees to marry his daughter to a bland medical student, his daughter and her maid concoct a clever plan that manipulates Argan's own medical obsession.



By Noel Coward October 13 - November 19, 2005

Mrs. Dermot has her hands full with five very lazy children. When a wealthy uncle suddenly announces that he is dying and will leave his fortune to the most productive and successful of the children, all five of the young adults suddenly get wildly energetic.

By Stephen Schwartz & John Caird December 1, 2005 - January 14, 2006

Inspired by Genesis, *Children of Eden* explores the complicated relationship between parents and their children. After God creates Earth, plants, and animals, he decides to create something extraordinary: man. With an energetic and rich score, this ambitious musical shows a personal side of some of history's most legendary parents.



By George Bernard Shaw January 26 - March 4, 2006

In a small New Hampshire town, devout Puritans complacently await the conclusion of the Revolutionary War, unaware of the danger that surrounds them. When an unlikely hero, Richard Dudgeon returns home, British soldiers mistake him for the minister of the town and threaten to hang him. Dudgeon contrives an astonishing plot to fool the British General Burgoyne. Romance, comedy, politics...a play with everything.

By Agatha Christie March 16 - April 22, 2006

Agatha Christie's most beloved mystery comes to Theatre Three's stage. A young couple eagerly opens their bed and breakfast, only to welcome a peculiar array of strange guests. Suddenly, a ferocious blizzard traps everyone in the house and there are reports that a murderer is hiding in their midst!



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Noel Coward: A Talent to Amuse

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The Bring Backs:

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