

**THEATRE
THREE**

THE theatre-in-the-round at the Quadrangle

presents the sixth show of the 1999-2000 "Celebrate the Century"
Season, playing March 16th through April 16th, 2000.
JAC ALDER, Executive Producer-Director



COMEDY BY GEORGE BERNARD SHAW

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Important Information

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Marc Hebert at 214-871-2933.

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The Dallas Morning News



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...

- Ⓞ There will be one fifteen minute intermission.
- Ⓞ Cameras or recording devices of any kind are prohibited.
- Ⓞ Please turn off (or silence) all cell phones and pagers.
- Ⓞ Please finish refreshments in the lobby.



For theatregoers with disabilities...

- Ⓞ Please feel free to call upon our staff for assistance.
- Ⓞ Wheelchair locations are available at stage level.
- Ⓞ Half of the seats may be reached by handrails.
- Ⓞ A wheelchair-accessible restroom is next to the box office.
- Ⓞ Disabled parking is next to the Dream Cafe.



Regarding Parking...

All parking is free. Surface parking surrounds the Quadrangle. Garage parking is accessible on the east side of the Quadrangle.

About *Major Bar-*

ABOUT THE AUTHOR – a personal perspective...

Because one of his plays was an epiphanous experience one night of my senior-in-highschool year, I can say without exaggeration that George Bernard Shaw was a man who changed my life.

GBS had been dead a couple of years by then -- he died at age 94 in 1950 -- and what I knew of him then was hazy. I thought he was British (he was Irish) and from my glimpses of him in newsreels, I took him to be some sort of important fool. He annually (since he turned 90) delighted in having camera-men film him on his birthday riding about on his bicycle with a kind of teenage glee. Remember how newsreel announcer's voices always brimmed with a patented, enthusiastic brio? "And here's England's most famous, most eccentric intellectual -- the playwright George Bernard Shaw celebrating his ninety(something) birthday with a daily bicycle ride around his huge estate. Look at that white beard fly! Happy Birthday, Mr. Shaw!" And at this point Shaw would stop his bike and doff his cap to the camera, his face sporting a decidedly impish grin. They must have done this story three or four years in a row -- or so it seems in my memory.



I wasn't thinking of Shaw when I got a ticket to sit in the balcony and see *Don Juan in Hell*, a touring production that actually made it to Oklahoma City where I lived. I wasn't even thinking about the somewhat racy title. My adolescent excitement, fueled by years of seeing every Hollywood film made, was the prospect of seeing MOVIE STARS! And big, famous stars! Charles Laughton played the Devil, Charles Boyer was Don Juan and Agnes Moorehead was Dona Ana. And that fourth guy was a knight, no less -- Sir Cedric Hardwick. He must be important too, I thought.

But my epiphany, that sudden manifestation or perception of the essential nature or meaning of something, came not from the sight of movie stars, but from the words of that amazing play: never had I realized the permissible range of the human imagination. Though I understood the metaphysics not at all and was drowned in the swirl of brilliant wit I only barely grasped, I was forever changed by Shaw's intellectual liberation. I didn't get it all, but I understood his unsentimental happiness in the task of confronting the eternal, and his brazen delight in so much of the temporal. Shaw's hand flipped some sort of light switch in my head: he turned me on to my education, both my education from schooling and my education in life.

The experience -- and I've talked of it often -- didn't turn me on to theatre or drama. It turned me on to thinking. And each time I've worked on a Shaw play (I've performed since in *Don Juan in Hell*, have directed *Arms and the Man*, *Man and Superman*, and now *Major Barbara*) I am suffused with pleasure at the task. I read *The Doctor's*

About *Major Barbara*

Dilemma, Candida, Androcles and the Lion, St Joan, Pygmalion, Mrs. Warren's Profession and all the plays' astonishingly long prefaces each time with that same sense of "Aha!" I felt in the balcony of the Home Theatre all those years ago.

Major Barbara is, at its core, a sturdy domestic comedy. But like his prose, which can contain the most brilliant nuggets of thinking in almost throwaway subsets of phrases, the play's excursions into the nature of power (spiritual, material and political); the desirable evolution of classlessness; the absurdity of what passes for education; the interdependence of progress and violence – he manages to address these all provocatively without condescension or the most minute sacrifice of his role as an entertainer. Little wonder he possessed such an impish grin! GBS, you're a hero!

JAC ALDER, director of *Major Barbara*. March, 2000 at Theatre Three.

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See the Southwestern premiere (April 27 through May 28) of...



JON ROBIN BAITZ, one of our most important new playwrights, spills the beans on the Hollywood madness he witnessed first hand when he apprenticed himself to a particularly amoral producer. In this comedy, he spares none of the rapacious, manic wheeler-dealers rampaging through the me-decade of the '80s. Utterly hilarious! A gleeful finale to Theatre Three's season!

ARTISTIC STAFF for *MAJOR BARBARA*

Director.....JAC ALDER
Costume Designer.....BRUCE R. COLEMAN
Set Designer.....HARLAND WRIGHT
Wig/Hair Stylist and Colorist.....JAMES MAY
Lighting Designer and Technical Director.....MIKE GARNER
Stage Manager.....TERRY DOBSON*
Production Assistant.....NIKKI HEVERLY

*denotes member of Actors Equity Association

CREW for *MAJOR BARBARA*

Mike Garner, *Crew Chief*; Jarrod Saunders, *Light Board Operator and Master Carpenter*; Linda Harrison, *Master Electrician*; Pat Parise, *Carpenter*.

THE SETTING / WHERE & WHEN

ACT ONE

The sitting room of Lady Britomart (Mrs. Andrew Undershaft)
After dinner on January in 1906, London.

ACT TWO

The serving room at the West Ham Salvation Army Shelter in London.
A few mornings later.

ACT THREE

Scene 1: Lady Brit's sitting room again, the next day

Scene 2: Undershaft's Office at the Cannon Works, later that day.

There will be a 15 minute intermission between the Acts One and Two and between Acts Two and Three

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In Order of Appearance

Lady Brit/Rummy.....Cecilia Flores *
 Stephen/Snobby Price.....Thomas Walker
 Barbara.....Amy Shoults
 Adolphus.....Mark Shum
 Charles Lomax/Bill Walker.....Lem White
 Sarah/Jenny.....Kristin Lee Hanka
 Morrison/Peter Shirley.....Terry Vandivort *
 Undershaft.....Kyle McClaran *



Cecilia Flores (Lady Brit/Rummy Mitchens) had a "brilliant career" last season, playing Claire in Circle Theatre's acclaimed *A Delicate Balance* and Alexa Vere de Vere in *As Bees in Honey Drown* and Frosine in *The Miser* here at Theatre Three. T3's given her many great roles to play: Lady Croom in *Arcadia*, Mrs. Bradman in *Blithe Spirit*, Nurse Ratched in *One Flew Over the Cuckoo's Nest*, Louka in *Arms and the Man* and the Old Lady in *Candide*, to name a few. She's an adjunct faculty member at Eastfield College; has acted, directed, voiced and taught for a quarter century since earning an MFA from Trinity University and her early mentor Paul Baker at Dallas Theater Center. She's also appeared on and off-Broadway, at theatres in San Francisco and San Antonio, FW Shakespeare in the Park, Dallas Children's Theatre, and Dallas Theater Center; directed *The Mikado* for Texas Gilbert and Sullivan Company, *Shakin' the Mess Outta Misery* for both Jubilee in Fort Worth and Addison Center, and the first *Rocky Horror Show* outside New York and LA. These two roles are dedicated to the memory of her friend and mentor Norma Young.

Thomas Walker (Stephen/Snobby Price) This is Mr. Walker's third show at Theatre Three where previously he had the fortune of playing G.B. Shaw in last season's production of *Gross Indecency* and was Richard Noakes in Tom Stoppard's *Arcadia*. He has also performed in several productions at The Dallas Children's Theater including *The Emperor's New Clothes*, *Young King Arthur* and *A Little Princess*. Mr. Walker is a graduate of the University of Texas at Austin and a founding member of the *Hand-Me-Down Puppet Players*.



Amy Shoults (Barbara) is thrilled to have the opportunity to work with Theatre Three again after her performance as the Irish Maid in *The Women*. She has appeared with the Dallas Children's Theatre and Hip Pocket Theatre and she works as an Artist in Residence in local schools. Amy holds a BFA from the University of Texas at Austin and is represented by The Horne Agency.

Theatre Three would like to thank Don Jordan and Family for their generous donation of Salvation Army accessories.

Mark Shum (Adolphus) is happy to come back to Theatre Three's stage. You may remember Mark from his hilarious portrayal of Bob in this season's hit comedy *Beyond Therapy*. Other T3 credits include *Our Town*, *Arcadia*, *Gross Indecency* and *As Bees in Honey Drown*. Other favorite local credits include *Turn of the Screw* at Circle Theatre, *Reefer Madness* at Pegasus Theatre and *Loot* for Stage West.



Lem White (Charles Lomax/Bill Walker), a native Texan just recently back from New York City, is very excited about doing his second show with Theatre Three. His first was back in the early nineties when he appeared in the hit comedy *Fortinbras*. Lem's most recent work in New York was a summerstock run at the Bristol Valley Theatre of *Deathtrap* and *Don't Dress for Dinner*. He says that he needed to get away from the Big Apple for a while and come back to his old stomping grounds. Lem says that before he goes back to New York he looks forward to being able to work with as many of his old colleagues as he can because he loves to work and just plain ole misses his old friends.

Kristin Lee Hanka (Sarah/Jenny) *Major Barbara* is Kristin's Dallas debut and she is thrilled to have it here at Theatre Three. A native Houstonian, Kristin most recently appeared in T.U.T.S. (Theatre Under the Stars) productions of *Grease* and *Scrooge*. Some other credits include: The Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, and Lily St. Regis in *Annie* at the Wortham Theatre.



Terry Vandivort has just completed a run in the critically acclaimed, smash hit Lean Theater production of *Don Juan in Chicago*. Recent roles on Theatre Three's stage include Gellburg, another critically acclaimed performance in the Arthur Miller drama *Broken Glass*, Percival Browne in *The Boyfriend*, and Oscar Wilde in *Gross Indecency*. Previous Theatre Three roles include Harry in *Racing Demon*, Jimmy in *The Gingerbread Lady*, Hysterium in *Forum*, Estragon in *Waiting for Godot*, Polonius in *Fortinbras*, Riley in *Shadowlands*, Grayson in *Dreams from a Summer House*, Cliff in *A Small Family Business*, Capt. Tim in *Tobacco Road*, Henry in *The Fantasticks*, and Tristram in *Taking Steps* (for which he won the Dallas Theatre Critics' Forum Award). As an Artistic Associate of the Lean Theater, he has appeared in the productions *Patterns*, *On the Open Road*, and *Project X*. Terry has also appeared in productions with Dallas Shakespeare Festival, Dallas Theater Center, Encompass Theatre (NYC), and Trinity Theatre (NYC). This performance is dedicated to his colleagues Sharon Bunn, Thurman Moss, Marc Hebert, and Nance Watkins whose love and support have been immeasurable.

Theatre Three would also like to thank everyone at **Eastfield College**, including: Rodger Poole-President, Diane Martin-V.P. of Instruction, Jim Bowers-Dean of Arts & Letters Division as well as Faculty and Students for their continued support of theatre in Dallas.

The Cast



Kyle McClaran (Andrew Undershaft) This role marks Kyle's 2nd appearance at Theatre Three where he was formerly seen as the tyrannical pig, Napoleon, in *Animal Farm*. Most recently in Dallas Kyle was seen as Falstaff at the Dallas Shakespeare in the Park and as Shamrayev in Dallas Theatre Center's *The Seagull*. Other notable Dallas roles include performances in DRT's *Greater Tuna* and *Corpses*, DTC's *A Christmas Carol* and *Red Noses* as Pope Clement, Lawrence O'Dwyer's *The Mystery of Irma Vep*, Matthew Harrison Brady in *Inherit the Wind*, and Richard III in New York's National Shakespeare Company. Kyle has acted as a director in Dallas and the metroplex for over 27 years creating such productions as *Blood Lust 3000*, *Mrs. California*, *The Crucible*, *Rebecca*, *Medea*, *Witness for the Prosecution* and *Our Lady of the Tortilla*. Local Awards Include: Best Actor/*Dallas Times Herald*, Best Director/*The Dallas Observer* and Most Innovative Director/*The Dallas Morning News*.

About the Director



Jac Alder co-founded Theatre Three in 1961 with his late wife, Norma Young. He has served the theatre as its Executive Producer-Director since. He takes on a full range of theatrical assignments including directing (as in *Major Barbara* and earlier this season in *Broken Glass...*), translating (as in *The Miser*), and acting (as in *Old Wicked Songs*). A former architect, he designed Theatre Three's unique performing space. Mr. Alder was on the founding boards of the Dallas Arts Coalition, and The Dallas Arts Combine (now called Texas Arts Marketing). He served on the state-wide board of Non-Profit Theatres, Texas Non-Profit Theatres, and currently serves on the board of Texans for the Arts, a statewide arts advocacy organization. He was recently inducted into the Southwest Theatre Association's Hall of Fame and has also been honored with the Dallas Historical Society Award for Excellence in the Creative Arts. He has also been honored for Lifetime Achievement, Outstanding Direction and Outstanding Set Design—all by the Dallas Critics Circle.

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