

Portland Center Stage at

THE ARMORY
PRESENTS

MAJOR BARBARA

By George Bernard Shaw
Directed by Chris Coleman

April 14 – May 13, 2018
On the U.S. Bank Main Stage
Artistic Director | Chris Coleman

MAJOR BARBARA

By George Bernard Shaw
Directed by Chris Coleman

Scenic Designer Daniel Ostling	Costume Designer Lex Liang	Lighting Designer Sarah Hughey	Sound Designer Casi Pacilio
Dialect Coach Mary McDonald-Lewis	Fight Director John Armour	Consulting Dramaturg Barbara Hort, Ph.D.	Stage Manager and Fight Captain Kristen Mun
Production Assistant Jordan Affeldt	New York Casting Harriet Bass	Local Casting Brandon Woolley	

Featuring

Hanley Smith..... Barbara Undershaft
Brian Weaver.....Adolphus Cusins
Gavin Hoffman..... Morrison/Peter Shirley/Bilton
Dana Green.....Lady Britomart Undershaft/Rummy Mitchens/Mrs. Baines
Charles Leggett..... Andrew Undershaft
Joshua J. Weinstein.....Stephen Undershaft/Snobby Price
Chris Murray..... Charles Lomax/Bill Walker
Nikki Weaver.....Sarah Undershaft/Jenny Hill

Performed with one intermission

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The Actors and Stage Manager employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

A LETTER FROM THE ARTISTIC DIRECTOR

How do you lift someone up? How do you bring about lasting social change? These are two of the questions on George Bernard Shaw's mind in *Major Barbara*, one of his most significant works. Born into an impoverished and unusual Irish family (his mother had not much interest in his father, so moved her music teacher and lover into the home with them), Shaw moved to London in his 20s. At that moment, England was experiencing the full force of the Industrial Revolution, with all of the technological advances, geographic relocations and economic disparities it brought.

His work as a journalist and music critic brought him into the circle of the most forward thinking people of the day. Along with H.G. Wells and Sidney and Beatrice Webb, he

became a force behind the newly formed Fabian Society in 1884, whose goal was democratic socialism by peaceable means. The changes the Fabians fought for — including child labor laws, a minimum wage, the 8-hour work day and universal health care — were extremely rare in Victorian England. As the Society's most effective spokesperson (largely because he was so funny), he became one of the country's most popular political orators.

After 21 years of engaging in progressive political debate and seeing social change arrive so slowly, Shaw took up the challenge of theatricalizing the collision between a successful capitalist and his Salvation Army-leading daughter in *Major Barbara*. What does impactful social change require? And at what cost? I hope you enjoy wrestling with the questions Shaw poses in this delicious piece as much as I have.

I would be remiss to leave without offering my thanks.

The past 18 years here in Portland have been an adventure beyond my wildest imaginings. To each of you who have attended a show, supported the work, or offered your encouragement over the years, I thank you from the bottom of my heart. Thank you for your presence, your openness, your support. This is an extraordinary city, and this company is a treasure in the region. Take good care of it!

Warmly,

-Chris Coleman

FEATURE:
KEEP CALM AND QUARREL ON:
MAJOR BARBARA'S GREAT DEBATERS

By Benjamin Fainstein, Literary Manager

That George Bernard Shaw subtitled *Major Barbara* “A Discussion in Three Acts” was no accident. Rather, it signals from the start Shaw’s insistence on intellectual rigor in the theatre. Many of his most famous plays — among them *Mrs. Warren’s Profession*, *Man and Superman*, *Pygmalion* and *Heartbreak House* — examine ways in which conventional moral values begin to fray in the face of modern social problems and economic inequity. Shaw deployed his dauntless sense of humor to create what might be termed “tragicomedies of diabolical dialectics.” *Major Barbara* ranks as one of its prolific author’s most provocative achievements and a shining example of Shaw’s ability to use drama as a forum for debate.

In philosophy, a dialectical argument pits two theories against one another for a three-step deliberation: first comes the introduction of a thesis, which is followed by an opposing antithesis, and ultimately results in a synthesis of the two

conflicting perspectives. *Major Barbara* is likewise structured in three acts. Over the course of the play, rival concepts duke it out on stage through the voices of Shaw's characters who, as is customary in Shaw's work, are rarely just themselves. They exist simultaneously as three-dimensional individuals and as allegorical figures, standing in for whole ideologies, fragments of human nature, or even entire political systems. Together they populate a landscape of living, breathing ideas on stage. For example, Andrew Undershaft is not merely Barbara's estranged father attempting to rebuild their relationship. He also doubles as a strongman mouthpiece for capitalist evangelism in the face of Barbara's faith-based socialism, triples as the Devil to Barbara's Archangel, quadruples as an appetite-driven masculine wolf to Barbara's charitable shepherdess, and even quintuples as the violent agent of technological supremacy putting the screws to Barbara's nearly pastoral pursuit of sacred spiritual fulfillment.

Dualisms such as this are ubiquitous in *Major Barbara*, and Shaw uses them to expose hypocrisies inherent to his character's belief systems. Some are overt, like the ongoing battle between Barbara and Undershaft. Others are more nuanced, such as the link Shaw draws between Undershaft's

business selling weapons of war in comparison with the Salvation Army's military structure and the tainted economic necessities that come along with their own battle for souls. These interlocking conflicts — pitting character against character and belief against belief — climax in a complex knot of moral dissonance. Shaw pushes his play to the edge of obliterating the distinction between right and wrong, but he leaves the task of taking sides to his audience.

Major Barbara was received contentiously by its original 1905 English audience. One reason the play stuck in their collective craw was that it captured how much the world had changed in a very short period of time. In only the few decades before Shaw wrote the play, the Industrial Revolution had completely transformed life in Europe and the United States, due to tremendous advances in mechanical progress and urbanization. The sweeping breakthroughs in technology prompted accompanying social changes: now that droves of people were moving to densely populated cities, individuals of differing economic classes were mixing in new ways. Spurred on by the aftermath of the populist Revolutions of 1848 and bolstered by the writings of Karl Marx, for one, perspectives on the human impact of capitalist principles arrived at the fore of political preoccupation.

Additionally, Charles Darwin's theories on the evolution of species gained growing acceptance in the scientific community. The implication that the guiding law of nature is competition for survival, rather than God's will, began to erode the sovereignty of longstanding religious values in favor of an increasingly secular worldview. The final years of the nineteenth century, and the early decades of the twentieth, came to be known as the birth of Modernism, a period often characterized as one of systemic shock to humans living in industrialized nations. Exhilarating, because rapid change tends to have dazzling effects, but challenging, because learning to adapt is not always easy. The period was marked a rise in social anxiety and surges in European patriotism, leading many artists of the day to depict the era as a time of both exuberant curiosity and demoralizing instability.

Given the historical context and considering, in hindsight, the World Wars soon to come, Shaw's creation of Andrew Undershaft, a monstrously rich arms dealer who declares that "money and gunpowder are the two things necessary to Salvation," seems prescient not only for the world of 1905, but for today. Perhaps one of the reasons *Major Barbara* has

retained its reputation for controversy is that it provides no easy answers. Each time characters draw moral lines in the sand, others instantly come along to kick the grains back in their faces — and ours.

CAST BIOGRAPHIES

Dana Green

Lady Britomart Undershaft/Rummy Mitchens/Mrs. Baines

Dana is delighted to be back at The Armory. Other credits at The Armory include *Constellations*, *Great Expectations*, *Othello* and *A Midsummer Night's Dream*. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (CoHo Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail Repertory Theatre) and *Dead Man's Cell Phone* (Profile Theatre). She spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters, including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre and Shakespeare Festival of Dallas. Television credits include *Early Edition*, *Grimm*, *The Librarians*, *Here and Now* and *American Vandal*.

Gavin Hoffman

Morrison/Peter Shirley/Bilton

Gavin is happy to be back at The Armory where he played Duncan McDougall/Hoback in *Astoria: Part One and Two*, Joe in *Great*

Expectations, Ligniere in *Cyrano*, Iago in *Othello* and Karl/Steve in *Clybourne Park*. Other local credits include: *American Hero*, *The Understudy* and *The Monster-Builder* at Artists Repertory Theatre; *The Foreigner* at Lakewood Theatre Company; *To Cape, The Tripping Point* at Shaking the Tree Theatre; *Fifth of July* at Profile Theatre; *Body Awareness* at CoHo Productions; and *A Noble Failure* at Third Rail Repertory Theatre. He has worked regionally and in New York. Gavin has guest-starred in *Portlandia* (IFC), *The Big Easy* (USA), *The Librarians* (TNT) and *Leverage* (TNT), and co-starred in *Grimm* (NBC). He is the recipient of four Drammy Awards. Gavin is a graduate of P.C.P.A. and has a B.F.A. in acting from Ithaca College. He is a proud member of Actors' Equity and SAG-AFTRA.

Charles Leggett

Andrew Undershaft

The Armory credits: Sorn, *Stupid F**king Bird*; Dogberry, *Much Ado about Nothing*; Liputin, *The Devils*. Charles is a three-time nominee (Ray, *Yankee Tavern*, A Contemporary Theatre, 2010; Lennie, *Of Mice and Men*, Seattle Repertory Theatre, 2011) and recipient (Shylock, *The Merchant of Venice*, Seattle Shakespeare Company, 2009) of the Theatre Puget Sound's Gregory Award for Outstanding Actor, and has twice (2009 and 2015) been nominated for *The Stranger* Genius Award. In and around Seattle, Charles has also worked at Intiman Theatre (where he just finished playing Arnold Connor in Taylor Mac's *Hir*), Seattle Children's Theatre, Book-It Repertory Theatre, Village Theatre, 5th Avenue Theatre, and many smaller companies. His voice work includes over 15 audio books (mostly for Seattle's Cedar House Audio) and several gratuitously violent video games. His poetry has appeared in over

four dozen publications nationwide and abroad, and has twice been nominated for the Pushcart Prize.

Chris Murray

Charles Lomax/Bill Walker

Chris is happy to be back at The Armory. Previous credits at The Armory include 11 years at JAW: A Playwrights Festival, *Astoria: Part One and Two*, *The Oregon Trail*, *Great Expectations*, *Our Town*, *Futura* and *Sometimes a Great Notion*. Regionally, Chris has worked on readings, workshops and premieres of new plays at several theaters, including The New Play Summit at Denver Center for the Performing Arts and the 38th Annual Humana Festival at Actors Theatre of Louisville. Locally, Chris has performed at Artists Repertory Theatre, CoHo Productions, Profile Theatre, Third Rail Repertory Theatre and more. It is an honor and a privilege to create art in the greatest city in the world.

Hanley Smith

Barbara Undershaft

Hanley could not be more thrilled to be making her debut at The Armory in this cheeky, challenging piece with these incredible people! Favorite credits include: Vanda in *Venus in Fur* and Fantine in *Les Misérables* (The Fulton); Laura in *The Glass Menagerie* (Pioneer Theatre Company); Cecily in *The Importance of Being Earnest* (Gulfshore Playhouse); The Girl (Luisa) in *The Fantasticks* (Virginia Stage); and Sally in *The Voice of the Turtle* (Merrimack Repertory Theatre), where she met her beloved husband. Coming up this summer: Amalia Balash in *She Loves Me* and Annabella/Pamela/Margaret in *The 39 Steps*. Hanley is also a proud

member of the folk trio, A Band Called Honalee; she serves as the educational programs coordinator for R.Evolución Latina; and, despite her Georgia roots, she is a massive New York Rangers hockey fan. Warm thanks to Chris, Harriet, WTG, my family, and my William. @backstagehanley hanleysmith.com

Brian Weaver

Adolphus Cusins

Brian feels tickled and blessed to work with Chris before he leaves for Denver, and to act with Nikki – something they've only done once in 10 years of marriage. Credits include: Romeo in *Romeo and Juliet* and Denby in *Ice Glen* (Shakespeare & Company), *Scapin* and *Titus Andronicus* (Intiman Theatre Company), *American Buffalo* (Third Rail Repertory Theatre), *Where Has Tommy Flowers Gone* (Berkshire Theatre Festival) and Joe in *Angels in America* (New World Players). Brian co-founded Portland Playhouse with Nikki and his brother Michael, and has directed productions of *Scarlet*; *Peter and the Starcatcher*; *Mr. Burns, a Post-Electric Play*; *Radio Golf*; *Gem of the Ocean*; *Bloody Bloody Andrew Jackson*; *Dying City*; and *The Light in the Piazza*. He serves on the board of Outside In and is a member of the Oregon Arts Leaders for Inclusion Coalition. Brian dedicates this performance, which he views as a shameless defense of capitalism, to his grandfather, who bought him "Capitalism for Kids" at age four.

Nikki Weaver

Sarah Undershaft/Jenny Hill

Nikki has worked at various theater companies along the East Coast including: Shakespeare & Company, Centastage, Theatreworks

and 11:11 TheatreCompany. These days she can be found initiating ideas at Portland Playhouse as education director, or running after her two young girls. Local credits include: *Head, Hands, Feet* and *A Doll's House* at Shaking the Tree Theatre; *Reasons to be Pretty* and *Animals & Plants*; at CoHo Productions; *Anna Karenina* for JAW (2011) at The Armory; *Weaving Women Together*, *You For Me For You*, *Telethon*, *bobrauschenbergamerica*, *After Ashley*, *Mauritius*, *Mother Teresa is Dead*, *The Other Place* and *Angels in America* at Portland Playhouse. She continues to coach both students and professional actors looking to enhance their careers through presence, heart, and connection. She holds a B.F.A. in performing arts from the Australian Academy of Dramatic Arts and an M.F.A. from The George Washington University in classical theater. Proud member of Actors Equity Association.

Joshua J. Weinstein

Stephen Undershaft/Snobby Price

Joshua is enthused to appear at The Armory for the first time. Resident artist credits at Artists Repertory Theatre: *Magellanica*, *We Are Proud to Present ...*, *The Miracle Worker*, *4000 Miles*, *Tribes*, *Foxfinder* and *Red Herring*. Other Portland credits: *Tender Napalm* (Dancing Brain Productions), *A Christmas Carol* (Portland Playhouse), *The Nether* (Third Rail Repertory Theatre), *Masque of the Red Death* (Shaking the Tree Theatre), *The Tempest* (Portland Shakespeare Project) and *Body Awareness* (CoHo Productions). Around town, Josh has directed students from Trillium Charter, King and Da Vinci Middle School as part of the Portland Playhouse's Fall Festival of Shakespeare. Other youth theater teaching and directing includes Oregon Children's Theatre and Exploration Summer Programs at Wellesley College in

Massachusetts. He holds a B.F.A. from Florida State University. Many thanks to the cast and creative team. And Brandy. Always.

CREATIVE TEAM BIOGRAPHIES

George Bernard Shaw

Playwright

George Bernard Shaw (1856-1950), the acclaimed dramatist, critic and social reformer, was born in Dublin where he grew up in an atmosphere of genteel poverty. He attended four schools and was tutored by a clerical uncle, but left his formal schooling behind him at the age of 15. Shaw declared himself a socialist in 1882 and joined the Fabian Society in 1884; soon he distinguished himself as a fluent and effective public speaker and an incisive and irreverent critic of music, art and drama. Shaw's first play, *Widowers' Houses*, was produced privately in 1892 and was followed by *The Philanderer* and *Mrs. Warren's Profession*. More palatable, though still rich with challenges to conventional middle-class values, were his *Plays Pleasant* (1898) which included *Arms and the Man*, *Candida*, *The Man of Destiny* and *You Never Can Tell*. In 1897 Shaw attained his first commercial success with the American premiere of *The Devil's Disciple*, which enabled him to quit his job as a drama critic and to make his living solely as a playwright. Among his plays presented at the Royal Court Theatre were the premieres of *John Bull's Other Island* (1904), *Man and Superman* (1905), *Major Barbara* (1905) and *The Doctor's Dilemma* (1906). *Pygmalion*, by far his most popular work, was first performed in 1913. During World War I, Shaw's anti-war pamphlets and speeches made him very unpopular as a public figure. In *Heartbreak House* (1920), he exposed the spiritual bankruptcy of the generation responsible for the carnage. Next came *Back to Methuselah* (1922)

and *Saint Joan* (1923), acclaim for which led to his receiving the Nobel Prize for Literature for 1926. Shaw continued to write plays and essays until his death in 1950 at the age of 94.

Biography courtesy of the Shaw Festival.

Chris Coleman

Director

Chris joined Portland Center Stage at The Armory as artistic director in 2000. Before coming to Portland, Chris was the artistic director at Actor's Express in Atlanta, a company he co-founded in the basement of an old church in 1988. Chris returned to Atlanta in 2015 to direct the world premiere of *Edward Foote* at Alliance Theatre (Suzi Bass Award for Best Direction, Best Production and Best World Premiere). Other recent directing credits include the Off-Broadway debut of *Threesome* at 59E59 Theaters; a production that had its world premiere at The Armory. Favorite directing assignments for The Armory include *Fun Home*, *Constellations*, *Astoria: Part One and Two* (which he also adapted), *A Streetcar Named Desire*, *Ain't Misbehavin'*, *Three Days of Rain*, *Threesome*, *Fiddler on the Roof*, *Clybourne Park*, *Shakespeare's Amazing Cymbeline* (which he also adapted), *Anna Karenina*, *Oklahoma!*, *Snow Falling on Cedars*, *Crazy Enough*, *King Lear*, *Outrage* and *The Devils*. Chris has directed at theaters across the country, including Actors Theater of Louisville, Oregon Shakespeare Festival, ACT Theatre (Seattle), The Alliance, Dallas Theatre Center, Pittsburgh Public Theatre, New York Theatre Workshop and Center Stage (Baltimore). A native Atlantan, Chris holds a B.F.A. from Baylor University and an M.F.A. from Carnegie Mellon. He is currently the board president for the Cultural Advocacy Coalition. Chris and his husband, Rodney Hicks — who recently appeared on

Broadway in the musical *Come From Away* — are the proud parents of an 18-lb Jack Russell/Lab mix and a 110-lb English Blockhead Yellow Lab. For the past three years, Chris has had the honor of serving as the director for the Oregon Leadership Summit.

Daniel Ostling

Scenic Designer

Daniel's work at Portland Center Stage at The Armory includes *Celebrity Row* and *36 Views*. Broadway credits include *Metamorphoses* at Circle in the Square and *Clybourne Park* at Walter Kerr Theatre – both received Tony Award nominations for Best Scenic Design. Recent designs include: *Cleopatra* and *La Morte Amoureuse* at K-Ballet Company in Tokyo; *A Christmas Carol* at McCarter Theatre; *Blood Wedding* (directing & scenic design) at Lookingglass Theatre; and *The Odyssey* and *Timon of Athens* at Oregon Shakespeare Festival. Regional credits include Brooklyn Academy of Music, New York Shakespeare Festival, Lincoln Center, The Public, Playwrights Horizons, A.C.T. (San Francisco), Long Wharf, Steppenwolf, La Jolla Playhouse and Goodman Theatre, among others. Opera designs include: *Rusalka* and *La Sonnambula* at Metropolitan Opera (NY); *Lucia di Lammermoor* at Teatro alla Scala and Metropolitan Opera (Milan/New York/Tokyo); *The Merry Widow* at Lyric Opera of Chicago; and *Galileo Galilei* (New York/London/Chicago). Ostling is a Lookingglass Theatre Company ensemble member.

Lex Liang

Costume Designer

Lex's work includes costume and scenic design for performance, and he is delighted to be making his debut at The Armory. New

York/Off-Broadway: 50+ productions including *9 Circles*, *Shape of Metal*, *Made in Heaven*, *Secrets of a Soccer Mom* and Classic Theatre of Harlem's new production of *Antigone*. Regional: Alliance Theatre, Asolo Repertory Theatre, Cincinnati Playhouse in the Park, Cleveland Play House, Denver Center for the Performing Arts, Florida Studio Theatre, La Jolla Playhouse, Long Wharf Theatre, Paper Mill Playhouse, Portland Stage Company, Syracuse Stage, Tantrum Theater, Theatreworks, and others. He is the principal/founder of LDC Design Associates, a bespoke event and interior production company in New York. Past projects include *Operation Smile: 35th Anniversary Gala*, *New York Fashion Week*, *Tony Awards Gala*, and *New York Wine and Food Festival*. Member, United Scenic Artists-829. LexLiang.com

Sarah Hughey

Lighting Designer

Sarah Hughey is glad to be returning to The Armory after designing lights for *A Christmas Memory/Winter Song*. Design credits include Blair Thomas & Company, Steppenwolf Theatre, Lookingglass Theatre Company, City Theatre Company (Pittsburgh), Kansas City Repertory Theatre, The Black Rep (St. Louis), Writers Theatre, Northlight Theatre, Victory Gardens Theater, and many little rooms across Chicago. In the Portland area, Sarah has designed pieces at Northwest Childrens Theater, Enlightened Theatrics and the Pacific Northwest College of Art. Ms. Hughey is the recipient of a Joseph Jefferson Award and the Michael Maggio Emerging Designer Award at the Michael Merritt Awards for Design and Collaboration. She has taught lighting design at Northwestern University, Columbia College Chicago and Willamette University. She holds an

M.F.A. from Northwestern University and is a member of USA Local 829. Ms. Hughey lives in Portland. skhugheylighting.com

Casi Pacilio

Sound Designer

Casi's home base is The Armory, where recent credits include *Kodachrome*, *A Christmas Memory/Winter Song*, *Lauren Weedman Doesn't Live Here Anymore*, *Wild and Reckless*, *His Eye is on the Sparrow*, *The Oregon Trail*, *Little Shop of Horrors*, *A Streetcar Named Desire*, *Great Expectations*; *A Small Fire* and *Constellations* with composer Jana Crenshaw; and 11 seasons of JAW. National shows: Holcombe Waller's *Surfacing* and *Wayfinders*; *Left Hand of Darkness*, *My Mind is Like an Open Meadow* (Drammy Award, 2011), *Something's Got Ahold Of My Heart* and *PEP TALK* for Hand2Mouth Theatre. Other credits include Squonk Opera's *Bigmorgasbord-WunderWerk* (Broadway, PS122, national and international tours); *I Am My Own Wife*, *I Think I Like Girls* (La Jolla Playhouse); *Playland*, *10 Fingers* and *Lips Together*, *Teeth Apart* (City Theatre, PA). Film credits include *Creation of Destiny*, *Out of Our Time* and *A Powerful Thang*. Imagineer/maker of the Eat Me Machine, a dessert vending machine.

Mary McDonald-Lewis

Dialect Coach

Mary McDonald-Lewis has been a professional artist since 1979. She resides in Portland, Oregon, and is an international dialect coach for film, television and stage. She also works as a voice actor, on-camera actor, stage actor and director. *Major Barbara* is MaryMac's 31st show with this company. You can also hear her work at Artists Repertory Theatre, where she is the resident dialect coach, and on other stages around town. She is deeply grateful to the patrons and

audience members of The Armory, whose support allows the theater to provide her services to the actors. MaryMac holds her M.F.A. in directing from the University of Portland. She loves what she does, and she thanks Sullivan and Flynn for always wagging their tails when she comes home. marymac.com

John Armour
Fight Director

John is an actor and fight director who has been choreographing violence for more than 25 years. He is based in Portland, where he choreographs for many local theater companies and teaches throughout the region at colleges, high schools and middle schools. John's work has been seen regularly on stage at The Armory, Portland Opera, Artists Repertory Theatre, Oregon Children's Theatre, Miracle Theatre and many others. John's work has twice been recognized within the Portland theater community for Best Fight Design.

Barbara Hort, Ph.D.
Consulting Dramaturg

Barbara Hort, Ph.D., has maintained a private practice in Portland for over 25 years, working primarily from the psychological perspective developed by the Swiss psychoanalyst Carl Jung. At the invitation of Chris Coleman, Dr. Hort has served as a dramaturg on The Armory productions of *Sweeney Todd*, *Clybourne Park*, the 2013 JAW festival, *Fiddler on the Roof*, *Othello*, *Dreamgirls*, *Threesome*, *Three Days of Rain*, *Ain't Misbehavin'*, *A Streetcar Named Desire*, *Astoria: Part One and Two*, *Constellations* and *Fun Home* providing material on the psychological dynamics of the play that can be used by the artists who are creating the production.

Kristen Mun

Stage Manager

Kristen is originally from Hawaii and holds a B.F.A. from Southern Oregon University. She is excited to return for her fifth season at The Armory. Previous credits at The Armory include production assistant on *Fiddler on the Roof*, *LIZZIE*, *Threesome*, *Three Days of Rain*, *Forever*, *Each and Every Thing*, *A Streetcar Named Desire*, *Hold These Truths* and *His Eye is on the Sparrow*; stage manager for *Constellations*; and assistant stage manager for *Fun Home* and *Astoria: Part Two*. Outside of Portland, she has worked at Actors Repertory Theater of Idaho, Actors Theatre of Louisville and Oregon Shakespeare Festival. Kristen is forever grateful to Adam and her family for their love and support.

Jordan Affeldt

Production Assistant

Jordan is a stage manager from the small mountain town of Julian, CA. This is her first season at The Armory as a stage management apprentice, where credits include *Fun Home*, *A Christmas Memory/Winter Song*, *Kodachrome*, *Major Barbara* and *Lady Day at Emerson's Bar and Grill*. Prior to coming to The Armory, she completed internships at Pacific Conservatory Theatre (assistant stage manager for *Beauty and the Beast*, *Lend Me a Tenor*, *You Can't Take it With You*), Shakespeare Theatre of New Jersey (assistant stage manager for *Coriolanus*), and ion theatre company (production assistant for *Sea of Souls*). She received her undergraduate degree from Northern Arizona University, majoring in theater studies and psychology. She spends her free time playing and writing music in the Portland area.

SPONSOR STATEMENTS

John & Linda Carter

We are delighted to support Portland Center Stage at The Armory by sponsoring *Major Barbara*, George Bernard Shaw's timeless and hilarious commentary on the haves and have nots. At the same time, we applaud the many contributions of Chris Coleman to the theater and the community, and wish him continued success.

Doug & Teresa Smith

We are delighted to be sponsoring The Armory's production of *Major Barbara*. The play premiered in London in 1905, yet remains relevant today. Please enjoy the show.

Dr. Barbara Hort

What exactly defines "integrity"? Or "altruism"? Or "selfishness"? Are we being truly philanthropic if our motives are essentially self-serving? Is it ever possible for us to choose a course of action, no matter how self-sacrificing, that is not fundamentally in the service of our own values, needs and desires? In *Major Barbara*, Shaw challenges us with these conundrums, which feel disturbingly contemporary ... or perhaps they are simply timeless.

LEAD CORPORATE CHAMPION

Umpqua Bank

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage. Let this

performance inspire you to take the chances that power your own growth.