



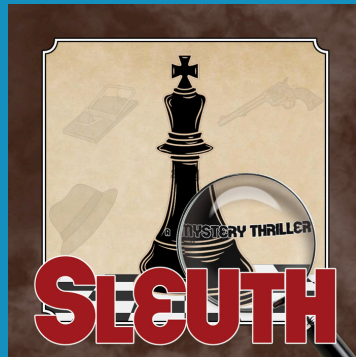
by Anthony Schaffer

Directed by Emily Scott Banks

NOVEMBER 14 - DECEMBER 15, 2024



Our 24-25 Season



For more information about T3 , please visit www.theatre3dallas.com,
call the T3 Box Office at (214) 871-3300 x 1 or email us at boxoffice@theatre3dallas.com



T3 is supported by its Board of Directors, by subscribers, by funds from the City of Dallas Office of Arts & Culture, The Texas Commission on the Arts, TACA, Dallas Tourism Public Improvement District, Hoblitzelle Foundation, and The Shubert Foundation. This project is supported in part by an award from the National Endowment for the Arts. A major contribution from the estate of Marlene Webb, a longtime subscriber, has established the Theatre Three Endowment Fund in support of the building and its equipment.



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This playbill is a publication of Theatre Three, Inc.
in support of
Sleuth



Photo by Jeffrey Schmidt



Sleuth

Written by Anthony Shaffer

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Emily Scott Banks

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**indicates members working under
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this production*

CAST

ANDREW WYKE

Malcolm Stephenson*

MILO TINDLE

Benjamin Stegmair

PRODUCTION STAFF

STAGE MANAGER

Jenny Dang*

ASSISTANT STAGE MANAGER

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Bios

Anthony Shaffer, he/him (Playwright) was an English writer, playwright, screenwriter, novelist, and barrister. He is best known for his Tony Award-winning play *Sleuth* and its 1972 film adaptation starring Michael Caine and Laurence Olivier. Shaffer's other screenwriting credits include *Frenzy* (1972), *The Wicker Man* (1973), *Death on the Nile* (1978), *Evil Under the Sun* (1982), and *Appointment with Death* (1988). Shaffer was born in Liverpool, England and died in London, England.

Emily Scott Banks, she/her (Director) is a director/actor who has been in or helmed over 90 professional shows since returning to the DFW area 20 years ago. The importance of story, the rhythms of language and the beauty of our connected humanity are core tenets of her focus. She believes in collaboration and dislikes talking about herself in the third person. There's a lot of good press about her on Google, if you're interested, but that's boring to her so she'd rather tell you that during the pandemic she learned French but killed her sourdough starter, but that's ok because she plans to live in France where she won't have to bake her own bread.

Jeffrey Schmidt, he/him (Scenic Design) Recent credits include directing, designing and filming T3's *The Immigrant*, designing and directing *Deathtrap*. He has worked with many of the professional theaters in the metroplex including Dallas Theater Center, Casa Mañana, Shakespeare Dallas, Trinity Shakespeare, Kitchen Dog Theater, Undermain Theatre, Dallas Children's Theatre, Second Thought Theatre, StageWest, and WaterTower Theater to name a few. Jeffrey has worked professionally in broadcast, film, stage and behind the scenes for over 25 years. Recently, he's made appearances on Queen of the South, American Crime and worked on a live cinema project called Distant Vision with Francis Ford Coppola. He's Artistic Director of T3 and co-founder of the acclaimed The Drama Club

Christie Vela, she/her (Costume Designer) currently serves as the Associate Artistic Director at T3, is a founding member of the Brierley Resident Acting Company at Dallas Theater Center, a company member at Kitchen Dog Theatre, and an artistic associate at Second Thought Theater. You've seen her work as a director/actor in the Metroplex at Dallas Theater Center, Kitchen Dog, Second Thought, Echo Theatre, Amphibian Stage, Undermain Theatre, Shakespeare Dallas, Circle Theatre, and Stage West. She most recently directed *King Lear* at Shakespeare Dallas, and you just saw her on stage as Helga Ten Dorp in *Deathtrap*. She frequently directs outside of Dallas at Trinity Rep in Rhode Island. Christie also recently directed her first feature film *The Finale*, available now for streaming on Amazon. She's thankful to John, Isa, Dante, Jones, Scully, Roxie and Stella for their patience & support.

Kennedy Smith, she/her (Props Design) is a Dallas based Stage Manager and Designer. You may have caught her work most recently here at T3 on *Carrie The Musical* as the ASM, Uptown Players on *Boys In The Band* (Props Design), *Artemesia* at Circle Theatre (Props Design), or *Could Tectonics* at Teatro Dallas (Set Design). You can see more of her work on Instagram @Kennedybrooke_smith, at Uptown Theatre's next season, or later in T3 season on *The Mystery of Irma Vep*. She hopes you enjoy the show!

Dylan Hearn, he/him (Sound Designer) is a graduate of Savannah College of Art and Design with a B.F.A. in Sound Design. He loves making weird sounds in multiple different mediums like animation, film, and theatre. The people in the office love his work. Dylan has experience as an Audio Engineer, Sound Designer, Re-recording Mixer, and his favorite, otamatone player. Again, the people in the office love his work. His love of both theatre and film pushes him to be a sound designer that blends the two realms of media and creates something new.

Bios

Jessica D. Turner, she/her (Dialect Coach) is a professional actor and dialect/speech coach based out of Dallas. Jessica has coached a number of theater, TV and film productions and actors in DFW and surrounding areas. For T3, she has coached *Deathtrap*, *The Seagull*, and *Pirates of Penzance*. Jessica is also a Dialect Reduction Coach as well as a Performance Coach for Jenni Steck Voice and Speech Services based in Dallas (www.jennisteck.com). She has been a member of Actor's Equity Association for over 20 years.

David Saldivar, he/him (Fight Choreographer) is a certified Advanced Actor Combatant with the Society of American Fight Directors and an Associate Member of Stage Directors and Choreographers Society. His most recent work includes *Julius Caesar*, *King Lear* and *Hamlet* at Shakespeare Dallas, *World Series* at Bishop Arts Theatre, *God of Carnage*, *Deathtrap*, *Pirates of Penzance*, and *Carrie* at T3, and the current lead instructor for monthly Fight Nights here at T3! When he is not working on projects, he spends his time finding hole in the wall taquerias with friends. For additional information you may reach him at d.saldivar@theatricalsyndicate.com

Jenny Dang, she/her (Stage Manager) is a Dallas based freelance stage manager. She holds a BFA in Theater from Texas State University. Since then, Jenny has ventured into arts management at large. She has experience in production management and non-profit general management alongside stage managing. She is passionate about creating vessels for artists to grow and produce their work while supporting local nonprofit organizations. When Jenny is not in production, she enjoys hanging out with friends, playing board games, and travelling.

Inspector Plodder** - Mr. Plodder is very excited to be making his T3 debut with this production. A graduate from Atlantis-Melon Conservatory, he has made a big splash in theaters across the country. Notable productions include *Moby Dick: The Musical* (Young Moby), *The Tempest* (Fish, Caliban u/s), *Big Fish* (Little Fish), *The Little Mermaid* (Sailor, Flounder u/s), and *A Streetcar Named Desire* (Stanley) opposite Viola Dayfish. He was also an artist-in-residency at Theatre Under The Seas from 2019-2023. "Bloop bloop bloop. Bloop bloop, bloop bloop."

**Denotes a member of S.E.A, Sea-creatures Equity Association

Constable Freshface (Understudy) - is so happy to return to the Dallas area theater scene after playing Dorothy in *BOOM* at Kitchen Dog Theater. Noable film credits include: *Titanic* (Fish), *The Shape of Water* (Fish), *Gone Fishin'* (Fish), *A River Runs Through It* (Fish), *Sharknado 3: Oh Hell No!* (Mrs. Johansson). They would like to thank their friends, family, and T3 for providing food.

Bios Continued



Malcolm Stephenson, he/him (Andrew) is thrilled to be making his Theatre3 debut. Favorite DFW-area roles include Anton Schill in *The Visit* at Amphibian Stage, Robert Falcon Scott in *Terra Nova* at the Sanders Theater, Max in *The Homecoming*, and Lear in *King Lear*, both at the Bath House. In New York, Malcolm worked at Playwrights Horizons, The Public Theater, The Harold Clurman Theater, Theater for the New City, Ensemble Studio Theater, and The Lincoln Center Institute. Regionally, he has appeared at the Pittsburgh Public Theater and Montclair Theaterfest. He trained at the London Academy of Music and Dramatic Art.



Ben Stegmair, he/him (Milo) is delighted to be back working with T3! Recent DFW Credits include; *Deathtrap*, *The Immigrant*, *It Came From Theatre Three (T3)*; *King Lear*, *Julius Caesar*, *Two Gentleman of Verona*, *A Midsummer Night's Dream*, *Pride & Prejudice* (Shakespeare Dallas); *What We Were* (Circle Theatre and Second Thought Theatre); *Is Edward Snowden Single?* (Second Thought Theatre). Ben is also a voiceover artist for Crunchyroll. He is known for his roles in *Kaiju No.8*, *Nina The Starry Bride*, *The Kingdoms of Ruin*, *Psycho-Pass: Providence*, *That Time I Got Reincarnated As A Slime*, *Solo Leveling*, and much more!



Photo by Jeffrey Schmidt

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SLEUTH

A MYSTERY THRILLER

Study Guide

“Tell me, would you agree that the detective story is the normal recreation of noble minds?” Thus begins Sleuth, the 1970 stage thriller by Anthony Shaffer. This sleek two-hander concerns Andrew Wyke, a renowned author of crime fiction featuring a posh protagonist. Wyke has a meeting one afternoon with Milo Tindle, a small business owner who intends to marry Marguerite, Wyke’s soon-to-be ex-wife. While the evening begins civilly enough, it soon unfolds according to a wicked logic, revealing twists and turns as dangerous as any found in the pages of Hammett or Dickson.

Sleuth debuted at the Royal Theatre in Brighton, in January of 1970; that next month it moved to London, where it traveled from St Martin’s Theatre, to the Garrick, and then to the Fortune, for a total of 2,359 performances. In November 1970, Sleuth held its United States premiere at the Music Box Theatre, where it ran for 1,222 performances and received the 1971 Tony Award for Best Play (cast members Anthony Quayle and Keith Baxter won the Drama Desk Award for outstanding performance). And, in the five decades since its premiere, Sleuth has enjoyed many productions - according to Variety, the publishing house Samuel French told Shaffer that “[Sleuth] is being done somewhere in the world every day since you wrote it.”

It is no accident that the plot of Sleuth is so meticulously crafted, or that its thrills are calibrated to such deadly precision: Shaffer was an experienced writer of crime fiction. Along with his brother Peter - of Equus and Amadeus fame - Shaffer wrote a series of crime novels under the name Peter Antony. And Shaffer would go on to write such other stage mysteries as Murderer, and Whodunnit.

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What do we find compelling in crime fiction? Is it really the “normal recreation of noble minds,” as Wyke asks Tindle? Or is it something else? Writers like Poe, Doyle, and Borges saw in the detective story a chance to illuminate problems of logic and philosophy; successors such as Hammett and Piglia used detective stories to point to the gritty realities of society. Perhaps, then, what we find in the detective story is a bit of both. The mystery affords the reader a chance to exercise their logical mind; at the same time the reader is tasked with challenging their social, moral mind.

But those were all stories of grizzly happenings in major metropolitan areas - could it not be said that *Sleuth* belongs instead to the “British cozy” genre, in which quaint old villages and manor homes prevail over the drab hostility of cities? And if so, why should a story in such a “high-English” setting interest we United Statesians?

It may be just that cultural specificity that allows us to appreciate the ideas at the heart of *Sleuth*. Shaffer adapted his play for the screen in 1972; the film starred Sirs Laurence Olivier and Michael Caine as Wyke and Tindle respectively. The screenplay adds the line “a jumped-up pantry boy doesn’t know his place” - Wyke’s pejorative term for Tindle. It’s an elitist thing to say, touching on English class divisions with quintessentially English phrasing. (It’s also a source of inspiration for the song “This Charming Man” by the Smiths, an English band who never missed an opportunity to skewer their home country’s vision of itself, their tongue firmly in cheek or dagger in hand). But this attitude was even present in the publicity surrounding the film.

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According to Caine, in an interview published on the blog cinema.com, the press made much of the difference in career pedigree between the film's two stars, with Olivier, the great thespian, on the one side, and the younger Caine on the other. Caine even referred to himself in this context as a "Cockney upstart from Alfie."

Of course, the U.S. doesn't have the same concept of an ossified, landed gentry. But don't we have something similar? Don't we have our own notions of who gets to be what - of who is not just American but from America? Is a noble mind capable of the viciousness necessary to enforce such a notion? Is that viciousness perhaps the only thing of which a noble mind is capable? Caine, promoting the 2007 remake of *Sleuth* - in which he played Wyke instead of Tindle - remarked once that the story reminds him of "the breakdown of civilisation [sic] under a very thin veneer." Perhaps, then, we have at the center of all these questions a certain universal truth: that one deploys a stiff upper lip, always, to stifle a scream.

-Dante Flores, Dramaturg