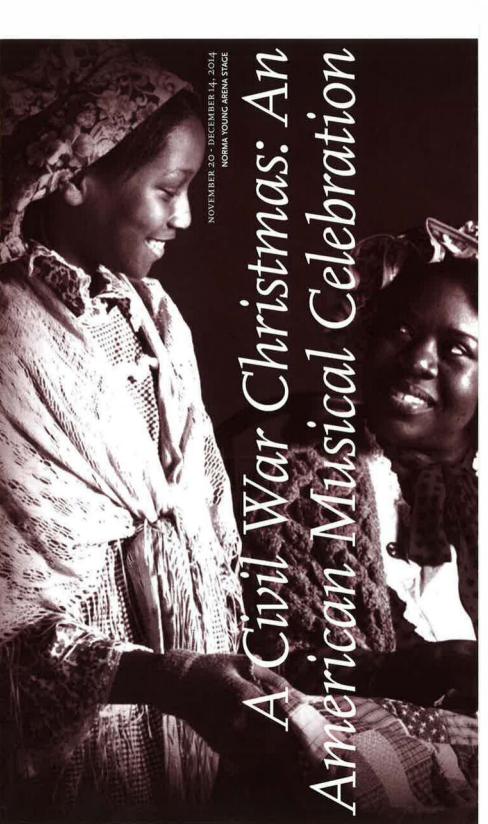


2014 - 2015 SEASON





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For the theatre's 50th Anniversary (2011) Theatre Three's main stage has been named the NORMA YOUNG ARENA STAGE in honor of the theatre's founding artistic director. Ms. Young, a Dallas native, served the theatre as director, leading actress and administrator from the theatre's founding in 1961 until her death in 1998.

Theatre Three thrives on her legacy of artistic and intellectual vigor, her wisdom and her continuous quest for the perfect synthesis of authors, actors and audiences.

This playbill is a publication of Theatre Three, Inc., 2800 Routh Street, Suite 168, Dallas, Texas 75201, 214-871-3300, www.theatre3dallas.com in support of A Civil War Christmas: An American Musical Celebration (the third show of Theatre Three's 2014 - 2015 Season on the Norma Young Arena Stage) PLAYBILL EDITORS: Jac Alder & Kimberly Richard ILLUSTRATIONS: Joe Howard PHOTOGRAPHY: Jeffrey Schmidt DESIGN: David W. Radabaugh

ON OTHER STAGES

CIRCLE THEATRE OCT 16 - NOV 22 Fellowship!

DALLAS CHILDREN'S THEATRE NOV 21 - DEC 21 Miracle on 34th Street NOV 21 . DEC 21 Frosty & Friends

DALLAS SUMMER MUSICALS DEC 2 - 14 A Christmas Story

DALLAS THEATER CENTER NOV 25 - DEC 27 A Christmas Carol

EISEMANN CENTER FOR THE PERFORMING ARTS FROM NOV 22 A variety of productions of The Nutcracker

JUBILEE THEATRE NOV 29 - DEC 28 Jubilation II: the Colors of Christmas

KITCHEN DOG THEATRE NOV 7 - DEC 13 The Arsonists

POCKET SANDWICH THEATRE NOV 28 - DEC 23 Ebenezer Scrooge

UNDERMAIN THEATRE NOV 11 - DEC 6 The Fairytale Lives of Russian Girls

WATERTOWER THEATRE DEC 5 - JAN 4 The Great Trailer Park Christmas Musical DEC 5 - 28 The Santaland Diaries

Both Theatre Three and Theatre Too have Hearing Assistants devices which may be checked out (without charge) from the box office. These discrete devices enhance the performance experience for audience members with any degree of hearing limitation. The box office personnel can provide you with the devices either before the show or



at intermission. Theatre Three's staff and board are most grateful to donors Carolyn Wickwire and Dennis West, who provided the grant that allows us to offer this enhancement to our patrons



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THEATRE THREE'S 2014 - 2015 SEASON



A Civil War Christmas: An American Musical Celebration

BY PAULA VOGEL Produced by special arrangement with Dramatists Play Service, Inc.

THE NORMA YOUNG ARENA STAGE

ARTISTIC STAFF DIRECTOR/COSTUME DESIGN

Bruce Richard Coleman MUSICAL DIRECTION Pam Holcomb-McLain SET DESIGN David Walsh LIGHTING DESIGN Carl Muñoz SOUND DESIGN Marco Salinas

SCENE SYNOPSIS/MUSICAL NUMBERS PLACE

Washington, D.C., along the Potomac River TIME Christmastime, near the end of the Civil War

"All Quiet" /" Silent Night" ALL

- "I Heard the Bells" LONGFELLOW, LEE.
- GRANT, PARKER, LINCOLN & CHORUS "Take No Prisoners (Pounding Out His
- Vow)" BRONSON, MALE CHORUS
- "Follow the Drinking Gourd" COMPANY
- "Gone Away to Shiloh" RAZ
- "Jubilee" SHERMAN
- "God Rest Ye Merry Gentlemen" COMPANY
- "What Child is This?" KECKLEY AND COMPANY
- "Maryland, My Maryland" воотн, PAYNE, SURRATT
- "The Holly and the Ivy" LAMON & LINCOLN
- "O Tannenbaum" LAMON & CHORUS

ACT II

- "God Rest Ye Marry Gentlemen"
- MARY TODD LINCOLN& MALE COMPANY "Roll on Liberty Bell" widow saunders
- & CHESTER
- "Temple of Freedom" widow saunders & CHESTER
- "Yellow Rose of Texas" BRONSON & CHORUS
- "There is a Balm in Gilead" кесксеу & HANNAH
- "Silent Night"/"Kaddish" MARY TODD LINCOLN
- "Children Go Where I Send Thee" **BLACK CHORUS**
- "Ain't that A-Rocking" KECKLEY "O Christmas Tree" снокия
- "I Heard the Bells" снокия
- There will be one 15 minute intermission between Acts I & II.

MARY TODD LINCOLN, ETC. Brandi Andrade JESSA, LITTLE JOE, ETC. Qynetta Caston MRS. KECKLEY, ETC. *Stormi Demerson ABRAHAM LINCOLN, ETC Stan Graner UNION SOLDIER. ETC. **Cory Kosel JOHN WILKES BOOTH, ULYSSES S. GRANT, ETC. **Bryan Lewis WALTER LEWIS, WILLY MACK, ETC. **Darren McElroy HANNAH, ETC. **Renee Miche'al MOSES LEVY, ETC. ****Vontress Mitchell** RAZ FTC. Arianna Movassagh DECATUR BRONSON, ETC. *Bryan Pitts ROBERT E. LEE, LAMON, ETC. *Willy Welch

MUSICIANS

CAST

PIANO/CONDUCTOR Pam Holcomb-McLain VIOLIN/FIDDLE Katrina Kratzer

PRODUCTION STAFF

AEA STAGE MANAGER *Stew Awalt ASSISTANT STAGE MANAGER *Kat Edwards TECHNICAL DIRECTOR Dane Tuttle PRODUCTION ASSISTANT Alex Benningfield PRODUCTION CREW Alex Benningfield, Madeline Morris

To learn more about the artistic staff and cast, see more photos and watch videos about the show, visit the A Civil War Christmas: An American Musical Celebration page on Theatre Three's web site at www theatre3dallas com.

Please silence your cell phones and all electronic devices. No photography or videography is allowed without the consent of the theater

Special thanks to Ronnie Claire Edwards, One Thirty Productions, Io Anne Hull, Shakespeare Dallas, and Mike McNicholas.

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

MUSIC BY DARYL WATERS

World premiere production presented by Long Wharf theatre, Gordon Edelstein, Artistic Director; Joan Channick, Managing Director. Originally commissioned by Arena Stage, Washington, D.C., Molly Smith, Artistic Director.

the 2010 William Inge Festival

About the Creators

Paula Vogel BOOK

Paula Vogel's play, How I Learned to Drive, received the 1998 Pulitzer Prize for Drama, the Lortel Prize, Drama Desk, Outer Critics Circle and New York Drama Critics Awards for Best Play, as well as winning " her second OBIE.

It has been produced all over the world. Other plays include The Long Christmas Ride Home, The Mincola Twins, The Baltimore Waltz, Hot'N'Throbbing, Desdemona. And Baliy Makes Seven, and The Oldest Profession, In 2004-5 she was the playwright in residence at The Signature Theatre in New York which produced three of her works. Her new play A Civil War Christmas An Anterican Musical Celebration was produced at The Long Wharf Theatre in November 2008, directed by Tina Landau. This past season it was produced at Theatre Works in Palo Alto, CA and by the Huntington Theatre in Boston.

She is currently playwright in residence at the Yale Repertory Theatre, as well as an artistic associate at Long Wharf Theatre. Work in progress includes a commission for Yale Repertory (based on The God of Vengeance), a work in cellaboration with director Rebecca Taichman, and a new play, Jitterbugging and the War Effort.

Theatre Communications Group has published three books of her work, The Mammary Plays, The Baltimore Waltz and Other Plays and The Long Christmas Ride Home. A Civil War Christmas: An American Musical Celebration was published in the fall of 2011.

Most recent awards include

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TACA





Ms. Vogel won the 2004 Award for Literature from the American Academy of Arts and Letters, the OBIE for Best Play in 1992, the Rhode Island Pell Award in the Arts, the Hull-Warriner Award, The Laura Pels Award, the Pew Charitable Trust Senior Award, a Guggenheim, an AT&T New Plays Award, the Fund for New American Plays, the Rockefeller Foundation's Bellagio Center Fellowship, several National Endowment for the Arts Fellowships, the McKnight Fellowship, the Bunting Fellowship, and the Governor's Award for the Arts. She is a fellow of the American Academy of Arts and Sciences. She was recently awarded a Thirtini, a most coveted award, from 13P in New York. She has been a fellow at the MacDowell Colony, as well as Yaddo.

Daryl Waters Music

Orchestrations: Memphis: A New Musical (Broadway), Jelly's Last Jam, Street Corner Symphony, Bring in 'Da Noise/ Bring in 'Da Funk (Broadway). and Miracle Brothers (Off-Broadway) Dance music

Texas

Commission

on the Arts

Purple (Broadway). Music supervision/arrangements: A Civil War Christmas: An American Musical Celebration, Turn of the Century (Regional). Music direction: The Seven, The Colored Museum (Off-Broadway/Regional). Original music: Bring in 'Da Noise/ Bring in 'Da Funk (Tony/ Grammy nominations). Drowning Crow (Broadway), Blue Door, In Real Life (Off-Broadway), Magnolia, Crowns, and The Dreams of Sarah Breedlove (Regional). Longtime music director for Eartha Kitt.

arrangements: The Color

BRIEFLY... ARTISTIC STAFF & CAST BIOGRAPHIES

Bruce Richard Coleman DIRECTOR/COSTUME DESIGNER Mr. Coleman, a veteran member of our staff since 1985, is a multi-faceted artist with skills in directing, set design, costume design, stage managing, and last but not least he is a playwright. He has 130 shows to his credit here at Theatre Three and is one of our Artists in Residence. Bruce also has these same credits in Metroplex venues including Uptown Players, Kitchen Dog Theatre, The Pocket Sandwich Theater, Echo Theatre, Junior Players' Summer Shakespeare Program. and ICT Mainstage, Irving, to name a few. His work and talent have been recognized and acknowledged by the Dallas/Ft. Worth Theatre Critics Forum Awards, The Leon Rabin Awards, The Column Awards, and The Dallas Observer "Best Of., " issue.

Pam Holcomb-McLain

MUSICAL DIRECTOR MS. McLain returns to the Norma Young Arena Stage after serving as musical director for I Love You, You're Perfect, Now Change in Theatre Too for several years. Previous T3 credits Bloody Bloody Andrew Jackson, [title of show]

ART WORKS.

BIOGRAPHIES CONTINUED

(Column Award), Woody Guthrie's American Song The Goodbye Girl, Midlife: The Crisis Musical, The Big Bang, and The Light in the Piazza. Pam has been a music director, pianist and instructor in the DFW theatre community and has worked in additional venues such as Dallas Children's Theater, Dallas Summer Musicals Academy, Garland Civic Theatre, ICT Mainstage, Irving; Greater Lewisville Community Theatre, Kaufman County Civic Theatre, Repertory Company Theatre, Rockwall Community Playhouse, and Theatre Coppell. Additional credits include Ten Nights in a Bar Room, Jekyll and Hyde, Evita, Beauty and the Beast, Assassins, Into the Woods, Songs for a New World, All Shook Up, and The Pirates of Penzance, for which she won a Column Award.

Brandi Andrade MARY TODD LINCOLN Dr. Andrade holds a PhD in Theatre and American Women's History from UT Dallas, and is a Company Member at Echo Theatre. She played Randy in Superior Donuts and Louella in Why Torture is Wrong and the People Who Love Them in Theatre Too, and most recently, wrote dramaturgical essays for Theatre Three's productions of By the Way, Meet Vera Stark, Candy Barr's Last Dance, and this production.

Qynetta Caston JESSA, LITTLE JOE, ETC. This current student at W.E. Greiner Exploratory Arts Academy is making her debut in this show. Among this student council's awards are the A-honor roll, the citizenship award, perfect attendance, and has been commended in math, writing, and reading.

Stormi Demerson MRS.

KECKLEY, ETC. Stormi, who holds a BFA in theatre from Texas Christian University, was last seen at Theatre Three in By the Way, Meet Vera Stark. Other credits include Death Tax, Wit, Diamond Dick: The Tulsa Race Riots of 1921 (Performed with Project X in Dallas and LaMama Theatre in NY), FLIGHT, The Bluest Eye, For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf, Intimate Apparel, Joe Turner's Come and Gone, Pericles, and Crumbs from the Table of Joy. Stan Graner ABRAHAM LINCOLN, ETC. Mr. Graner is returning to Theatre Three for his tenth appearance with the theatre. He has performed regionally at Casa Mañana, Circle Theatre, Contemporary Theater of Dallas, Garland Summer Musicals, Kitchen Dog Theater, Lyric Stage, One Thirty Productions, Plano Repertory Theatre, Stage West, Uptown Players, and WaterTower Theatre.

Cory Kosel UNION SOLDIER, ETC. This is Cory's second appearance on Theatre Three's stage – he performed under Bruce Coleman's direction in Bloody Bloody Andrew Jackson two years ago. He was most recently in a workshop production of Ken Urban's Nibbler in New York City (Theatre 54, directed by Stephen Brackett of Buyer and Cellar).

Bryan Lewis JOHN WILKES BOOTH, ULYSSES S. GRANT, ETC. Bryan returns to Theatre Three after working on Assassins last year. Bryan has worked at the Dallas Theatre Center, Casa Mañana, Contemporary Theatre of Dallas, Water Tower, Second Thought Theatre, Theatre Arlington, and the Lake Tahoe Shakespeare Festival.

Darren McElroy WALTER LEWIS, WILLY MACK, ETC. Mr. McElroy is taking the stage at Theatre Three for the first time! His most recent role was Tinman in Garland Civic Theatre's *The* Wiz. He took part in the Uptown Players/Turtle Creek Chorale collaboration of *Sweeney Todd: The Concert*, joining them once more from their previously successful collaboration of the musical, *Ragtime*.

Renee Miche'al HANNAH, ETC. Ms. Miche'al studied fashion design and theater at the University of Texas at Austin. Her most memorable role was Hester in Susan Lori Park's It's in the Blood for which she received a nomination for Dallas' Leon Rabin Awards. In addition to Theatre Three, she has performed with several local theaters, such as Soul Rep Theater, Dallas Children's Theater, Jubilee Theater, and Shakespeare Dallas.

Vontress Mitchell MOSES LEVY, ETC. This classically trained baritone was trained at the A.R.T. Institute at Harvard University and is making his debut in this show. Locally, he has been seen at CrossOver Arts Theatre and Teco Theatre at Bishop Arts. His regional work includes playing Zeinvel Schmeckel in Shlemiel the First on Broadway, Garnet in Blade to the Heat at San Jose Stage, Rodrigo in Othello at Juggernaut Theatre Company, the lead in Off-off Broadway's Theoclymenus, and Pozzo in Waiting for Godot at the American Repertory Theatre.

Arianna Movassagh RAZ, ETC. This Theatre Three veteran most recently played Monica in Present Laughter, Rachel in Bloody Bloody Andrew Jackson, Kitty in The Drowsy Chaperone, Mack and Mahel, and appeared in the ensemble of Theatre Too's Woody Guthrie's American Song. She has also appeared at WaterTower Theatre. Lyric Stage, Dallas Children's Theatre, Uptown Players, Dallas Theater Center, and Bootstraps Comedy Theatre.

Bryan Pitts DECATUR

BRONSON, ETC. Bryan is blessed to be back at work at Theatre Three again! He has worked with African American Repertory Theater, Cara Mia, Contemporary Theatre of Dallas, Dallas Theatre of Dallas, Dallas Theater Center, Ebony Emerald Theater, Jubilee Theatre, Kitchen Dog Theater, Lyric Stage, Second Thought Theatre, Stage West, The Modern Stage, Shakespeare Dallas, Trinity Shakespeare Festival, Undermain Theatre, and WaterTower Theatre.

Willy Welch ROBERT E. LEE, LAMON, ETC. Mr. Welch, a graduate of Boston University College of Arts. made his Theatre Three debut in the 1992 production of Assassins. In Theatre Too, he played Woody and was part of the ensemble in Woody Guthrie's American Song. He has appeared at the Dallas Theatre Center, Casa Manana, Water Tower Theatre. One Thirty Productions, Circle Theatre in Fort Worth, Lyric Stage, and Dallas Children's Theatre. His national and regional theatre credits includes the role of Daddy in the off-Broadway production and national tour of Flipside, The Patti Page Story and the role of Disciple in Cotton Patch Gospel in New Harmony, Indiana. He also served as the staff songwriter for the children's show Barney & Friends.

To learn more about the artistic staff and cast, see photos, and watch videos about the show, visit the *A Civil War Christmas: An American Musical Celebration* page on Theatre Three's web site, www.theatregdallas.com

D PAULA VOGEL'S AMERICAN GHOSTS

An American Musical

Celebration, the many

characters' pasts and

presents weave together

and tripling of roles isn't

just a fun theatrical device

(or a money-saving ploy),

it's to help us see the past

and our present always

space. Even the songs

ground the stories in their

historical moment while

foregrounding the artifice

of storytelling — thus

making the past and the

present happen together.

our history in a new way so

Art, for Vogel, shows us

that we can recognize-

and address—the ghosts

in our present that we've

The characters in A Civil

can Musical Celebration

struggle with the ghosts

of their past and future in

search of the thing we all

want most, especially at

this time of year: peace.

Henry Wadsworth Longfel-

low's 1864 poem, "I Heard

the Bells on Christmas

through-line for the

Day," provides a musical

play, but as the Southern

characters remind us, the

very bells that would peal

out the song of "peace on

earth, goodwill to men"

have been melted down

into instruments of war.

War Christmas: An Ameri-

stopped noticing.

occupying the same

seamlessly in the telling of

their stories. The doubling

The idea for A Civil War Christmas: An American Musical Celebration came to Paula Vogel (Pulitzer Prize winning dramatist) during rehearsals for another play, when she began what she calls her "annual rant." Her lament is that, each year, theaters across the U.S. celebrate the holidays with a story about 19th century London. In search of what an "American" Christmas Carol might look like, she shifted focus to her hometown of Washington D.C. just before the end of the Civil

War. The result feels quite different from the story inhabited by Jacob Marley and his crew of spirits though both tackle social issues and feature ghosts. The differences have to do with the way Vogel sees art and time—and that most seasonal ideal: peace on earth, goodwill toward men.

In Dickens' morality tale, Scrooge has a conversion experience regarding the social ills of his day because the spirits of the Past, Present, and Future guide him to see them. Vogel's characters are also haunted by the past as well as the future. Daryl Waters' beautiful score is suffused with a melancholy that seems to haunt the telling of the stories. The memories of losses plague the generals, and the actual ghosts are traumas from the past that continue to live in the present. Chilling premonitions abound, and we watch the conspirators in Mary Surratt's boarding house celebrate the season alongside the Lincolns. The characters are haunted even by history that hasn't happened yet...because they aren't the only ones being haunted.

This is the way time and art work together for Vogel. In A Civil War Christmas:



Left to right: Qynetta Caston, Brandi Andrade, Stormi Demerson, Stan Graner, and Vontress

The happy turkey-feast finale of *A Christmas Carol* suggests eternal "goodwill toward men": Scrooge's conversion has banished the ghosts. By contrast, Vogel's ghosts never leave: they continue to demand attention even as the prospect of "peace on earth" offers us hope and inspiration.

The characters in the play with the best chance at a peaceful future are the ones that acknowledge their ghosts—and the history that made them-and learn how to cope with that presence in the present by 'putting their hands to use.' Awareness and effort, Vogel suggests, is our way forward to peace and goodwill as well. The show ends with one of Longfellow's triumphant stanzas—the bells "ringing, singing" the dawn Christmas morn-since, after all, the play is "A Musical Celebration" of our history. But the characters take care to warn us that "the hope of peace may be sweeter than peace itself." Perhaps that's because 'peace itself' isn't easy: achieving it requires honest grappling with our ever-present ghosts.

- Dr. Brandi Andrade, dramaturg

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Donations given as of November 8, 2014

THE ANNUAL FUND

Dear Playgoer,

We used to call The Annual Fund by another name when we started writing letters every September seeking donations from loyal patrons to fund the productions. We called it the The Phoenix Fund because we were struggling, like the fabled bird, to fly up out of the fire – a blaze of costs we just couldn't meet.

That first batch of letters produced gifts from subscribers and playgoers whose friendship we (stupidly) didn't know we could count on. The "rescue" that first year was like a fable – the Phoenix flew!

We got more "dignified" and started calling the campaign "The Annual Fund". I am proud of its success in building an ever larger (and ever more generous) list of regular supporters, but I'm chagrined that the urgency of need still puts a knot in my belly as I solicit support.

Yes, there's an urgency about needing to make this year's fund drive successful. The truth is, it's going to require more donors to help so that administrative and artistic budgets are reasonable. Frankly, they haven't been since the country went through the recession. I'm proud to say the new budget of the City of Dallas restores Arts funding to the pre-recession levels this year. That's great! But it's still INDIVIDUALS like you who form the necessary majority of support for this enterprise.

Help The Annual Fund. We know how to accept a contribution and we all know how to say a big warm THANK YOU! I'd so appreciate getting this knot out of my belly!

Sincerely,

ALLE

Jac Alder EXECUTIVE PRODUCER

YES! YES! YES!

Yes, I want to support **Theatre Three's Annual Fund.** Donation levels are as follows:

SEASON SUSTAINERS Gifts of \$10,000 -- \$25,000

PRODUCER'S CIRCLE Gifts of \$1,000 -- \$9,999

LEADING PLAYERS Gifts of \$500-\$999

SUPPORTING PLAYERS Gifts of \$250-\$499

BACKSTAGE BENEFACTORS Gifts of \$125-\$249

FRIENDS Gifts of \$50-\$124

DONOR INFORMATION

name		
address		
city		
state	zip code	
e-mail		
patron nu	mber (if known)	

name (as you wish itto appear in the program) O or check here to remain anonymous

PAYMENT INFORMATION

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O My check is enclosed for the full amount *or* I wish to charge my donation to: O Visa O Discover O MC O AMEX

credit card number

expiration date

CVV code

Bring or mail to: Theatre Three, Inc. 2800 Routh Street, Suite 168 Dallas, Texas 75201

Donate online: www.theatre3dallas.com

