

JUNE 7 - JULY 7, 2012
THEATRE THREE

Bloody Bloody Andrew Jackson

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ON OTHER STAGES

CIRCLE THEATRE

JUNE 7 - 30 *Mistakes Were Made*

DALLAS CHILDREN'S THEATER

JUNE 22 - JULY 15 *Mufaro's Beautiful Daughters*

DALLAS THEATER CENTER

MAY 11 - JUN 17 *God of Carnage*

JUNE 22 - AUG 12 *Joseph and the Amazing Technicolor Dreamcoat*

DALLAS SUMMER MUSICALS

JUNE 10 - 22 *Peter Pan*

JUBILEE THEATRE

MAY 11 - JUNE 10 *Broke-ology*

KITCHEN DOG THEATER

MAY 25 - JUNE 23 *Ruth*

JUNE 2 - 17 2012 *New Works Festival*

POCKET SANDWICH THEATRE

MAY 25 - JUNE 30 *The Wake of Jamey Foster*

SHAKESPEARE DALLAS

JUNE 13 - JULY 21 *Twelfth Night*

JUNE 13 - JULY 21 *Coriolanus*

STAGE WEST

MAY 10 - JUNE 17 *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*

JUNE 28 - JULY 29 *What the Butler Saw*

TRINITY SHAKESPEARE FESTIVAL

JUNE 12 - JULY 1 *The Merry Wives of Windsor*

JUNE 13 - JULY 1 *The Merchant of Venice*

WATERTOWER THEATRE

MAY 25 - JUNE 17 *Boeing-Boeing*

T3 PEOPLE

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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 *Bloody Bloody Andrew Jackson* (the sixth show of Theatre Three's 2011 - 2012 Season on the Norma Young Arena Stage).

PLAYBILL EDITORS: Jac Alder & Kimberly Richard

PROOFREADER: Adele Acry ILLUSTRATIONS: Dean Corbitt

PHOTOGRAPHY: Jeffrey Schmidt & Bruce R. Coleman

DESIGN: David W. Radabaugh

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ANDREW JACKSON**

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Bloody Bloody

MUSIC & LYRICS BY Michael Friedman
Produced by Special Arrangement with Music Theatre International

THEATRE THREE

Bloody Bloody Andrew Jackson was originally produced by Center Theatre Group/ Kirk Douglas Theatre Michael Ritchie, Artistic Director; Charles Dillingham Director, Los Angeles, CA. New York premiere produced by the Public Theater, Oskar

Eustic, Artistic Director; Andrew D. Hamington, Executive Director.

Bloody Bloody Andrew Jackson was developed in association with Les Freres Corbusier.

ARTISTIC STAFF

DIRECTOR

Bruce R. Coleman

MUSICAL DIRECTOR

Pam Holcomb-McLain

ASSISTANT MUSICAL DIRECTOR

Terry Dobson

SET DESIGN

David Walsh

LIGHTING DESIGN

Paul Arnold

COSTUME DESIGN

Bruce R. Coleman

DRAMATURG

Kimberly Richard

CAST

JAMES MONROE & ENSEMBLE

Peter Bowden

ENSEMBLE

****John Campione**

ENSEMBLE

Nikki Cloer

ANDREW JACKSON

***Cameron Cobb**

ELIZABETH JACKSON & ENSEMBLE

Aubrey Ferguson

BLACK FOX & ENSEMBLE

Sergio Antonio Garcia

ENSEMBLE

****Cory Kosel**

ENSEMBLE

****Dorcas Leung**

HENRY CLAY & ENSEMBLE

***Gregory Lush**

MARTIN VAN BUREN & ENSEMBLE

Michael McCray

RACHEL JACKSON & ENSEMBLE

****Arianna Movassagh**

JOHN CALHOUN & ENSEMBLE

****Aaron Roberts**

THE BANDLEADER

Austin Struckmeyer

JOHN QUINCY ADAMS & ENSEMBLE

****Max Swarner**

LYNCOYA & ENSEMBLE

****Angel Velasco**

THE STORY TELLER & ENSEMBLE

***Wendy Welch**

Special Thanks to Bret t Coleman and Norcostco.

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

* indicates members working under Actors' Equity Association contracts in this production.

** indicates a performer enrolled in the AEA membership candidate program.

SET LIST

SET I:

"Populism Yea Yea!" The Bandleader & The Company
"I'm Not That Guy" Andrew Jackson
"Illness As Metaphor" Andrew Jackson, Rachel & The Men
"I'm So That Guy" Andrew Jackson & The Company
"Ten Little Indians" Nikki, Dorcas, Aubrey and The Ladies
"The Corrupt Bargain" Calhoun, Adams, Clay and The Ladies
"Rock Star" Cory, The Band Leader and The Company
"The Great Compromise" Rachel & The Company
"Public Life" Andrew Jackson and The Company

SET II:

"Crisis Averted One" The Bandleader & Gregory
"Crisis Averted Two" The Bandleader, Gregory & The Company
"The Saddest Song" Andrew Jackson & The Company
"Second Nature" The Bandleader & Cory
"The Hunters of Kentucky" The Bandleader, Andrew Jackson & The Company

PRODUCTION STAFF

AEA STAGE MANAGER

***Terry Vandivort**

TECHNICAL DIRECTOR

Daniel Pucul

SOUND DESIGNER

David Lanza

MASTER ELECTRICIAN

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PRODUCTION CREW

Katherine Marchant, Emily Hawkins, Jessica Helton, Blake Perini, Thiago Martins, Gillian Salerno-Rebic & Charles Wallace

There will be one 15 minute intermission between Sets I & II.

Andrew Jackson

BOOK BY Alex Timbers

TACA is the production underwriter for this show.

Michael Friedman

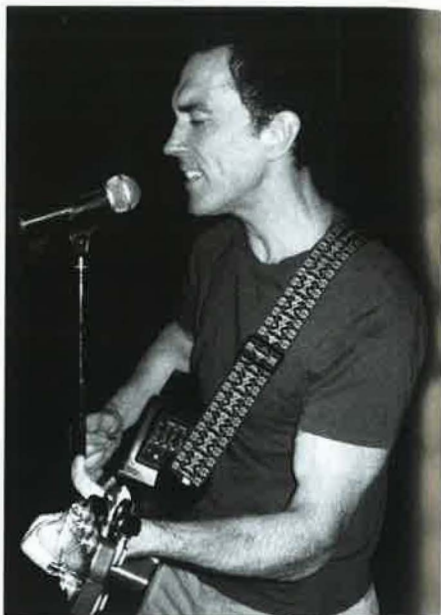
MUSIC & LYRICS

Mr. Friedman's recent productions as composer/lyricist include: *Bloody Bloody Andrew Jackson* (Center Theatre Group and The Public Theater), *This Beautiful City* (The Civilians at Actors Theatre of Louisville, Studio Theatre in Washington, DC, Kirk Douglas Theater in Los Angeles, and the Vineyard Theatre in New York), *Saved* (Playwrights Horizons), *Hoover Comes Alive!* (La Jolla Playhouse), *The Brand New Kid* (Kennedy Center), and *In the Bubble* (at AMTP) as well as the *Civilians' [I Am] Nobody's Lunch, Canard, Canard, Goose?* and the long-running *Gone Missing*. With Steve Cosson, he co-wrote *Paris Commune*, which was produced at the Public Theater in 2008. Music for film and TV include the films *On Common Ground* and the upcoming feature, *Coach*. His music has also been heard at NYTW, the Roundabout, Second Stage, Soho Rep, Theater for a New Audience, Signature, and The Acting Company, and regionally at the Guthrie, The Huntington, La Jolla Playhouse, Hartford Stage, Humana Festival, ART, Williamstown Theatre Festival, and internationally at London's Soho and Gate Theatres, and the Edinburgh Festival. He was also the dramaturg for the recent Broadway revival of *A Raisin in the Sun*, directed by Kenny Leon. He is currently working on an adaptation of Jonathan Lethem's *The Fortress of Solitude*, a piece about the adult film industry for the Civilians, and is under commission at Center Theatre Group, Playwrights Horizons, and the Huntington Theater. Michael is an Artistic Associate at New York Theatre Workshop, a founding Associate Artist of the Obie-Award-winning Civilians, and a recipient of a MacDowell Fellowship, a Princeton University Hodder Fellowship, and a 2007 Obie Award.

Alex Timbers

BOOK

Mr. Timbers is a Tony-nominated writer and director and the recipient of Lucille Lortel, Drama Desk, and Outer Critics Circle Awards, as well as two OBIE Awards. His Broadway directing credits include *Bloody Bloody Andrew Jackson*, for which he also wrote the book and was nominated for a 2011 Tony Award, as well as *The Pee-wee Herman Show*, which was filmed for HBO and was nominated for a 2011 Emmy Award. Timbers is also Artistic Director of the New York-based company Les Freres Corbusier. In March 2011, Timbers co-directed *Peter and the Starcatcher* for Disney Theatricals at New York Theatre Workshop. The show opened to a rave review from Ben Brantley in The New York Times, and Timbers won the 2011 Obie Award for Direction. The production was the fastest-selling show in New York Theatre Workshop's history and extended three times. For *Gutenberg! The Musical!*, Timbers was nominated for a Drama Desk Award for Best Director of a Musical. For *Hell House*, Timbers was nominated for a Drama Desk Award for Outstanding Theatrical Experience. His production of *Dixie's Tupperware Party* was nominated for a Drama Desk Award for Outstanding Solo Performance. Timbers conceived and directed *A Very Merry Unauthorized...*, for which he received another Obie Award, as well as two Garland Awards for the subsequent Los Angeles production. His 2006 revival was heralded by The New York Times as the "Best Revival of the Year." The show won a Lucille Lortel Award, an Outer Critics Circle Award, and a Broadway.com Award for Best Musical. Timbers won a Drama Desk Award for Best Book of a Musical and was nominated for a Tony Award for his book, as well as an Outer Critics Circle Award for his direction. His other credits include *The Language of Trees* for the Roundabout Theatre Company, *Beyond Therapy* for Williamstown Theatre Festival and Bay Street Theater,



LEFT TO RIGHT: Austin Struckmeyer, Gregory Lush, Cameron Cobb, and Peter Bowden

the Off-Broadway hit *Boozy*, for which he also served as playwright, and underground at the Brooklyn Academy of Music and internationally with David Dorfman Dance. Les Freres productions include *Dance Dance Revolution*, *Bloody Bloody Andrew Jackson*, *Hell House*, *Heddatron*, and *Hoover Comes Alive!* In Fall 2005, Timbers served as an assistant director on the Broadway premiere of *Jersey Boys*. He is slated to direct a rock musical version of the David Byrne–Fatboy Slim song cycle *Here Lies Love* in 2013.

ARTISTIC STAFF

Bruce R. Coleman
DIRECTOR » Mr. Coleman has been a member of the Theatre Three family since Andrew Jackson was in office! (Actually since 1986...) Previous directorial assignments for the theatre include *Superior*

Donuts, *Wild Oats*, *Pippin*, *Why Torture is Wrong and the People Who Love Them*, *Tales From Mount Olympus*, [title of show], *Snake in the Grass*, *The 25th Annual Putnam County Spelling Bee*, *Beehive*, *the 60's Musical*, *Woody Guthrie's American Song*, *House and Garden*, *A Dog's Life*, *The Goodbye Girl*, *The LaVida's Landlord*, *Look What's Happened to Pixie DeCosta*, *Mack and Mabel*, *Company*, *The Boyfriend*, *The World Goes 'Round*, *A Grand Night for Singing*, *The Tale of the Allergist's Wife*, *Once on This Island*, *Nice People*, *Dancing to Good Country Music*, *Wholly Moliere*, *Drood!*, *Personals*, and *Lies and Legends*. Most recently, Bruce has written and directed the ten-part Science Fiction Web Series *The Scorched Earth* for The I-35 Radio Rep Company. Some of his favorite 'outside gigs' include *The Temperamentals* and *Equus* for Uptown Players, and *The Secret Garden* and *The Curious Savage* for ICT Mainstage, Irving. Bruce's Great-Grandmother, Anna

Bradshaw, was born into the Pawnee Nation in Red Cloud, Nebraska, 150 years ago.

Pam Holcomb-Mclain MUSICAL DIRECTOR

Ms. Mclain is closing her fifth season at Theatre Three where previous credits include *Wild Oats*, *Pippin*, *The Goodbye Girl*, *Midlife: The Crisis Musical*, *The Big Bang*, *The Light in the Piazza*, *Woody Guthrie's American Song*, four runs of *I Love You, You're Perfect, Now Change*, and [title of show], for which she won a Column Award. Pam has also music directed and played for shows at Garland Civic Theatre (*The Mikado*, *Beauty and the Beast*, and *All Shook Up*), ICT Mainstage (*Nunsense*, *HMS Pinafore*, *Ten Nights in a Barroom*, and *Pirates of Penzance* – Column Award) and Theatre Coppell (*Annie Get Your Gun*, *Gypsy*, *Cabaret*, *Assassins*, and *Into the Woods*). Other venues include Dallas Children's Theater, Dallas Summer Musicals Academy, KD

Studios, and J.J. Pearce High School Theatre. Pam has ancestral roots in the Cherokee Nation.

Terry Dobson ASSISTANT MUSICAL DIRECTOR

Mr. Dobson has been a multi-talented member of Theatre Three's Artistic Staff since May 1980. He currently serves as T3's Musical Director and Company Manager. His recent directing credits are *I Love You, You're Perfect, Now Change* (Theatre Three's most popular show), *The Roads to Home*, *Another Night Before Christmas* and *Six Dance Lessons in Six Weeks*. Prior directing assignments include *Murder on the Nile*, *The Big Bang*, *Crimes of the Heart*, *Only Heaven* and *Elegies: A Song Cycle*. Terry has performed with Casa Mañana, Dallas Theater Center, Flower Mound Performing Arts Theatre, Lyric Stage, Irving; and Theatre Arlington. He is a recipient of a Rabin Award and of numerous Column Awards.

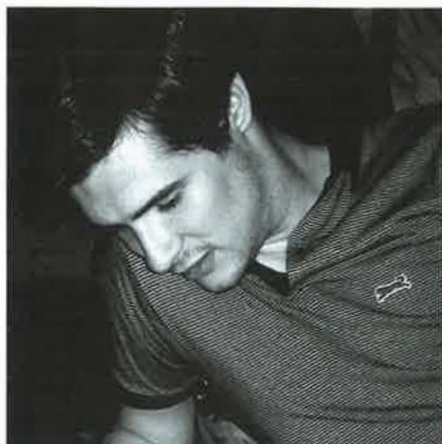
David Walsh SET DESIGN

» Mr. Walsh joined our staff in 2007 as Technical Director and is a man of many talents. David's set designs have been seen in *A Catered Affair*, *House & Garden*, *The Light in the Piazza*, *Pygmalion* and *A Dog's Life* on the Norma Young Arena Stage and in *Songs of the Redhead: The Music of Danny Kaye*, *Snake in the Grass*, *Look What's Happened to Pixie DeCosta*, *Blind Date*, *Season's Greetings*, *The LaVidas' Landlord*, and *Mid-Life*, the *Crisis Musical* in Theatre Too. Prior to this, he lived in Amarillo, TX, where he was the Assistant Technical Director and Scenic Designer/Artist for Amarillo Little Theatre (ALT). David was on the design team responsible for the design and execution of more than 80 productions in his eight years with ALT. Along with his design responsibilities, he also appeared in a number of productions: *Gross Indecency* (Oscar Wilde), *Big River* (King), *A Funny Thing Happened*

on the *Way to the Forum* (Miles Gloriosus), and the *Lonesome West* (Valene). David resides in Dallas and has three children.

Paul Arnold LIGHTING DESIGN

» Mr. Arnold returns to Theatre Three, having worked the 2010-11 season in Theatre Too: *Language of Angels*, *Songs From an Unmade Bed*, *Blankity Blank*, *Bill W. and Dr. Bob*, *Woody Guthrie's American Song* and *I Love You, You're Perfect, Now Change*. In the Metroplex area, he has designed for Cara Mia Theatre, Flower Mound Performing Arts Theatre, and Theatre Coppell, and worked on productions with the Dallas Theater Center and Uptown Players. Later this summer, he will be designing *Barefoot in the Park* for Bristol Valley



LEFT: Cory Kosel TOP: Aaron Roberts, Max Swarner BOTTOM: Aubrey Ferguson, Angel Velasco



LEFT TO RIGHT: Nikki Cloer and Michael McCray

Theatre in Naples, NY. Paul makes his home in Seattle, WA, where this fall he will enter his second year of lighting design study in the University of Washington graduate school. On his father's side, Paul has a distant Cherokee relative.

Bruce R. Coleman

COSTUME DESIGN »

Mr. Coleman continues his Theatre Three design association with *Bloody, Bloody Andrew Jackson*. Past favorite T3 credits include *La Bete*, *Wild Oats*, *Trysts in Toledo*, *Look What's Happened to Pixie DeCosta!*, *The Boyfriend*, *The Women*, *June Moon*, *Major Barbara*, *Pygmalion*, *The Miser*, and *Wholly Moliere*. Favorite designs for other theatres include *In the Next Room* or *The Vibrator Play*, *Richard the Third*, and *The Seagull* for Kitchen Dog Theater; *The Secret Garden* and *Dracula* for ICT Mainstage, Irving; *The Life* and *Southern Baptist Sissies* for Uptown Players, *Moon Over Buffalo* and 20,000 *Babes Under the Sea* for The Pocket Sandwich Theatre, and five seasons of Outdoor Shakespeare for the Junior Players of Dallas Summer Shakespeare Program. An 11-time winner of The Leon Rabin Award, Bruce has also been recognized by The DFW Theater Critics

Forum Awards, The Dallas Observer 'Best Of...' issue and The Column Awards for his Contribution to Local Theatre. Bruce's Great-Grandmother, Anna Bradshaw, was born into the Pawnee Nation in Red Cloud, Nebraska, 150 years ago.

CAST

Peter Bowden JAMES

MONROE & ENSEMBLE »

Mr. Bowden makes his debut not only at Theatre Three, but this is also his first professional show. He just graduated from Fort Worth Country Day and will be headed to Brown University next fall to study music. Peter's acting credits at FWCD include: Bobby Strong in *Urinetown*, Joe Hardy in *Damn Yankees*, Alex Dennison in *Rehearsal for Murder*, and Tony Kirby in *You Can't Take It With You*. Along with appearing in many shows at FWCD, Peter has been performing with Scene Shop at Arts Fifth Avenue, Ft. Worth, since 2009.

John Campione ENSEMBLE

» Mr. Campione, making his debut with Theatre Three, received two Bachelor of Music degrees from SMU, one in vocal performance and one in music education. He has performed a

wide range of roles for the Meadows Opera Theatre, including: Edwin in *Trial by Jury*, Agenore in *Il re Pastore*, Mr. Splinters in *The Tender Land*, and Pierre in *The Two Orphans*, and has been featured in Metroplex venues as Beethoven in *Dog Sees God*, Tony in *West Side Story*, Laurie in *Little Women*, Barrett in *Titanic*, and Motel in *Fiddler on the Roof*. Among his many honors are the Alice Jones Bearding Classical Musical Scholarship and the Classical Performer of the Year Award from Cedar Valley College (2007), the Presser Award (2009), Thomas Hayward Award (2010), and the Award for Excellence in Music (2010) from Meadows. John is also the assistant music director at St. Andrews Presbyterian Church in Dallas, project manager for the interior consultant at the Vaquero Club in Westlake, and a private instructor and coach of voice, piano and guitar, specializing in technical development and audition preparation. He is 1/32nd Native American.

Nikki Cloer ENSEMBLE

» Ms. Cloer makes her Theatre Three debut in this production, however, her recent acting credits include *Broadway Rhythm 2*, a Broadway review

benefit concert. Favorite roles: Kate in *Avenue Q* for Musical Theatre of Denton, Amber in *Hairspray* for Garland Civic Theatre, and Blondie in *Murder on the Orient Burlesque* for Rover Dramawerks. Nikki is 1/16 Native American.

Cameron Cobb ANDREW

JACKSON » Mr. Cobb also makes his Theatre Three debut in this production, however, in Dallas he was seen most recently in *The Turn of the Screw* at Kitchen Dog Theater where he is an artistic company member, and has appeared in *Macbeth*, *Betrayal*, *The Pillowman*, *Richard III*, and *Mr. Marmalade*. Last fall, he played the title role in *Hamlet* for Shakespeare Dallas. At Undermain Theatre, Cameron appeared in *A Number*, *Glamour* (NYC), *Swedish Tales of Woe* (NYC), *Pericles*, *Therese Raquin*, *Uncle Bob*, *Babbler*, and *The Deatherians*. He is represented by The Mary Collins Agency.

Aubrey Ferguson ELIZABETH JACKSON & ENSEMBLE

» Ms. Ferguson makes her Dallas area theatre debut with this Theatre Three production. She graduated with a BA in musical theatre performance from West Texas A&M University. While there, she was

featured in such shows as *Company*, *Side by Side*, *School House Rock Live*, and *She Loves Me*. Aubrey also performed in *Texas*, the outdoor musical in the Palo Duro Canyon for four seasons. She is 1/8 Native American on her father's side.

Sergio Antonio Garcia

BLACK FOX & ENSEMBLE

» Mr. Garcia, a veteran of 12 years in Theatre Three productions, returns to our stage. He will be remembered for his roles of a Pastry Chef in *The Drowsy Chaperone*, Ensemble member in *Pippin*, Carlos/ Mr. Munoz in *The LaVida's Landlord*, Andy in *Mack & Mabel*, and Oscar D'Armano in *The Wild Party*. Other favorite roles include Jester in *Once Upon a Mattress* for ICT Mainstage, Irving; and The Sailor in *The World Goes 'Round* for Theatre Three. Sergio has worked at other notable Metroplex theatres such as Uptown Players and Echo Theatre, Dallas; and Lyric Stage, Irving.

Cory Kosel ENSEMBLE »

Mr. Kosel, an actor, director and composer from Central Texas, debuts with Theatre Three. He was twice given the Samuel French Acting Award for his roles in *Ruthless!* (Tina Denmark)

and Paul Rudnick's *Valhalla* (James Avery). Cory is a recent BA graduate of Texas A&M University – Corpus Christi (TAMUCC), where he earned three Irene Ryan Acting Award nominations and a qualifying score for *Twelfth Night* in the American College Theatre Festival. Favorite roles include Michal in *The Pillowman*, Hamlet in *Hamlet*, Moritz in *Spring Awakening*, and Bobby Strong in *Urinetown*. He was a member of the 2010 Hanger Theatre Lab Company in Ithaca, NY, where he starred in the premiere of Lauren D. Yee's play *in a word*. Directing credits include a brief stint at Temple Civic Theatre, as well as Annie Baker's *The Aliens* at TAMUCC. Cory is relocating to NYC this fall to pursue a full-time acting career.

Dorcas Leung ENSEMBLE »

Ms. Leung, originally from Houston, and making her debut with us, is a rising sophomore at the Weitzenhoffer School of Musical Theatre at the University of Oklahoma. Favorite roles include: Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Marcy Park in *The 25th Annual Putnam County Spelling Bee*, Timoune in *Once on This Island*, *My Fair Lady*, and *Spring Awakening*. Dorcas'



LEFT TO RIGHT: Dorcas Leung, Arrianna Movassagh, Sergio Antonio Garcia, Wendy Welch, John Campione and Gillian Salerno-Rebic

film credits include being featured as Mindy Woo in *Bindlestiffs*, an independent film that has premiered here in the Dallas International Film Festival.

Gregory Lush HENRY CLAY & ENSEMBLE » Mr. Lush returns to our stage and will be remembered from recent productions as Maj. Alistair Ross in *Sherlock Holmes in The Crucifer of Blood*, Photocopy Boy in *Blankity-Blank*, and Don Pedro in *Trysts in Toledo*. However, Gregory made his debut with us in the 2006 production of *Children of Eden*. Recent acting credits include *The Temperamentals* for Uptown Players and *The Birthday Party* for Undermain Theatre. Metroplex credits include productions with Dallas Children's Theater, Dallas Theater Center, and Shakespeare Dallas; and Stage West in Fort Worth. Regional credits include Victory Gardens Biograph Theater, Chicago, IL. Film credits include *I Become Gilgamesh*, *Arbor Day*, and *Zombie*. Commercial credits include work for TXU, Seconds & Surplus, and the Red Cross.

Michael McCray MARTIN VAN BUREN & ENSEMBLE » Mr. McCray, debuting with us in this production, is a recent graduate of UNT,

Denton, and will gladly take your business card after the show if you are hiring... Recent acting credits for Michael are Leo Davis in *Room Service*, Frank N. Furter in *The Rocky Horror Show*, Ed in *Evil Dead*, and Angel Schunard and Roger Davis in *Rent*. He is 1/64 Native American.

Arianna Movassagh RACHEL JACKSON & ENSEMBLE » Ms. Movassagh, a well-known actress to Theatre Three audiences, debuted with us in 1996 in *Cocanuts* and has performed in 16 shows since. Her most recent performances are in *Pippin*, *The Drowsy Chaperone*, *Woody Guthrie's American Song*, *Blankity-Blank*, and *The 25th Annual Putnam County Spelling Bee*. Arianna has also performed in Metroplex venues including: *Bootstraps* Comedy Theatre, Dallas Theater Center TCT, Dallas Children's Theater, and Uptown Players in Dallas; Lyric Stage in Irving, and Casa Mañana in Fort Worth. Favorite roles include Adele in *A Man of No Importance*, Rosa Bud in *The Mystery of Edwin Drood*, Anita in *West Side Story*, The Baker's Wife in *Into the Woods* (2002 Dallas Theatre League Award and Column Award Recipient) and June in *Musical of Musicals*, the *Musical* (2006 Dallas/Ft. Worth

Theatre Critic's Forum Award recipient). She is a member of I-35 Radio Red Company.

Aaron Roberts JOHN CALHOUN & ENSEMBLE » Mr. Roberts rejoins the Theatre Three team, having been previously seen in *Sherlock Holmes in The Crucifer of Blood*, *Wild Oats*, and *The Farnsworth Invention*. Credits in other Dallas venues include *Oliver* in *As You Like It*, Thurio in *The Two Gentlemen of Verona*, Caius Cassius in *Julius Caesar*, and Doctor Caius in *The Merry Wives of Windsor* — all for Shakespeare Dallas; and Charlie D'amico in *Jesus Hopped the A Train*, and supporting roles in *Barbette* for Kitchen Dog Theater. Film credits include Luke Farber in *Slaughterlily* (an Oak Cliff Film Festival selection), Eric Schmidt in *Arbor Day: The Musical*, Stanley in *Everyday Corruptions*, and Darin Baggler in *Cliff Notes: The Show* web-series. Aaron is a voice actor for FUNimation Studios and received his BFA in theatre from SMU.

Austin Struckmeyer THE BANDLEADER » Mr. Struckmeyer, a senior at the University of North Texas, studying music and theatre, makes his debut on our stage with this production. However, his acting credits

at UNT include *Godspell* and *Ghetto*, as well as a staged reading of the new musical *A Taste of Beauty*, as part of the Pride Festival. Austin also understudied with Sundown Productions in their staging of *No Exit*. Upon his graduation, he plans to study classical acting at the graduate level in the United Kingdom.

Max Swarner JOHN QUINCY ADAMS & ENSEMBLE » Mr. Swarner returns to the Theatre Three stage for his fourth show with us. Prior roles were *Pippin* in *Pippin*, Mr. Long in *The Roads to Home*, and a puppeteer/narrator in *Tales from Mount Olympus*. As a Dallas native, he has performed in many Metroplex venues. Selected roles include Alan Strang in *Equus* for Uptown Players, Hamlet in *Rags* for Lyric Stage, Ché in *Evita* for Repertory Company Theatre, Richardson; and J. Pierrepont Finch in *How to Succeed in Business Without Really Trying*, ICT Main-stage's critically acclaimed production, winning the DFW Theater Critics Forum Award and the Column Award for Best Actor in a Musical. Max, a classically trained singer, graduates this year with a voice degree from SMU.

Angel Velasco LYNCOYA & ENSEMBLE » Mr. Velasco is

back on our stage and was last seen in the critically acclaimed production of John Bucchino's *It's Only Life* in Theatre Too. Angel's acting credits in Metroplex venues include the roles: Stacey in the world premiere of *Crazy, Just Like Me* in the first annual Dallas Pride Performing Arts Festival for Uptown Players, and Sonny in the regional premiere of *Xanadu* for Level Ground Arts, for which he earned a Column Award nomination and a place on Dallas Voice's Performances of the Year 2011. He was also selected by Elaine Liner of the *Dallas Observer* for "12 For 2012: A Dozen DFW Actors Who Deserve More Stage Time". Other notable credits include Juan in the regional premiere of *Altar Boyz* for Uptown Players, Jip in the world premiere of Steve Lovett's *Hopelessly Puccini* for WaterTower Theatre's Out of the Loop Festival, and *The Lion, The Witch and The Wardrobe* at Dallas Children's Theater, for which he won a 2011 Column Award for Best Featured Actor.

Wendy Welch THE STORY TELLER & ENSEMBLE » Ms. Welch, a veteran Metroplex actress, returns to our stage and will be remembered for her roles

as Margaret Johnson in *The Light in the Piazza*, Rose Stopnik in *Caroline, or Change*, Mrs. Jackson in *Talking Pictures*, and herself in *Elegies*, *A Song Cycle*. Wendy has worked all over the DFW area for years at Dallas Children's Theater, and Uptown Players in Dallas; Lyric Stage, Irving; WaterTower Theatre, Addison; and Casa Mañana, Fort Worth, to name a few. Recently, she performed at Oklahoma City Rep as Reba Freitag in *Last Night of Ballyhoo*. Wendy teaches Musical Theater at Richland College, workshops and master classes, and has a private singing and coaching studio. She is the stage director at the Lyric Stage teen summer program, and serves as a nominator for The Schmidt and Jones Awards. She has been the recipient of a Rabin Award, DFW Theater Critics Forum Awards, and Column Awards. She is active in the Broadcast/TV industry and is represented by the Mary Collins Agency. Wendy is a graduate of the SMU theater program, and is celebrating 32 years as a member of Actors Equity Association.

Don't insult Rachel Jackson.

Someone should have given this advice to Charles Dickinson. He and some of his friends had already accused Andrew Jackson of double-dealing in a matter of a horse race, but the added insinuation about Rachel Jackson's character infuriated the future President of the United States. Against the advice of his friends, Andrew Jackson challenged Charles Dickinson to a duel. On Friday, May 30, 1806, Andrew Jackson met Dickinson, known as a self-assured marksman, at Harrison's Mill in Kentucky. Each man brought a witness to ensure the rules of the duel were obeyed. Jackson and



Dickinson stood 24 feet apart, each with a strategy to win the duel. Dickinson shot first, believing he could injure Jackson so that he could not return fire. Jackson, however, planned on absorbing Dickinson's shot. He stood with such determination Dickinson thought he had missed Jackson. Dickinson had to stand in his spot and wait for Jackson to return fire. Jackson calmly aimed his pistol at Dickinson, looked him in the eye, and pulled the trigger. The gun did not go off. Jackson examined his weapon, discovering the hammer was half-cocked. Jackson adjusted his weapon, aimed again, and shot Dickinson just below the ribs. Dickinson fell to the ground instantly and was rushed to a friend's house where he died hours later of internal bleeding. Jackson mounted his horse and returned to his tavern. Only later did Andrew Jackson reveal that Dickinson had shot him. The bullet had shattered against his breastbone, missing his heart by an inch. He carried the remnants of that bullet in his body for the rest of his life. Taking a bullet on behalf of Rachel Jackson's honor

did not come as any shock to Jackson's friends. Quite simply, Jackson's beloved wife represented home to this orphan of war.

Andrew Jackson was a child of the American Revolution. His parents and two older brothers followed his mother's family from Ireland to the New World. Born on March 15, 1767 in Waxhaw, just northwest of Charleston, baby Andrew Jackson had already lost his father under mysterious circumstances. Jackson would lose the rest of his family to the American Revolution: his eldest brother would be killed by British soldiers, the middle brother would die of small pox he contracted in a British war prisoner's camp, and his mother would die of illness while tending to family injured during the war. A devout Presbyterian, Jackson's mother hoped her only surviving son would pursue the peaceful occupation of a Presbyterian minister. Instead Jackson's career would be anything but peaceful. Alone in the world, he needed a faithful confidant.

When Andrew Jackson met Rachel Donelson

Robards, Rachel was a married woman. In 1788, Jackson was a young lawyer looking for a place to live and Rachel's widowed mother was looking for a boarder. Jackson had not lived long in the household when a heartbroken Rachel returned home after her jealous husband of three years, Lewis Robards, suspected her of being unfaithful and sent her away. Rachel and Jackson instantly connected, but Rachel still wanted to reconcile with her husband. Robards came to the Donelson's home to attempt a reconciliation. Upon suspecting affection between Rachel and Andrew, Robards flew into a rage and argued with Jackson. After this explosive incident, Robards returned to his homestead in Kentucky, leaving Rachel in Tennessee. Not wanting to harm Rachel's reputation, Jackson found another place to live. In 1790, Rachel's friends learned of Robards' plans to return to Tennessee and "take his wife back". Her friends and family decided it would be best if Rachel and her mother went to Natchez, Mississippi to escape her husband's threats. Jackson accompa-



nied the ladies on the trip, returning to Tennessee for business. During the winter of 1790-1791, Jackson learned that Robards had divorced Rachel and rushed to Natchez to marry her. In December 1793, Rachel and Andrew Jackson returned to Tennessee and discovered that Robards had only petitioned for a divorce in late 1790. The divorce had only been granted in the autumn of 1793. Rachel Jackson had legally been married to two men at the same time for the first two years of her marriage to Jackson. Rachel and Jackson were hurriedly remarried. Despite her family's attempts to bury the unconventional beginnings of this marriage, the gossip would haunt the couple for decades.

Rachel Jackson did not like Washington D.C. She and Jackson had created a home in Tennessee, The Hermitage, and while they did not have biological children, the couple had adopted various orphaned nieces and nephews and a Native American child, Lyncoya. The Hermitage was the home Jackson never had as a child and Rachel was the center of his existence. During Jackson's violent military

career in the War of 1812, Rachel and Jackson's passionate and loving letters reflected how much they missed each other. After rising to national prominence following the Battle of New Orleans, Andrew Jackson launched a presidential campaign in 1824. Technically, Jackson won the election with 152,901 popular votes and 99 electoral votes, but he didn't win a majority of the electoral votes. The election went to the House of Representatives where Henry Clay used his influence as Speaker of the House to secure the presidency for John Quincy Adams, Jackson's rival. While Rachel was content to remain at The Hermitage, Jackson remained focused on politics in Washington, D.C. In 1828, he launched another presidential campaign, promoting himself as a military hero who would be "The Man of the People". The 1828 campaign would be one of the most vicious campaigns in American history. Jackson's rivals accused the Jacksons of immorality, bigamy, and Jackson was accused of murdering Charles Dickinson. While Rachel was considered a charming beauty in Tennessee,

she was considered plain and plump by Washington D.C.'s elite society circles. As she considered a possible move to the White House, Rachel confided to a friend, "I would rather be a doorkeeper in the house of God than live in that palace in Washington."

Rachel Jackson never lived in that palace in Washington. Not long after learning of her husband's election, her health deteriorated. Medical experts are not exactly sure what killed her, but letters describe a series of heart issues and possibly strokes. She died on December 17, 1828 and was buried at The Hermitage in what should have been her inauguration gown. Andrew Jackson remained in a deep state of mourning for the rest of his life, even slipping out of official parties and events at The Hermitage to mourn at Rachel's grave. Rachel never saw her husband become the president who redefined American democracy. Andrew Jackson's niece served as the White House's official hostess, but to Andrew Jackson, Rachel was always his First Lady.

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Dear Playgoer,

Lately, I've been getting this question a lot: "Fifty years running Theatre Three? How have you done that?" Oh, yes, and occasionally I get "Why have you done that?" The "why" question is easy to answer: I believe in human joy.

Aristotle said "Learning gives the liveliest pleasure" and that sort of pleasure and joy is what we fashion the Theatre Three experience to embrace. I see over and over that theatre creates joy.

I also have a ready answer to the how question, "How have you done that?" The answer to that is ... I ask friends to help. I ask all the time. I'm asking now.

Please honor us by listing your name in support of the Annual Fund for our Fiftieth Anniversary Season. The Annual Fund supports programming and this year will pay for some of the facility and equipment upgrades. Your generous contribution will help us meet expanded fundraising goals necessitated by the exemplary programming of the 50th Anniversary Season.

We've always applied to foundations and corporations for grants (and government – particularly the City of Dallas). We've enjoyed a measure of success, and we're grateful for it. But our major support has always – for 50 years now – come from individuals: individual donors and individual artists.

This year the board and staff have set ambitious fundraising goals, believing old friends and new ones will respond to the Annual Fund Appeal with special generosity in honor of the 50th Anniversary.

Oh, I hope they're right. There's lots of human joy riding on it!

Sincerely,

JAC ALDER

Jac Alder

EXECUTIVE PRODUCER-DIRECTOR



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Manuel returned to school to pursue his true passion: metal art. "I learned the techniques I use in my work from the welding program at a Dallas Community College," says Manuel, whose creations range from race horses to whimsical women to a series of wall climbers in sizes that vary from tabletop pieces to yard sculptures – all sold nationally and internationally.

From the fine arts and humanities to game design and welding technology, follow your passion at a Dallas Community College. It all begins here.

A black and white portrait of Manuel Sarmiento, a man with a beard and mustache, smiling at the camera. He is wearing a dark shirt. The background is dark and out of focus.

MANUEL SARMIENTO
Metal Sculptor



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