

THE LAST ONE NIGHTER

ON THE **DEATH TRAIL**

**THEATRE 3**
DALLAS
theatre3dallas.com

Book by
Christie Vela and
David Goodwin

Songs by
Our Endeavors
Theater Collective

Directed by
Matthew Earnest



STARRING
THE
DISAPPOINTMENT
PLAYERS

APR **26** THRU
MAY **20** 2018

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GRANT WOOD AND THE AMERICAN HEARTLAND: Prints & Works On Paper

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Above: Grant Wood, *Memorial Window Study for the American Revolutionary Soldier*, 1928. Ink, pencil, pastel and watercolor on paper, 96.5 x 42.5 in., framed. On loan from the Veterans Memorial Commission, Cedar Rapids, Iowa.

Below: Grant Wood, *Memorial Window Study for the World War I Soldier*, 1928. Ink, pencil, pastel and watercolor on paper, 96.5 x 42.5 in., framed. On loan from the Veterans Memorial Commission, Cedar Rapids, Iowa.



This exhibition features prints and works on paper by American painter, Grant Wood and his fellow Regionalists, including Thomas Hart Benton, John Bloom and John Steuart Curry.

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MAY 11 - 27 *Cry Havoc*

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This playbill is a publication of Theatre Three, Inc. in support of *The Last One Nighter on the Death Trail* (the sixth show of the 2017-18 season) on the Norma Young Arena Stage.

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THEATRE THREE'S 2017 - 2018 SEASON



The Last One Nighter on the Death Trail *Starring the Disappointment Players*

Book by Christie Vela and David Goodwin
Songs by Our Endeavors Theater Collective
Directed by Matthew Earnest

THE
NORMA
YOUNG
ARENA
STAGE

ARTISTIC STAFF

DIRECTOR/SCENIC DESIGN/
SOUND DESIGN

Matthew Earnest

MUSIC DIRECTOR

Scott A. Eckert

COSTUME DESIGN

Amelia Bransky

LIGHTING DESIGN

Bryant Yeager

PROP DESIGN

Wayne Sciurus

VOICE OVER TALENT

Lydia MacKay,

Ashley Wood

CAST

VERONICA

Dominique Brinkley**

GABBY

Scott A. Eckert

TRIXIE

Olivia de Guzman

WALLY

Trae Hicks*

MOE

David Lugo*

KID

Rashaun Sibley**

COUNTESS

Wendy Welch*

SKEETER

Cora Grace Winstead**

PUDGE

Isaac Young**

PRODUCTION STAFF

STAGE MANAGER

Monika Zimmermann

PRODUCTION ASSISTANT

Michael E. Spencer

AUDIO ENGINEER

Samuel Bailey

MUSICIAN

DRUMMER

Allan Pollard

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SMU Costume Shop

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Brian Christensen

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

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



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by
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Hampton



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MERRI BREWER / MANAGING DIRECTOR

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■ BIOGRAPHIES

About the Playwrights

Christie Vela has been deeply embedded in the theatrical fiber of Dallas since she arrived in 1993. She has appeared on stage at The Undermain Theater, Shakespeare Dallas, Dallas Children's Theater, Teatro Dallas, Cara Mia Theater, Amphibian Productions, Second Thought Theatre, Kitchen Dog Theater where she is an artistic company member and at Dallas Theater Center where she was an original member of the Hal and Diane Brierley Resident Acting Company for 10 years. She has spent much of her career as a teaching artist in the community ranging from private schools to incarceration and/or Rehabilitation facilities for minors. Presently she serves as adjunct faculty at Booker T Washington High School for the Visual and Performance Arts. As a director you've seen her work at Echo Theater; UNT; The Drama Club; Second Thought Theater. Kitchen Dog Theater, Dallas Theater Center, Shakespeare Dallas. She most recently made her directorial debut at Trinity Repertory Company in Providence, RI and is absolutely thrilled that LON is finding new life at Theater 3.

David Goodwin has been active in Dallas theater for nearly two decades as an actor playwright and puppeteer. As a member of Our Endeavors Theater Collective he co-authored the book *Last One Nighter on the Death Trail* with Christina Vela. Christie and he also collaborated on a children's show for Our Endeavors, *Around the World with Blackbrows the Pirate*, which

toured Dallas schools for a few seasons. As an actor David has worked at Theater 3, Undermain, Kitchen Dog, and Shakespeare Dallas, where he served as Director of actor training for the last several years. He has been recognized variously by the DFW Critics Forum for his work as an actor, playwright, and puppeteer. David is also an Artistic Company Member of Kitchen Dog Theater. He would like to thank all the company members of Our Endeavors who labored in this show's creation as well as everyone who made this new production possible.

Our Endeavors Theater Collective

(1997-2005) achieved notoriety through the creation of visionary and groundbreaking performances with an emphasis on quality and an eye towards innovation. Founded in 1997 by Executive Producer Patti Kirkpatrick and Artistic Director Scott Osborne, OETC quickly secured a reputation for artistic integrity and production excellence. Throughout its tenure, OETC filled a unique niche within the profile of local arts organizations. Passionately devoted to pioneering the theater of the future through the discovery of new forms of expression. Our Endeavors' whimsical and diverse repertoire ranged from the experimental, zany and absurd (*My Head Was A Sledgehammer*, *Gorey Stories*, *The Artificial Jungle*, *What Happened A Five Act Play*, *Fortitude*) to the epic, classical, and poetic (*Caligula*, *Two Gentlemen of Verona*, *The Butterfly's Evil Spell*). Primarily recognized for its critically-

acclaimed productions of original musicals (*The Ultra-Happy*, *Super-Sad*, *Mega-Variety Revue*, *Extreme Acts*, *The Last One-Nighter on the Death Trail*), world premiere adaptations (*I Patty Diphusa*, *International Sex Symbol*), and rarely produced avant-garde masterpieces (*Dainty Shapes & Hairy Apes* or *The Green Pill*), OETC was known for creating spectacular events that consistently thrilled, amazed, and inspired.

Artistic Staff Biographies

Matthew Earnest

DIRECTOR/SCENIC DESIGN/
SOUND DESIGN

A resident of NY for over two decades, Matthew grew up in DFW, graduated from UNT (Outstanding Alumni Award, 2000), and he holds an MFA in Directing from York University (Toronto). Matthew's early Dallas work includes *Fen* (Dallas Observer's Best of Dallas, 1993), and several productions as Moonstruck Theatre Co's Associate Artistic Director, including *On the Verge...* (Dallas Theatre Critics Forum Award, 1994). After relocating to NYC in 1995, Matthew apprenticed under directors Adrian Hall (NYSF/Public Theater and elsewhere) and Lee Breuer (Mabou Mines) while founding deep ellum ensemble, an international touring company (1995-2007). Matthew is a Drama League directing fellow and an associate artist at Germany's English Theatre Berlin. His more than 100 productions of plays, operas, musicals, and his own original works and English translations have been seen across the

CAST AND CREW BIOGRAPHIES

U.S., in Europe, Canada, and Africa, and they have been featured in The New Yorker, American Theatre magazine, and elsewhere. His 2009 US premiere of *Way to Heaven* ran for nine months Off-Broadway after receiving The New York Times' Critics Pick (2010-11). Matthew's many literary adaptations include *Wanderlust: A History of Walking* from Rebecca Solnit's bestselling book, created with support from the National Endowment for the Arts (Cleveland Public Theatre, NYC's Ice Factory, 2010). Matthew has returned to DFW on occasion, with deep elum ensemble: *Doctor Tedrow's Last Breath*, TRAC (2003); and *The Jilting of Granny Weatherall*, FIT Festival (1997); and also to direct *Coriolanus* at Kitchen Dog Theatre (2002), *Two Gentlemen of Verona* at Shakespeare Dallas/Our Endeavors (2002), and *...don Quixote* at Amphibian Stage (Critics Choice: Best Local Production, FW Weekly, 2015). Awards include: Best of the Berkshires Award, Carolina Curtain Call Award, Wilde Award nomination (Detroit), Cleveland Scene Best Director Award, Audience Favourite Award (Dublin Festival Fringe), BIFF Award (NY Fringe), and others. Matthew lives in the Hudson Valley with artist and stage designer William Bezek, and he teaches Directing at Marymount Manhattan College in NYC. He is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

www.matthewearnest.com

Scott A. Eckert

MUSIC DIRECTOR/GABBY returns to Theatre Three

having provided music direction for *The Hot Mikado* and *A Little Night Music*. Other music direction credits include *Hedwig and the Angry Inch*, *The Boy from Oz*, *The Producers*, *Dirty Rotten Scoundrels*, *Next to Normal* (Uptown Players), *Titanic*, *Jane Eyre*, *The Human Comedy* (Lyric Stage), *Company*, *Smokey Joe's Café*, *Parade*, (WaterTower Theatre), *Nine*, *Big River*, *How To Succeed...* (Mainstage) *The Best Little Whorehouse...*, *Little Women* (CTD), *West Side Story*, *Nine To Five*, *Brigadoon* (Garland Summer Musicals), and *Fiddler On The Roof* (Associate Conductor, National Tour). He has been recognized by the Dallas Theater League and The DFW Theater Critics Forum for his work both the music director and playwright.

Amelia Bransky COSTUME DESIGN

is a Scenic and Costume Designer finishing up her MFA in Stage Design at Southern Methodist University. She recently designed the set for *Frankenstein* at Tony Award Winning Dallas Theatre Center. She has designed in Dallas, New York, and California. Selected credits include *Empathitrax* (Second Thought Theatre), *Birthday Candles* (Chautauqua Theatre Company), *Rosencrantz and Guildenstern are Dead* (SMU), *Iphigenia* (SMU), *Mary Stuart* (SMU), and *Building the Wall* (Chautauqua Theatre Company). She is looking forward to showcasing her portfolio in New York May 14th at Design Showcase

East and is excited to move to NYC following graduation. ameliabransky.com

Bryant Yeager

LIGHTING DESIGN

Bryant graduated from the University of North Texas in 2014 with a BA in Theatre. He is excited to be making his return to Theatre 3 after designing shows such as *Psycho Beach Party* and *The Sum of Us*. Other design credits around DFW include Theatre Coppell (*Bonnie & Clyde*, *Curtains*, *Thoroughly Modern Millie*) and WaterTower Theatre (*Sexy Laundry*, *The Explorers Club*, *Full Gallop*.) In his free time Bryant is a theme park enthusiast. Over the past year he has traveled across the US and ridden more than 80 new roller coasters. Some of Bryant's work can be found at: <http://bryantyeager.com>

Monika Zimmermann STAGE MANAGER

Monika is delighted to be back at Theatre Three for *Last One Nighter on the Death Trail*. Her recent stage management and assistant stage management credits include *Cyrano* at Amphibian Stage Productions, *Pride and Prejudice* at WaterTower Theatre, and *Solstice: Songs and Stories for the Holidays* at Theatre Three. Additionally, she has stage managed for Theatre Too at Theatre Three, Contemporary Theatre of Dallas, and Musical Theatre Academy. Her favorite shows have been *Dancing at Lughnasa*, *The Birds*, *Memphis*, *Psycho Beach Party*, and *Parade*. She would like to thank Fiona the Hippo at the Cincinnati Zoo for always making her day brighter.

Cast Biographies



Dominique Brinkley

(VERONICA) is ecstatic to be back on the T3 Stage!!! As a graduate of KD Conservatory's Musical Theatre Program, Dominique is often seen in many theaters in the DFW area. Past performances on stages such as Theatre Three, Water Tower, Kitchen Dog, Echo Theatre, Jubilee Theatre, Cara Mia, On Tour With Dallas Children's Theatre, Garland Summer Musicals, Las Colinas Irving Art Center, and many more. Thank you Matt, Christie, and Jeff for casting me in this amazing show. And many shimmies and fairy dust to my cast and crew. And to all my peeps love y'all your DABIZNEZZ!!!!



Olivia de Guzman

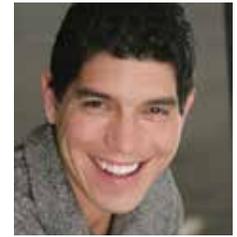
(TRIXIE) returns to Theatre 3 with gratitude, having previously played a dancer in *The Hot Mikado* as well as Christmas Eve in a long-extended run of *Avenue Q*. Most recent: *The Woman Who Knew Too Much* (Yvonne), Ochre

House Theater, and Annie Baker's *John* (Jenny), Undermain Theatre. DFW: Dallas Children's Theatre, Teatro Dallas, Casa Mañana, Stage West, Wishing Star Productions, Contemporary Theatre of Dallas, among others. NYC: The New York Musical Theatre Festival, NYC Fringe, and New Dramatists. Next up: *King Liz*, Amphibian Stage Productions. Love to Jeff.



Trae Hicks

(WALLY) A native Texan, Trae has collaborated with director Matthew Earnest in over 40 mountings of his productions - works in fifteen cities across four countries. He last appeared in Dallas as the title character in 2003's production of *Dr. Tedrow's Last Breath* (deep elum ensemble). Regional work includes: *Venus* (English Theatre, Berlin), *Way to Heaven* (Himmelweg) (Repertorio Espanol, NYC), *Lipstick Traces* (Burning Coal Theatre Co., Raleigh, NC), and *A Dollhouse* (Warehouse Theatre, Greenville, SC). Trae lives in Sri Lanka with his wife and daughter.



David Lugo

(MOE) Audiences may recognize David from his work at Dallas theater Center, Undermain Theater, Theatre Three, Uptown Players, and Shakespeare Dallas, just to name a few. He is one half of the improvisational comedy duo Lugo & Long. Mr. Lugo recently appeared in the feature film *I Did Not Forget You*, which debuted at the Los Angeles Independent Film Festival. He has countless television commercials to his credit. David is also a voice over artist, and can be heard on radio and TV across the United States. David is represented by the Kim Dawson Agency. David can next be seen in *White Rabbit Red Rabbit* at The Dallas Theater Center and *Angels in America: Perestroika* at Uptown Players.



Rashaun Sibley

(KID) Rashaun is very excited to return to Theatre Three after having appeared in *Memphis!* Throughout the metroplex, Rashaun

CAST AND CREW BIOGRAPHIES

has also appeared on stage for Dallas Theater Center (*The Rocky Horror Show*), WaterTower Theatre (*Hit the Wall*), Casa Mañana (*The Little Mermaid*, *Jesus Christ Superstar*, *Schoolhouse Rock Live!*, *Side Show*, *Parade*, *The Wizard of Oz*), Uptown Players (*The Boy From Oz*, *Broadway Our Way*), Dallas Children's Theater (*Goosebumps: The Musical*, *Fancy Nancy: The Musical*), Wishing Star Productions (*Rudolph the Red-Nosed Reindeer: The Musical National Tour*), Trinity Shakespeare Festival (*A Midsummer Night's Dream*, *The Winter's Tale*, *The Tempest*, *The Comedy of Errors*, *The Merry Wives of Windsor*, *The Merchant of Venice*), and Artes De la Rosa (*In the Heights*). Rashaun also received his BFA in Musical Theatre from TCU. Shout outs to Jesus, the fam, and his friends!



Wendy Welch

(COUNTESS) is so glad to be on the Theatre Three stage once again. She has been seen at Theatre Three in *A Little Night Music*, *The Light in the Piazza*, *Caroline, or Change*, *Bloody Bloody Andrew Jackson*, *Assassins*, *Ellegies*. Local and regional sampling: *Pride and Prejudice* (by Kate Hamill), *Sexy Laundry*, *Vanya, Sonia, Masha and Spike*, *The Unmentionables*,

The Matchmaker, *Death of a Salesman*, *Damn Yankees*, *Follies*, *History Boys*, *Best of Forbidden Broadway*, *Violet*, *Victor Victoria*, etc. She has directed a number of musicals locally, most recently *The Light in the Piazza* at Brick Road Theater. Wendy has been recipient of the Leon Rabin Award and 3 DFW Theater Critics Forum Awards. An SMU Theater graduate, she teaches and coaches in her private voice studio, and in the popular Master Class series with James McQuillen. Sampling of TV/Film/Commercial: *Murder Made Me Famous*, *Occupy, Texas*, *Uptstream Color* (selected as best Sci-Fi film of 2013), Baylor Hospital, JC Penney Christmas Good Feet Arch Supports, Blackmon Mooring and more. She is represented by the Mary Collins Agency, and is a proud member of Actor's Equity.



Cora Grace Winstead

(SKEETER) is thrilled to be coming back to Theatre Three after being seen in this season's *The Minotaur* (Ariadne). She has most recently been seen in Lyric Stage's *The Hunchback of Notre Dame* and Casa Mañana's *Jekyll and Hyde*. Since graduating from Oklahoma City University

last spring, Cora has been honored to be a private voice teacher to young singers in the DFW metroplex. Thanks to my family and to my love.



Isaac Young

(PUDGE) is thrilled to be making his Theatre Three debut. He first studied acting at the South Carolina Governor's School for the Arts and Humanities, and recently received his B.F.A. in Theatre from Southern Methodist University. He was most recently seen as Philario in Shakespeare in the Bar's *Cymbeline*. Other recent credits include *Waiting for Lefty* (Upstart Productions) and *One Man, Two Guvnors* (Watertower Theater). Isaac is a company member with the Circus Freaks, where he works professionally as a clown performer and circus artist. His original solo play, *The Book of Gabe*, will be premiering this summer.

DIRECTOR'S NOTES

"With the collapse of vaudeville, new talent has no place to stink."

- George Burns

In her autobiography, *Some of These Days*, Sophie Tucker recalls that her agent, William Morris, spoke of a red windmill in the Vire valley that served wine and cheese to farmers waiting to have their wheat milled. Traveling entertainers took advantage of a captive audience, doing their acts and passing a hat. Morris insisted this place, *vaux de Vire* ("the dale in Vire"), gave "vaudeville" its name, as well as the popular Parisian nightclub *Le Moulin Rouge* ("The Red Mill").

In the mid-19th century, entertainment in New York City was divided along class lines – opera for the upper class, minstrel shows and melodramas for the middle class, and variety shows in saloons for the working poor. Vaudeville, though conceived as a way to increase profits, was an attempt at egalitarianism – producers figured they could drop prices, offer "something for everyone", and by casting a wider audience net, drum up more scratch.

After Vaudeville's heady heyday in the 1880s and 90s, the advent of the Cinema had it shivering in its tap shoes – producers could show movies for a fraction of a touring troupe's rate. The Depression hit, and countless companies were forced to get off the circuit. With the introduction of "Talkies" in 1926, those still holding on could see the awful writing on the wall: what's a juggling, monkey-training contortionist to do?

On November 6, 1932, New York's Palace Theatre, the epicenter of Vaudeville, announced it was switching to an exclusive cinema format. No more dancing dames. No more hokum. Eventually, the rest of the country followed suit.

Vaudeville helped to shape our enduring and dearly beloved Musical Theatre. It gave us Mae West, Charlie Chaplin, Judy Garland, The Marx Brothers, and many other major contributors to our cultural heritage. But for every Fanny Brice, there was a Señor Wences, Ventriloquist. For every Will Rogers, there was an Uncle Dave Macon, aka Dixie Dewdrop. For every Sophie Tucker, there was a Bonnie Thornton, "The Original Tutti-Frutti Girl". For every Fred Astaire, there was an Ethel Shutta, who danced in her family's troupe. And for every Josephine Baker, there was a Fred Sanborn, "Drummer, Xylophonist, and Stooge".

Happy trails to them, and to everyone else who finds the world spinning faster than they can dance.

A handwritten signature in black ink that reads "M. Earnest".

Matthew Earnest



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