



MISERY

Written by William Goldman
Based on the novel by Stephen King

Directed by
Christie Vela

MAY 2- JUNE 2, 2024



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Misery



Photo by Jeffrey Schmidt



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Written by William Goldman
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Isa Flores

CAST

ANNIE WILKES
Tina Parker*
PAUL SHELDON
Cameron Cobb*
BUSTER
LaQuintence Canady II

**indicates members working under
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this production*



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STAGE MANAGER
Kendalynn Clemons

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Bios

William Goldman, he/him (Playwright) is one of the most influential and successful writers of his generation. Film credits include "Masquerade," "Harper," "Butch Cassidy and the Sundance Kid," "The Stepford Wives," "All the President's Men," "The Princess Bride" (based on his novel of the same name), "Last Action Hero," "The General's Daughter," "Marathon Man" (based on his novel of the same name), and many, many others. He co-wrote two plays with brother James Goldman: *BLOOD, SWEAT, AND STANLEY POOLE* and *A FAMILY AFFAIR*. As a novelist, Goldman has penned several American classics including, but not limited to, "Soldier in the Rain" (1960), "Father's Day" (1971), "Magic" (1976), "The Color of Light" (1984), and "The Silent Gondoliers" (1984). He has also written many articles for acclaimed publications on the topic of screenwriting and several non-fiction books, including "The Season: A Candid Look at Broadway" (1969) and "Adventures in the Screentrade: A Personal View of Hollywood and Screenwriting" (1983). Awards: Academy Award, Writers Guild Award, and British Academy Award, for *Butch Cassidy and the Sundance Kid*, 1969; Academy Award and Writers Guild Award, for "All the President's Men," 1976. Education: Oberlin College, Ohio, B.A. 1952; Columbia University, New York, M.A. 1956

Stephen King, he/him (Author) is an American author. Called the "King of Horror", he has also explored other genres, among them suspense, crime, science-fiction, fantasy and mystery. He has also written approximately 200 short stories, most of which have been published in collections. His debut, *Carrie* (1974), established him in horror. *Different Seasons* (1982), a collection of four novellas, was his first major departure from the genre. Among the films adapted from King's fiction are *Carrie*, *Christine*, *The Shining*, *The Dead Zone*, *Stand by Me*, *Misery*, *Dolores Claiborne*, *The Shawshank Redemption*, *The Green Mile* and *It*. He has published under the pseudonym Richard Bachman and has co-written works with other authors, notably his friend Peter Straub and sons Joe Hill and Owen King. He has also written nonfiction, notably *On Writing: A Memoir of the Craft*.

Christie Vela, she/her (Director) 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.

Aaron Johansen, he/she/they (Lighting Designer) is a Dallas based lighting designer for theater and live events. Aaron is thrilled to be a part of this production! Previous collaborations have included: Dallas Theater Center; Dallas Children's Theater; Second Thought Theater (artistic associate); Kitchen Dog Theater (Company Member); T3; Circle Theater; Stage West; Uptown Players; Cry Havoc Theater Company; Cara Mía Theatre Co and Sweet Tooth Hotel Art installation. Aaron is the resident lighting director for the Dallas Opera and also the Lighting Director for the Drone Racing League where he designs lighting for drone racecourses around the country. These races are shown on NBC sports network and various streaming platforms. Follow my work and me on Instagram @Famoustrendywizard. Enjoy the show!

Raven Lanuza-Brown, she/they (Costume Designer) is beyond grateful to have worked on this production. She previously designed costumes for T3's *Maytag Virgin*. Some of her other favorite works include *A Midsummer Night's Dream* at Richland College (Costume Designer), the film *Twelve Mighty Orphans* (Stitcher), and *Squirrel Girl Goes To College* (Costume Adviser), *Endlings* (Costume Designer), and *The Secret Life Of Girls* (Costume Designer), all at Dallas Children's Theater, where she also works as their Academy Coordinator and costumes all the academy students in their end of session performances.

Bios

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.

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. He is the Operations Manager at Theatre Three in Dallas and continues to work with local theaters & high schools. His most recent work includes *King Lear* and *Hamlet* at Shakespeare Dallas, *World Series* at Bishop Arts Theatre, *God of Carnage* and *Deathtrap* at T3, and he is also the current Fight Director for Scarborough Renaissance Festival. For additional information you may reach him at d.saldivar@theatricalsyndicate.com

Isa Flores, she/her (Gore/SFX Designer) is a Dallas native and has worked on a number of productions throughout DFW. She is a graduate of KD Conservatory where she studied film production. Isa has done SFX and prop work for Second Thought Theatre many times, as well as DGDG and Theatre Three. She has also done SFX for indie films, most recently *Stuck* (2016) and *Final Dress* (2019)

Kendalynn Clemons, she/her (STAGE MANAGER) is thrilled to be working with Theatre Three again! She was previously a production apprentice at T3 during their 2022-2023 season. Since then she has Stage Managed throughout the Dallas Theatre community including; *One Year in Egypt*, *Othello* and *Black Nativity* with Bishop Arts Theatre Center. *In Spite of History part 1* with Artstillery and *Feeding the Cat Incorrectly Several Times Over* with Echo Theatre. She has a BFA in Theatre from TWU.



Photo by Jeffrey Schmidt

Bios Continued



Tina Parker, she/her (Annie Wilkes) a native Texan, is a graduate of the Division of Theatre at SMU, where she studied both acting and directing. She currently serves as the Co-Artistic Director and Company Manager at Kitchen Dog Theater. Active with the company since 1993, she has been directly involved, as an actor, director, or designer, with 60+ KDT productions. Her work has also been seen at the John F. Kennedy Center for the Performing Arts, Junior Players, Shakespeare Dallas, Stage West, WaterTower Theatre, Undermain Theatre, and the Arts and Letters Live Reading series at the DMA. An active member of SAG/AFTRA, Tina has appeared in many film and TV projects, including recent roles in *LAND OF GOLD*, *MINARI*, and *UNPLUGGING*, as well as a recurring role on both award-winning series *BREAKING BAD* and *BETTER CALL SAUL*. Over the years, she has received both acting and directing awards from Dallas/Ft. Worth Critics Forum, Leon Rabin Awards, D Magazine and The Dallas Observer. Tina is represented locally by The Horne Agency.



Cameron Cobb, he/him (Paul Sheldon) is honored to be back at T3 after last appearing in *Jekyll & Hyde*. Previous T3 credits include *Bloody Bloody Andrew Jackson*, *Freud's Last Session*, and the critically-acclaimed production of *The Wedding Singer*. He has worked at every prominent theater in the area and won a bunch of awards and stuff for acting, writing, and directing, but nothing compares to working closely with his "sisters" Christie and Tina. Thank you for your supporting live local theater! Please consider donating or subscribing.



LaQuintence Canady II, he/him (Buster) is proud to be a part of the cast of *Misery*. An alumni of The University of Texas at Arlington's Theatre Arts program, as well as the Midsummer in Oxford program at the British American Drama Academy. He has appeared in productions of *Taming of the Shrew* at Art Centre Theatre in Plano, *Sweat* at Farr Best Theatre, as well as *Oil* at BADA. He would like to thank his Director Christie Vela along with the cast and crew for their hard work and collaboration during the course of this production.

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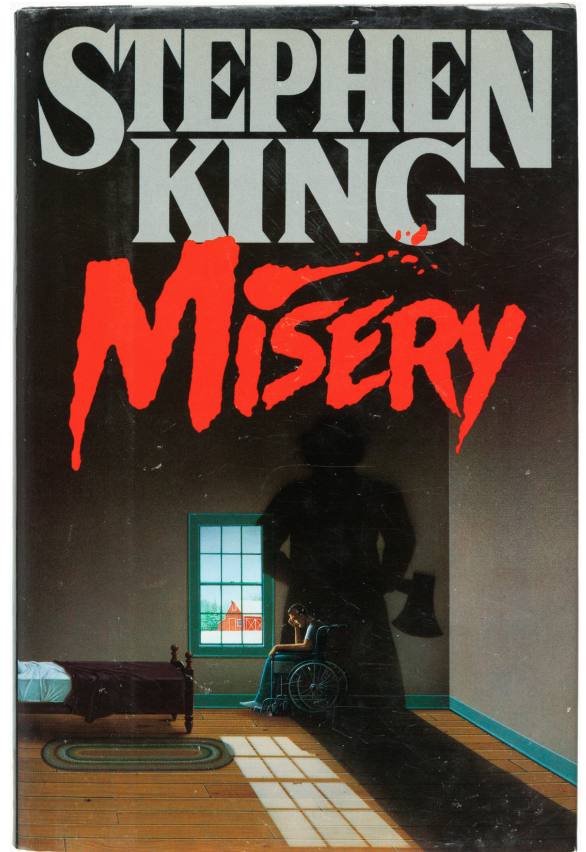


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By 1998, the author Stephen King was partially financing the publication and promotion of his own books. According to King, the deal was that he and his publisher, Scribner, would split both costs and profits; he made this arrangement because, by then, he had amassed a large enough profile from novels such as *Salem's Lot*, *It*, and *Carrie* (among many others) that something more akin to a partnership made sense. In an interview, King referred to himself as a "cottage industry." But he might have felt this way - that is, that he was at the center of a certain industry - as early as 1987, at least, when Viking Press published his novel *Misery*. *Misery* concerns Paul Sheldon, a writer, whose romantic novels about Misery Chastain, a Victorian heroine, have brought Paul wealth and notoriety, but which Paul feels are not up to his literary ambitions. He publishes the final book in the series, *Misery's Child*, in which he kills the title character; but after suffering a car accident on a snowy, Colorado mountain pass, Paul is rescued by Annie Wilkes - a disgraced nurse who happens to be Paul's "number one fan." Alternately caring and cruel, Annie forces Paul to write another entry in the *Misery* series.



As King notes in his memoir *On Writing*, the idea for *Misery* came to him while on a trip to London. "I fell asleep on the plane," he writes, "and had a dream about a popular writer...who fell into the clutches of a psychotic fan living on a farm somewhere out in the back of the beyond." Of course, the book's genesis may have been more personal than that: at the time of writing, King was heavily addicted to alcohol and narcotics (the latter of which play a pivotal role in the novel). And, more importantly, while King was never kidnapped and tortured by any of his readers, he still might have felt the pressure of their demands. By the mid-1980s, King was widely known as a horror novelist; his work in other genres, therefore, ran the risk of lukewarm-to-negative fan response. *The Eyes of the Dragon*, for example, was well-received critically - but some readers were initially disappointed to crack open the pages of a medieval "tale," as King called it, rather than one of the terrifying page-turners to which they had grown accustomed.

It is, of course, not uncommon for an author to write across genres - especially in King's case, given the co-existence of epics like *The Dark Tower* alongside more grounded works like *Rita Hayworth* and *Shawshank Redemption*. But what would allow a writer to be so successful across genres? What is common to all of King's work?

Christie Vela, Associate Artistic Director at Theatre Three, believes that the answer lies in the author's compelling characters. "A lot of times," she says, "people make the mistake of saying 'oh that's horror, that's monsters'...[but] people forget that that's just the vehicle for developing characters. He uses horror as a vehicle to highlight character and story."

King himself might agree with that. As he laid out in *On Writing*: "I want to put a group of characters (perhaps a pair; perhaps even just one) in some sort of predicament and then watch them try to work themselves free." And perhaps this emphasis on character is why King's novels have lent themselves so well to adaptation: *The Shining*, *Stand by Me* (based on *The Body*), and *The Shawshank Redemption* have remained classic films due to the unforgettable performances of their respective casts.

This human focus is partially what has drawn Vela to directing *Misery* for Theatre Three, presented in the downstairs Theatre Too space, featuring Dallas veterans Cameron Cobb and Tina Parker. The other part, according to Vela, lies in "the excitement of watching these two actors work."

The chance for Vela to work once more with Parker, who has directed and acted in Dallas for years (as well as acted on screen, notably as Francesa Liddy in both *Breaking Bad* and *Better Call Saul*) was particularly exciting. "Tina and I have been looking for something to work together on," Vela says, "I couldn't think of anybody better to play Annie Wilkes - she's perfect for it. Tina brings an intensity to any project she's working on; she brings authenticity. Tina on stage is kind of electric."

"The same," Vela adds, "can be said for Cameron! They're both actors who are alive on stage; that, married to the fact that we're in T2, and it's so intimate...they're the kind of actors who leave everything on stage."



Which is fitting for a writer who seems to leave everything on the page. Despite the dark, macabre, and often fantastical settings of his stories "[King] is deeply, deeply human," Vela says; "his characters are deeply, deeply human...at the heart of all of his stories is a human need."

-Dante Flores, Dramaturg