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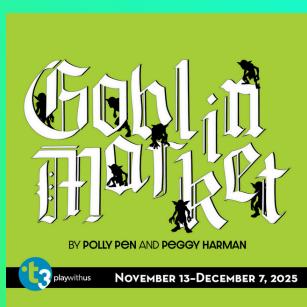
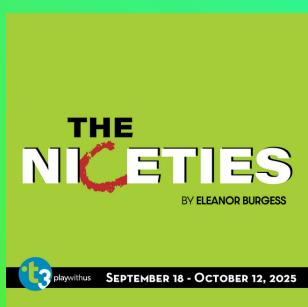
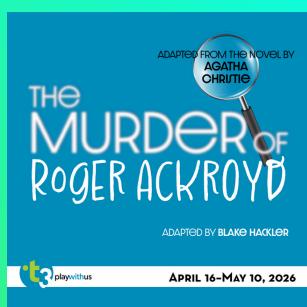
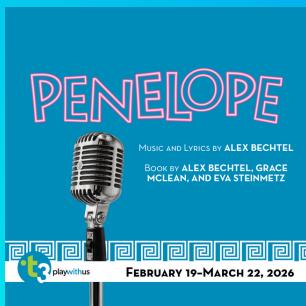
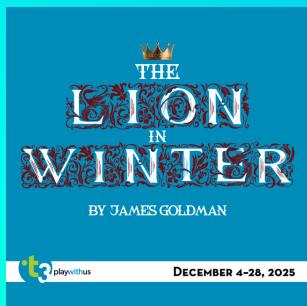
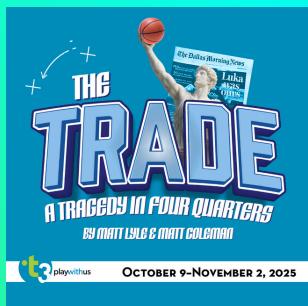
BY JAMES GOLDMAN

Directed by Matthew Gray

December 4-28, 2025



25-26 Season



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



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



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This playbill is a publication of Theatre Three, Inc. in support of
The Lion in Winter



Photo by Linda Blase



The Lion in Winter

by James Goldman

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SCENIC DESIGNER
Cody Stockstill
LIGHTING DESIGNER
Aaron Johansen
COSTUME DESIGNER
Amy Pedigo-Otto
SOUND DESIGNER
Matthew Gray
FIGHT CHOREOGRAPHER
David Saldivar
INTIMACY DIRECTOR
Danielle Georgiou, PhD
DIALECT COACH
Emily Gray

CAST

HENRY
Jeffrey Schmidt*
ELEANOR
Christie Vela*
RICHARD
Drew Wall*
GEOFFREY
Carson Wright
JOHN
Dustin Parsons
ALAIS
Kristen Lazarchick
PHILIP
Benjamin Stegmair
UNDERSTUDY
Mason Bowling

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STAGE MANAGER
Noelle Smith*
PRODUCTION ASSISTANT
Case Hubbard
CREW
Brooke Lee

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Dallas Opera
Oak Lawn United Methodist Church
Dallas Theater Center
Eastfile College of Performing Arts

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



Photo by Linda Blase

Glossary of People and Places

Chinon: The Château de Chinon is a castle located on the north bank of the river Vienne in Chinon, central France. In 1183 Chinon was under English rule and the castle was thought to be Henry's favorite.

Aquitaine: An area in western France, that was larger than the domain ruled by the French king, inherited by Eleanor. While still a teenager, Eleanor married the heir to the French throne, who became King Louis VII soon afterward. This marriage brought the Aquitaine under French rule and made Eleanor the queen of France. With her marriage to Henry, he acquired the title Duke of Aquitaine. A year later, Henry was crowned King Henry II of England in 1154, making him the ruler of one of the largest territories in Europe, encompassing most of the British Isles and about half of France.

Vexin: A region in France given to Henry based on a treaty between him and King Louis VII of France (Philip's father) made sixteen years earlier. Philip's sister Alais has been promised as the wife of whichever son Henry names as heir to his throne or he must return the Vexin region to French rule.

Poitiers: city on the river Clain in west-central France. It came to Henry with the marriage of Eleanor and is now where Richard keeps most of his army.

Rosamund Clifford: A prominent figure in English folklore and historical record, Rosamund was famed for her remarkable beauty. Henry first met Rosamund in Wales and brought her back to England. Their affair became public in 1174, at which point the relationship ended, and Rosamund retreated to isolation and died shortly after.

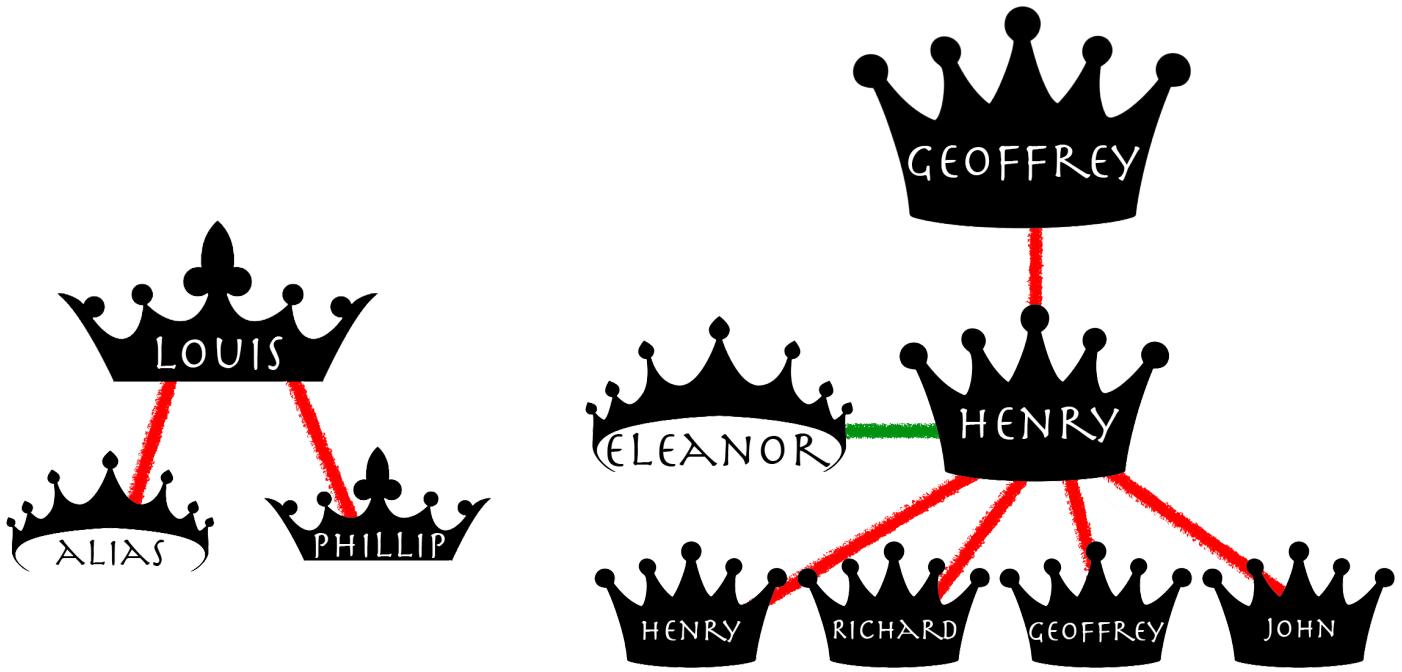
Thomas Becket: A close friend and advisor of King Henry, Thomas Becket was appointed Chancellor of England in 1155. When the Archbishopric of Canterbury opened in 1164, Henry appointed Becket to the position under the assumption that he would help him institute church reform, and curb the power of the papacy in England. Henry proposed the Constitutions of Clarendon the same year, a bill that stripped the clergy of special treatment in civil courts of law. When the Pope publicly decried the bill, Becket refused to sign it, causing an angry rift between Becket and Henry. In the play suspicions of an affair between him and Eleanor are mentioned.

Glossary of People and Places (Cont.)

King Louis VII: He ascended the throne in 1137. A deeply pious man, Louis had a reputation for being nonconfrontational (and for frequently being taken advantage of by his supposed subject, King Henry of England). Louis was married three times (including Eleanor his second wife), but didn't produce a male heir until Philip was born (to his third wife) in 1165. A zealously religious man, Louis was one of the primary leaders of the Second Crusade in 1145-1149.

Geoffrey, Count of Anjou: Henry's father, Geoffrey V was the count of Anjou and Maine and also duke of Normandy. He married Empress Matilda, daughter of Henry I, king of England and duke of Normandy making his son Henry heir and later Henry II.

Henry "the Young King": In an unconventional move, King Henry II crowned his eldest surviving son as co-ruler in 1170, when he was just 15. Despite the kingly title, however, Young Henry's father did not give him much land or power, and generally kept him on a short leash. By 18, the son instigated a rebellion against his royal father with the help of his brothers Geoffrey and Richard. The rebellion was quelled, and Eleanor was imprisoned for allegedly encouraging her sons. Young Henry again became restless in 1183, and warred against Richard with Geoffrey's help. Young Henry contracted dysentery that summer, and on his deathbed requested King Henry's presence. Thinking it was a trick, Henry refused to come, and Young Henry died unreconciled with his father.



Bios

James Goldman (1927-1998) was an American playwright, novelist, and screenwriter, honored with an Academy Award for the screen adaptation of his own play *The Lion in Winter*. He is also the author of the screenplays for *Robin and Marion*, *Nicholas and Alexandra*, and *White Nights*; and the book for Stephen Sondheim's stage musical *Follies*. Mr. Goldman was born in Chicago and was a graduate of the University of Chicago before beginning postgraduate work at Columbia University in music criticism until he was drafted into the army during World War II. In 1961 his whimsical play *They Might Be Giants*, about a man who believes he is Sherlock Holmes and is attended by a psychiatrist named Dr. Watson, was produced by Joan Littlewood in London and 10 years later was turned into a film starring George C. Scott and Joanne Woodward and directed by Anthony Harvey, who also directed the 1968 film version of *A Lion in Winter*. Mr. Goldman's first play on Broadway was a comedy about life in the army, *Blood, Sweat, and Stanley Poole* (1961), written with his brother William. Other work for the stage includes *A Family Affair*, a collaboration with John Kander, starring Shelley Berman; *Evening Primrose* (1966), his second collaboration with Mr. Sondheim; *Oliver Twist* (1982), *Anna Karenina* (1985), *Anatasia: The Mystery of Anna* (1986), and *Tolstoy* (1996). Mr. Goldman's novels include *The Man from Greek and Roman* (1974), *Myself as Witness* (1980), and *Fulton County* (1989).

Matthew Gray, he/him (Director, Sound Designer) is delighted to be making his debut at T3. He has acted, designed, directed and produced for many companies in the metroplex and regionally including: Circle Theatre, where he served as Artistic Director for three seasons; Second Thought Theatre; Kitchen Dog Theater; Dallas Children's Theater; Casa Mañana; Oklahoma City Repertory, Tidewater Regional Repertory Theatre, The Pearl Theatre, Soho Rep and Dallas Theater Center where he was a member of the Brierley Resident Acting Company. With his wife Emily, Matthew founded and served as the Co-Artistic Director for Classical Acting Company for four seasons. It is a true pleasure to be reunited with old friends and meet new ones for this production.

Katie Ibrahim (Assistant Director) is thrilled to be back working at Theatre Three with such an incredible team! At T3, she previously assistant directed on *The Seagull* and stage managed *Next to Normal*. Other directing credits include: *The Grown-Ups* (Kitchen Dog), *Julius Caesar* (Shakespeare Dallas), and *Feeding the Cat, Incorrectly, Several Times Over* (Echo). Katie is a Lead Teaching Artist at The Playground Acting Program and teaches the T3 Learning Lab at Booker T. Washington HSVPA. She holds a BFA in Theatre from SMU'S Meadows School of the Arts.

Cody Stockstill, he/him (Scenic Designer) is a Freelance Scenic and Media Designer in addition to serving as Exhibition Designer at the Amon Carter Museum of American Art. Previous design work includes *The Mystery of Irma Vep* at Theatre Three, *Ragtime*, *Elf the Musical* and *The Curious Incident of the Dog in the Night-Time* at Nashville Rep, as well as several productions at New Stage Theatre and Carey Dinner Theatre. To see more of his work please visit www.codystockstill.com.

Aaron Johansen, all (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); Theatre Three; 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. Follow my work and me on Instagram @Famoustrywizard. Enjoy the show

Amy Pedigo-Otto, she/her (Costume Designer) is thrilled to debut at T3 with *The Lion In Winter*! Amy is a Dallas-based costume designer and professor of Costume for Dallas College. Select NYC credits: New York Classical Theatre, Ma-Yi Theatre, St. Luke's Theatre, 4th Street Theatre, New York Musical Festival, Estrogenius Dance Festival, Peccadillo Theatre, Second Ave. Dance, New York Stage and Film, Hudson Guild Theatre, Studio 42, and Ars Nova. Regional credits: Theatre Workshop of Nantucket, Engeman Theatre, El Paso Opera, Alpine Theatre Project, Shakespeare Dallas, Cara Mia Theatre, WaterTower Theatre, and Northern Stage. Film/TV credits: *Louie*, *The Americans*, *Ashes*, *When Harry Tried to Marry* and *Elementary*. She holds an MFA from NYU.

Bios Continued

David Saldivar, He/Him (Fight Choreographer) is a certified Advanced Actor Combatant with the Society of American Fight Directors, an Associate Member of Stage Directors and Choreographers Society, and a licensed pyrotechnician. His most recent work includes *Julius Caesar* and *King Lear* at Shakespeare Dallas, *The Mystery of Irma Vep* and *Carrie* at Theatre Three, *Deathtrap* and *Into the Breeches* at MainStage Irving, *As You Like It* at Shakespeare Live! in Arlington, *Everyone is Talking About Jamie* at Uptown Players, and *El Rey del Pollo* at Echo Theatre. He is the current lead instructor for monthly Fight Nights at Theatre Three. When he is not working on projects he spends his time finding hole in the wall taquerias with friends. You may reach him at d.saldivar@theatricalsyndicate.com

Dr. Danielle Georgiou, she/her (Intimacy Director) is a multi-disciplinary artist who is a director of theatre, dance, and opera and a choreographer of movement, fights, and intimacy. She has worked at numerous DFW theatres, including T3, Dallas Theater Center, Undermain, Kitchen Dog, Stage West, Second Thought, Echo Theatre, Dallas Opera, and on films and commercials. She was the Associate Artistic Director of the Undermain Theatre from 2019-2022. Since 2011, she has been the Artistic Director of the Danielle Georgiou Dance Group. She is a Professor of Dance, Humanities, and Visual Art at Dallas College-Eastfield campus and is based in Dallas, TX.

Emily Gray, she/her (Dialect Coach) has worked on stages from London to Edinburgh to New York to Philadelphia to Dallas. Her favorite roles include Millimant in *Way of the World* off-Broadway and Scout in *Ben Elton's Popcorn* at T3! Emily is a voice actor, audiobook narrator and faculty at Dallas College where she teaches stage movement, voice and acting. Emily also directs professionally, most recently *Venus in Fur* by David Ives at Theatre Too. Emily won outstanding director at The Kennedy Center American College Theater Festival 2025 for *Emilia* by Morgan Lloyd Malcolm. Emily is represented by The Campbell Agency. AEA, SAG/AFTRA member.

Noelle Smith, she/her (Stage Manager) originally comes to us from a great little city about two hours east, Tyler, TX. She received her MA in Theatre from Louisiana Tech University and has stage managed in theatres across the US in Connecticut, Pennsylvania, Ohio, Missouri, right here in the great state of Texas, and more. She has stage managed abroad for an international magic tour as well as on cruise ships. She is thrilled to share her talents for another wonderful show here at T3.



Bios Continued



Jeffrey Schmidt, he/him (Henry) is a carpenter and handyman who sometimes acts.



Christie Vela, she/her (Eleanor) is the Associate Artistic Director. Founding Member of the Brierley Resident Acting Company at Dallas Theater Center where she directed *A Christmas Carol* (2015, 2021), *Gloria*, *Fade* and *Real Women Have Curves*. You've also seen her work as director/actor in the Metroplex at Echo Theatre, Amphibian Stage, Undermain Theatre, Shakespeare Dallas, Teatro Dallas. She frequently directs outside of Dallas at Trinity Rep in Rhode Island. She's an actual mom and a cat mom.



Drew Wall, he/him (Richard) is a local Dallas actor, designer, and musician. Previous Theatre Three credits include *The Elephant Man* (2023), *On The Eve* (2014), and *Defiance* (2008). Other (select) Dallas credits include *Your Wife's Dead Body*, *One Flea Spare*, *Incognito*, *Empathitrax*, *Straight White Men*, *Belleville*, *Nocturne*, *The Great God Pan*, *Booth*, *Red Light Winter*, *A Behanding in Spokane* (Second Thought Theatre); *Gloria* (Dallas Theater Center); *Long Way Go Down*, *Beauty Queen of Leenane*, *Totalitarians*, *Macbeth* (Kitchen Dog Theater); *The Dog Problem* (Undermain Theater). Drew received his BFA from Baylor University and would like to thank his friends, family, and especially his wife Abbey for their constant love and support.



Carson Wright, he/him (Geoffrey) is grateful to be returning to Theatre Three, having performed in last year's *Venus in Fur*. Additional regional credits include *Measure for Measure*, *The Odyssey*, *King Lear*, *Much Ado About Nothing*, *The Two Gentlemen of Verona*, *Macbeth*, *Othello* (Shakespeare Dallas); *James and the Giant Peach*, *A Charlie Brown Christmas*, *The Magician's Nephew* (Dallas Children's Theater); *Imposter! Hypocrite! Tartuffe!*, *Artemisia* (Circle Theatre); *One Flea Spare* (Second Thought Theatre); *Harvey* (WaterTower Theatre); and *The Thrush and the Woodpecker* (Kitchen Dog Theater). Carson has provided voiceover work for *Chainsaw Man - The Movie: Reze Arc*, *The Wrong Way To Use Healing Magic*, *Fruits Basket*, *Kaiju No. 8*, and other anime distributed by Crunchyroll. He holds a B.F.A. in Theatre from Southern Methodist University and is represented by the Kim Dawson Agency. You can follow Carson's work at www.carsondwright.com and on Instagram at @carsondwright.

Bios Continued



Dustin Parsons, he/they (John) is so excited to be making his Theater Three debut! A graduate of the University of Cincinnati, College-Conservatory of Music's BFA Acting Program, Dustin has worked as a voice actor with Bloody Disgusting, StoryCo/WebToon, and Crunchyroll. In the last two years, they have also worked as an audio designer and director at Bloody Disgusting and recently directed *Sacra-Mental* in Sundown Theater's short play festival. Recent credits include *The Tempest* (Ariel) *Clybourne Park* (Jim), and *Hamlet* (Bernardo). Dustin wants to give a huge shoutout to his fellow cast and crew for being incredible and super welcoming!



Kristen Lazarchick, she/her (Alais) is thrilled to be making her T3 debut! Her recent credits include *Incarnate*, *Hang*, and *Anne-Tig-Uh-Knee* (Second Thought Theatre), *Romeo & Juliet*, *Two Gentlemen of Verona*, *Pride & Prejudice* (Shakespeare Dallas), *The Play That Goes Wrong* (Stage West & Water Tower Theatre), *Radiant Vermin* (Kitchen Dog Theater), *Us/Them* (Echo Theatre), and *The Seagull* (Eccentric Bear Theater Co.). Kristen holds a BFA in Acting from SMU and is represented by Kim Dawson Agency. Finally, she would like to thank her husband, Parker, for his unwavering love and support. Find Kristen (and her three beautiful cats) on IG @kristenlazarchick



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



Mason Bowling, he/him (Understudy) is excited to return to the T3 stage after 12 years! He is a recent graduate from Texas A&M University- Corpus Christi, with a BA in Theatre (Acting/Directing). Recent credits include *Father Lux in Our Lady of 121st Street* (TAMUCC), Mark Cohen in *RENT* (Aurora Arts Theatre), and Sampson in *Romeo and Juliet* (TAMUCC). Additionally, he has served as the Assistant Director for *I Love You, You're Perfect, Now Change* (T3, 2023) and several productions with Dallas Young Artists. He would like to thank his family, friends, and girlfriend for their endless support.

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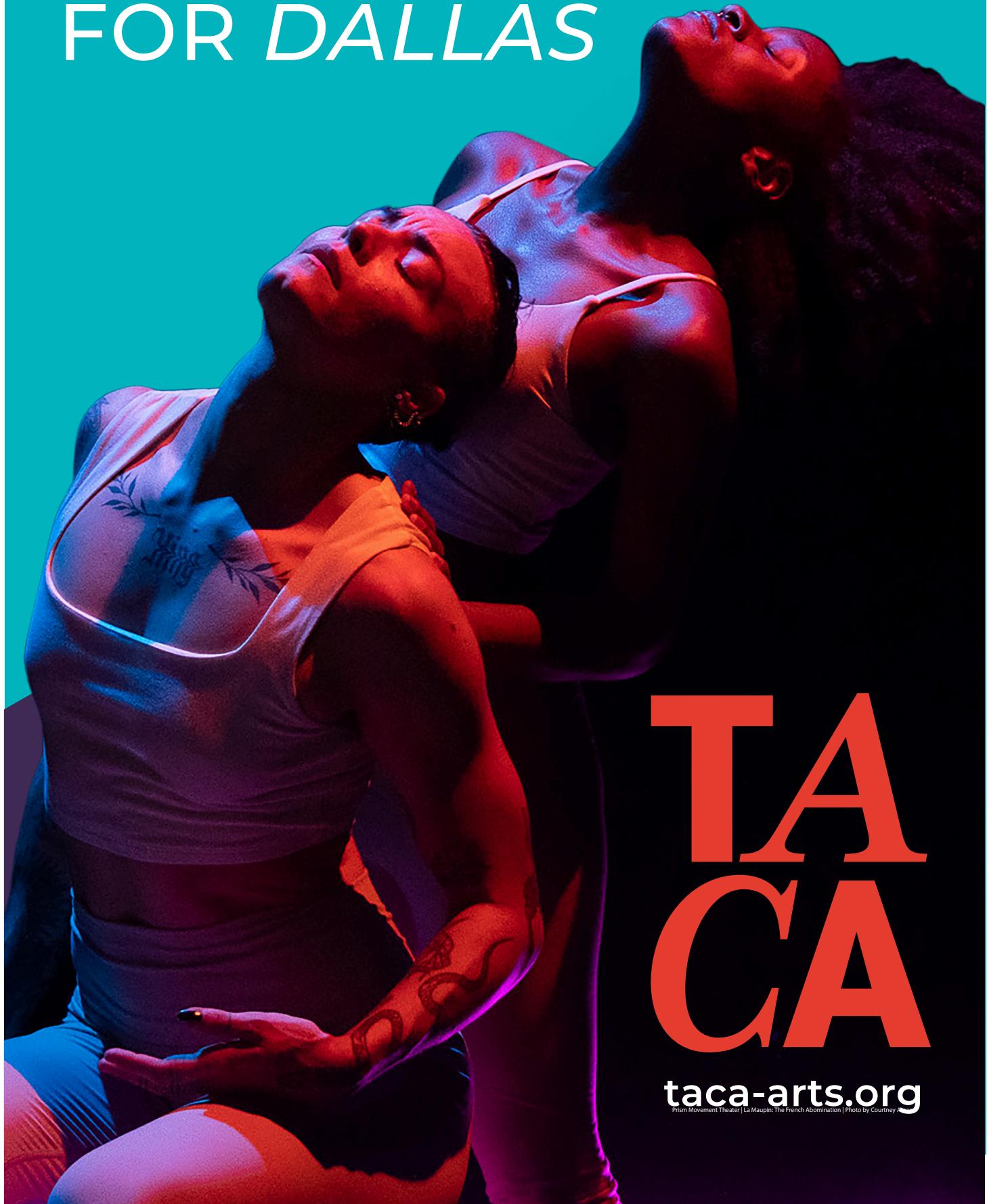
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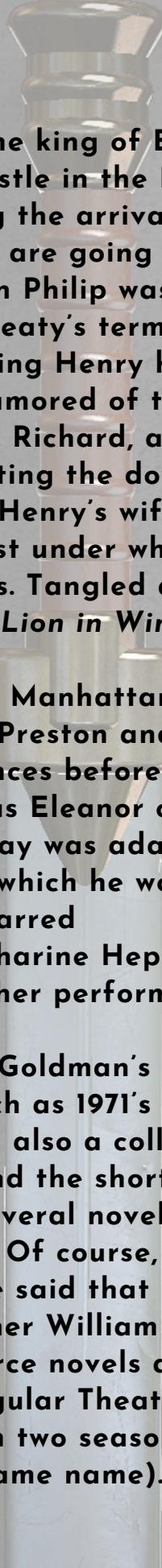
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THE LION IN WINTER

Christmas, 1183 AD. Henry II is the king of England, stationed for the holiday at Chinon, the family castle in the French county of Anjou, a day's march from Paris. He is awaiting the arrival of Philip II Augustus, the teenage king of France. The two are going to discuss the terms of a treaty drawn up years prior, when Philip was just a boy and his own father was king; the execution of the treaty's terms as written, a land-for-marriage deal, threaten everything Henry has built. Just upstairs is Henry's mistress Alais, who is deeply enamored of the English king, betrothed though she is to his son Richard. Richard, and his brothers Geoffrey and John, prowl the castle, each plotting the downfall of their father. And visiting is the boys' mother and Henry's wife Queen Eleanor - released for the holiday from the house arrest under which her husband has detained her these ten years. Tangled and scandalous: this is James Goldman's historical drama *The Lion in Winter*.

The Lion in Winter premiered at Manhattan's Ambassador Theatre in 1966, in a production starring Robert Preston and Rosemary Harris. The production ran for 92 performances before closing in May of that year; Harris won a Tony for her turn as Eleanor of Aquitaine. Just two years after its Ambassador run, the play was adapted for the screen; Goldman himself authored the script, for which he won an Academy Award for Best Adapted Screenplay. The film starred Peter O'Toole as Henry and Katharine Hepburn as Eleanor, the latter winning an Academy Award for her performance.

The Lion in Winter is, arguably, Goldman's best-known work; yet he was prolific, penning screenplays such as 1971's *Nicholas and Alexandra* and 1982's *Oliver Twist*. Goldman was also a collaborator of Stephen Sondheim, contributing books for *Follies* and the short television musical *Evening Primrose*. Goldman also wrote several novels, such as *Myself as Witness* (1979) and *Fulton County* (1989). Of course, while Goldman's authorial voice stands on its own, it may also be said that literary talents ran in the family: Goldman's younger brother William wrote *Butch Cassidy and the Sundance Kid*; and both the source novels and screenplays for *Marathon Man* and *The Princess Bride* (regular Theatre Three patrons may also remember William's writing from two seasons prior: *Misery*, adapted from the Stephen King novel of the same name).

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Of course, it's only with time that *The Lion in Winter* has found its spot in the canon; despite the awards, initial reaction to the work was mixed. The New York Times, for their part, were unsure of how exactly to take it - while complimentary of Goldman's wit and technical proficiency, critic Stanley Kauffmann asked upon the premiere, "what is Henry's successor to us?"

It's worth considering whether this was the wrong question to ask. Perhaps who inherits a twelfth-century crown was of little concern to New Yorkers in 1966, or indeed Texans in 2025. But can the same be said for a plain old family struggle? Let us recall the long tradition of dramatizing the familial troubles of the elite, from Shakespeare's *King Lear* to HBO's *Succession* - or even ABC's *Dynasty*. (Is it any surprise that an Augusta, Michigan, production of *The Lion in Winter* starred soap opera stars Robert Newman and Kim Zimmer of *Guiding Light* fame?)

Perhaps we ought to broaden the scope more, and ask just what the role is of the historical in drama and literature. Is it didactic? If so, what are we meant to learn - are we to learn facts and dates, or something about ourselves? Goldman seems to have been aware of this tension. In his author's notes, he calls the historical record "clear enough as to the outcome of relationships - such things as who kills who and when," yet the facts "say little if anything about the quality and content of those relationships. The people in this play, their character and passions, while consistent with the facts we have, are fictions."

So, then, what is the role of the author's voice in the historical? Critics and journalists have noted that across his work, what remains is Goldman's wry, disarmingly honest sense of humor. It may seem out of place for members of a royal family to speak so frankly to one another, so brutally, without any regal pretense - but what might we learn if we would just be honest with one another? Is such a thing possible when we're still alive? Or is it only possible when we're considered history, far enough in the past that we become the raw material of fiction - is it only through artifice that we can tell the truth?