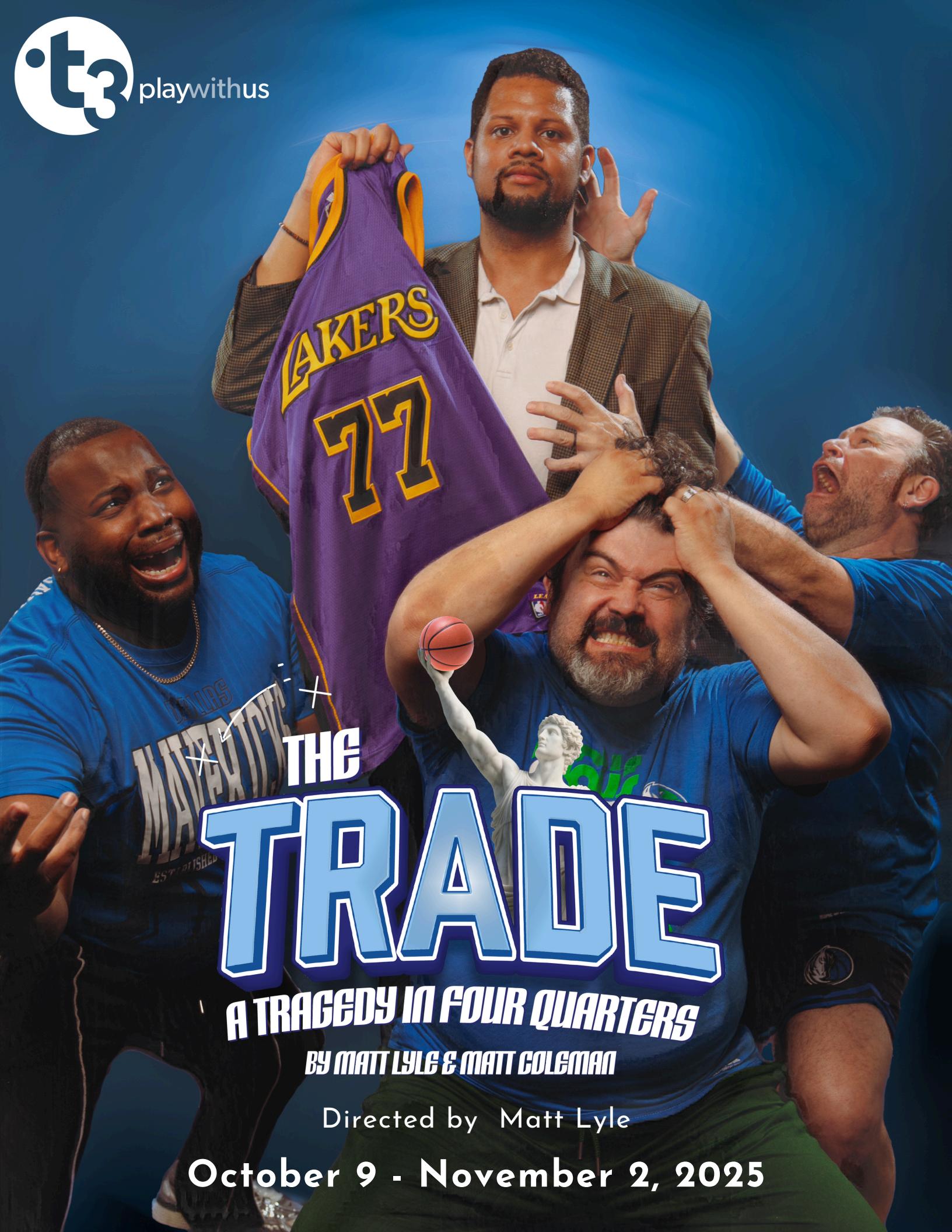




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THE TRADE

A TRAGEDY IN FOUR QUARTERS

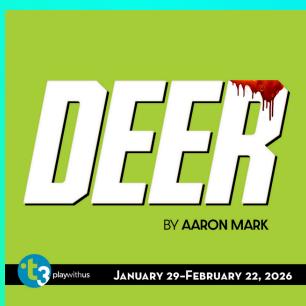
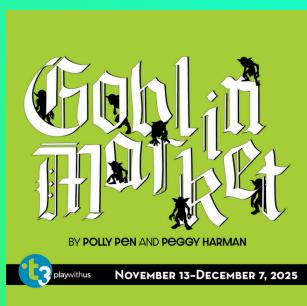
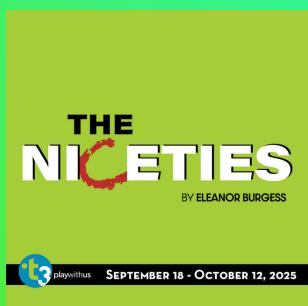
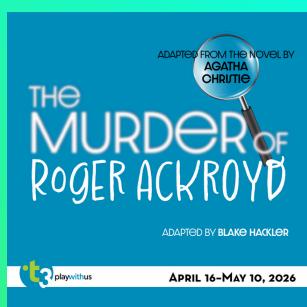
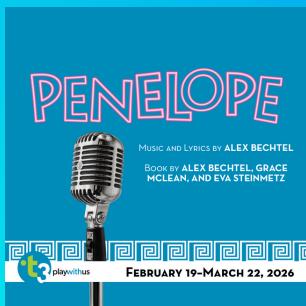
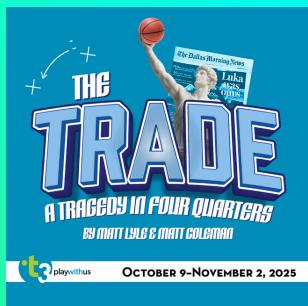
BY MATT LYLE & MATT COLEMAN

Directed by Matt Lyle

October 9 - November 2, 2025



25-26 Season



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The Trade: A Tragedy in Four Quarters



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Photo by Jeffrey Schmidt



The Trade: a Tragedy in Four Quarters

by Matt Lyle and Matt Coleman

ARTISTIC STAFF

DIRECTOR
Matt Lyle
CHOREOGRAPHER
Austin Ray Beck
SCENIC/PROJECTION DESIGNER
Jeffrey Schmidt
LIGHTING DESIGNER
Amanda West
COSTUME DESIGNER
Jessie Wallace
SOUND DESIGNER
Noah Heller
FIGHT DIRECTOR
David Saldivar

CAST

NICO
Quintin Jones Jr*
CHORUS LEADER
Brian Gonzales*
CHORUS
Chad Cline
Davian Jackson
Jeff Swearingen
Elizabeth Evans
UNDERSTUDY
Andrew Nicolas

PRODUCTION STAFF

STAGE MANAGER
Mallory Williams*
PRODUCTION ASSISTANT
Case Hubbard

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Dallas Opera
Dana Cobb
Dallas Children's Theater
Karl "the original cyclops" Schaeffer

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



Photo by Jeffrey Schmidt

Bios

Matt Lyle, he/him (Playwright/Director) Originally from the Eastest of East Texas, Matt Lyle is a comedy writer living in Dallas. His plays have been produced across the U.S. and several are published by Broadway Play Publishing. His plays *The Boxer*, *Hello Human Female*, *Barbecue Apocalypse* and *Big Scary Animals* all garnered DFW Theater Critics Forum Awards for "Outstanding New Play" and *Barbecue Apocalypse* was nominated for an American Theatre Critics Association Steinberg New Play Award but lost real bad. Recently he was head-writer and director for Eleven11 Productions' sketch revue *Most Likely Forever Yours* at the Wyly Theatre. Matt's previous work at Theatre Three includes *Big Scary Animals*, and the end of the world church/sex farce, *Raptured!*.

Matt Coleman, he/him (Playwright) is a writer who lives about three blocks over the Arkansas side of Texarkana. He has published three mystery novels and is currently shopping a fourth. His short crime fiction has appeared in *Ellery Queen Mystery Magazine*, *Shotgun Honey*, and other places far less well known. He is a former staff writer at Book Riot and spent some time writing about Hallmark movies for *Pure Fandom*. *The Trade* is the second play he has co-written with Matt Lyle, after *Raptured: a Sex Farce at the End of the World*, which was also a Theatre Three production.

Austin Ray Beck (Choreographer) is a Dallas-based performer, choreographer, comedian, and teaching artist. His recent credits include *Most Likely Forever Yours*, *Mamma Mia*, *Legally Blonde*, *Elf: The Musical*, and *Big Fish*. Austin has also appeared onstage in *Miss Nelson Has a Field Day* (Patrick), *Xanadu* (Thalia), *West Side Story* (Riff), *Thrill Me* (Nathan Leopold), and *Legally Blonde* (Carlos). When Austin is not working on a production, you can find him teaching a weekly musical theatre dance class at The Movement Loft. He is grateful to his friends, family, and two cats, Peter & Tobias, for their constant love and support.

Jeffrey Schmidt, he/him (SCENIC/PROJECTION DESIGN) Recent credits include directing, designing and filming T3's *The Immigrant*, and designing *Xanadu*. He has worked with many of the professional theaters in the metroplex including Dallas Theater Center, Casa Mañana, Shakespeare Dallas, Trinity Shakespeare, Kitchen Dog Theater, Undermain Theatre, Dallas Children's Theatre, Second Thought Theatre, StageWest, and WaterTower Theater to name a few. Jeffrey has worked professionally in broadcast, film, stage and behind the scenes for over 25 years. Recently, he's made appearances on *Queen of the South*, *American Crime* and worked on a live cinema project called *Distant Vision* with Francis Ford Coppola. He's Artistic Director of T3 and co-founder of the acclaimed The Drama Club.

Amanda West, she/her (LIGHTING DESIGNER) is excited to be back at T3! Selected credits include *Carrie The Musical*, *Next to Normal*, *The Manufactured Myth of Eveline Flynn*, *Dr. Jekyll & Mr. Hyde* (scenic), *She Kills Monsters*, *On The Eve*, *The Farnsworth Invention* (T3) Most recent work includes *A Queer Carol*, (Uptown Players); *Hamlet* (Shakespeare Dallas); *Public Works Dallas: The Little Mermaid* (Dallas Theater Center).

Jessie Wallace, she/her (Costume Designer) has her Bachelor of Arts in Music and Theater and has worked in almost every realm of the theater. She was the Company Manager and Resident Costumer for IMPRINT Theatreworks from 2018 to 2022. In 2018 and 2020 she was awarded Outstanding Design or Creative Contribution from the DFW Theatre Critics' Forum Awards and Best Costume Design (Non-Equity) at The Column Awards for her work on IMPRINT's productions of *The Revolutionists* (2018) and *Lizzie* (2019). She lives in Dallas with her wonderful cats and will gladly share photos of them. <https://www.jkwallacecostumes.com/>

Noah James Heller, he/him (Sound Designer) is excited to be working with T3 once again! He has a degree in Directing/Playwrighting from Southern Methodist University and has sound designed many shows around the Dallas Metroplex. Recent credits include *The Mystery of Irma Vep* and *God of Carnage* at T3, *Taming of the Shrew* and *Julius Caesar* at Shakespeare Dallas, and is *Edward Snowden single?* at Second Thought Theatre. He works full time at Zero Productions as the Install Supervisor. When he is not at work he is most likely watching a movie, or spending time with his cats.

Bios Continued

David Saldivar (Fight Choreographer - He/Him) 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

Mallory Williams, she/her (Stage Manager) is a Louisiana native with a passion for all things behind the scenes. This is her first show with Theatre Three and she is thrilled to be a part of such a wonderful creative team. A few of her previous credits include: *Venus in Fur* (Florida Repertory Theatre), *Bloomsday* (Florida Repertory Theatre), and *Crimes of the Heart* (John Goodman Amphitheatre).

The image is a promotional photograph for a play. It features two actors, a woman on the left and a man on the right, looking upwards with expressions of concern or awe. The woman has dark hair and is wearing a green button-down shirt. The man has dark hair and a beard, and is wearing a dark sweater. The background is a plain, light color. The title of the play, "GRIFF IS A MONSTER INCARNATE", is written in large, serif capital letters across the top of the image. Below the title, in a smaller serif font, is the text "A NEW HORROR THRILLER PLAY BY PARKER DAVIS GRAY OCT 15th - NOV 1st". In the bottom right corner, there is a QR code.

Bios Continued



Quintin Jones Jr, he/him (Nico) is an actor, singer and dancer with a BA in Musical Theatre from the University of Tulsa. His previous T3 appearances include: *Manufactured Myth of Eveline Flynn*, *Imagine Broadway*, *Passing Strange*, and *Memphis*. Other credits include: *A Strange Loop* (Circle Theatre), *Boys in the Band*, *Queer Carol*, *we are continuous* (Uptown Players), *HAIR* and *White Rabbit, Red Rabbit* (Dallas Theatre Center).



Brian Gonzales, he/him (Chorus Leader) is returning to T3, having previously appeared as Mr. Stephens in *Carrie: The Musical*. He is a Broadway veteran of over 15 years, originating the role of Bakkak in Disney's *Aladdin*, but most recently appearing in *Mister Saturday Night* with Billy Crystal. He's been fortunate enough to work extensively in DFW and all over the country in tours, regionals, fleetingly on your TV, and a brief gig on London's West End. Brian is so grateful to be a part of *The Trade*.



Chad Cline, he/him (Chorus) is finally able to watch basketball again! Laughter is healing and Being able to laugh together through the absurd was the proper medicine. He loves comedy, Improvisation, in particular, which is like adult recess! Come check out *Dry Clean Only*, Theatre Three's improv show, running throughout the year! He has worked in theatre, on camera, and as a voice actor for 30 years and is represented by The Mary Collins Agency.



Jeff Swearingen, he/him (Chorus) is thrilled to be back at Theatre Three. His last acting appearance was as Al in *Raptured*, and he also had his play *Man: On Man* performed during the FIT festival in the Theatre Too space. Other recent local roles include Mercutio in *Romeo and Juliet* at Shakespeare Dallas and The Magician in *Pompeii* at Kitchen Dog Theater. Recent Television and film roles include *Twisters*, *1923* and *The Chosen*. He performs long form improvisation with Fun Grip, *Dry Clean Only* and *The Victims*. He is represented by The Mary Collins Agency.

Bios Continued



Davian Jackson, he/him (Chorus) love for the stage is impeccable. Davian loves the stage, like it's his second home. Davian is also a talented singer! He has been singing since he could remember. Davian is also a Graduate with a BS in Digital Cinematography from Full Sail University. Davian's most recent works has been with Jubilee theatre. Davian was apart of *HIGO, Funkytown Christmas, Pooled, Southern Boys, Fabulation, Lil & Satchmo, Color Purple, & Dreamgirls*. This is his Second Production with Theatre Three. Davian is grateful for this opportunity to do what he loves, while portraying a story! IG: @theatreprince



Elizabeth Evans, she/her (Chorus) was last seen at Theatre Three in *The Butterfly's Evil Spell*. Audiences most recently saw her this summer with Shakespeare Dallas as Miss Prism in *The Importance of Being Earnest*. Other Shakespeare Dallas credits include *Julius Caesar, The Odyssey, Much Ado About Nothing, The Tempest, and Hamlet*. She is a company member at Ochre House Theatre, where she last appeared in *Town for Sale*. Favorite past performances include Babydoll in *Party Mouth*, Belinda in *Dreamless*, Gigi in *Memphos*, and Frida Kahlo in *Ex Voto: The Immaculate Conceptions of Frida Kahlo*, for which she received D Magazine and Dallas Observer's Best Actress award in 2012. Elizabeth has collaborated with numerous theaters across the Metroplex and had the privilege of touring and performing with Dallas's The Polyphonic Spree from 2012-2023. She is represented by Core Talent Agency.



Andrew Nicolas, he/him (Understudy) is beyond grateful to be back at T3, and to be doing it with this special piece and with these special people. Andrew his a proud graduate of TCU(Go Frogs)! He has performed on stages across the metroplex such as Casa Mañana, Theatre Three, WaterTower Theatre, Stage West, Circle Theatre, Theatre Arlington, Amphibian Stage and Lyric Stage. He would like to thank his family, especially his mother who is his rock, his wonderful partner as well as all of his friends! Love you all! He would like to dedicate his performance to his dad.

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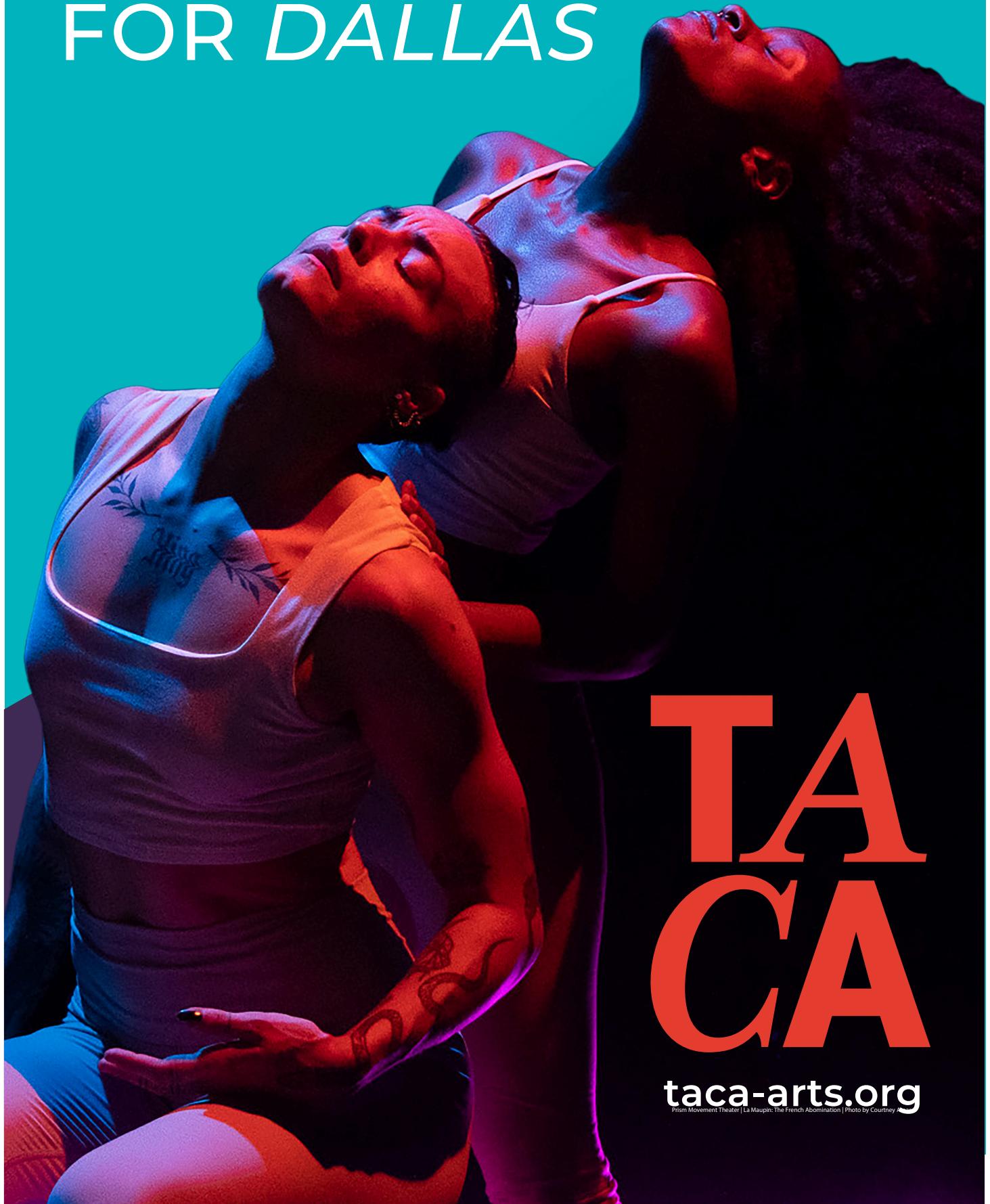
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THE TRADE

A TRAGEDY IN FOUR QUARTERS

BY MATT LYLE & MATT COLEMAN

In the wee hours of the morning, on February 2nd, 2025, sports writer Shams Charania reported via X (formerly Twitter) on a deal struck between the Dallas Mavericks and the Los Angeles Lakers: the Mavericks would trade their own Luka Dončić for the Lakers' Anthony Davis. Basketball fans across the internet - and sports fans across the nation soon after - thought they were being had. Davis, to be sure, was no slouch; but Dončić was by all accounts a generational talent, who just one season prior had taken the Mavericks to the NBA Finals. And at just twenty five years old, the Slovenian star potentially had a long career ahead, one that Dirk Nowitzki himself suggested might have been spent in Dallas. Now Dončić was out. Was this all a joke? Had Charania's account been hacked? Was any of this real? The pit in the fans' stomachs only grew deeper when they saw that minutes later, Charania elaborated on his initial report, having begun his next post with just four words: "Yes, this is real."

Fans, commentators, executives, and athletes alike were at a loss to explain the trade. It rocked even the most confident voices in the sports world. None other than ESPN's Stephen A. Smith said "I'm shocked. I'm shocked like most, if not the entire basketball world appears to be." Had the Mavericks gone mad? One Western Conference executive, speaking to The Ringer, said of the trade that "the return sucks."

But Nico Harrison, General Manager of the Dallas Mavericks, quickly took to the microphone to assure the public that he didn't see it that way. He explained in a press conference that he knew there would be confusion and frustration; but the deal, he said, had been made in the best interest of the team's future. Harrison thanked Dončić for his contributions to the Mavericks, but added that, in Anthony Davis, the team had gained a player who among other things would shore up the team's defense. "Defense," Harrison said, "wins championships." Whether or not one believes this, or any part of Harrison's explanation, lies at the heart of Matt Lyle and Matt Coleman's *The Trade*.

Lyle and Coleman, of course, are no strangers to Theatre Three: in 2019 they took to the theatre's main stage with *Raptured!*, their satire on sex and religion in the United States. And in *The Trade*, as in *Raptured!*, the duo approach their subject - the aforementioned Mavs-Lakers deal - with the same gag-a-minute irreverence and bawdy skepticism as they had the dogmatism and hypocrisy of the church. Speaking to Focus Daily News, Lyle explained that "when the trade happened, I think we all lost a little faith in an establishment we had believed in for so long."



THE TRADE

A TRAGEDY IN FOUR QUARTERS

BY MATT LYLE & MATT COLEMAN

And it would seem that Lyle and Coleman are not alone in this attitude; the days and weeks following were met with suspicion that all was not as it had appeared. Some commentators felt that building the Mavericks' defense did not entail trading away Dončić. Nor was everyone convinced that the problem lay precisely in Dončić's diet or fitness; nor that Dončić didn't add to the "culture" of the Mavericks, as Harrison and head coach Jason Kidd suggested. So what gave?

Some speculated that, above all, Dončić was traded away because he was due for a contract extension worth \$345 million. By suddenly trading him away, therefore, Harrison could lower the Mavericks' operating costs while also ensuring that an historically gifted player couldn't dictate the (likely costly) terms of his own career. Indeed, Israel Daramola, in an article for Defector, writes that "that every GM occasionally dreams of doing what Harrison just did."

The facts of the Dončić-Davis trade seem less like a team securing the greatest athletic performance and more like a private equity firm stripping a beloved institution for scrap. To revise the Uruguayan poet Eduardo Galeano (who wrote of soccer), we might have a basketball of lightning speed and brute strength; but shouldn't we consider whether it is a basketball that negates joy, kills fantasy, and outlaws daring?

It's a loss that Lyle and Coleman, like so many Mavericks fans, seem to feel quite acutely; the apparent needlessness of the trade, the ensuing feelings of defeat, elevate the affair to the level of Greek tragedy. And quite literally too - The Trade features a traditional chorus to guide the viewer along, and to invite them, per the classical Greek dramatic form, to take part in the analysis of Harrison's decision. (One wonders if, waiting to be discovered, there remains some long-lost post-game press conference written by Sophocles.)

So how are we to view sports - are they a communal event, a spectacle of athleticism and play? Or are they a business, where players and managers compete to build a legacy? Does any one person get to make that call?