



playwithus



THE MURDER OF ROGER ACKROYD

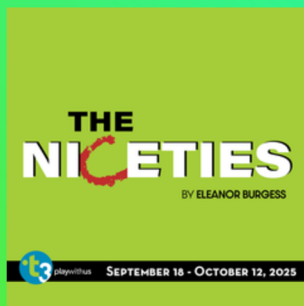
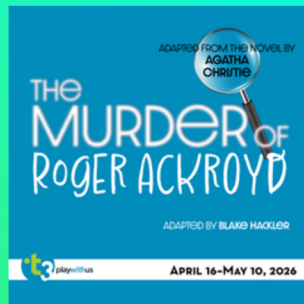
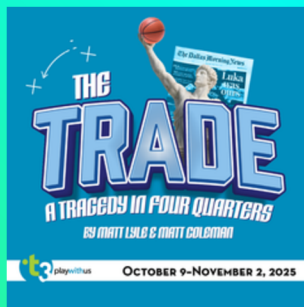
Adapted from the novel
by Agatha Christie
Adapted by Blake Hackler

Directed by Jeffrey Schmidt

April 16 - May 10, 2026



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@t3dallas.org



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This playbill is a publication of
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The Murder of Roger Ackroyd



Photo by Jeffrey Schmidt



The Murder of Roger Ackroyd

Adapted from the novel by Agatha Christie

Adapted by Blake Hackler

ARTISTIC STAFF

DIRECTOR / SCENIC DESIGNER

Jeffrey Schmidt

LIGHTING DESIGNER

Nicole Iannaccone

COSTUME DESIGNER

Jessie Wallace

SOUND DESIGNER

Noah Heller

CHOREOGRAPHER

Danielle Georgiou, PhD

DIALECTS

Jessica D Turner

CAST

DR. JAMES SHEPPARD

John Flores

HERCULE POIROT

Paul T Taylor*

CAROLINE / MISS RUSSELL

Catherine D DuBord*

GANNETT / MRS. ACKROYD

Laurie Carter Rose*

ROGER / BLUNT

Shawn Gann

RALPH / RAYMOND

Christian R Black

FLORA / URSULA

Rowan Gilvie

PARKER / RAGLAN

Dylan Todd

UNDERSTUDIES

Robin Clayton

Michael Michel

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STAGE MANAGER

Lexi Salmon*

PRODUCTION ASSISTANT

Case Hubbard

SPECIAL THANKS

Adrian Churchill

LunaLuxx

Adriana Aguilera

David Saldivar

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



Photo by Jeffrey Schmidt

Bios

Agatha Christie, she/her (Author) was an English crime novelist, playwright, and short-story writer known as the "Queen of Crime." She wrote 66 detective novels, including *Murder on the Orient Express* and *And Then There Were None*, featuring iconic characters Hercule Poirot and Miss Marple. She is the best-selling author of all time.

Blake Hackler (Playwright) A two-time Fulbright Scholar, Blake Hackler has appeared in productions on Broadway, Off-Broadway and in regional theatres throughout the country. He is the current chair and head of acting at SMU and also holds a faculty position at Yale University. MFA, Yale School of Drama. Member, Brierley Resident Acting Company, Dallas Theater Center. 2023 Lunt-Fontanne Fellow.

Jeffrey Schmidt, he/him (Director/Scenic Design)

Recent credits include directing, designing and filming T3's *The Immigrant*, designing and directing *Deathtrap*. 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

Nicole Iannaccone, she/ her, (Lighting Designer) For the last 20 years, she has worked professionally in the entertainment lighting industry. Currently she is the Head Electrician at the Dallas Opera and is a freelance Lighting Designer, Programmer and Electrician. Some recent Lighting Design credits include *The Seagull*, *Deathtrap* and *Pirates of Penzance* with T3, *Yanga* with Cara Mia/ Soul Rep, *Dust Bowl* with Verdigris Ensemble, *Cadillac Crew* with Soul Rep/ Echo Theater, *Synergy 2025* with Pegasus Contemporary Ballet, *Dracula: A Comedy of Terrors* with Dallas Theater Center and *Fannie: The Music and Life of Fannie Lou Hamer* with Bishop Arts Theater/ DTC. She also spends some of her free time painting and drawing.

Jessie Wallace, she/her (Costume Designer)

Jessie graduated in 2011 with her Bachelor of Arts in Music and Theater and she has worked in almost every realm of the theater during and since. She served as the Company Manager for IMPRINT Theatreworks, as well as being one of their Co-Founders and Resident Costumer from 2018 - 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 has costumed shows all over Dallas and has worked on everything from plays to rock musicals to operas. She lives in Dallas with her wonderful cats and will gladly share photos of them whether or not you ask her. For more info: <https://www.jkwallacecostumes.com/>

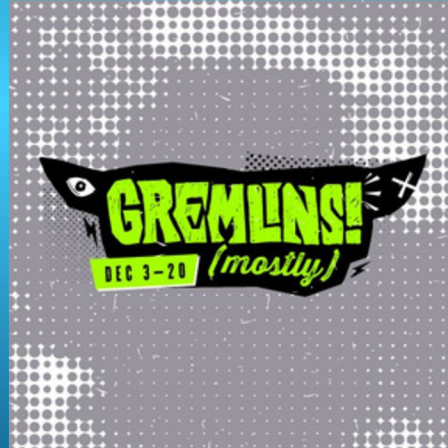
Noah James Heller, he/him (Sound Designer)

is excited to be working with T3 once again! He has a degree in Directing/Playwriting 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.

Dr. Danielle Georgiou (Choreographer) is a director and choreographer in the DFW area and currently a Professor of Dance, Humanities, and Visual Art at Dallas College-Eastfield. She has worked at numerous DFW theatres, including Theatre Three, Dallas Theater Center, Undermain, Kitchen Dog, Stage West, Second Thought, Echo Theatre, and Dallas Opera, as well as 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 excited to be returning to T3 for this new production



26-27 Season



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Bios Continued

Jessica D. Turner, she/her (Dialect Coach) is a professional actor and dialect/speech coach based out of Dallas. Jessica has coached a number of theater, TV and film productions and actors in DFW and surrounding areas. For T3, she has coached *Sleuth*, *Deathtrap*, *The Seagull*, and *Pirates of Penzance*. Jessica is also a Dialect Reduction Coach as well as a Performance Coach for Jenni Steck Voice and Speech Services based in Dallas (www.jennisteck.com). She has been a member of Actor's Equity Association for over 20 years.

Lexi Salmon, she/they (AEA Stage Manager) is thrilled to return to Theatre Three! T3 credits include, SM for *God of Carnage*, and PA for *Who's Afraid of Virginia Woolf*, *Stede Bonnet a F*cking Pirate Musical*, & *Maytag Virgin*. Lexi is the Resident Production Stage Manager at Uptown Players and has too many credits there to list. Stage Management Regional credits include: The Dallas Opera, Dallas Theater Center, Lyric Stage, WaterTower Theatre, and Shakespeare Dallas. Touring credit: The North American *Magic Mike Live Tour* as the Assistant Company Manager. Lexi is very excited to see if YOU can guess whodunnit? Enjoy!



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Agatha Christie's
MURDER on the
Orient Express
adapted by Ken Ludwig

May 1st-17th

The poster features a man with a mustache, wearing a dark blue suit, a white shirt, a brown bow tie, and a black hat, standing in front of a steam locomotive. The background is a dark, atmospheric scene with snow or mist. The text is in various fonts and colors, including yellow and white.

Bios Continued



Paul T. Taylor (Hercule Poirot) is genuinely grateful for this, his 15th show at Theatre Three! In 1986, he was cast by Jac Alder in *Heartbeats*, and since then, some of his favorite T3 roles have been Renfield in *Dracula*, Guitreau in *ASSASSINS*, Dr. Parker in *Bat Boy the Musical*, Koko in *Hot Mikado*, John Jasper in *Drood!*, Dionysius in *The Frogs*, and Pixie/Margo in *Look What's Happened to Pixie De Costa*! Paul is also known for having played the iconic "Pinhead" in *HELLRAISER: JUDGMENT*. IG:@therealpaulttaylor and FB: popoherman



John M. Flores, he/him (Dr. Sheppard) Thrilled to be back at T3, last appeared in *All In The Timing!* And recently featured in Second Thought Theatre's *Wink* (Dr. Franz) Shakespeare Dallas' *King Lear* (The Fool), *She Stoops to Conquer* (Sir Charles), *The Henriad* (Falstaff), *The Tempest* (Trinculo) Recent/Favorite credits include *Faust* with The Drama Club, *Titus Andronicus* with Kitchen Dog Theater, *Fortitude* with Our Endeavours Theater Collective, *Crystal City 1969* with Cara Mia Theatre and *A Christmas Carol* with Dallas Theater Center. John is also an award-winning sound designer/composer/musician who records/performs with Jim Kuenzer as JIM/JOHN MAKE NOISE <https://soundcloud.com/jimjohnmakenoise>



Catherine D. DuBord, she/her (Caroline Sheppard/Miss Russell) is thrilled to be back at Theatre Three, after first appearing in *Venus in Fur*, *Noises Off*, *Susan and God*, *The Farnsworth Invention* and *Popcorn*. B.F.A. in Acting from SMU. International: Edinburgh Fringe: The international smash hit - *The Last Flapper* - Offie Nominated. New York: Kitchen Theatre and The Modern Stage. Selected Dallas/Ft. Worth: Belle Sauvage, Stage West, One Thirty Productions, Circle Theatre, WingSpan, Kitchen Dog, Shakespeare Dallas, Contemporary Theater of Dallas and Classical Acting Company. As always, much love to Mom, Dad, Robert and Guthrie. Ms. DuBord is represented by The Mary Collins Agency and a proud member of Actors' Equity. @bdwayqt



Laurie Carter Rose, she/her (Miss Gannett/Mrs. Ackroyd) T3 debut! Cincinnati native and Miami University graduate. London's West End: *Sunset Boulevard*. Broadway National Tour: *Jesus Christ Superstar*. Favorite regional theatre credits include: *Guess Who's Coming to Dinner*, *Butterflies are Free*, *The Cake*, *Misery*, *Follies*, *POTUS*, *Vanya & Sonia & Masha & Spike*, *The Roommate*, *Good People*, *Halfway There*, *Lifespan of a Fact*, *It Shoulda Been You*, and *Shear Madness*. TV/Film: "Chicago PD", "Chicago Med", "Power Book IV:FORCE", "Deli Boys", "Early Edition", and "The Tonight Show". Big love to her Rose Boys: S,N,D,&H. Represented by Gray Talent Group and a proud 30+ year member of AEA and SAG-AFTRA. LaurieCarterRose.com

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Bios Continued



Christian R. Black, he/him (Ralph/Raymond) is elated to make his debut at Theatre Three. Favorite stage credits include Coalhouse Walker Jr (*Ragtime*), Jesus (*Godspell*), Sky Masterson (*Guys & Dolls*) and Mercutio (*Romeo & Juliet*). By day, he proudly serves as the Theatre Director of Trent Middle School in Frisco, TX (Go Wolf Pack!). He'd love to dedicate his performances to his beautiful wife, Savannah, and two year old son, Carter. To God Be The Glory! @christianrblack



Shawn Gann he/him (Roger Ackroyd/Major Blunt/Hammond/Kent) is excited to be returning to Theatre Three. He was last seen here as the Dungeon Master for *D&D@T3*, *The Elephant Man*, and *The Butterfly's Evil Spell*. Recent credits include *Twelfth Night* with Shakespeare Everywhere, *As You Like It* with Shakespeare Live, and *King Lear* with Shakespeare Dallas. He is also a director and voiceover artist for Crunchyroll Studios. Notable works include *Kaiju No. 8*, *The Apothecary Diaries*, *Sentenced to Be a Hero*, and the highly anticipated *Daemons of the Shadow Realm* (more info at www.ShawnGann.art). All my love and gratitude to Crystal.

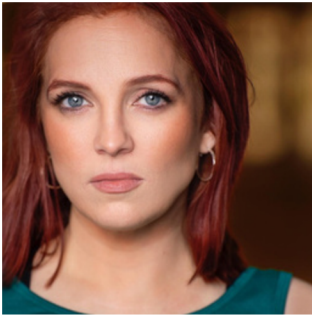


Rowan Gilvie, they/any (Flora/Ursula) is grateful to return to Theatre Three! Rowan has made professional theatre as a performer and designer all over DFW and the southwest, including Stage West, Casa Mañana, Dallas Theater Center, and Kitchen Dog Theater. They are also a voice actor, working primarily with Crunchyroll. Selected recent theatre credits: Actor 7/Minuit Chretiens (*All Is Calm*, Stage West); Doris/ens. (*POMPEII!!!*, Kitchen Dog), props design (*Mac Beth*, Circle Theatre). Big thanks to everyone at T3 for this experience! Thanks to Alex and Tim (still winning). Love to my friends and chosen family always.



Dylan Todd (Parker/Raglan) - is thrilled and honored to be back for another season at T3! Past credits include *Hype Man* (Jubilee Theatre), *Intimate Apparel* (Theatre Three), and *Zorro* (Fort Worth Opera). Dylan holds a BA in Acting from Columbia College Chicago, is represented by Austin Models and Talent, and is a Certified Advanced Actor Combatant with the SAFD. Film/TV Credits Include: *The Entity Within* (ITN Studios), *Surviving The Cartel* (Amazon Prime), and multiple commercials across Texas with brands like BuzzBallz and Topgolf. Dylan would love to thank his wife, friends, family and his three cats for all of the constant love and support! IG: @dylantoddylan

Bios Continued



Robin Clayton, she/her (Understudy) was last on the Theatre Three stage in *Noises Off* as Poppy. Recently she performed as the twins Ben and Lisa in "Disaster" the musical, Annie(u/s) in Watertower Theatre's *The Play that Goes Wrong* and Ashli in the world premiere of *Death the Musical III* by Scott Eckert. She also works as an actor and voice actor with The Mary Collins Agency.



Michael Michel, he/him (Understudy) is overjoyed to be working with T3 on this project. He is an SMU 2022 Theater graduate, and his recent work in the area includes *The Brady/Janson Spectacular* at OutLoud Theater, *A Country Life* with The Classics Theater Project, *Twelfth Night* with Shakespeare Everywhere, and *The Fighter and the Mechanical Man*, with The Watering Hole Collective. He can also be seen in *57 Missing*, winner of the Texas Horror Film Fest, and *Mr. Mittens*, previously at DIFF, coming soon to the OutLoud Film Festival. His first feature film, *Shock Jocks*, is currently in production.



Photo by Jeffrey Schmidt

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THE MURDER OF ROGER ACKROYD

"Have I not told you at least thirty-six times that it is useless to conceal things from Hercule Poirot? That in such a case he finds out?" That is, of course, the voice of the great detective Hercule Poirot. He is referring to himself, as he often does, in a boastful third person. But it must be said that in boasting he is only exercising certain rights: over the course of his five-decade investigative career, Poirot has solved innumerable cases with only the aid of his "little grey cells," that is his own finely tuned powers of reason and discernment. Fastidious, clever, and ruthless in his pursuit of a solution, Hercule Poirot has traveled the world, and plumbed the depths of human evil, and has proven himself the nonpareil of twentieth-century detectives – which is precisely how he has been written.

Hercule Poirot is an invention of the British crime novelist Agatha Christie; he first appeared in *The Mysterious Affair at Styles* (1920) and took his final bow in *Curtain* (1975). *The Murder of Roger Ackroyd*, the third of Christie's novels to feature Poirot, was published in 1926 (although it had been published serially in *The London Times* the year before). Christie, for her part, had written *Roger Ackroyd* partly at the suggestion of friends and readers, who had ideas of their own about how the author might reveal her killer. Upon publication, the novel was a hit, garnering high praise for the precision of the mystery's construction. The novel was then adapted into a stage play, titled *Alibi*, and starred Charles Laughton in over two hundred performances at London's Prince of Wales Theatre.

And *Roger Ackroyd* was not the only Christie novel to see adaptation. Indeed, the sheer number of Poirot adaptations, at times, appears to eclipse the very novels from which they are adapted. The detective has been portrayed on-screen by such actors as Peter Ustinov, Kenneth Branagh, and perhaps most notably, David Suchet, who starred in Agatha Christie's *Poirot*, a television series which adapted every Poirot story for the public broadcast network ITV. And among these adaptations we may count *The Murder of Roger Ackroyd*, penned by Dallas's very own Blake Hackler and presented at Theatre Three. But why should a decades-old book series about a stuffy Belgian detective captivate so many readers, across multiple generations?

THE MURDER OF ROGER ACKROYD

Of course, there is the amusement built into the genre, the thrill the reader feels as they attempt to guess the killer or the means of execution. This was not confined to Roger Ackroyd, nor even Christie; the so-called Golden Age of Detective Fiction was marked by just this deference to the mechanics of storytelling, such that the theologian and crime novelist Father Ronald Knox even wrote a now-famous piece titled "Ten Rules for a Good Detective Story." In it, Knox pronounces that "as with the acrostic, as with the crossword competition, honorable victory can be achieved only if the clues were 'fair.'" And reviews of Roger Ackroyd were written in precisely those terms: critics were sure to note how easily or not an average reader might guess the killer's identity. Any reader who felt the spirit of the "game" might find themselves locked into a sort of battle of wits with Christie herself.

But the present writer wishes to emphasize that this was not merely an escape, at least not in the case of Hercule Poirot. Although consistently vague about the finer details of her detective's life, Christie at least makes clear that Poirot is a refugee of the First World War. In fact many Belgians fled to the United Kingdom following the German army's rampage through northwestern Europe. Christie's English readership would have known this well. So too would they have remembered the atrocities committed against the populations of that continent, who had never before experienced anything like a total war, that is a mobilization of every element of society toward a given military campaign - with consequences to match. For this reason, Professor Jessica Gildersleeve, of the University of Southern Queensland, writes that detective fiction "is a genre, we might say, traumatized by its context."

Perhaps these stories persist for the solidity of Christie's narrative technique; perhaps the sheer thrill of the hunt; perhaps the attempt to pull meaning from the chaos of existence, or as the literary critic Walter Benjamin writes, the reader's "hope of warming his shivering life with a death he reads about." But is it perhaps for a simpler reason? Is it possible that the detective story, above all else, forces us to deal directly, patiently, with others? Let us note that the aforementioned David Suchet, when asked what he learned from playing Poirot for so long, said that Poirot taught him to be a better listener.