



Music by Michael Gore

Lyrics by Dean Pitchford

Book by Lawrence D. Cohen

Based on the novel by Stephen King

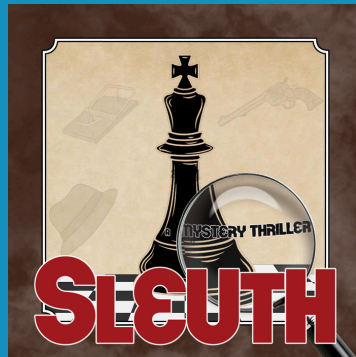
Directed by Christie Vela

Music Directed by Vonda K. Bowling

OCTOBER 3 - NOVEMBER 3 2024



Our 24-25 Season



For more information about T3 , please visit www.theatre3dallas.com,
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T3 is supported by its Board of Directors, by subscribers, by funds from the City of Dallas Office of Arts & Culture, The Texas Commission on the Arts, TACA, Dallas Tourism Public Improvement District, Hoblitzelle Foundation, and The Shubert 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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Carrie the musical



Photo by Jeffrey Schmidt



Carrie the musical

Music by Michael Gore

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Jordan Lage

MARGARET WHITE

Cara Statham Serber*

SUE SNELL

Presley Duyck*

TOMMY ROSS

John Broda

CHRIS HARGENSEN

Camila Escobar

BILLY NOLAN

Janson Hanes

MISS GARNDER

Kally Duncan

MR. STEPHENS

Brian Gonzales*

FRIEDA

Sofia Kirk

NORMA

Maya Fardad-Finn

HELEN

Criston Starks

GEORGE

Andrés Carbonell

STOKES

Andrew Briseno

FREDDY

Emmet Overcarsh

MALE UNDERSTUDY

Caiden Garcia

FEMALE UNDERSTUDY

Jalyn Roberson

BAND

KEYS 1/CONDUCTOR

Vonda K Bowling

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Dennis Langevin

CELLO

Molly Wang

BASS

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MUSICAL SYNOPSIS

ACT I

IN	Kids
CARRIE	Carrie
OPEN YOUR HEART	Reverend Bliss, Margaret, Carrie & Choir
AND EVE WAS WEAK	Margaret & Carrie
THE WORLD ACCORDING TO CHRIS	Chris, Billy, Sue, Tommy & Kids
EVENING PRAYERS	Carrie & Margaret
DREAMER IN DISGUISE	Tommy
ONCE YOU SEE	Sue
UNSUSPECTING HEARTS	Miss Gardner & Carrie
DO ME A FAVOR	Sue, Chris, Tommy, Billy & Kids
I REMEMBER HOW THOSE BOYS COULD DANCE	Carrie & Margaret

ACT II

A NIGHT WE'LL NEVER FORGET	Kids, Sue, Tommy, Chris & Billy
YOU SHINE	Tommy & Sue
WHY NOT ME	Carrie
STAY HERE INSTEAD	Margaret & Carrie
WHEN THERE'S NO ONE	Margaret
PROM ARRIVAL	Kids, Tommy, & Carrie
UNSUSPECTING HEARTS(REPRISE).....	Miss Gardner & Carrie
DREAMER IN DISGUISE (REPRISE)	Tommy & Carrie
PROM CLIMAX	Chris, Billy, Carrie , Tommy, & Kids
ALMA MATER	Kids
THE DESTRUCTION	Carrie & Ensemble
CARRIE (REPRISE).....	Margaret & Carrie
EPILOGUE	Sue & Ensemble



Photo by Jeffrey Schmidt

Bios

Michael Gore, he/him (Music) in 1981, he won two Academy Awards for the movie *Fame* - one for Best Original Score, and a second for Best Song with lyricist Dean Pitchford. He was also nominated that year for "Out Here On My Own," from the same film. In addition, *Fame* won the Golden Globe for Best Song, and was nominated for a Grammy. The movie's soundtrack sold in excess of 7 million copies worldwide. In 1983, Gore was again Oscar-nominated for Best Score for the Oscar-winning Best Picture *Terms of Endearment*. His instrumental version of the movie's theme went Top 5 on the Adult Contemporary charts. He composed the original score for *Pretty in Pink* in 1986, and was a major contributor to the musical underscore for *Broadcast News* in 1987. Other scores include *Defending Your Life*, *Mr. Wonderful*, *The Butcher's Wife* and *Superstar*.

His songwriting for movies include collaborating with lyricist Dean Pitchford on "Never" for *Footloose*. With lyricist Lynn Ahrens, he wrote two original songs for *Camp*.

Dean Pitchford, he/him (Lyrics) performed off-and on-Broadway (*Godspell*; *Pippin*) before turning to songwriting, screenwriting and directing. Dean was nominated for four Academy Awards (winning the 1981 Best Song Oscar for "Fame," co-written w/ Michael Gore), three Golden Globes (winning for "Fame"), eight Grammys and two Tonys; his songs - recorded by such artists as Barbra Streisand, Whitney Houston, Cher, Peter Allen, LL Cool J, Kenny Loggins, Hugh Jackman, Dolly Parton, Bette Midler and Martina McBride - have sold over 70 million records. The musical stage adaptation (with Walter Bobbie) of his original screenplay for *Footloose* ran for more than 700 performances on Broadway and is now seen all over the world. Dean also provided the lyrics for *Carrie: The Musical*, which was produced in 1988 by the Royal Shakespeare Company -- first in England and then on Broadway -- and was revived in 2012 by New York's MCC Theater.

Lawrence D. Cohen, he/him (Book) his first feature script was his adaptation of Stephen King's debut novel, *Carrie* (1976). His screenplay for the classic Brian de Palma film earned him an Edgar Award nomination from the Mystery Writers of America. After beginning his career as a film/theater critic for a number of leading periodicals, he worked as an assistant to famed Broadway director-choreographer Michael Bennett on the latter's Tony Award-winning *Twigs*, as well as the musical *Seesaw*. He discovered the screenplay and served as Production Executive on the 1975 Oscar-winning *Alice Doesn't Live Here Anymore*, and co-scripted Martin Scorsese's documentary, *Italianamerican*.

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.

Dylan Anthony Hudson, he/him (Assistant Director) is a current SMU Senior on the Theatre Studies track, emphasis in Directing. He is very grateful to be making his T3 debut! Professional stage management credits include *Man Cave* (Kitchen Dog Theater), *The Odyssey* PWD (DTC) and *The Little Mermaid* PWD (DTC). Dylan also serves as Managing Director for SMU Student Theatre, aiming to uplift and develop student work. Next, he will be directing a production of *A Bright New Boise* by Samuel D. Hunter for SMU Student Theatre's Fall season. Big thank you to his mentors and peers at SMU.

Bios

Vonda K. Bowling, she/her (Music

Director/Conductor) T3: *Pirates of Penzance*, *Next to Normal*, *The Music Man*, *The Manufactured Myth of Eveline Flynn*, *Assassins*, *The Drowsy Chaperone*, *Crazy for You*, *A Dog's Life*, *Lost in the Stars*, *25th Annual Putnam County Spelling Bee*, *I Love You You're Perfect Now Change* (x3), *Another Night Before Christmas*, *Songs From an Unmade Bed*, *Blankity-Blank*, *A Catered Affair*. Dallas Theater Center: *In The Heights*, *DTC Gala (2017-2022)*, *Public Works Dallas' As You Like It*, *Public Works Dallas' A Winter's Tale*, *Hairspray*, *Hair*, *Hood: The Robin Hood Musical Adventure*, *Public Works Dallas' The Tempest*, *The Christians*, *Bella: An American Tall Tale*, *Dreamgirls*, *A Christmas Carol (2015-2021)*, *Moonshine: That Hee Haw Musical*, *The Rocky Horror Show*. Casa Mañana: *Smokey Joe's Cafe*, *Bonnie & Clyde*, *Always...Patsy Cline*, *Grease*, *The Wizard of Oz*, *Buddy: The Buddy Holly Story*, *Tuck Everlasting*, *Frank - N - Friend*, *Matilda*. WaterTower Theatre: *Chaplin*, *The Bridges of Madison County*, *The Ballad of Little Jo*, *One Addison Concert*, *Ella's Swingin' Christmas*. Uptown Players: *The Prom*, *Kinky Boots*, *Broadway Our Way 2020 & 2023*. Lyric Stage: *Mamma Mia*, *Ragtime*, *A Funny Thing Happened on the Way to the Forum*, *Cabaret*. Theatre Arlington: *Big Fish*, *Cabaret*, *Gypsy*. Much love to Jeffrey, Harrison and Mason. For TD.

Jeffrey Schmidt, he/him (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.

Amanda West, she/her (LIGHTING DESIGNER) is excited to be back at T3! Selected credits include *The Music Man*, *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 *Head over Heels*, (Uptown Players); *Hamlet* (Shakespeare Dallas); *Public Works Dallas: The Odyssey* (Dallas Theater Center); *Sweeney Todd* (Circle Theatre) See more at amandawestdesigns.com

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/>

Brian McDonald, he/him (Sound Designer) is an audio engineer and sound designer based in Dallas, TX. This is his third time designing sound for T3 having desired *Next to Normal* and *Young Frankenstein*. Brian's work has been heard around the country including shows on and off-Broadway. Brian has worked as an associate sound designer on the re-imagination of *42nd Street* at the Ordway Theater, *The Lighting Thief* national tour and *Be More Chill*. For the last decade years, Brian has worked as the associate designer on Dallas Theater Center's *A Christmas Carol*. In the DFW area, Brian has designed Dallas Theater Center, WaterTower, Circle Theater, and Second Thought Theatre. Brian is also the sound engineer and designer for Broadway Dallas' High School Musical Theater Awards where he also teaches the next generation of sound engineers (who will replace him!)

Bios

Joel Ferrell, he/him (Choreographer) is a Professor of Practice in Theatre and Inaugural Director of the Sexton Institute for Musical Theatre in Meadows School of the Arts at SMU. He is a seasoned director, choreographer, educator and consultant based in Dallas, Texas.

Ferrell has directed and choreographed extensively around the country for Dallas Theater Center, Denver Center Theater, Portland Center Stage, North Shore Music Theater and many more. He is the former Associate Artistic Director of Dallas Theater Center (2011-2019) and Artistic Director of Casa Manana Musicals (Fort Worth, TX; 1996 to 2001). Ferrell is currently Director in Residence for T3. Other DFW directing credits include Stage West, Circle Theatre, Trinity Shakespeare Festival. He is also the Director of Broadway Dallas' High School Musical Theater Awards each year.

Kennedy Smith, she/her (Assistant Stage Manager) a Dallas based Stage Manager and Designer. You may have caught her work most recently at Uptown Players on *Boys In The Band* (Props Design), *Artemesia* at Circle Theatre (Props Design), or *Cloud Tectonics* at Teatro Dallas (Set Design). You can see more of her work on Instagram @Kennedybrooke_smith, at Uptown Theatre's next season, or later in T3's season on *The Mystery of Irma Vep*. She hopes you have buckets of fun and enjoy *Carrie*!

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. His most recent work includes *Julius Caesar*, *King Lear* and *Hamlet* at Shakespeare Dallas, *World Series* at Bishop Arts Theatre, *God of Carnage*, *Deathtrap*, and *Pirates of Penzance* at T3, and the current lead instructor for monthly Fight Nights here at T3! When he is not working on projects, he spends his time with his dog or finding hole in the wall taquerias with friends. For additional information you may reach him at d.saldivar@theatricalsyndicate.com

Leah Fitzgerald, she/her (Stage Manager): is SO excited to be back for at T3 for *Carrie: The Musical!* REGIONAL: *His Story the Musical* (PSM), Dallas Theater Center (ASM/PA), T3, Dallas Children's Theater & Lyric Stage (SM), WaterTower Theater (ASM). She would like to thank Jake, Firefly and her friends for their support and encouragement. Extra thank you to Mom & Barry, love y'all always!



Photo by Jeffrey Schmidt

Bios Continued



Jordan Lage, she/her (Carrie) is a sophomore Music Education & Voice Performance major at SMU in the studio of Virginia Dupuy. She is infinitely excited to be making her T3 debut with this incredible cast and crew. She has previously been seen in SMU Opera productions such as *Gianni Schicchi* (Nella) and *Hansel and Gretel* (Gretel). She is eternally grateful to her family, her professors, and her friends for their support and love. And to every "weird" girl out there: you're stronger than you think.



Cara Statham Serber, she/her (Margaret White) is so happy to return to T3 after playing Diana in *Next to Normal*. She has worked on various stages across DFW since 2003 including Dallas Theater Center, Casa Manana, Uptown Players, Kitchen Dog, Stage West, WaterTower Theatre, Lyric Stage, Amphibeian Stage and Dallas Children's Theatre. Cara is represented by the Mary Collins Agency and is member of the teaching artists staff at Stage West. So many thanks to Christie, Vonda, Jeffrey Schmidt and Leah. Love always to her girls.



Presley Duyck, she/her (Sue Snell) is thrilled to be back at T3! T3 credits: *Lizzie* (Lizzie), *Next to Normal* (Natalie). Other selected credits include: *The Prom* (Alyssa Greene), *Kinky Boots* (Nicola), *Jada Bells* (Presley), and *BOWs* at Uptown Players; *Cabaret* (Sally Bowles), *Gypsy* (Louise/Gypsy), *Big Fish* (Witch) at Theatre Arlington; *Mamma Mia!* (Sophie) at Lyric Stage. Berklee College of Music grad. She'd like to thank the incredible production/creative team, her family, friends, and mentors for their love and support. Always for Chloe. @presley.duyck



John Broda, he/him (Tommy Ross) is so excited to be back at T3! John is currently pursuing his MFA in Acting at SMU: Meadows School of the Arts. His favorite credits include: Steven Kodaly in *She Loves Me*, Judas in *Godspell*; Benedick in *Much Ado About Nothing*, Curly in *Oklahoma!*, and Orlando in *As You Like It*. My deepest love and gratitude to God, my family, friends, professors, T3, and every mentor I have had along the way.



Camila Escobar, she/her (Chris Hargensen) is thrilled to be making her Dallas theatre debut at T3. Camila graduated from The South Carolina Governor's School for the Arts and Humanities, and plans to graduate from Southern Methodist University in 2025 with a BFA in Theatre (Acting Track). Her credits at SMU include *Dance Nation* (Sofia) and *References to Salvador Dali Make Me Hot* (Gabriella). Alongside theatre, Camila enjoys and wants to continue pursuing film acting as well. She is incredibly grateful to T3 and SMU for giving her this incredible opportunity!

Bios Continued



Janson Hanes, he/him (Billy Nolan) is excited to be making his debut with T3. Janson is currently a senior at SMU, working towards his B.F.A in Theatre(Theatre Studies emphasis). Janson's credits at SMU include *A Winter's Tale*(Officer/Second Lord)and various SMU student theatre projects. Janson wants to pursue a career in the arts, and is grateful to T3 for granting him this tremendous opportunity.



Kally Duncan, she/her (Miss Gardner/Margaret Understudy) is so excited to finally be in the show after being behind the table for four other productions of *Carrie!* She has been a children's theatre director for the past five years and is in the final year of obtaining her Master's in Acting at SMU. Some of her regional acting credits include *Deathtrap* (T3), *Life Sucks.* (Stage West), *The Rehearsal* (IMPRINT Theatreworks), and *City Dionysia* (AT&T Elevator Project/Giant Ent.), as well as working with Lyric Stage, Kitchen Dog, and Dallas Children's Theatre. She would like to thank Christie, Vonda, Joel, and the entire cast/team for making this her favorite *Carrie* experience to date!



Brian Gonzales, he/him (Mr.Stephens) is returning to T3 twenty years later, having previously appeared as Charlie in *You're a Good Man Charlie Brown*. He is a Broadway veteran of over 15 years, originating the role of Babkak 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 *Carrie*.



Sofia Raquel Kirk, she/her (Frieda) is a current SMU student working toward her BFA in Theatre with a Concentration in Acting. She feels thrilled and extremely blessed to debut in her first professional show with T3! Outside of *Carrie*, Sofia's favorite production experiences have been SMU's *Curtain Up!* musical theatre concert, and Wylie High Theatre's *The Addams Family Musical*, where she won a Schmidt and Jones High School Musical award for Best Supporting Actress. Sofia wants to thank her family and friends for their unwavering support of her career, and she gives all the glory to God for this incredible opportunity!

Bios Continued



Maya Fardad-Finn, she/her (Norma) is very excited to be making her T3 debut! She is currently in her final year at SMU, completing a BFA in Acting. Some of her favorite work over the past three years includes *Twelfth Night* (the musical) and *The Laramie Project*, as well as stage managing *The Winter's Tale*. She would like to thank her parents for always supporting the pursuit of her dreams and the T3 creative team for this incredible opportunity!



Criston Starks, she/her (Helen, Carrie U/S) is so excited to make her T3 debut in *Carrie: the Musical*. She currently attends Southern Methodist University for a B.F.A in Theatre and a B.A in Fashion Media, at The Meadows School of the Arts. She would like to thank her parents, brother, family, friends, and mentors for all of their steadfast love and encouragement.



Andrés Carbonell, he/him (George) is a Latino artist born in Maracay, Venezuela. He is currently a student at Southern Methodist University majoring with a B. F. A. in Theatre Studies - Acting Concentration. Andrés has participated in multiple theater productions ranging from musicals to straight plays. He has previously been seen in FIT's *All Delighted People* and *Kitchen Dog's Safe At Home*. He is extremely excited to work with T3 on *Carrie*, as he is a big fan of the production (and would often listen to Margaret White while at the gym!).



Andrew Briseno, he/him (Stokes, Billy cover) is a sophomore at SMU in the BFA theatre program. He is so excited to be performing in his first professional show with T3. Andrew absolutely loves horror movies, so *Carrie* is the perfect show for him! Andrew gives out all his love to his family and friends that have supported him up to this point. Andrew wants to thank SMU Theatre, T3, and the entire *Carrie* creative team for this awesome opportunity!



Emmet Overcarsh, he/him (Freddy) is a Junior at Southern Methodist University majoring in Theatre with a specialization in Theatre Studies. He would like to thank SMU Theatre, T3, and all of his professors for their work and the opportunity to be apart of such an amazing show.

Bios Continued



Caiden Garcia, he/they (Understudy) is a Current BFA MT Student and Dance Minor at the University of Texas at Arlington. Favorite credits include Jesse in *Tuck Everlasting* and Laurie in *Little Women*. He is thrilled to make his T3 debut! In his free time, Caiden enjoys playing video games, blasting music, and spending time with friends.



Jalyn Roberson she/her (Understudy) is so happy to be returning to T3. She was last seen in *Pirates of Penzance* (T3), *Bright Star* (UTA), and *Sweeney Todd* (UTA). She is a BFA Musical Theatre senior at UT Arlington. She'd like to thank God, her friends and family, and the cast and crew for all their support on this incredible journey.



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CARRIE

THE MUSICAL

By the late 1970s, Stephen King was finally able to quit his day job as a high school teacher, and instead fully devote himself to writing. Book sales of his debut novel, *Carrie*, had soared following the 1976 release of a film adaptation of the same name, directed by Brian De Palma and with a screenplay by Lawrence Cohen. As if overnight, the title character had been immortalized in the American consciousness, and with her the original author's career; King would, of course, go on to write such novels as *Misery*; *IT*; and *The Shining*. While each of these would receive their own iconic screen adaptations, *Carrie* stands out- and not just because it was King's first novel.

In fact, King almost didn't write it. In his memoir *On Writing*, King admits that while he found the concept interesting - a young woman, a sheltered and bullied outcast, develops telekinetic powers at the onset of her first period - he found he had trouble caring about the character. King wrote three pages to start with; unsatisfied, he balled up the pages and threw them in the garbage. When his then-wife, Tabitha, discovered and read the pages, she encouraged King to keep going. King goes on to explain how he was able to imagine the character, to make *Carrie* legible to himself as he wrote: she was based, at least in part, on two young women the author knew from his youth. Like *Carrie*, both were outcasts. Both had passed by the time King wrote *Carrie*, the first from illness and second from suicide.



And while King never took direct part in the bullying of either, their deaths weighed heavily on him. Indeed, in the case of the woman who took her own life, King "suspected high school hangover might have had something to do with it." By imagining his protagonist as one of these women, and not as "that female version of Eric Harris and Dylan Klebold," King found he was able "to understand [Carrie] a little. I pitied her and I pitied her classmates as well, because I had been one of them once upon a time."

The lyricist Dean Pitchford puts the same idea another way, in the 1988 musical adaptation of the novel: I could say "thank god that's not me," but what does it cost to be kind? Pitchford was part of a trio with composer Michael Gore, of *Terms of Endearment*, and librettist Lawrence Cohen (the same Lawrence Cohen who had written the screenplay for De Palma's film, and who would later pen the television adaptations of King's *IT* and *The Tommyknockers*). In adapting King's novel, the trio's aim was "to tell a dramatic fable about a girl whose very name has become synonymous with high school bullying," a problem they identify as having "grown to epidemic proportions."

The musical played briefly, closing after twenty one nights (sixteen previews and five open performances) at the Virginia Theatre. Then, in 2012, the trio returned to *Carrie*, this time at the off-Broadway MCC Theatre, starring Molly Ranson as Carrie and Marin Mazzie as her tyrannical and religious mother Margaret. Since then, the musical has seen renewed interest, with productions in Los Angeles, the United Kingdom, the Philippines, and elsewhere.



Why did they - and why do we - continue returning to Carrie? What compels us about this lonely, talented girl from suburban Maine - compels us enough that earlier this year, Penguin Random House released a 50th anniversary edition of King's first novel? Or that Ranson and Mazzie referred to this same fifty-year-old story as a "timely" one? Is it the prose? The dramatic, shocking set pieces of the story? Yes and yes; but perhaps there's something else, something deeper.

Christie Vela, Associate Artistic Director at T3, and director of Carrie: the Musical, believes the answer is King's storytelling: "he writes opera for the working class man; if there are privileged people in it, they're not the center...Carrie speaks to us all."

Indeed, what an audience member finds in Carrie is not just a bullied young woman, but one who, in Vela's words, is learning "what it is and what it costs to be a woman in our culture." That audience member also finds unflinching writing about the human body, about religious oppression, about human kindness, and weakness. Though we may not ourselves be young, telekinetic girls from suburban Maine, we still see the aching humanity in Carrie White; and it's through that humanity that we see what King means when he says that "art levels all walks of life."

-Dante Flores, Dramaturg