



Adapted by
Erica Schmidt

Music by
Andrew Sherman

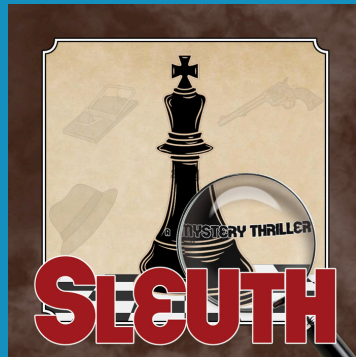
Conceived by
Susan L. Schwartz

Directed by James Chandler
Music Directed by Mark Mullino

JANUARY 23 -FEBRUARY 23, 2025



Our 24-25 Season



For more information about T3 , please visit www.theatre3dallas.com,
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This playbill is a publication of Theatre Three, Inc.
in support of
Debbie Does Dallas

Debbie Does Dallas is presented by special arrangement with Broadway Licensing Global. (www.broadwaylicensing.com)

Based upon the Film, by Arrangement with VCX, Limited
Additional Music and Lyrics by Tom Kitt and Jonathan Callicutt
Produced Off-Broadway by The Araca Group, Jam Theatricals,
Waxman-Williams Entertainment, in association with Susan L. Schwartz
Originally Directed by Erica Schmidt
Associate Producer Off-Broadway: Susan L. Schwartz



Photo by Jeffrey Schmidt



Debbie Does Dallas

Adapted by Erica Schmidt
Music by Andrew Sherman
Conceived by Susan L. Schwartz

ARTISTIC STAFF

DIRECTOR
James Chandler
ASSISTANT DIRECTOR
Cara Statham Serber
MUSIC DIRECTOR
Mark Mullino
CHOREOGRAPHER
Ani Vera
SCENIC DESIGNER
Nicholas Thornburg
LIGHTING DESIGNER
John Moss II
COSTUME DESIGNER
Ryan Matthieu Smith
SOUND DESIGNER
Dylan Hearn
INTIMACY and FIGHT
CHOREOGRAPHER
Claire Fountain

CAST

DEBBIE BENTON
Lily Gast*
LISA
Jayden Russell
ROBERTA
Jocelyn Hansen
TAMMY
Ania Lyons*
DONNA
Madeleine Norton
RICK/ACTOR 1
Seth Paden
KEVIN/ACTOR 2
Rudy Lopez
JOHNNY/ACTOR 3
Luke Weber
UNDERSTUDY
Lauren Mathews
UNDERSTUDY
Andrew Briseno

PRODUCTION STAFF

STAGE MANAGER
Grace Hellyer*
RUN CREW
Olivia Andrade

SPECIAL THANKS

Aiden Snow
Dallas Opera
Jim and Patty Chandler
Whitemeat the Clown
Shakespeare Dallas
Tony Ramirez
Undermain Theatre
and strong, independent
women everywhere!

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



Photo by Jeffrey Schmidt

Song List

DEBBIE BENTON.....	Debbie
ONE STEP CLOSER	Debbie
TEN DOLLARS CLOSER TO DALLAS	Debbie
THE DILDO RAG	Hardwick & Girls
I WANNA DO DEBBIE	Rick & Guys
GOD MUST LOVE A FOOL	Lisa
WE BROKE UP	Debbie
DALLAS I'M COMING	Debbie



Photo by Jeffrey Schmidt

Bios

Erica Schmidt adapted for the stage and directed the original production of *DEBBIE DOES DALLAS*, published by Dramatists Play Service. Directing credits include: *SPANISH GIRL* (Second Stage Uptown); *ROMEO AND JULIET* (Outdoor Garage); *AS YOU LIKE IT* (New York International Fringe Festival, 111 West 42nd Street, and The Public Theater, New Works Now!); *THE WHITE DEVIL*; and *DON'T BLINK* (The Directors Company). Ms. Schmidt was Assistant Director for Sir Peter Hall's *TROILUS AND CRESSIDA* for Theatre For a New Audience. She was also the recipient of The Princess Grace Directing Fellowship Award, 2001.

Susan L. Schwartz starred as Debbie in the original stage production of *DEBBIE DOES DALLAS*, the enormously successful play which she conceived, adapted (from the film), and produced at the 2001 New York Fringe Festival. She studied at the National Theatre in London and with the Barrow Group's Seth Barrish and Lee Brock. Her previous roles include: Margret in *PHOTOGRAPHING WOMEN* (Juggernaut Theatre); Calliope in *ANTIGONE THROUGH TIME* (La Mama Theatre); Lysander in *A MIDSUMMER NIGHT'S DREAM* (Lark Theatre Company); and Beatrice in *MUCH ADO ABOUT NOTHING* (Royal National Theatre Studio). She is a graduate of Princeton University in Italian Literature (Magna Cum Laude) and Cambridge University, where she was a member of the renowned comedy group the Footlights and was the Varsity Hooker on the University Rugby Team. Susan is currently working on several new projects through her production company, Sloe-Eyed Productions.

Andrew Sherman is a composer from Eugene, Oregon. For television and film Andrew has composed Clio, AICP, NEBA and LIA award-winning commercial scores, three series, and three films, all from his New York-based production house, Fluid. A Latin Grammy Award-winner as producer for his work with Nestor Torres, he has also co-produced Julia Darling's sophomore album and the Masters of Groove series for Jazzateria records. He has toured as keyboard/pianist for artists such as Mariah Carey, Brian McKnight, and Lalah Hathaway, and is currently performing with the bands Redtime, Greg Tannen, and Julia Darling. He has been resident composer for the Moonwork Theatre Company since 1997.

James Chandler, he/him (Director) No stranger to the Theatre Too stage, James is thrilled to be directing this show with this amazing cast and production team! NYC: The York Theater (Off-Broadway), NETworks Tours; Regional: T3, Casa Manana, Uptown Players, Dallas Children's Theater, Undermain Theater, Theatre Britain; Fun House Theatre and Film, Collin Theatre Center, Inevitable Theatre Company; Voiceover/TV: "Encore!" (Disney+), "Attack On Titan", "Space Dandies", "One Piece", "Dragon Ball GT", "Fairy Tail", (Crunchy Roll/Funimation) James is also a member of Actor's Equity Association.

Cara Statham Serber, she/her (Assistant Director) is so happy to be here! At T3, she played Margaret White in this season's *Carrie* and Diana in *Next to Normal* in 2023. Cara 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, Amphibian Stage and Dallas Children's Theatre. Cara is represented by the Mary Collins Agency and is a member of the teaching artists staff at Stage West.

Mark Mullino, he/him (Music Director) is a Dallas based Director/musical director/pianist/painter. Mark has been on production teams for T3, Broadway Dallas HSMTA, Garland Summer Musicals, Watertower Theatre, Uptown Players, Dallas Theatre Center, Firehouse Theatre, Lyric Stage, Theatre Arlington, and Our Productions. Mark has worked with local colleges such as Collin College, Richland College, University of Texas at Dallas, University of North Texas, SMU, Texas Wesleyan KD conservatory. Mark's passion for youth theatre has been seen at Junior Players, Our Productions Young Artist Training Program as well as the organization he co-founded, Dallas Young Artists. In addition to theatre, Mark has played many cabaret venues throughout DFW and is a painter of musical paintings.

Bios Continued

Ani Vera, she/her (Choreographer) is a native of Laredo, Texas and has been performing for more than 30 years. Her training has been in Ballet, Jazz, Tap, Contemporary, Salsa, Hip Hop and musical theater. She graduated from the Vidal M. Trevino School of Fine Arts and continued her education at Texas A&M International University. After dancing collegiately, her professional career led her to dance for artists such as Will Smith, Thalia, Frankie J, Bryan Adams, Aquile and Selena Gomez. She is a former NBA San Antonio Spurs Silver Dancer, performed for the Dallas Cowboys and has toured the U.S and Canada with the Tuaca Body Art Ball. Her theatrical training has landed her roles/choreography in productions with Project X Theater, Kitchen Dog, T3 and Dallas Theater Centre.

Nicholas Thornburg, he/him (Scenic Designer) has served as T3's Technical Director since 2023 and is excited to be doing his first scenic design at his "home base!" Nicholas has worked professionally in the arts since 2007, including with Virginia Stage Company, Virginia Arts Festival, Virginia Opera, Kentucky Shakespeare Festival, Cleveland Playhouse, The Huntington, and others. He has also taught stagecraft and production at the Governor's School for the Arts in Norfolk VA, served as Theatre Editor for AltDaily.com, and held the position of West Coast Operations Director for Vance Entertainment. In his scant free time, he is also a freelance artisan carpenter. nicholasthornburg.wixsite.com/nthornburg

Ryan Matthieu Smith, all (Costume Designer) is a longtime collaborator with T3 and a creator throughout DFW! Ryan is a director, designer, producer, choreographer, and performer working in film, theater, drag, and circus. Ryan's first T3 production was the regional premiere of *Sideshow the Musical* over 20 years ago directed by Jac Alder and Terry Dobson. Ryan is an artistic associate with Shakespeare Dallas and also serves on the Inclusion, Diversity, Equity, and Access committee. As an Indigenous Two-Spirit, Ryan is very excited to bring his passion home to Texas where he believes visibility and representation are vitally important.

John Moss II He/Him (Lighting Designer) is thrilled to be making his lighting design debut at T3. John has designed for Dallas Children's Theater, Firehouse Theater, Bishop Arts Theater, and most recently The Joyful Noise Christen Theater and their production of *A Walk with the King*.

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. 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.

Claire Fountain, she/they (Intimacy an Fight Choreographer) is an intimacy director, actor, and playwright based in Dallas. This is her first time working with T3. Recent intimacy directing credits include *Almost, Maine* and *Calendar Girls* at Allen Contemporary Theatre, *How I Learned to Drive* at Sundown Collaborative Theatre, *A Moon for the Misbegotten* and *Cat on a Hot Tin Roof* at Theatre Denton, and *Enchanted April* at Mainstage Irving-Las Colinas. She recently played Skids/Jamie in *Jet Fuel* at Bishop Arts Theatre Center where she also served as intimacy captain. She wants to thank her mom for her love and support.

Grace Hellyer, she/her (Stage Manager) has been a theatre practitioner in the DFW area for six years. With a B.A. in Theatre Education from West Texas A&M, she brings professional experience in stage management and scenic painting. A former high school technical director, Grace is thrilled to join T3 in this production. She thanks her husband, Spencer, and dog, Iris, for their support.

Olivia Andrade, she/her (Run Crew) is excited to join her first production with T3 on *Debbie Does Dallas!* This is Olivia's second year working in DFW Theatre, having done crew and wardrobe on other notable productions such as *Water by the Spoonful*, *100 Days*, *Tartuffe*, *The Elaborate Entrance of Chad Deity* and *A Christmas Carol*. Having graduated with her B.A in Theatre from Texas Woman's University, Olivia hopes to continue expanding her career in professional Theatre. When she gets home, Olivia loves cuddling with her cats Westley and Inigo, lovingly named after the beloved characters from *The Princess Bride*.

Bios Continued



Lily Gast, she/her (Debbie Benton) moved to Dallas all the way from Iowa in 2023 just for fun! She holds a B.A. in Theatre Performance from The University of Northern Iowa. Her select credits include: Joy in *Cinderella* (Casa Mañana), Jamie in *Athena* (Undermain Theatre), Gertrude McFuzz in *Seussical the Musical* (Casa Mañana), Sally in *A Charlie Brown Christmas* (Dallas Children's Theater), Hermia in *A Midsummer Night's Dream* (St. Croix Festival Theatre), and Mary Magdalene in *His Story The Musical* (Visceral Entertainment). Trademark: The redhead with one lung.



Jayden Russell, they/them (Lisa) is so excited to be making their T3 debut! Jayden was most recently seen at Jubilee Theatre in the ensemble of *Auntie Explains Christmas*. Additional experiences that Jayden holds near & dear include Amneris in *Aida* (Lyric Stage), Audrey in *Little Shop of Horrors* (Theater Coppel), Marcy in *25th...Spelling Bee* (Theatre Arlington), St Jimmy in *American Idiot* (Lakeside Community Theatre), Marley in *Margaritaville* (Firehouse Theatre), & an ensemble member in *Sweeney Todd* (Lyric Stage). In addition to performing on stage, Jayden has recently begun their journey to the other side of the table, most recently assistant directing the world premiere of Brian Christensen's *Lend Me A Chainsaw*. "Special thanks to my family, friends, & my partner in life, Beck." @jayjayjetplanex



Jocelyn Hansen, she/her (Roberta) is T-H-R-I-L-L-E-D to make her T3 debut! She frequently straddles the aisle between the worlds musical theatre and opera, recent highlights include the title role in *Mary Poppins* and Nancy Karinski in the world premiere of *Goin' Hollywood* (WaterTower Theatre), Annina in *La traviata* and The Confidant in *Elektra* (The Dallas Opera), and Elsa Schroeder in *The Sound of Music* (MiOpera). She's also an active voice instructor and teaches for the MT program at the University of Texas at Arlington. Much love to her husband, huskies, and high school cheerleading experience. www.jocelynhansen.com



Ania Lyons, she/they (Tammy, Dance Captain) is thrilled to be back at T3! Previous T3 credits include *The Music Man* (Zaneeta Shinn) and *The Armor Plays: Cinched & Strapped* (Lady Ada/Tot). They are a local theater artist have performed, choreographed, and assistant stage managed all over the DFW metroplex. Previous experience includes work at Dallas Theater Center, Casa Mañana, WaterTower Theater, Prism Movement Theater, Dallas Children's Theater, Lyric Stage, and more. Much love to the T3 team for the incredible opportunities! Catch Ania's adventures @lyons.dance543

Bios Continued



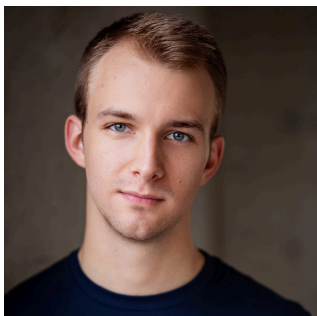
Madeleine Norton, she/her (Donna) is overjoyed to be making her T3 debut! Her recent theatre credits include performing upstairs for this summer's FIT Festival, Shakespeare Dallas' School Tour, *The Magician's Nephew* (Queen Jadis) and *Charlotte's Web* (Martha Arable) at the Dallas Children's Theater, *Sweeney Todd* (Ensemble) at Lyric Stage, and *Untitled Raccoon Play* (Erica/Aurora) at The Tank NYC. You may also hear Madeleine voicing animated characters on Crunchyroll, narrating books on Audible, and goofing around in podcasts on Spotify. She'd like to thank her family and friends for all their support, and the triple-D crew for such a wonderfully hilarious experience! Madeleine is represented by The Campbell Agency.



Seth Paden, he/him (Rick/Actor 1) is excited to be making his T3 debut! Notable roles include Alan in *The Boys in the Band* (Uptown Players) The Emcee in *Cabaret* (Theatre Arlington) Musidorus in *Head over Heels* (Uptown Players and Lyric Theatre of Oklahoma) Neleus/Northbrook in *Mary Poppins Jr.* (Casa Mañana) Jeff in *Title of Show*, Chad- *Disaster the Musical*; Sam Wheat in *Ghost: The Musical* (Pollard Theatre) Roger- *Rent*, Orin Scrivello- *Little Shop*, Cousin Kevin- *Tommy*, DeeDee Ramone- *Four Chords and a Gun* (Tulsa Project Theatre); Brad Majors- *The Rocky Horror Show* (TADA Theatre Inc) Mark- *Rent*, Lonny- *Rock of Ages* (UCO), Henry- *Next to Normal*, Rooster- *Annie* (Sooner Theatre)



Rudy Lopez, he/him (Kevin/Actor 2) is more than excited to be returning to T3 whilst making his T2 debut. He is a stage, VO actor, and film actor. His most recent credits include Telemachus in *Odyssey* at Shakespeare Dallas, Landscaper in *Native Gardens* at Dallas Theater Center, and Ensemble in *The Butterfly's Evil Spell* with T3. He is Crunchyroll VA and can be heard in your favorite anime like *One Piece*, *Twilight Out Of Focus*, *Apothecary Diaries*, and many more! He would like to give thanks to his amazing director, cast, and crew for being a wonderful team and creating the best environment. @therudylopez



Luke Weber, he/him (Johnny/Actor 3) is thrilled to be making his T3 debut! DFW credits include Bert Healy/Ensemble in *Annie*, Shakespeare in *Something Rotten!* (The Firehouse Theatre), Henrik Egerman in *A Little Night Music* (MainStage Irving-Las Colinas), Ensemble u/s Northbrook/Neleus in *Mary Poppins Jr.* (Casa Mañana). Other credits include Monty in *Violet* (Actors Theatre of Indiana), Eddie Birdlace in *Dogfight* (Bellissima Productions), Man 2 in *My Way* (Cornwell's Dinner Theatre), Swing in *My Way* (Theatre By The Sea), Swing in *The Full Monty* (North Shore Music Theatre). Luke holds a BFA in Musical Theatre from Texas Tech University.

Bios Continued



Lauren Mathews, she/they (Female Understudy) is making her Dallas theatre debut! This is her first show with T3, and first professional contract after receiving her BFA from the University of Memphis in May. There she played roles such as: The Witch in *Into The Woods*, #7 in *The Wolves*, and Magenta in *The Rocky Horror Show*. She is so grateful to be part of this show and amazing team. She is also grateful to her family Kristine, Jeff, and Devon for their unwavering support, and sharing the joy of music with her! Ok, BYE! instagram: @lauren.mathews_



Andrew Briseno, he/him (understudy) Andrew is a sophomore at SMU pursuing his BFA in theatre. Andrew's most recent credits include *Carrie: the Musical* at T3 and the *Curtain Up!* Musical theatre concert at SMU. Andrew is so excited to be a part of this wacky production and would like to thank the entire creative team for this opportunity. Andrew would also like to thank his friends and family for their love and support!



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DEBBIE DOES DALLAS

Study Guide

In a September 2001 edition of the *Princeton Alumni Weekly*, alum Susan L. Schwartz received a positive write-up for her performance at the New York Fringe festival. Her show, *Debbie Does Dallas*, in which Schwartz also starred, ran for seven sold-out performances of its 65-minute, adapted script. “Adapted,” you might ask, “adapted from what?” Why, from the bestselling 1978 pornographic film *Debbie Does Dallas*, of course!

Debbie Does Dallas, the film, follows Debbie Benton, a high school cheerleader whose dream is to be a “Texas Cowgirl” (to wit, a cheerleader for the Dallas Cowboys). She receives an invitation to audition, but needs money to pay her way to Dallas; Debbie and her cohort, also cheerleaders, form a company called “Teen Services,” through which the girls offer their services doing odd jobs for pay around town. As time to make the fare runs out, the girls learn they can make more money, and faster, by offering sexual favors to local townspeople.

Schwartz found that, of all the adult films she had watched, *Debbie* struck her as the funniest; she purchased the rights from VCX, the film’s production company, and got to work. Yet, while the show follows the film’s plot fairly closely, even down to the dialogue, the stage production removes the sex, opting instead for humorous, stylized sequences one might sooner see in a comedy sketch than an erotic picture.



DEBBIE DOES DALLAS

Study Guide

In a production at the Jane Theatre the following year, Schwartz's adaptation would take on a few more collaborators: Erica Schmidt as director; and Andrew Sherman, Jonathan Callicutt, and Tom Kitt contributing music and lyrics.

Schmidt brought much of the same lightheartedness to the show-turned-musical, as well as a new perspective. In a piece by the *New York Times*, Schmidt is reported to have called *Debbie Does Dallas: The Musical* an "American story about pulling yourself up by your bootstraps."

How possible is it to do such a thing? The girls begin to offer sex when they realize how much more it pays than other services - that is, how much more the men around them are willing to pay for it. Which raises a question: how much do you have to give up to "make it?" In the same *Times* piece, Schmidt put the question another way: "if Debbie gives up her virginity in order to go to Dallas, will it be worth it?"

Maybe we ought to look at the film's subject matter. The plot turns on the cultural dominance of the Dallas Cowboys, who at the time of production were indisputably considered "America's Team." These were, after all, the thick of the Landry Years: Tom Landry, the team's first head coach, led the Cowboys through twenty consecutive winning seasons. Unreal though it is, the film was aware of the prestige that came with the "Cowboy" name. (And is it any surprise that the Landry Years overlapped considerably with the "Golden Age of Porn?")



Study Guide

Of course, there is a price to prestige. The long-term effects of playing football on the human body, in particular the brain, are well-documented. And the cheerleaders, too, often retire swiftly, following injuries which can require career-ending surgeries. And for the trouble they don't see even a sliver of the team's pay: in the 2024 docu-series *America's Sweethearts: Dallas Cowboy Cheerleaders*, the women auditioning describe their day jobs, disclosing that they need to work full time elsewhere to cover their living expenses. The cheerleaders may be America's sweethearts, but the conditions are anything but sweet. And yet, who wouldn't jump at the opportunity to have one's name and face associated with an historic institution?

To return to Schmidt's metaphor, perhaps Debbie is pulling herself up by her bootstraps - but who designed the boots? What choice is available to anyone, at any given time? And where does the choice end, and a compromise begin?

-Dante Flores, Dramaturg