



# **A GENTLEMAN'S GUIDE TO LOVE AND MURDER**



**PRESS HIGHLIGHTS**



# REVIEWS





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## THEATER REVIEW

# 'LOVE AND MURDER' IS FULL OF LIFE

Commoner looks to kill his way to a royal title in Globe's world premiere

**JAMES HEBERT • U-T**

In Monty Navarro's version of a bucket list, it's other people who do all the kicking.

Monty is the genially homicidal bloke at the center of "A Gentleman's Guide to Love and Murder," the Old Globe's world-premiere musical comedy about a put-upon commoner seeking to leapfrog to a royal title.

And the eight unfortunates who stand between him and that goal are living proof that ambition kills. (Well, except for maybe the "living" part.)

Something else that kills: this show. In fact, unlike at least one of the individuals Monty endeavors to bump off, the elegantly whacked-out "Gentleman's Guide" feels just about



**Ken Barnett as Monty and Lisa O'Hare as Sibella Hallward. JOAN MARCUS**

bulletproof.

The musical, based on the obscure 1907 novel "Israel Rank" (which also spawned the 1947 movie "Kind Hearts and Coronets"), brings back to the Globe the matchless visual splash of

## "A Gentleman's Guide to Love and Murder"

**When:** 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee April 6); 2 and 7 p.m. Sundays; plus 2 p.m. April 3. Through April 14.

**Where:** Shiley Stage, Old Globe Theatre, 1363 Old Globe Way, Balboa Park

**Tickets:** About \$39-\$114 (discounts available)

**Phone:** (619) 234-5623

**Online:** oldglobe.org

director Darko Tresnjak, once the theater's resident artistic chief.

And it marks a virtuoso Globe debut for Jefferson Mays, the UC San Diego grad and Tony Award winner (La Jolla

SEE OLD GLOBE • E3



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Page 2 of 2

## OLD GLOBE

FROM E1

Playhouse's "I Am My Own Wife") who plays every one of the swells, fops and assorted dandies standing in Monty's way.

So entertainingly do members of the uppity D'Ysquith (pronounced "DIE-squith") family meet their maker that Mays can make dying seem like a pretty good living.

His foil is the appealing Ken Barnett, who plays Monty with a cunning blend of the underhanded and the sweetly sincere. For the macabre comedy of "Gentleman's Guide" to work, Monty has to win sympathy, and Barnett brings it. He's also bracketed by two beguiling talents in Chilina Kennedy (as the prim but kindhearted Phoebe D'Ysquith) and Lisa O'Hare (as the flirty, frivolous Sibella Hallward), who get entangled in Monty's love triangle.

Granted, those whom Monty targets are mostly a loathsome lot, and his is an exceptionally genteel brand of mayhem. At one point, lavender is deployed.

One telling aspect, though: We only hear all this from Monty's viewpoint. In fact, "Gentleman's Guide" is the title of his memoir, written from jail as he awaits a jury verdict. The story that springs to life from those recollections unfolds on a curtained "stage" that's part of Alexander Dodge's sumptuous and clever set, furthering the sense that Monty's version of events might be a bit fanciful.

It all plays into subtle ideas of how getting ahead can involve telling ourselves



From left: Heather Ayers, Ken Barnett and Jefferson Mays in "Gentleman's Guide." JOAN MARCUS

stories of others' wickedness or unworthiness, the better to justify unseemly behavior.

But none of that's really necessary to savor the musical's exquisitely rich sense of place, and the comical contrast between the hyper-refined manners of Edwardian England and the dastardly deeds unfolding under everyone's upturned noses.

Writer-lyricist Robert L. Freedman and composer-lyricist Steven Lutvak infuse the piece with deliciously absurd humor; the jauntier songs flow from operetta and musty British music-hall styles, with chipper titles such as "Poison in My Pocket."

Musical director-conductor-pianist Mike Ruckles' 12-piece orchestra brings alternately gorgeous and amusing flourishes to the score, and a versatile company fleshes out some stunning vocal harmonies; Peggy Hickey's choreography is likewise right in tune with the humor.

By the way: In the show's first number, the entire ensemble warns playgoers that they should leave while they can, before the unsightly carnage starts.

Just ignore them, and stay. You'll be glad you died. (Sorry ... did.)

jim.hebert@utsandiego.com  
 (619) 293-2040  
 Twitter: @jimhebert



# Review: A 'Guide' to die for

## Globe's new musical a sumptuous and funny spectacle

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1:14 p.m. March 14, 2013



(/photos/2013/mar/14/964832/)

Heather Ayers, Ken Barnett and Jefferson Mays (left to right) in "A Gentleman's Guide to Love and Murder." — *Henry DiRocco*

In Monty Navarro's version of a bucket list, it's other people who do all the kicking.

Monty is the genially homicidal bloke at the center of "A Gentleman's Guide to Love and Murder," the Old Globe's world-premiere musical comedy about a put-upon commoner seeking to leapfrog his way to a royal title.

And the eight unfortunates who stand between him and that goal are living proof that ambition kills. (Well, except for maybe the "living" part.)

Something else that kills: This show. In fact, unlike at least one of the individuals Monty endeavors to bump off, the elegantly whacked-out "Gentleman's Guide" feels just about bulletproof.

The musical, based on the obscure 1907 novel "Israel Rank" (which also spawned the 1947 movie "Kind Hearts and Coronets"), brings back to the Globe the matchless visual splash of director Darko Tresnjak, once the theater's resident artistic chief and head of its Shakespeare festival.

And it marks a virtuoso Globe debut for Jefferson Mays, the UCSD grad and Tony Award-winner (La Jolla Playhouse's "I Am My Own Wife") who plays every one of the assorted swells, fops and dandies standing in Monty's way.

So entertainingly do members of the uppity D'Ysquith (pronounced "DIE-squith") family meet their maker that Mays can make dying seem like a pretty good living. (You can only hope the lighting-quick costume changes don't actually prove mortal to the actor.)

His foil is the appealing Ken Barnett, who plays Monty with a cunning blend of the underhanded and the sweetly sincere. For the macabre comedy of "Gentleman's Guide" to work, Monty has to win sympathy, and Barnett brings it. He's also bracketed by two beguiling talents in Chilina Kennedy (as the prim but kindhearted Phoebe D'Ysquith) and Lisa O'Hare (as the flirty, frivolous Sibella Hallward), who get entangled in Monty's love triangle.

Granted, the people whom Monty targets are mostly a loathsome lot, and his is an exceptionally genteel brand of mayhem. At one point, lavender is weaponized. It's not even always clear his methods, effective as they may be, really constitute crimes.

One telling aspect, though: We only hear all this from Monty's viewpoint. In fact, "Gentleman's Guide" is the title of his memoir, written from jail as he awaits a jury verdict. The story that springs to life from those recollections unfolds on a curtained "stage" that's part of Alexander Dodge's sumptuous and inventive set, furthering the sense that Monty's version of events might be a bit fanciful.

It all plays into subtle ideas of how getting ahead can involve telling ourselves stories of others' wickedness or unworthiness, the

better to justify unseemly behavior. ("Gentleman's Guide" - a co-production with Tresnjak's Hartford Stage, where it first was staged - also doesn't fail to remind us that such tactics work both ways.)

But none of that's really necessary to savor the musical's exquisitely rich sense of place, and the comical contrast between the hyper-refined manners of Edwardian England and the dastardly deeds unfolding under everyone's noses.

Writer-lyricist Robert L. Freedman and composer-lyricist Steven Lutvak infuse the piece with deliciously absurd humor; the jauntier songs flow from operetta and musty British music-hall styles, with chipper titles such as "Poison in My Pocket." (One number, "Better With a Man," is a singularly hysterical example of double entendre.)

Musical director-conductor-pianist Mike Ruckles' 12-piece orchestra brings alternately gorgeous and amusing flourishes to the score (orchestrated to lush effect by Jonathan Tunick), and a versatile company fleshes out some stunning vocal harmonies; Peggy Hickey's choreography is likewise right in tune with the humor.

And the production team (which also includes projection ace Aaron Rhyne, lighting designer Philip S. Rosenberg, sound designer Dan Moses Schreier and costumer Linda Cho) adds dazzle to scene after scene, including one that seems to cross Monty Python with "Vertigo."

By the way: In the show's first number, the entire ensemble warns playgoers they should leave while they can, before the unsightly carnage starts.

Just ignore them, and stay. You'll be glad you died.

(Sorry ... did.)

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## Review: Dying enlivens 'A Gentleman's Guide to Love and Murder'

This faux-Edwardian musical has its charms, but its animating force is Jefferson Mays as a series of doomed, oblivious aristocrats.



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By Charles McNulty, Los Angeles Times Theater Critic

March 15, 2013 1:3:55 p.m.

SAN DIEGO—

— All the buzz about "A Gentleman's Guide to Love and Murder," the clever new musical comedy pastiche that seems to be wending its Edwardian way to Broadway, is redeemed by the ingenious versatility and quick-change athleticism of actor Jefferson Mays.

In this delightfully silly, if not fully cooked show, written by Robert L. Freedman and Steven Lutvak, Mays impersonates a series of English aristocrats — the eccentric fruit from the snooty D'Ysquith family tree — each of whom gets knocked off under circumstances that can only be considered highly suspicious. How likely is it, after all, that the eight people standing between Monty Navarro (Ken Barnett) and the title of Earl of Highhurst would come to an untimely demise?

The stage of the Old Globe Theatre, where the show opened Wednesday under the stylish direction of Darko Tresnjak, has the look of a Victorian toy theater, whimsically interpreted by scenic designer Alexander Dodge. This is the perfect setting for Mays' transformative puppetry.



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From left, Heather Ayers as Miss Evangeline Barley, Ken Barnett as Monty Navarro and Jefferson Mays as Asquith D'Ysquith Jr. in "A Gentleman's Guide to Love and Murder." (Henry DiRocco / March 7, 2013)

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Carole King's life and songs headed for Broadway in 'Beautiful'



Val Kilmer taking his offbeat Mark

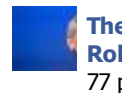
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Using his own boyish middle-aged self as the doll and his elastic wit as the animating force, he turns each of the snooty victims he plays into a comic figure so deliciously unique that adults will have no choice but to succumb to the giggling rapture of this ludicrous tale based on Roy Horniman's novel "Israel Rank." (The plot will ring a bell for those who saw the 1949 film "Kind Hearts and Coronets," which is loosely adapted from the same source.)

No one contains multitudes quite like Mays, who won a Tony for his starring role in Doug Wright's "I Am My Own Wife," a thronging solo performance that turned out characters the way a world famous magician pulls scarves out of a seemingly empty canister. In "A Gentleman's Guide to Love and Murder," he trots out an equally amazing parade of swells, dandies, snobs, cranks and other London oddballs, circa 1909.

One minute singing "I Don't Understand the Poor" as the supercilious Lord Adalbert, the next luring Monty into a duet of "Better With a Man" as effete Henry, Mays wrings every

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## Twain show on the road



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Review: At a grave to finally set down 'Alabama Baggage'

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an already wealthy suitor. Thus Monty's jealousy is inflamed and the idea of catapulting himself from nonentity to a "towering man among men" is born.

It takes some time (in the overlong first act) for Monty to hatch his murderous scheme. The character is both a reluctant felon and an accidental opportunist — qualities that don't make him the most dynamic engine of a musical, but if he were simply a bloodthirsty killer it would be impossible to take any amusement from his antics.

Barnett's Monty cuts a dashing figure, handsomely insecure and definitely more skittish than sadistic. His everlasting attraction to the superficial Sibella doesn't redound to his credit, but then it's not always clear what Phoebe D'Ysquith (Chilina Kennedy), his more respectable love interest, sees in him.

With most of the killing completed by intermission, the second act is largely devoted to the spectacle of Monty trying to have his Sibella and his Phoebe too. Barnett has a pleasant singing voice and an amiable stage presence, but the character's personality needs to be more sharply rendered for us to care one way or the other about his fate. The musical's creators haven't yet found the right balance

ounce of drollery from Freedman and Lutvak's lyrics, one of the musical's key strengths. The lunatic twinkle in the actor's eye varies with each wardrobe change (Linda Cho's costumes have just the right air of bespoke buffoonery), but his cuckoo conviction diminishes not a jot.

And how could it when the songs he performs ramrod straight approach the satiric quackery of Gilbert and Sullivan? Let a taste of Lord Adalbert's signature ditty suffice: "We teach them to read / But do they succeed? / When they're hungry and frail / We feed them in jail! / We send them off to war! / I don't understand — / I'm not being grand! / I don't understand the poor!"

### PHOTOS: Best in theater for 2012

Freedman's book hasn't fully sorted out the nature of Monty's character. There's something undecided about this protagonist, who for all his homicidal activity is a strangely passive fellow, dominated by the women around him even as he tries to weasel a selfishly happy arrangement for himself among them.

When we first encounter Monty he's in prison awaiting the verdict of his murder case. He decides to leave "a purely factual record" of how he became the ninth Earl of Highhurst. The musical then travels back in time to a fateful visit from Miss Shingle (Rachel Izen), an all-knowing servant who informs him of his D'Ysquith heritage and the unfair way his mother was disinherited for marrying, horror of horrors for the family's haughty fox-hunting ranks, a Castilian musician.

Monty runs to tell Sibella (Lisa O'Hare) the news of his pedigree, but this would-be princess is too busy preparing for



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between his meekness and ambition.

Lutvak's music, mixing Mozart and Noël Coward, English operetta and bouncy music hall beats, primes the audience for farcical adventure, though the sound of the orchestra, under the music direction of Mike Ruckles, sounded disappointingly thin on Wednesday night. Although O'Hare and Kennedy bring sublime vocal gifts to the production, the show, featuring Peggy Hickey's modest choreography, often seems tailor-made for a cast of Rex Harrisons talking their way harmoniously through patter numbers.

Of course, Mays is as brilliantly adept in this department as he is in creating an entire card deck of overbred fops and fools. His level of comedy may set an unreachably high bar for the rest of Tresnjak's game ensemble, but it's his prolific originality that gives "A Gentleman's Guide to Love and Murder" its liftoff.

[charles.mculty@latimes.com](mailto:charles.mculty@latimes.com)

'A Gentleman's Guide to Love and Murder'

**Where:** The Old Globe Theatre, Balboa Park, San Diego

**When:** 7 p.m. Tuesdays-Wednesdays, 8 p.m. Thursdays-Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. (Call for exceptions.) Ends April 14.

**Tickets:** Start at \$39

**Contact:** (619) 234-5623 or <http://www.theoldglobe.org>

**Running time:** 2 hours, 25 minutes

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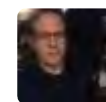
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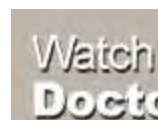
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## Theater

Old Globe presents *A Gentleman's Guide to  
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**82**

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Page 1 of 2

# Murderous lark

*The hero's a serial killer: if you laugh, and you will, you aid and abet his crimes.*

**Y**ou see a great number in a musical and stop the show with rabid applause. But how many times have you really wanted the show to stop — and have them repeat the number on the spot?

Flash to Act Two of *A Gentleman's Guide to Love and Murder* at the Old Globe. Montague Navarro hid his lover, the seductive Sibella, in a room behind a door. Across the narrow hallway, behind another door, stands Phoebe D'Ysquith. Among the last of the rapidly depleting D'Ysquiths, she decided it's time to marry. She chose Monty and just announced their engagement, to his great surprise. And that is — or, to her patrician persuasion, should be — that.

But Monty, who hasn't a moral bone in his body or an ethical synapse in his brain, becomes trapped in the curse of the sexist male: Phoebe's spirit's as appealing as Sibella's flesh. Which to choose? As he tries to conceal his mistress from his self-appointed fiancée, Monty ping-pongs from door #1 to door #2 in the song "I've Decided to Marry You." If the scene were in a silent film, it'd be a hilarious farce. The staging alone's a tour de force.

But there's more. The song flanks Monty

with Mozartian arias and extraordinary singers: Lisa O'Hare (Sibella) has a mile-long list of credits, as does Chilina Kennedy (Phoebe), among them Mary Magdalene in Des McAnuff's revival of *Jesus Christ Superstar*. When the trio completes this astonishing number — and since

live theater affords no instant replays — you want to stop the show, quote Magdalene, and plead, "Could we start again,

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And could Jefferson Mays please re-sing "I Don't Understand the Poor"? He's Lord Adalbert D'Ysquith, current Earl of Highhurst (where the family doth "prevail on a mythical scale"), and he can't understand why the poor choose to be poor — and why "they're constantly turning out more." The song's as whacko as Lord Adalbert's entitled naivete is appalling.

And that's the hallmark of this thoroughly enjoyable musical. The elements are so interwoven, it's near impossible to single one out: Steven Lutvak's score ranges from Mozart to waltzes to early-20th-century music halls (and is so rich it only has room for one reprise); Robert L. Freedman's book and often brilliant lyrics; Darko Tresnjak's astonishingly creative direction; inspired performances and design

## THEATER

JEFF SMITH



*The Old Globe's production of A Gentleman's Guide to Love and Murder is one big show-stopper.*





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His modus operandi: turn a D'Ysquith's avocation into a lethal liability (Henry, the lonely beekeeper, pursued by an irate hive; real bullets in a stage-prop rifle). So maybe the D'Ysquith's just kill themselves, in a way, sort of — okay they don't. But one's felonious culpability gives way to the persistent question: how will Monty do in the next in line?

The show's so tightly woven, any slight change would diminish it. Ken Barnett makes Monty the Dorian Gray of musical comedy. If the actor playing him didn't have Barnett's elegant Edwardian style, impish appeal, and remarkable voice, at once relaxed and rocket-like, gendarmes would empty the house seats in short shrift. Imagine the Emcee of *Cabaret* as a whimsical young lad out for a jolly, albeit murderous lark. I can't either, though Barnett just might pull it off.

*Gentleman's Guide's* a homecoming — nay, a Victory Tour — for two of its principals. In 2004, Darko Tresnjak revived the *Old Globe's* moribund Summer Shakespeare Festival. In 2009, for reasons that still make no sense, he left. Now artistic director of Hartford Stage, which has encouraged his gifts to flourish, Tresnjak packs every scene with one theatrical surprise after another.

And he cast the D'Ysquiths perfectly. Jefferson Mays

plays all eight. The Tony Award-winner (for *I Am My Own Wife*) and graduate of UCSD's MFA program does the near impossible: he gives each a family resemblance, yet makes each instantly distinct: the kindly bonkers Parson Ezekiel (who kicks the bucket with Hitchcockian vertiginousness); beekeeper Henry (so closeted he doesn't understand the lyrics for "Better with a Man"); the reformer Lady Hyacinth and her compulsion for causes; and of course red-coated Lord Adalbert, who not only doesn't understand the poor, he sings one of the most brazenly psychotic (and screamingly funny) songs in musical theater: "Looking Down the Barrel of a Gun."

Could we, I don't know, could we hear that one again, please? ■

**A Gentleman's Guide to Love and Murder**, book by Robert L. Freedman, music by Steven Lutvak, lyrics by Freedman and Lutvak

**Old Globe Theatre**, Balboa Park

**Directed by Darko Tresnjak**, cast: Jefferson Mays, Ken Barnett, Lisa O'Hare, Chelina Kennedy, Price Waldman, Rachel Izen, Kevin Ligon, Heather Ayers, Kendal Sparks, Catherine Walker; scenic design, Alexander Dodge; costumes, Linda Cho; lighting, Philip S. Rosenberg; sound, Dan Moses Schreier; music director, Mike Ruckles; choreographer, Peggy Hickey

**Playing through April 14**, Tuesday, Wednesday, and Sunday at 7:00 p.m. Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623

## San Diego Reader



- The Old Globe's production of *A Gentleman's Guide to Love and Murder* is one big show-stopper.
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### **The Old Globe presents *A Gentleman's Guide to Love and Murder***

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By [Jeff Smith](#), March 20, 2013

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The show's so tightly woven, any slight change would diminish it. Ken Barnett makes Monty the Dorian Gray of musical comedy. If the actor playing him didn't have Barnett's elegant Edwardian style, impish appeal, and remarkable voice, at once relaxed and rocket-like, gendarmes would empty the house seats in short shrift. Imagine the Emcee of Cabaret as a whimsical young lad out for a jolly, albeit murderous lark. I can't either, though Barnett just might pull it off.

*Gentleman's Guide's* a homecoming — nay, a Victory Tour — for two of its principals. In 2004, Darko Tresnjak revived the Old Globe's moribund Summer Shakespeare Festival. In 2009, for reasons that still make no sense, he left. Now artistic director of Hartford Stage, which has encouraged his gifts to flourish, Tresnjak packs every scene with one theatrical surprise after another.

And he cast the D'Ysquiths perfectly. Jefferson Mays plays all eight. The Tony Award-winner (for *I Am My Own Wife*) and graduate of UCSD's MFA program does the near impossible: he gives each a family resemblance, yet makes each instantly distinct: the kindly bonkers Parson Ezekiel (who kicks the bucket with Hitchcockian vertiginousness); beekeeper Henry (so closeted he doesn't understand the lyrics for "Better with a Man"); the reformer Lady Hyacinth and her compulsion for causes; and of course red-coated Lord Adalbert, who not only doesn't understand the poor, he sings one of the most brazenly psychotic (and screamingly funny) songs in musical theater: "Looking Down the Barrel of a Gun."

Could we, I don't know, could we hear that one again, please? ■

**A Gentleman's Guide to Love and Murder**, book by Robert L. Freedman, music by Steven Lutvak, lyrics by Freedman and Lutvak

**Old Globe Theatre**, Balboa Park

**Directed by Darko Tresnjak**, cast: Jefferson Mays, Ken Barnett, Lisa O'Hare, Chilina Kennedy, Price Waldman, Rachel Izen, Kevin Ligon, Heather Ayers, Kendal Sparks, Catherine Walker; scenic design, Alexander Dodge; costumes, Linda Cho; lighting, Philip S. Rosenberg; sound, Dan Moses Schreier; music director, Mike Ruckles; choreographer, Peggy Hickey

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**Prosperina March 20, 2013 @ 9:54 p.m.**

what afabulous show! made all the more so with Jefferson Mays in it - and with your wonderful insights -- the article is almost as fun as the anticipation of seeing such a PIECE.



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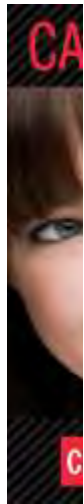
# Jefferson Mays Gives Tour de Force in 'A Gentleman's Guide to Love and Murder'

By Evan Henerson | Posted March 27, 2013, 4:35 p.m.

*A Gentleman's Guide to Love and Murder*  
Hartford Stage Jefferson Mays  
The Old Globe theater

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Photo Source: Henry DiRocco

After experiencing its world-premiere production at San Diego's Old Globe Theatre, it's not so difficult to understand why Robert L. Freedman and Steven Lutvak's "A Gentleman's Guide to Love and Murder" took eight years to come together. Like the music box that springs open in the first scene to reveal important letters to our anti-hero, the musical is a contraption of delicate and decidedly tricky parts—from a patter-stuffed tongue-twister of a score to the synchronicity with which leading ladies Lisa O'Hare and Chilina Kennedy negotiate a pair of songs to the octet of aristocrats, squires, hams, and boobs played in a tour de force by the remarkable Jefferson Mays—that must mesh just so. All these elements are present and clicking like a freshly unwrapped metronome, but under Darko Tresnjak's direction you're never pulled out of the fun long enough to wonder how it's done. The show is constructed in the style of early-20th-century British music hall, and blamed if it doesn't entertain like a dream.

Based on Roy Horniman's novel "Israel Rank"—also the source for the film "Kind Hearts and Coronets"—"A Gentleman's Guide to Love and Murder" finds Monty (Ken Barnett), a British commoner, discovering that he's ninth in line to inherit the Earldom of Highhurst and electing to murder the members of the odious D'Ysquith family standing in his way. In the process Monty keeps a mistress, Sibella Hallward (O'Hare), and courts the comely young Phoebe D'Ysquith (Kennedy). Barnett is tall, sallow, and a bit vampiric, largely playing things straight, despite a wicked gleam in his eye, while surrounded by high comic mayhem. He possesses a strong and nimble voice, and while the shape-shifting Mays will get many of the plaudits, Tresnjak has chosen his leading man wisely.

Ditto the dames. O'Hare convincingly takes Sibella from a vapid social climber—resplendent in Linda Cho's formfitting pink gowns—to a conflicted lady who is living with the consequences of a bad choice. In song and speech she is seriously sexy. Kennedy, as the good girl, matches O'Hare at every step. "I've Decided to Marry You," a delectable trio for Monty, Sibella, and Phoebe, is a



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feat of vocal dexterity for the performers.

Scenic designer Alexander Dodge frames the action inside a decorated music hall arch that somewhat resembles a box, creating a playground for Mays, who changes so quickly from D'Ysquith to doomed D'Ysquith that one almost can't keep up. The performance requires a healthy amount of song and dance, to say nothing of marches, emoting, aristocratic what-whatting, and all manner of hilarity. If "A Gentleman's Guide to Love and Murder" makes it to Broadway, Mays will likely have to clear off his shelf for a round of awards. To the show's credit, however, Mays is but one—or make that eight—of many delights.

*Presented by the Old Globe, in association with Hartford Stage, at the Old Globe, 1363 Old Globe Way, San Diego. March 13–April 14. (619) 234-5623 or [www.theoldglobe.org](http://www.theoldglobe.org). Casting by Jay Binder/Jack Bowdan, Binder Casting.*

**Critic's Score: A**



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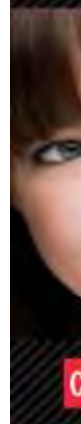
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## Entertainment :: Theatre

### A Gentleman's Guide to Love and Murder

by Rodney Rodriguez

EDGE Contributor

Sunday Mar 17, 2013

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Ken Barnett as Monty Navarro and Lisa O'Hare as Sibella Hallward in the world premiere of 'A Gentleman's Guide to Love and Murder' (Source:Joan Marcus)

#### "A Gentleman's Guide to Love and Murder"

opens at The Old Globe Theatre this month and, true to its name, these dark and treacherous themes are explored with much more civility than one might imagine.

Monty Navarro (Ken Barnett) has just lost his mother. Coming from a rather humble background he was not expecting to be left with much more than good memories of his mother and debt. That is until he learns that his mother was long down the line in succession of the D'Ysquith family fortune.

Now Monty, struggling to make ends meet and in desperate need of a good paying job, searches for his long-lost family and an opportunity to make a noble and honest living. When he finds the proverbial door slammed in his face, he decides to climb the ladder of succession the only way he knows how, by killing each and every D'Ysquith (all nine played by the immensely talented Jefferson Mays) that stands in his way.

He does this in a more gentlemanly way, of course.

Along the way he meets and subsequently falls in love with Phoebe D'Ysquith (Chilina Kennedy), his cousin, all the while subduing his long-lasting longing for Sibella Hallward (Lisa O'Hare), the flame he could never quite get his hands around.

Can Monty lay claim to the entire D'Ysquith inheritance without being caught? Will it be Sibella or Phoebe who ultimately wins his heart? And how many times do you have to kill one D'Ysquith before he or she is really dead?

**The star of the show, unquestionably,**

It's all in his memoirs on "A Gentleman's Guide to Love and Murder."



#### Popula



Bowie; his 21st centu



**is Jefferson Mays as the entire D'Ysquith line of succession. Not only were his quick changes impressive to watch but his delineation and development of each character was a real tour de force.**

The casting of this show could not be better imagined. Barnett's Monty Navarro is smooth, charismatic, the kind of person with whom you would wrongly trust your life. O'Hare brings an almost childlike sense to Sibella contrasted with Kennedy's refined Phoebe, the love interests seem more like the devil and angel on Monty's shoulder each appealing to different aspects of his personality.

The star of the show, unquestionably, is Jefferson Mays as the entire D'Ysquith line of succession. Not only were his quick changes impressive to watch but his delineation and development of each character was also a real tour de force. Every part played by Mays was perfectly polished, purposeful, and a pleasure to watch.

Darko Tresnjak, an Old Globe alum, returns to direct this Shakespearean-like musical comedy and he guides "Guide" eloquently. The book by Robert L. Freeman I felt outshined the lyrics, also by Freeman and Steven Lutvak, as well as the music (Lutvak). The numbers were fun and frolicking but nevertheless this is not a score you would find on my iPod.

Peggy Hickey's choreography played off the theme and the actor's talents wonderfully, even choreographing a scene of ice skating and finding a way to utilize every inch of real estate with which she had to work.

I would be remiss if I did not mention the orchestra; Mike Ruckles as music director and Jonathan Tunick as orchestrator. I always believe you can tell the quality of a musical by the quality of the orchestra and this one rounded out the production nicely.

"A Gentleman's Guide to Love and Murder" is a delightful romp through the early Century British caste system, bobbing and weaving through punch lines, plot twists, affairs and assassinations, eventually coming full circle and sending the audience buzzing out the door.

*"A Gentleman's Guide to Love and Murder" runs through April 14 on the Donald and Darlene Shiley Stage at The Old Globe Theatre in Balboa Park. For more info or tickets, please visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org) or call 619-23-GLOBE.*

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## SAN DIEGO

Regional Reviews by Bill Eadie

### *A Gentleman's Guide to Love and Murder*

The 2013 San Diego theatre season shifts into high gear with the West Coast debut of *A Gentleman's Guide to Love and Murder*, and Darko Tresnjak's fast-paced and whimsical production will be a tough one to top.

An Old Globe world premiere co-production, with Hartford Stage, *Gentleman's Guide* is based on Roy Horniman's Edwardian-era novel "Israel Rank: The Autobiography of a Criminal," a book that also served as the source material for the British film, *Kind Hearts and Coronets*. That delectable black comedy featured an award-winning performance by Sir Alec Guinness, playing eight different murder victims.

Guinness' feat is repeated to superlative effect by Jefferson Mays (*I Am My Own Wife*). But, I'm getting ahead of myself.



Jefferson Mays and Ensemble

As in the film, the story is told largely in flashback.

Monty Navarro (Ken Barnett), a young man whose single mother hoped would rise above his station, learns after his mother's death that she was cast out by the wealthy D'Ysquith family when she married a Spaniard. Hoping for a break, Monty writes to Asquith D'Ysquith, Jr. (Mr. Mays) explaining that he is related to the family and asks for an entry-level position in the family's banking business. Receiving a cruel rejection letter in response, Monty decides to get revenge by taking over the family estate. To do so, however, eight other heirs must die first, so Monty sets out to cause their deaths.

Robert L. Freedman's book cleverly combines Dickens' knack for portraying the eccentricities of the British upper class with Oscar Wilde's love for bon mots and puns. Not only does he generate a plenitude of distinctive characters for Mr. Mays to play but he manages to give Mr. Barnett (an everyman type whose looks and manner resemble Steve Carell) a character who can win audience's affections as a murderer while wooing two women (Lisa O'Hare and Chilina Kennedy) at the same time.

Steven Lutvak's music begins somewhat serviceably but grows richer and more complex as the story progresses (it certainly helps that the excellent orchestrations are by Jonathan Tunick, who is Stephen Sondheim's regular collaborator). The lyrics also love to pun, as well as to instill themselves with double meanings (and yes, the song titled "Better with a Man" is exactly what you think it is, albeit draped in Edwardian manners).

The production's success rests most completely with Mr. Tresnjak's direction, however. Known to San Diego audiences for his visual style and careful attention to detail in the positioning and movement of his actors, Mr. Tresnjak easily exceeds his previous local

efforts. Note, in particular, how many popular culture references Mr. Tresnjak manages to insert, starting with a dandy nod to Alfred Hitchcock that had audience members audibly gasping at the performance I saw.

He's abetted by Alexander Dodge's music hall-inspired scenic design, which features a stage within a stage (one stage for the present, the other, equipped with separate proscenium and curtains, for displaying past events). Philip S. Rosenberg's lighting design helps to keep the action focused without calling attention to itself, and Aaron Rhyne's projections are essential to creating the visual effects (Mr. Rhyne's work just keeps getting better and better). Linda Cho's costumes and Charles LaPointe's wigs look solid and in period, even though you know they had to be built for quick changes. Peggy Hickey's choreography adds much to the fun.

While, from a performance standpoint, Mr. Mays is the reason to see this show, the other leads (Mr. Barnett, Ms. O'Hare, and Ms. Kennedy) all give solid portrayals, both as actors and as singers, with Ms. Kennedy's singing topping the others for vocal prowess and interpretive strength). The quality of the ensemble is mixed, but Heather Ayres' second-act appearance as Lady Eugenia is a marvel of hauteur.

To be sure, there are some places for improvement. Almost all of the murders occur in act one and, once Mr. Mays appears, his often-manic presence is so ubiquitous, albeit in various roles, that the proceedings seem to drag when he's off stage (these scenes mostly focus on the romantic subplot where Mr. Barnett is interacting with either or both of Ms. O'Hare and Ms. Kennedy). At 90 minutes, act one feels so complete that act two promises not to top it (and doesn't, until the very last moments). A farcical visit to the D'Ysquith estate can use some tightening, too.

Despite these reservations, *A Gentleman's Guide to Love and Murder* charms its way gloriously through its tale of revenge.

*A Gentleman's Guide to Love and Murder* through April 14, 2013, at the Old Globe Theatre, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets (starting at \$39) available by calling the box office at (619) 23-GLOBE, or at [www.oldglobe.org](http://www.oldglobe.org).



The Old Globe, in association with Hartford Stage, presents *A Gentleman's Guide to Love and Murder*, book by Robert L. Freedman, music by Steven Lutvak, lyrics by Robert L. Freedman and Steven Lutvak, based on the novel *Israel Rank* by Roy Horniman.

Directed by Darko Tresnjak with Peggy Hickey (Choreography), Alexander Dodge (Scenic Design), Linda Cho (Costume Design), Philip S. Rosenberg (Lighting Design), Dan Moses Schreier (Sound Design), Aaron Rhyne (Projection Design), Charles LaPointe (Wig Design), Jonathan Tunick (Orchestrator), Mike Ruckles (Music Director), Dianne Adams McDowell and Steven Lutvak (Vocal Arrangements), Binder Casting (Casting) and Susie Cordon (Stage Manager).

The cast consists of Ken Barnett (Monty Navarro), Heather Ayers (Miss Barley, Lady Eugenia), Rachel Izen (Miss Shingle), Chilina Kennedy (Phoebe D'Ysquith), Kevin Ligon (Tour Guide, Magistrate), Jefferson Mays (The D'Ysquiths), Lisa O'Hare (Sibella Hallward), Kendal Sparks (Farmer, Guard), Price Waldman (Barber, Detective) and Catherine Walker (Sibella's Maid, Phoebe's Maid).

*Photo: Henry DiRocco*

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Ken Barnett (left) and Jefferson Mays in "A Gentleman's Guide to Love and Murder"  
*Photo by Henry DiRocco*

### 'A Gentleman's Guide to Love and Murder'

Book by Robert L. Freedman  
 Music by Steven Lutvak  
 Lyrics by Robert L. Freedman and Steven Lutvak  
 Directed by Darko Tresnjak  
[The Old Globe Theatre \(http://theoldglobe.org/tickets/production.aspx?performanceNumber=9872\)](http://theoldglobe.org/tickets/production.aspx?performanceNumber=9872), San Diego  
 March 8 to April 14, 2013

Spoofing the English class system is always good fun. Vanity, snobbery, narcissism, greed — the ingredients are just waiting to be whipped into something hilarious, and "A Gentleman's Guide to Love and Murder" does not disappoint. For those who have O.D.'d on "Downton Abbey", this is the perfect tonic.

The show revolves around the D'Ysquith family (pronounced Die-Skwith), who are the picture of self-centered English nobility. When Montague "Monty" Navarro (Ken Barnett) discovers that his recently deceased mother was a disowned D'Ysquith, and that he's ninth in line to be Earl, he makes



overtures to join the family. But the D'Ysquiths have no time for interlopers and reject Monty. So he decides to kill them, or at least the eight between him and the Earldom.

There's a bit more to it: Monty is in love with Sibella (Lisa O'Hare), who reciprocates, mostly, but isn't interested in the hardscrabble life he's offering. Even after Sibella marries, Monty calculates that insinuating himself into the D'Ysquith family can keep him in her good graces.

At first, Monty's crime is more omission than commission. But when he sees how easy it can be to commit murder, he warms to the project. And since the D'Ysquith family has the reputation of being mean-spirited, particularly Asquith D'Ysquith, Jr. (epic fictional name), no one seems to be losing much sleep over their demise.

The acting is superlative all around. Barnett is a likeable assassin. He gets extra points for upgrading his accent and manners as he rises in the family. O'Hare's Sibella is self-centered and selfish, and yet we can see why Monty loves her so deeply. Additional kudos to Chilina Kennedy, who plays Phoebe D'Ysquith and sings beautifully throughout.

But the stage belongs to Jefferson Mays, who plays all eight dying D'Ysquiths. Think costume changes on an industrial scale. Mays moves between characters fluidly — from snotty to crazy to gay and back to snotty. The changes are so profound, it's not always apparent it's the same actor.

The show is playfully anachronistic, adopting the stylings of Gilbert and Sullivan, if not the plotlines. Songs like "I Don't Understand the Poor," "It's Better With a Man" and "Why Are All the D'Ysquiths Dying?" will definitely give you a grin. But the dialogue is almost as lyrical as the music, Oscar Wilde with a dash of Noël Coward.

The show requires some intricate direction, and Darko Trenjak steps up nicely. Small touches are abundant — happy people moving around the stage, unaware their world is about to collapse. The set, a stage within a stage, is beautifully designed.

San Diego is famous for the grade-inflation standing ovation. The show could be thoroughly mediocre and some group of people will stand and applaud lustily. But "A Gentleman's Guide to Love and Murder" deserved it. The entire theater stood in unison, without reservations.

**Josh Baxt**

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## Jefferson Mays romps in 'Gentleman's Guide'

By Carol Davis

SAN DIEGO—When the opening of the new musical, *A Gentleman's Guide to Love and Murder* warns you that the show you are about to see is a tale of revenge and retribution and that blood may spill and spines may chill, you may think this is an updated version of "Sweeney Todd", but you would be dead wrong.

In fact as deadly and bloody as is 'Sweeney Todd', *A Gentleman's Guide to Love and Murder* is just the opposite. "Guide" is as delicious as is a savory chocolate. But don't be misled; this musical is not about our taste buds, it's 'murder by the numbers' sans the blood and gore.

The musical is based on the 1907 novel *Israel Rank: The Autobiography of a Criminal* by Roy Horniman that was later a movie *Kind Heart and Coronets* starring Alec Guinness in 1949.

With book by Robert L. Freedman, music by Steven Lutvak and lyrics by Robert L. Freedman and Steven Lutvak, *A Gentleman's Guide to Love and Murder* is killer fun and not to be missed especially since it has all the earmarks of a trip to Broadway.

The Old Globe in association with the Hartford Stage is mounting this fun frilled lark starring our own Jefferson Mays (UCSD Graduate and Tony Award-winner *I Am My Own Wife*) playing no less than nine of the infamous D'Ysquith's. Globe's former Summer Festival resident director Darko Tresnjak deftly directs with Peggy Hickey choreographing and Mike Ruckles as musical director/conductor and Jonathan Tunick's orchestrations.

You might ask, "What's a D'Ysquith?" (Pronounced DIE-skwith; nice play on words) Well... The D'Ysquith's are a wealthy and influential English family who turn their collective noses down on anyone less than. In this particular branch of the D'Ysquith's there are eight in line waiting to be Earl and that would be the Eighth Earl of Highhurst. (Jefferson Mays)

When Monty Navarro (Ken Barnett) learns that his beloved and now deceased mother was born a D'Ysquith but was disowned from the family fortune because of her marriage to Monty's father, a Castilian, he sets a plan in motion to work himself right up there in line to the family castle (Highhurst) and his rightful fortune, er place, among them. ("You're a D'Ysquith". "You're the son of the daughter of the grandson of the nephew of the 2<sup>nd</sup> Earl of Highhurst!").

Growing up in poverty and watching his poor mother work her fingers to the bone by taking in laundry, Monty plans to break that streak by getting back at his long lost family for all their years of neglect. Elimination is his sport and a well thought out process to that end is the game for Monty as he begins his quest for the Earldom and the D'Ysquith fortune.

Spurring him on with a vengeance is the knowledge that his paramour, Sibella Hallward (stunning Lisa O'Hare) is more interested in marrying a man of means than a man she loves. And so begins the fun and carefully crafted practice of purging first one D'Ysqueth and then another in a series of casual and rather innocent looking accidents.

Told in the beginning, in the first person from a prison cell, Monty is writing his 'true memoirs' ("A Gentleman's Guide... To Murder"). He asks the prison barber whether or not the jury will find him guilty. The prison barber assures him that the ladies will definitely agree that he is innocent. It is the night before the verdict is to be announced.

Then with a blast of thunder and lightning, the tale begins to unfold as Monty steps back to relive his tale.

With a well-oiled cast, directly from the Hartford Stage Production, *A Gentleman's Guide to Love and Murder* plays out on Alexander Dodge's set within a set; a second stage set back a la English music hall style. It is decorated with Aaron Rhyne's projections to depict the location; the action and the time where there are at least eight different drop-dead happenings, and that's just for starters, take place. This romp is so delectably funny that a ninth (if there was another D'Ysquith ...or maybe there will be!) would probably not bore.

Freedman and Lutvak's lyrics are so clever and witty that one can't help secretly cheering Monty on and waiting to see how his ingenious plotting puts him right up there in line for number one Earl. Ken Barnett's Monty is naturally smooth, stylish and personally engaging especially for one with a mind intent on murder and a conscience devoid of any malpractice. ("Poison In My Pocket") He fits the bill perfectly.



His strong baritone voice fares well in any combination of musical genres that are included in the work. ("Better With a Man") His comedic timing is perfect as when he is caught between his new love Phoebe D'Ysquith (Chilina Kennedy is lovely and appealing) and Sibella in his apartment and he tries to keep the two apart. ("I've Decided To Marry You")

This love triangle is just one of the many laughable threads running through "Guide". Both women have strong voices that carry well out into the audience from the recessed dance hall looking area. The contrast of the two is as finely developed, as are the differences between Monty and the D'Ysquith's. (All of them)

Jefferson Mays' characterizations of all the snobby, snooty and callous D'Ysquith's in line ahead of Monty, both male and female, are as different as can be given that they are all upper class snobs and just don't get it as was so typical of the manners and mores of the roles and attitudes between the classes. ("I Don't Understand The Poor")

If anyone is capable of pulling off the madcap changes and brilliant portrayals, Mays is it. He's gleefully funny and appealing in a cunning way. ("Why Are All The D'Ysquith's Dying?") Mays, who played all the characters in "I Am My Own Wife" does a number as a fast change artist as one D'Ysquith after another comes and goes at such a sudden clip that one almost forgets who the last D'Ysquith standing was. His performance is nothing less that dazzling.

Linda Cho, who has dressed a number of actors in the Shakespeare Festival here over the years, designed the ideal period/ class costumes for this production. Philip S. Rosenberg's lighting and Dan Moses Schreier's sounds coming from off stage make complete this lively tongue in cheek musical.

The twelve musicians in the pit are the frosting on the cake. Lutvak's musical score with tunes ranging from music hall to operetta with touches of Sondheim to Lerner and Lowe keep the production moving and fun at all times.

From an audience point of view, one almost forgets that we are dealing in murder. With this particular cast (shout out's to Heather Ayers as Lady Eugenia, and Miss Evangeline Barley and Rachel Izen as Miss Shingle) and all it has going for it, this brand new musical should be on the must see list. You won't want to miss it.

See you at the theatre.

Dates: Through April 14th

Organization: Old Globe Theatre

Phone: 619-234-5623

Production Type: Musical Comedy

Where: 1363 Old Globe Way, Balboa Park

Ticket Prices: from \$39.00-\$114.00

Web: [oldglobe.org](http://oldglobe.org)

Venue: Shiley Stage

\*

Davis is a San Diego-based theatre critic. She may be contacted via [carol.davis@sdjewishworld.com](mailto:carol.davis@sdjewishworld.com)

**Short URL:** <http://www.sdjewishworld.com/?p=34913>

## “A Gentleman’s Guide to Love and Murder” is killer funny. (Photos)

MUSICAL COMEDY | MARCH 18, 2013 | BY: CAROL DAVIS |

4 photos

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RATING FOR "A GENTLEMAN'S GUIDE TO LOVE AND MARRIAGE"



San Diego, CA---When the opening of the new musical, “A Gentleman’s Guide to Love and Murder” (based on the 1907 novel “Israel Rank: The Autobiography of a Criminal” by Roy Horniman that was later a movie “Kind Heart and Coronets” starring Alec Guinness in 1949) warns you that the show you are about to see is a tale of revenge and retribution and that blood may spill and spines may chill, you may think this is an updated version of “Sweeney Todd”, but you would be dead wrong. (“A Warning to the Audience”)

In fact as deadly and bloody as is ‘Sweeney Todd’, “A Gentleman’s Guide to Love and Murder” is just the opposite. “Guide” is as delicious as is a savory chocolate. But don’t be misled; this musical is not about our taste buds, it’s ‘murder by the numbers’ sans the blood and

gore.

**View slideshow: Scenes from "A Gentleman's Guide To love And Murder" by Robert L. Freedman and Music by Steven Lutvak (<http://www.examiner.com/slideshow/scenes-from-a-gentleman-s-guide-to-love-and-murder-by-robert-l-freedman-and-music-by-steven-lutvak-1>)**

"A Gentleman's Guide to Love And Murder", with book by Robert L. Freedman, music by Steven Lutvak and lyrics by Robert L. Freedman and Steven Lutvak is killer fun and not to be missed especially since it has all the earmarks of a trip to Broadway.



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Jefferson Mays and Heather Ayers as Lord Adalbert D'Ysquith and Lady Eugenia in "A Gentleman's Guide To Love And Murder at the Old Globe  
Photo credit: henry Di Rocco

The Old Globe in association with the Hartford Stage is mounting this fun frilled lark starring our own [Jefferson Mays](http://www.examiner.com/topic/jefferson-mays/articles) (UCSD Graduate and Tony Award-winner "I Am My Own Wife") playing no less than nine of the infamous D'Ysquith's. Globe's former Summer Festival resident director Darko Tresnjak deftly directs with Peggy Hickey choreographing and Mike Ruckles as musical director/conductor and Jonathan Tunick's orchestrations.

You might ask, "What's a D'Ysquith?" (Pronounced DIE-skwith; nice play on words) Well... The D'Ysquith's are a wealthy and influential English family who turn their collective noses down on anyone less than. In this particular branch of the D'Ysquith's there are eight in line waiting to be Earl and that would be the Eighth Earl of Highhurst. (Jefferson Mays)

When Monty Navarro (Ken Barnett) learns that his beloved and now deceased mother was born a D'Ysquith but was disowned from the family fortune because of her marriage to Monty's father, a Castilian, he sets a plan in motion to work himself right up there in line to the family castle (Highhurst) and his rightful fortune, er place, among them.

("You're a D'Ysquith". "You're the son of the daughter of the grandson of the nephew of the 2nd Earl of Highhurst!").

Growing up in poverty and watching his poor mother work her fingers to the bone by taking in laundry, Monty plans to break that streak by getting back at his long lost family for all their years of neglect. Elimination is his sport and a well thought out process to that end is the game for Monty as he begins his quest for the Earldom and the D'Ysquith fortune.

Spurning him on in all seriousness is the knowledge that his paramour, Sibella Hallward (stunning Lisa O'Hare) is more interested in marrying a man of means than a man she loves. And so begins the fun and carefully crafted practice of purging first one D'Ysquith and then another in a series of casual and rather innocent looking accidents.

Told in the beginning, in the first person from a prison cell, Monty is writing his 'true memoirs' ("A Gentleman's Guide...To Murder"). He asks the prison barber whether or not the jury will find him guilty. The prison barber assures him that the ladies will definitely agree that he is innocent. It is the night before he is to be sentenced.

Then with a blast of thunder and lightning, the tale begins to unfold as Monty steps back to relive his tale.



With a well-oiled cast, directly from the Hartford Stage Production, "A Gentleman's Guide to Love and Murder" plays out on Alexander Dodge's set within a set; a second stage set back a la English music hall style. It is decorated with Aaron Rhyne's projections to depict the location; the action and the time where there are at least eight different drop-dead happenings, and that's just for starters, take place. This romp is so delectably funny that a ninth (if there was another D'Ysquith ...or maybe there will be!) would probably not bore.

Freedman and Lutvak's lyrics are so clever and witty that one can't help secretly cheering Monty on and waiting to see how his ingenious plotting puts him right up there in line for number one Earl. Ken Barnett's Monty is naturally smooth, stylish and personally engaging especially for one with a mind intent on murder and a conscience devoid of any malpractice. ("Poison In My Pocket") He fits the bill perfectly.

His strong baritone voice fares well in any combination of musical genres that are included in the work. ("Better With a Man") His comedic timing is perfect as when he is caught between his new love Phoebe D'Ysquith (Chilina Kennedy is lovely and appealing) and Sibella in his apartment and he tries to keep the two apart. ("I've Decided To Marry You")

This love triangle is just one of the many laughable threads running through "Guide". Both women have strong voices that carry well out into the audience from the recessed dance hall looking area. The contrast of the two is as finely developed, as are the differences between Monty and the D'Ysquith's. (All of them)

Jefferson Mays' characterizations of all the snobby, snooty and callous D'Ysquith's in line ahead of Monty, both male and female, are as different as can be given that they are all upper class snobs and just don't get it as was so typical of the manners and mores of the roles and attitudes between the classes. ("I Don't Understand The Poor")

If anyone is capable of pulling off the madcap changes and brilliant portrayals, Mays is it. He's gleefully funny and appealing in a cunning way. ("Why Are All The D'Ysquith's Dying?") Mays, who played all the characters in "I Am My Own Wife" does a number as a fast change artist as one D'Ysquith after another comes and goes at such a sudden clip that one almost forgets who the last D'Ysquith standing was. His performance is nothing less than dazzling.

Linda Cho, who has dressed a number of actors in the Shakespeare Festival here over the years, designed the ideal period/ class costumes for this production. Philip S. Rosenberg's lighting and Dan Moses Schreier's sounds coming from off stage make complete this lively tongue in cheek musical.

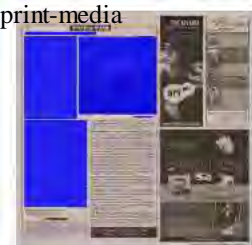
The twelve musicians in the pit are the frosting on the cake. Lutvak's musical score with tunes ranging from music hall to operetta to vaudeville with touches of Sondheim to Lerner and Lowe keep the production moving and fun at all times.

From an audience point of view, one almost forgets that we are dealing in murder. With this particular cast (shout out's to Heather Ayers as Lady Eugenia, and Miss Evangeline Barley and Rachel Izen as Miss Shingle) and all it has going for it, this brand new musical should be on the must see list. You won't want to miss it.

See you at the theatre.

Dates: Through April 14th

Organization: [Old Globe Theatre \(http://www.examiner.com/topic/old-globe-theatre/articles\)](http://www.examiner.com/topic/old-globe-theatre/articles)



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Page 1 of 1

## A guide to love, murder and laughter

**A Gentleman's Guide to Love and Murder** could end up on Broadway. We'll see. But buoyed by a rollicking, intoxicating first act (Act 2 is, by comparison, so-so), this irresistible force of silliness definitely has a Great White Way about it.

The new musical comedy by Robert L. Freedman and Steven Lutvak will go as far as Jefferson Mays can carry it, and that could be all the way to New York. *A Gentleman's Guide to Love and Murder*, a co-production with Hartford Stage, is making its world premiere at The Old Globe Theatre, and it's Mays' house to have and to hold. Playing all the members of the D'Ysquith family (male and female), from a twittering preacher to a buxom suffragette, Mays is flat-out hysterical as he quick-changes from one character to another and endows each with broad comic brilliance. This kind of duty is not unprecedented for Tony Award winner Mays, who played more than 40 roles in Doug Wright's acclaimed *I Am My Own Wife* nearly a decade ago.

*A Gentleman's Guide* is based on Roy Horniman's novel, *Israel Rank*, as was the beloved 1949 film *Kind Hearts and Coronets*. (There, Alec Guinness portrayed eight members of the D'Ascoyne family.) The premise of the Edwardian-era romp is that a D'Ysquith discard named Monty Navarro (Ken Barnett) plots to kill off all eight members of the clan and become rightful earl. That would be Jefferson Mays times eight. Adding to the free-for-all, but far less fun than watching Monty do away with the various D'Ysquiths, is a love triangle with two lovelies (Lisa O'Hare and Chilina Kennedy) panting for the man who would be earl.

The murders, in all their sight-gag zaniness, are this show's (directed by Darko Tresnjak) selling point. All but one victim is offed by intermission, leaving the second act feeling rather flat. There's more emphasis on the story's romantic foibles and, in general, less Mays, and that's not optimal. Throughout, however, the tunes are jaunty and the lyrics delightfully fiendish.

For this show, the Globe is transformed into a stage within a stage, music hall-style, heightening *A Gentleman's Guide's* farcical tone and facilitating its anything-goes goings-on. The murdering is more entertaining than the lovemaking in this show, but if the goal is to eventually make a killing on Broadway, all the better.

*A Gentleman's Guide to Love and Murder* runs through April 14 at The Old Globe Theatre. \$39 and up. [oldglobe.org](http://oldglobe.org)

—David L. Coddon

HENRY DIROCCO



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Wednesday, Mar 20, 2013

## The Old Globe issues a guide to love, murder and laughter

Edwardian comedy tops our coverage of local plays

By [David L. Coddon](#)

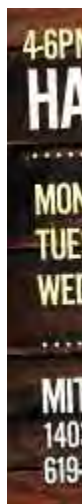


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Jefferson Mays

- Photo by Henry DiRocco

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*A Gentleman's Guide to Love and Murder* runs through April 14 at The Old Globe Theatre. \$39 and up. [oldglobe.org](http://oldglobe.org)

Write to [davidc@sdcitybeat.com](mailto:davidc@sdcitybeat.com) and [editor@sdcitybeat.com](mailto:editor@sdcitybeat.com).

### Opening:

*Accomplice San Diego*: A different kind of theater happening—part play, part game—courtesy of La Jolla Playhouse's Without Walls program: Audience members arrive in Little Italy and experience the play around them as they walk through the neighborhood and respond to clues provided to them. Opens March 26. Find details at [lajollaplayhouse.org](http://lajollaplayhouse.org).

*An Inspector Calls*: A detective arrives at the home of a wealthy businessman and politician and grills each member of the family about a young woman's death. Opens March 23 at Scripps Ranch Theatre. [scrippsranchtheatre.org](http://scrippsranchtheatre.org)

*Born Yesterday*: A corrupt businessman hires a reporter to tutor his showgirl mistress in the ways of Washington, D.C., and she learns a little too much for his own good. Opens March 21 at Avo Playhouse in Vista. [moonlightstage.com](http://moonlightstage.com)

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# Charlene and Brenda in the Blogosphere M...

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Hamlet and Mainly Mozart



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Where we may be found



Hot Guys and Rita



Why I am more absent o...



Lamb's, BLKBOX, SDM...



Brenda's Classical Gas



Catching up as usual



Holidays a-comin' in on ...



Harmony



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Halloween, play festival,...



The people made of corn



Olio week: Gospel and ...



On the back of the beast



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Octavio Moreno and Cecilia Duarte in

*Cruzar la Cara de la Luna*

with Mariachi Vargas de Tecalitlan

Photo by Edward Wilensky

the mariachi vocal tradition. They sing Martinez's melodies and long lines beautifully, whether in solos or duets or ensembles. For example, Duarte and Cerda-Alonzo achieve a thrilling blend in their duet about the absence of men.

The world premiere of the 75-minute *Cruzar* took place in Houston. Then it traveled to Paris. Now it goes to Chicago. Not a bad migration.

The story concerns migration, home and family and how one discovers one's true home. A major image and lovely, if overused, effect is the monarch butterfly, which is the only butterfly to migrate south to north, principally from Mexico to the United States and back again, according to the seasons. Since the migrations far exceed the two-month lifespan of the butterfly, they are made over several generations. How the butterflies know where to go is a mystery.



[<http://4.bp.blogspot.com/-aYA1gE2i3r8>

[/UUZHK35NJ4I/AAAAAAAAACsE/UyL63gbXHH0/s1600/Gentlemen's\\_Guide34\\_print.jpg](http://4.bp.blogspot.com/-aYA1gE2i3r8/UUZHK35NJ4I/AAAAAAAAACsE/UyL63gbXHH0/s1600/Gentlemen's_Guide34_print.jpg)

Jefferson Mays as Lady Hyacinth D'Ysquith

in *A Gentleman's Guide to Love and Murder*

Photo by Henry DiRocco

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# Charlene and Brenda in the Blogosphere M...

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UCSD graduate Jefferson Mays portrays all the murdered D'Ysquiths. He received a Tony Award for his portrayal of Charlotte von Mahlsdorf, the German transvestite, in Doug Wright's Pulitzer Prize-winning *I Am My Own Wife*, seen at the La Jolla Playhouse.

Mays alone would be worth the price of admission, but Ken Barnett as murderous Monty Navarro has a luscious baritone and Robert L.Freedman and Steven Lutvak's musical is tremendously entertaining.

Posted 18 hours ago by [About Charlene Baldridge](#)

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THEATER P. 13



Love & murder, Old Globe style





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## A fine line of extraordinary silliness

Premiere musical is timeless & precise, led by virtuosic Jefferson Mays

By Charlene Baldridge  
 SDUN Theater Critic

How frequently does a D'Ysquith die in "A Gentleman's Guide to Murder"? The answer is eight times, through a dizzying array of means — one more than once — and all hilariously so; especially when all the aristocratic D'Ysquiths, male and female, are played by virtuosic, Tony Award-winning actor Jefferson Mays.

Recipient of an MFA from UC San Diego, Mays was last seen locally as Charlotte von Mahlsdorf in a pre-Broadway workshop and the post-Broadway production of Doug Wright's Tony- and Pulitzer Prize-winning "I Am My Own Wife" at the La Jolla Playhouse.

Having held forth as all the characters in "I Am My Own Wife," Mays is supremely suited to portray the D'Ysquiths one and all in the new Robert L. Freedman and Steven Lutvak musical titled "A Gentleman's Guide to Love and Murder," which is a co-world premiere production with Hartford Stage, where it debuted earlier. Based on "Israel Rank," a novel by Roy Horniman, it continues through April 14 at The Old Globe Theatre.

If the plot sounds familiar, a 1949 film titled

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**WHEN:** Thurs. – Sat. at 8 p.m.; Sun.,  
 Tues. and Wed. at 7 p.m.; and Sat.  
 and Sun. at 2 p.m. through April 14.

**INFO:** 619-234-5623 **WEB:** theoldglobe.org

"Kind Hearts and Coronets" was also based on the same story, which concerns Monty Navarro (played by wondrous baritone Ken Barnett), whose disowned, disinherited late mother was a D'Ysquith. When he determines there are only nine D'Ysquiths between him and Highhurst Castle, Monty sets out, poison in pocket, to murder them all. Barnett's challenge is to maintain the audience's sympathy, even though he is a serial killer who manages to make all his murders look like accidents.

As Monty's love interests, Lisa O'Hare plays the empty-headed, self-centered Sibella who spurns Monty because he has no money, and Chilinia Kennedy portrays Phoebe D'Ysquith, the attractive and forthright sister of one of Monty's victims, Henry, who dies most hilariously. The production benefits from a sparkling well-heard ensemble of five and an orchestra of



(l to r) Ken Barnett and Lisa O'Hare (Photo by Henry DiRocco)



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12 conducted by Music Director Mike Ruckles, who also plays piano. Jonathan Tunick is orchestrator. Peggy Hickey is the choreographer.

Former Globe co-Artistic Director Darko Tresnjak, now artistic director of Hartford Stage, directs the lavish and complicated piece, which may become his Broadway debut. He fluidly stages the work on an ingenious, attractive set designed by Alexander Dodge, who calls upon Aaron Rhyne for projection design.

The set consists of a raised music hall stage with red velvet curtains and a detailed proscenium that is a show in itself upon closer inspection. This stage within a stage allows for quick changes behind the curtain while other scenes of meet-and-greet are played on the forestage and off to the sides. Longtime Tresnjak collaborator Linda Cho creates absolutely delicious turn-of-the-century gowns for O'Hare and Kennedy, who could not be thinner or more attractive in Charles LaPointe's wig designs. Neither is chirpy except as required.

Outstanding among the musical numbers are Sibella's "I Don't Know What I'd Do," which truly establishes character; Lord Adalbert D'Ysquith's "I Don't Understand the Poor;" "Better With a Man," performed by Henry and Monty; and Monty's "Sibella." Freedman and Lutvak's lyrics are exceptionally clever, and Lutvak's music amusingly borrows from Gilbert, Sullivan and Sondheim.

The most outrageous costume belongs to Bartholomew D'Ysquith, the bodybuilder who dies gruesomely – I'll spare you the details – in a weight-lifting accident.

To make a murderer and his murders acceptable one must tread an exceptionally fine line of detailed silliness. Here the treading is precise, timeless and extraordinary. The opening night audience was beside itself with joy. ♦





(l to r) Ken Barnett and Lisa O'Hare (Photo by Henry DiRocco)

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## A fine line of extraordinary silliness

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Premiere musical is timeless & precise, led by virtuosic Jefferson Mays

By Charlene Baldrige | SDUN Theater Critic

How frequently does a DYsquith die in *A Gentleman's Guide to Murder*? The answer is eight times, through a dizzying array of means one more than once and all hilariously so; especially when all the aristocratic DYsquiths, male and female, are played by virtuosic, Tony Award-winning actor Jefferson Mays.

Recipient of an MFA from UC San Diego, Mays was last seen locally as Charlotte von Mahlsdorf in a pre-Broadway workshop and the post-Broadway production of Doug Wright's Tony- and Pulitzer Prize-winning *I Am My Own Wife* at the La Jolla Playhouse.

Having held forth as all the characters in *I Am My Own Wife*, Mays is supremely suited to portray the DYsquiths one and all in the new Robert L. Freedman and Steven Lutvak musical titled *A Gentleman's Guide to Love and Murder*, which is a co-world premiere production with Hartford Stage, where it debuted earlier. Based on *Israel Rank*, a novel by Roy Homiman, it continues through April 14 at The Old Globe Theatre.

If the plot sounds familiar, a 1949 film titled *Kind Hearts and Coronets* was also based on the same story, which concerns Monty Navarro (played by wondrous baritone Ken Barnett), whose disowned, disinherited late mother was a DYsquith. When he determines there are only nine DYsquiths between him and Highhurst Castle, Monty sets out, poison in pocket, to murder them all. Barnett's challenge is to maintain the audience's sympathy, even though he is a serial killer who manages to make all his murders look like accidents.

As Monty's love interests, Lisa O Hare plays the empty-headed, self-centered Sibella who spurns Monty because he has no money, and Chilinia Kennedy portrays Phoebe DYsquith, the attractive and forthright sister of one of Monty's victims, Henry, who dies most hilariously. The production benefits from a sparkling well-heard ensemble of five and an orchestra of 12 conducted by Music Director Mike Ruckles, who also plays piano. Jonathan Tunick is orchestrator. Peggy Hickey is the choreographer.

Former Globe co-Artistic Director Darko Tresnjak, now artistic director of Hartford Stage, directs the lavish and complicated piece, which may become his Broadway debut. He fluidly stages the work on an ingenious, attractive set designed by Alexander Dodge, who calls upon Aaron Rhyne for projection design.

The set consists of a raised music hall stage with red velvet curtains and a detailed proscenium that is a show in itself upon closer inspection. This stage within a stage allows for quick changes behind the curtain while other scenes of meet-and-greet are played on the forestage and off to the sides. Longtime Tresnjak collaborator Linda Cho creates absolutely delicious turn-of-the-century gowns for O Hare and Kennedy, who could not be thinner or more attractive in Charles LaPointe's wig designs. Neither is chirpy except as required.

Outstanding among the musical numbers are Sibella's *I Don't Know What I'd Do*, which truly establishes character; Lord Adalbert DYsquith's *I Don't Understand the Poor*;



(l to r) Ken Barnett and Lisa O Hare  
(Photo by Henry DiRocco)

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(l to r) Heather Ayers, Ken Barnett and Jefferson Mays (Photo by Henry DiRocco)

Better With a Man," performed by Henry and Monty; and Monty's Sibella." Freedman and Lutvaks lyrics are exceptionally clever, and Lutvaks music amusingly borrows from Gilbert, Sullivan and Sondheim.

The most outrageous costume belongs to Bartholomew DYsquith, the bodybuilder who dies gruesomely. I'll spare you the details in a weight-lifting accident.

To make a murderer and his murders acceptable one must tread an exceptionally fine line of detailed

silliness. Here the treading is precise, timeless and extraordinary. The opening night audience was beside itself with joy.

A Gentleman's Guide to Love and Murder"

WHERE: The Old Globe Theatre, 1363 Old Globe Way (Balboa Park)

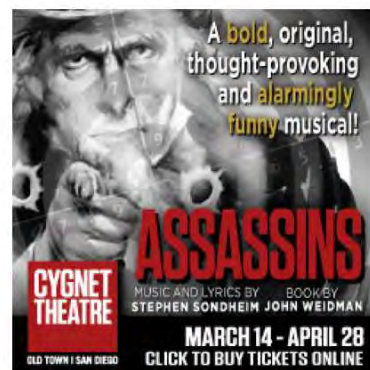
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## Old Globe's World Premiere Is A Musical Comedy Triumph!

Added by **Jack Lyons** on March 29, 2013.

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Jack Lyons Theatre & Film Critic

The Old Globe Theatre is where talented and creative minds come together to conjure up breathtakingly fresh theatrical ideas. Unlike the alchemists and dreamers of old who thought they could turn lead into gold, our modern day theatrical alchemists now work with words, songs and music. When called upon they can indeed, reinvent and turn out smashingly good results delivering a wonderful, witty, and brilliantly entertaining evening of theatre in the bargain.

Which brings me to "A Gentlemen's Guide to Love and Murder" now currently at The Old Globe's Donald and Darlene Shiley stage in San Diego's Balboa Park. This world premiere musical comedy conjured up by the remarkable team of Robert L. Freedman and Steven Lutvak, and brilliantly directed by Darko Tresnjak, is an early Christmas gift to

the city of San Diego.

Good as the creators of this hilarious production are, it still takes wonderfully talented actor/singers, and a first-rate creative team to seal the deal. Without this superb cast, one would probably have a good show, yes. But with a great cast one can have a great show. And that's the reality currently taking place at one of America's finest Regional theatres. There's not a false note in this production.

The story is not new by a long shot. Roy Horniman's novel "Israel Rank" became the basis of the 1949 British comedy movie "Kind Hearts and Coronets". The black-comedy film about English

aristocrats, their titles, and the role of succession in their Edwardian society, made an international star out of Alec Guinness. So, the project is off to a good start.

The play revolves around Monty Navarro (a terrific Ken Barnett with a terrific voice), who is on a mission to avenge the honor of his deceased mother in this extremely funny and entertaining musical about a “serial killer” with a hidden agenda. Navarro is determined to avenge the family honor and inherit an Earldom in the process. I know, I know. How can one make a hero and/or a likable protagonist out of a character who is dead set (pun intended) on murdering his relatives in a quest for a mere Earldom, you ask? Have you ever heard of a chap named Richard III or an organization called The Friends of Richard III? According to the society’s PR flack, the poor fellow was outrageously misunderstood. Richard couldn’t or wouldn’t hurt a fly, let alone murder his relatives... even for a kingdom.

Be that as it may, this production is a musical comedy and a darn funny one at that.

There are eight D’Ysquith relatives who stand in Monty’s way in his quest to become the Ninth Earl of Highhurst, and all eight D’Ysquith characters are brilliantly played by the incredible, Tony-winning Jefferson Mays. It’s an amazing, athletic, glisteningly polished tour de force performance.

In between the silliness and the serious, there’s time for two love interests to distract Monty from his primary plan. Sibella (the lovely, svelte, soprano played by Lisa O’Hare) is the object of Monty’s fantasy-wife image. She however, doesn’t find him suitable husband material. He has no money or social position. The result...Sibella marries another, but she doesn’t cut the “mistress” chord completely much to Monty’s relief.

Phoebe D’Ysquith (a patrician-like Chilina Kennedy and the possessor of a fabulous voice) on the other hand, is rich and she has a social position in spades! It’s a no-brainer... Monty becomes engaged to Phoebe and the elimination contest begins.

What is so entertaining – if I may use that word in the context of the title – about “A Gentleman’s Guide to Love and Murder” is how creatively the authors and director Tresnjak have planned the many different methods that are used to eliminate the D’Ysquith line of succession. It’s absolutely delightful to watch nine performers go



Jefferson Mays as Lord Adalbert D’Ysquith ~Photo by Henry DiRocco.



Lisa O’Hare as Sibella Hallward, Ken Barnett as Monty Navarro and Chilina Kennedy as Phoebe D’Ysquith ~Photo by Henry DiRocco.



through their paces with precision, crispness, and confidence. With a solid cast of supporting and ensemble players, this delicious production is a feast for the eyes and ears.

Just the way it's staged, with its picture-book framing of scenes, the classic look of Edwardian England and its many clever directorial touches, it's easy to see the fingerprints of director Tresnjak all over this production (he does like the color red as I remember from his days as the Globe's former artistic director).

The creative team for this production features: Scenic Designer Alexander Dodge; Lighting Designer Philip S. Rosenberg. Costumes designed by Linda Cho; Sound design by Dan Moses Schreier; Projection Designs by Aaron Rhyne; Music Director Mike Ruckles; Jonathan Tunick Orchestrations; and Vocal Arrangements by Diane Adams McDowell and Steve Lutvak. A special kudo goes to Dialect Consultant Jan Gist for keeping the Yanks on their "accent toes".

"A Gentleman's Guide to Love and Murder" is another winning production from The Old Globe, and one that has "Broadway transfer potential" stamped boldly on it from the minute the curtain went up. It runs through April 14th. Don't miss it!



Lisa O'Hare as Sibella Hallward  
~Photo by Henry DiRocco.

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# San Diego Theater Review: A GENTLEMAN'S GUIDE TO LOVE AND MURDER (The Old Globe Theatre)

by [Tom Chaits](#) on [March 21, 2013](#)

in [Theater-Los Angeles](#), [Theater-Regional](#)



## CHARM GALORE WITH A SIDE OF CHARM THROWN IN FOR GOOD MEASURE

*A Gentleman's Guide to Love and Murder* is a captivatingly charming affair. Set in Edwardian England, the west coast premiere is loosely based on Roy Horniman's *Israel Rank: The Autobiography of a Criminal*,



which was adapted for the screen as *Kind Hearts and Coronets* starring Alec Guinness. This Broadway bound incarnation began in 2006 at the Sundance Institute Theater Lab and moved to The Hartford Stage before settling at The Old Globe.

At the funeral of his beloved mother, Monty Navarro (Ken Barnett) is let in on a dirty little secret. It seems dear ole Mum, once a society darling, was disinherited by her well-to-do family when she married a foreigner. What's more, Monty learns he is in fact ninth in line to inherit a dukedom. Just one problem: eight members of the D'Ysquith clan (all played by Tony-winner Jefferson Mays) stand in his way. He decides to avenge his mother's banishment and better his station in life at the same time. One by one he helps the D'Ysquiths shuffle off their mortal coils and meet their rather untimely demise.

The tale unfolds as a story within a story, or more accurately, a stage within a stage presentation. There is a passerelle, or semi-circular walkway, around the orchestra pit and a large replica of an English music hall



proscenium complete with red curtains. When opened, different settings are revealed utilizing more traditional theatrical set pieces and Aaron Rhyne's video projections. Alexander Dodge's astounding set is like viewing a picture of a picture within a picture.

The English music halls of that era catered to the drunken masses and featured a wide array of variety acts from Houdini to dancers to Chaplin-esque comedians. Singers were infamous for performing songs filled with innuendo and bawdy, ribald lyrics. The audience never knew what to expect when the curtain would open and the effect is much the same here.



However, in lieu of wild and wicked, what we get is much more restrained and reserved: a refined comedy of manners more suited to a parlor than a music hall. Despite the unsavory plot points, it all seems so perfectly polite and proper. The end result is a grin rather than a guffaw, but it's a grin that will be on your face from start to finish. Not that there aren't some hearty laughs to be had because there are – several sight gags like an ice skating adventure and the clownishly buxom bosom and rotund bottom of Lady Hyacinth are particularly funny. Overall, it is the absurd and quite contagious pleasantness that ultimately sells the show.

While much of the credit for the tone can go to director Darko Tresnjak, it's Robert L. Freedman's book and lyrics and Steven Lutvak's music, lyrics and vocal arrangements that elevate the show to another level



completely. Although none of the melodies stick with you for long, they are delightful to listen to with an overall effect as soothing as a minuet or a harpsichord concerto on a sundrenched afternoon. Mr. Freedman's lyrics are clever and complex, his rhymes remarkable and unexpected. You find yourself hanging on his every turn of phrase. He writes as if he were the secret love child of Stephen Sondheim and Gilbert and Sullivan. All of the songs serve a higher purpose, define the characters, advance the plot and succeed stupendously. At one point I even think my ears were tingling from being so deliciously titillated.

The choreography by Peggy Hickey is pretty much creative walking but perfectly suited for the show. All the other technical aspects – Philip S. Rosenberg's lights, Linda Cho's costumes, Dan Moses Schreier's sound and Charles Lapointe's wig design – are top-drawer.

From the ensemble all the way up to the leads, the entire cast turns in stellar performances. Lisa O'Hare exudes a wistful and naïve innocence as Sibella, who wins Monty's heart even though she is really a



conniving and calculating gold digger; the quality of O'Hare's onstage persona is reminiscent of Glynnis Johns as Desiree in *A Little Night Music*. Chilina Kennedy plays the soon-to-be widowed Phoebe, who seizes the



moment and pounces on Monty like a cat on a mouse. Both women have beautiful and expressive legit voices. I was a bit disappointed in Jefferson Mays as the eight D'Ysquiths, although it's probably his own fault: He simply set the bar too high after playing 37 roles and winning every award under the sun for his bravura solo performance in *I Am My Own Wife*. He created a tough act to follow for himself. He does create believable portrayals, but I would have liked to have seen more variance from character to character. The director may have wanted to keep the acting on the DL, but I think he could have given Mr. Mays a bit more leeway to broaden his interpretations, especially when it came to Lady Hyacinth, the society matron on a mission to find a cause celeb. It was all a bit too tame and similar. The true star of the show is Ken Barnett. As Monty, he commands the stage from the moment the show starts and does not relinquish the reigns throughout. His disarming demeanor wins you over completely; you root for him despite the slight detail that he's a serial killer.

If you are a fan of the droll delirium of *Downton Abbey* this show is for you. Sit back, smile and be prepared to have the pants charmed right off of you.



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## “A GENTLEMAN’S GUIDE TO LOVE AND MURDER” – The Old Globe

All of us have irritating relatives that we could just strangle at times. But most of us don’t act on our homicidal impulses.

Then there’s sweet, unassuming Monty Navarro. He’s dirt-poor, and his main squeeze only wants to marry a rich man. Then, he finds out that his recently deceased mother was the disinherited daughter of nobility, cast out because she married beneath her. Now, Monty learns, there are only eight people ahead of him in line for the earldom. So, love – and revenge – conquer all.

When we first meet him, Monty is behind bars, putting the finishing touches on a tell-all memoir, his final act before being put to death for a murder he didn’t even commit! But he was responsible for all the others, which he gleefully and gruesomely recounts to us in his diary entitled, of course, “A Gentleman’s Guide to Love and Murder.”

And we’re off on this mad spree of Edwardian mayhem: Monty’s inexorable advance toward aristocracy and ardor (he gets the girl – and another one, to boot!).

The wacky plotline is based on a 1907 novel called “Israel Rank,” by Roy Horniman, which was also the source material for the 1949 film, “Kind Hearts and Coronets.” For the record, the musical is much funnier than the movie, but it preserves the delirious comic conceit of having one actor play all the nasty,

ghastly, inventively dying D'Ysquiths. In the film, it was Alec Guinness. Onstage at the Old Globe, which is co-producing this irresistible world premiere with Connecticut's Hartford Stage, we're treated to the neck-snapping chameleon magic of former San Diegan Jefferson Mays, whose performance is, yes, a tour de farce.

The whole setup is an English music hall, replete with a whimsical set-within-a-set, and the kind of musical pastiche typical of that hugely popular early 20th century variety-show genre, a kind of English Ed Sullivan presentation, with considerably more bawd and double entendres, delightfully in evidence here, too.

The story is absurd, but Monty, as played by Ken Barnett, is jolly good company, and his lady friends are exceptional: the delicious Lisa O'Hare as superficial blonde Sibella and Chilina Kennedy as Phoebe, her more restrained brunette counterpart. Their trio, "I've Decided to Marry You," is one of the farcical high points of the production. The lyrics are dazzlingly clever throughout, co-written by composer Steven Lutvak and librettist Robert L. Freedman. Lutvak's score ranges widely, from waltz to tango to patter-song, a smart, nimble amalgam of Sondheim intellect and Gilbert & Sullivan acrobatics.

What pulls it all together is the brilliant direction of Darko Tresnjak, former Old Globe co-artistic director, who's devised a zillion hilarious ways to make the silliness soar. Prepare yourself for a hugely entertaining evening of ingenuity and inspiration, that only a sourpuss – or a D'Ysquith -- wouldn't enjoy.

"A Gentleman's Guide to Love and Murder" runs through April 14 at the Old Globe Theatre in Balboa Park.

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## **"THE MOUNTAINTOP" – San Diego Repertory Theatre**

April 3, 1968. Dr. Martin Luther King, Jr. has just delivered his magnificent, "I've Been to the Mountaintop" speech. The next day, the Nobel Peace Prize winner will be dead, gunned down at age 39.

Katori Hall's play, "The Mountaintop," is set on that night before, in Room 306 of the Lorraine Motel in Memphis. King is hoarse and exhausted, disappointed in the turnout for his rally supporting the sanitation workers' strike. We're made privy to his private thoughts – and a whole lot more: the brand of cigarette he craves, his weakness for women, his willingness to curse if encouraged, his ease in lying to his wife, his "stanky feet."

The play takes a mountainous man and cuts him down to human size. The conceit is interesting; the way Hall frames her portrait is imaginative. And yet, we don't get deep into King's psyche or soul, or learn





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(l to r) Jefferson Mays and Heather Ayers (Photo by Henry DiRocco)

## CUAUHTÉMOC KISH : THEATER REVIEW

### Perfectly delicious theater Old Globe latest is marvelous, unqualified hit

Jefferson Mays, Tony Award winner for "I Am My Own Wife," returns to San Diego to play no less than eight members of the D'Ysquith family in a marvelously entertaining musical comedy called "A Gentlemen's Guide to Love and Murder." It's a hysterically funny tour de force you won't want to miss.

Mays' quick-change impersonations of English aristocrats are not the sole highlight of this perfectly delicious theatrical pastiche, based upon the novel "Israel Rank" by Roy Horniman. The story is about a man set upon regaining his place in Edwardian society.

In fact, the entire cast is nothing less than splendid and perfectly on target. Lisa O'Hare and Chilina Kennedy play Sibella and Phoebe respectively. Both of these love interests are adorned in delicious Linda Cho costumes while they valiantly sing for the affections of Monty with fresh, melodious soprano notes throughout.

The charmingly handsome Ken Barnett takes on the role of the impeccably dashing Monty Navarro, a man who has to murder a mere eight members of the D'Ysquith

family to secure an earldom. Barnett's timing and attention to detail is impressive and no doubt assisted by the meticulously elegant directorial talents of Darko Tresnjak, who is the fifth and current Artistic Director of Hartford Stage.

Robert L. Freedman fashioned the book and Steven Lutvak composed the music, while both collaborated on writing the satirically funny and acerbically lively lyrics. The influences for the book and lyrics include Oscar Wilde, Noel Coward, Gilbert and Sullivan, and even Mozart.

The storyline allows Monty to set the facts straight about his climb back to the top of the D'Ysquith ladder to become the ninth Earl of Highhurst. From a prison cell, awaiting a verdict in his murder case, he informs the audience of his heritage and the cruel life his mother suffered after she was disinherited for marrying beneath her.

Throughout the production is a fine line between bloodthirsty murder and outlandish comedy; those extremes are wonderfully melded to a middle ground that allows the audience to embrace the show's

### "A Gentleman's Guide to Love and Murder"

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conceit with nary a second thought about propriety or suitability.

Favorite witty numbers include Lord Adalbert's "I Don't Understand the Poor," Henry's double-entendre filled "Better with a Man" and "Around the World with Lady Hyacinth."

Alexander Dodge's scenic design underscores the Victorian era and is equipped with all sorts of gadgets and props, all the while looking gorgeously draped, brightly colored and beautifully embellished.

Mike Ruckles handles his musical direction with precision; Aaron Rhynne offers up some truly inventive projection designs, and Peggy Hickey keeps things moving with inventive choreography.

With the hysterically funny Mays lifting the acting bar to an almost unreachable level, and a cast that follows his steady and determined lead, "A Gentlemen's Guide To Love and Murder" is an unqualified hit – most likely headed for Broadway – and should not be missed. ▼



## CUAUHTÉMOC KISH : THEATER REVIEW



(l to r) Jefferson Mays and Heather Ayers (Photo by Henry DiRocco)

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## Sprinting to the mountaintop

Katori Hall’s mythical story of King’s last days shows duality of iconic figure

In Katori Hall’s celebrated “The Mountaintop,” the playwright allows her audience to be a voyeur in Room 306 of the Lorraine Motel in Memphis, Tenn. on April 3, 1968, the day before Martin Luther King Jr. was assassinated.

Viewers observe King’s dual personality, that of iconic figure as well as that of common man. King’s strengths and weaknesses are juxtaposed against one another to be weighed, and then put into historical perspective. Hall is overly generous with imaginary elements that build into an all-too-brief, 85-minute mythical storyline that a few might suggest is incomplete.

Built around the idea of a runner’s relay race, the playwright is suggesting that it not only takes a tireless team to make political progress, but any glory that comes with that hard-fought progress can be as fleeting as a sprinter crossing the finish line.

One might even suggest that Hall’s plot is tabloid tease, like so many we’ve witnessed in political circles over the years. Still, that tantalizing tease is about the making and the marking of an important historical event.

Larry Bates does a fine turn as King, who returns to his hotel room after delivering the “I’ve Been to the Mountaintop” speech at the Mason Temple in Memphis. He’s tired and has a cold and is waiting for cigarettes to be delivered by his roommate, the Rev. Ralph Abernathy. He paces and looks around for listening devices; clearly he’s paranoid and exhausted.

Abernathy never shows up, but a hotel maid by the name of Camae enters the room and offers King more than just a Pall Mall cigarette. Danielle Moné Truitt plays the maid as a sexually charged potty mouth, who takes us on a winding journey that

## “The Mountaintop”

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includes a telephone conversation with a female deity.

“The Mountaintop” found fame for Hall by way of a fringe theatre for new playwrights in Battersea, England. And after playing on Broadway in 2011 with Samuel L. Jackson and Angela Bassett, the drama may play better in more intimate theatres like the San Diego REP.

Roger Guenveur Smith directs his two principals with an even hand, allowing both to create a chemistry that sets up a spiritually charged connection.

Christopher Ward’s minimalist set design provides an intense feeling of claustrophobia, fear and paranoia. It also allows for historic projections to be shown on a TV screen positioned in the middle of the set, including the controversial Black Power salute by American sprinters Tommie Smith and John Carlos at the 1968 Olympics.

In the end, this play reminds us all that the hallowed, iconic figures that walked this earth were just as fallible as the rest of us; they just passed the baton more often and crossed the finish line with much greater frequency. ▼

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## Perfectly delicious theater

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Old Globe latest is marvelous, unqualified hit

By Cuauhtémoc Kish | Theater Review

Jefferson Mays, Tony Award winner for "I Am My Own Wife," returns to San Diego to play no less than eight members of the D'Ysquith family in a marvelously entertaining musical comedy called "A Gentleman's Guide to Love and Murder." It's a hysterically funny tour de force you won't want to miss.

Mays' quick-change impersonations of English aristocrats are not the sole highlight of this perfectly delicious theatrical pastiche, based upon the novel "Israel Rank" by Roy Horniman. The story is about a man set upon regaining his place in Edwardian society.

In fact, the entire cast is nothing less than splendid and perfectly on target. Lisa O'Hare and Chilina Kennedy play Sibella and Phoebe respectively. Both of these love interests are adorned in delicious Linda Cho costumes while they valiantly sing for the affections of Monty with fresh, melodious soprano notes throughout.

The charmingly handsome Ken Barnett takes on the role of the impeccably dashing Monty Navarro, a man who has to murder a mere eight members of the D'Ysquith family to secure an earldom. Barnett's timing and attention to detail is impressive and no doubt assisted by the meticulously elegant directorial talents of Darko Tresnjak, who is the fifth and current Artistic Director of Hartford Stage.

Robert L. Freedman fashioned the book and Steven Lutvak composed the music, while both collaborated on writing the satirically funny and acerbically lively lyrics. The



(l to r) Jefferson Mays and Heather Ayers (Photo by Henry DiRocco)



influences for the book and lyrics include Oscar Wilde, Noel Coward, Gilbert and Sullivan, and even Mozart.

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The storyline allows Monty to set the facts straight about his climb back to the top of the D'Ysquith ladder to become the ninth Earl of Highhurst. From a prison cell, awaiting a verdict in his murder case, he informs the audience of his heritage and the cruel life his mother suffered after she was disinherited for marrying beneath her.

Throughout the production is a fine line between bloodthirsty murder and outlandish comedy; those extremes are wonderfully melded to a middle ground that allows the audience to embrace the show's conceit with nary a second thought about propriety or suitability.

Favorite witty numbers include Lord Adalbert's "I Don't Understand the Poor," Henry's double-entendre filled "Better with a Man" and "Around the World with Lady Hyacinth."

Alexander Dodge's scenic design underscores the Victorian era and is equipped with all sorts of gadgets and props, all the while looking gorgeously draped, brightly colored and beautifully embellished.

Mike Ruckles handles his musical direction with precision; Aaron Rhyne offers up some truly inventive projection designs, and Peggy Hickey keeps things moving with inventive choreography.

With the hysterically funny Mays lifting the acting bar to an almost unreachable level, and a cast that follows his steady and determined lead, "A Gentleman's Guide To Love and Murder" is an unqualified hit – most likely headed for Broadway – and should not be missed.

"A Gentleman's Guide to Love and Murder"

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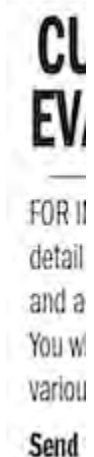
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March 22, 2013

### **Killing One's Way to the Top: *A Gentleman's Guide to Love and Murder* at the Old Globe Theatre**

- [THEATER REVIEW](#)

by Welton Jones

*A Gentleman's Guide to Love and Murder* is a merry new musical containing bits borrowed from all the right places. The Old Globe is presenting it with a charming cast and infectious ingenuity.

W. S. Gilbert, Noel Coward and Oscar Wilde hover over the Edwardian enterprise, with Charles Dickens, Henry Fielding, Voltaire and John Gay nearby. But that large beast munching the *hors d'oeuvres* in the drawing room is the 1949 British film comedy *Kind Hearts and Coronets*, in which Alec Guinness played eight members of an aristocratic English family who die in mysterious fashion to the benefit of the penniless opportunist who's ninth in line for the earldom.



Though both that film and this musical claim the same source – *Israel Rank*, a satirical 1907 novel by Ben Horniman, friend of Wilde – there is no official mention at the Globe of the picture version, generally considered a minor masterpiece.

(It's probably a case of cautious lawyers. For example, the family name in the book is "Gascoyne," in the film it's "D'Ascoyne" and for the Globe, it becomes "D'Ysquith." Hmmm. Reminds me of a lively interview I had years ago with Harvey Fierstein, who adapted a French play titled *La Cage aux Folles* for Broadway. Any influences from the smash-hit film of the same name? I asked. "I never," said he, face going blank, "saw it." Hi there, lawyers.)

The difference in the three titles is instructive. The hero of *Israel Rank* is the son of a strayed blueblood mother and the Jewish nobody she married for love, thus giving the story an extra layer of Edwardian outsider. *Kind Hearts and Coronets* is a line lifted from a Tennyson poem and slyly suborned for dark comedy. *A Gentleman's Guide to Love and Murder* clunks a bit, suggesting an uneasy effort to lasso a wider audience.



Lisa O'Hare, Ken Barnett and Chilina Kennedy, left to right, in Old Globe's *A Gentleman's Guide to Love and Murder*. Henry DiRocca Photo

In truth, love hasn't much to do with this story, which is satirical irony stalking class snobbery. The excellent authors of *AGGTLAM* – words by Robert L. Freedman and music by Steven Lutvak – obviously know this, since their show gives ample evidence of long, hard and careful work. If anything, it's too polished. Certain elegant elements are admirable in themselves but don't push the piece along, often a sign that the creators hate to give up the product of so much effort merely because it no longer works.

I'm thinking here of midway through Act II as the denouement approaches. We've watched seven D'Ysquiths meet their various ends, with more or less help from our upwardly-mobile hero, and we have seen him pocket the poison for the earl himself as he arrives at the castle for dinner. Surely a time for precise plotting and smooth skating to the climax? Instead, there is slapstick dinner schtick, a raucous domestic argument, a reappearance of a long-lost character, subplots of female scheming and a song to keep going. What actually occurs is lost in the confusion and hard to comprehend even when it's later explained.

Such is the drive of the play and its staging, however, that this plot confusion is not as burdensome as it would be in a classic mystery story. The guy may actually get away with it and that actually may, thanks to the careful balance of the play's morality, be okay. Besides, hints the ending, the plots never end.

Freedman's language is comfortable and fun, not so much the arch stalking of satirical targets as just giving a jolly verbal framework where the actors can hang his complex variations of stereotypes. And he has a way with song lyrics that make happy both singers and listeners.

Lutvak's music is either brightly serviceable or delightfully surprising. "A Warning to the Audience," no matter how ironic, probably isn't the ideal opening song, more of an apology for making light of murder. And songs like "You're a D'Ysquith" and "The Last One You'd Expect" sound a bit like requirements checked off a "to-do" list. But "Better With a Man" is a dandy stampede of innuendo, "I Don't Understand the Poor" is a superior patter song and "Sibella" is really nice, complex and unexpected.

With a single exception, the victims are all cartoons, played *a la* Guinness by Jefferson May, a protean imp with banjo eyes and no fear. Some of his one-trick ponies are more catchy than others – I liked the doughty dame searching the globe for a cause fancier than "Schools for the Ragged" and I loved the prissy beekeeper – but May served them all according to their desserts.

Virtuoso versatility aside, Ken Barnett has the better role, as the hungry climber, by turns humble, outraged, greedy, amazed and very nimble with the self-justification. Barnett smoothly takes advantage of these riches, ascribing a picaresque arc from feckless loser to suave rogue with an assortment of charming shrugs.

But get a load of these two principal women's roles: the flighty adventuress who rejects our hero for a better wallet but glides right back as a demanding mistress when she sees his success and the proper maiden who's been saving herself for just such a blast of invigoration from outside the gentry.

Lisa O'Hare and Chilina Kennedy are a dynamic operetta duo, two lissome singing actresses who compliment each other so well I would attack the entire Gilbert and Sullivan canon with them leading the ladies' department. As the saucy blonde, O'Hara sings with bell-like accuracy and sizzles with sensual complications. Kennedy, who can alter the meaning of a song during one held note, fairly bubbles with repressed carnality.

It's still hard to believe, even after more than one head count, that there are just 10 people in this cast. Some of them may match Jefferson May in total roles played, if not lines delivered, and there are moments when all hands are on deck, regardless of billing.

Their success in weaving this pageant is but one of the achievements of director Darko Tresnjak, who keeps the momentum going even during the moments of calm and seems to scorn the notion of dead spots. This is first-class stage illusion but there's more afoot than mere trickery. This show is rich and wise with the very essence of the stage.

Alexander Dodge's set is a useful toy proscenium with an inner below which makes the magic possible. The colors are fun but I might have wished that the ornamentation had equal wit, just as I would like to see some actual employment, in Philip W. Rosenberg's lighting plan, of those footlights. (A special salute to Aaron Rhyne's so-useful projections, not flashy, just indispensable.)

Congratulations to Linda Cho for getting so many of the costumes so right, though inevitably, in such as massive and demanding visual extravaganza, there are moments when what's being worn just isn't quite right. (There's a bit of wedding scene with the bridesmaids stuck in shop girl outfits.) But the only thing that really bothered me was the sore lack of hats, an outdoor fixture on heads of the era.

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The Jonathan Tunick orchestrations make predictably suave use of natural strings and winds in the pit, presided over by the able Mike Ruckles. The necessary bits of hearty choreography are the work of Peggy Hickey.

I admire the crisp energy and bold self-assurance of this piece and I congratulate the management for such skillful casting. In sorting out the final odds and ends before declaring the work finished, though, I hope every caution is used to avoid smugness, always a danger in tales of loveable rogues getting away with something.

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### **[Welton Jones](#)**

Welton Jones has been following entertainment and the arts around for years, writing about them. Thirty-five of those years were spent at the UNION-TRIBUNE, the last decade was with SANDIEGO.COM.

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# STAGEscenEL

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## A GENTLEMAN'S GUIDE TO LOVE AND MURDER

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WOW!

Imagine how it might have played out had Downton Abbey's distant cousin Matthew Crawley actually wanted to inherit the Grantham estate, not just wanted it but wanted it so badly that to get it, he needed to dispose of more than half a dozen Granthams standing in the path of his succession.

I realize this is a lot to imagine, but if I ask you to do so, it's simply to give you an idea of the world inhabited by the characters of the delicious new period musical A Gentleman's Guide To Love And Murder, a world of manners and money and Edwardian morality, a world in which a poor relation might have no other recourse than to bump off the competition one by one if he wanted to go from rags to riches.



The first half of its two-part World Premiere (at Connecticut's Hartford Stage) now completed, A Gentleman's Guide To Love And Murder has arrived at San Diego's Old Globe Theatre, and if critical and audience response so far is any indication, a smash Broadway run can't be far ahead.

Based on Roy Horniman's novel Israel Rank (also the source material for the 1949 British movie classic Kind Hearts And Coronets), A Gentleman's Guide To Love And Murder introduces us to Monty Navarro (Ken Barnett), a handsome, personable young chap whose recently deceased mother's youthful marriage to a Castilian musician ended up getting her disowned, and who now finds himself ninth in line to inherit the D'Ysquith (the D'Y is pronounced "die") fortune.



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All he has to do to get his hands on it is bump off Asquith D'Ysquith Jr., Lord Adalbert D'Ysquith, Reverend Lord Ezekial D'Ysquith, Lord Asquith D'Ysquith Sr., Henry D'Ysquith, Lady Hyacinth D'Ysquith, Lady Salome D'Ysquith Pumphrey, and Major Lord Bartholmew D'Ysquith—in that order.

As film buffs will surely recall, all eight heirs were brought to black-and-white big-screen life (and death) by the one-and-only Alec Guinness, a mere thirty-five at the time and not yet a “Sir.”



Not to be outdone, A Gentleman's Guide's creative team (book writer/lyricist Robert L. Freedman, composer/lyricist Steven Lutvak, and director Darko Tresnjak) have assigned the octet of roles to a single actor, and who better to embody them all, alive *and* dead, than Jefferson Mays, who played five times that many parts in *I Am My Own Wife*, and won just about every theater award, including the Tony, for that acting tour de force.

Needless to say, Mays fits all eight roles to a “D” ... as in D'Ysquith.

But back to our tale.

If news of his late mother's disownment prompts young Monty to contemplate revenge, the refusal of his beautiful but mercenary sweetheart Sibella Hallward (Lisa O'Hare) to marry a man without means sends our hero off disposing of D'Ysquith after D'Ysquith in the most entertaining of ways, particularly as aided and abetted by projection designer Aaron Rhyne's clever animations. There's murder by falling through thin ice (while gliding across it on skates), murder by bee stings (a whole swarm of them), and murder by prop gun (that's supposed to have blanks in it, but doesn't), leaving just five more murders before fortune and Sibella are Monty's.

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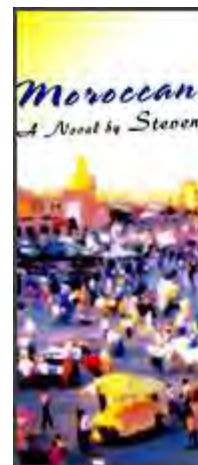
What our mirthful murderer hasn't counted on is the love triangle that makes up much of Act Two's merriment, for along the way he meets distant cousin Phoebe D'Ysquith (Chilina Kennedy), and when cousin Phoebe shows up at Monty's doorstep to make the musical announcement "I've Decided To Marry You," who should already be there but Sibella, leading to some of the funniest, most sharply timed physical comedy this side of French farce.

Naturally, for a musical comedy like *A Gentleman's Guide To Love And Murder* to work, not only must our antihero be sympathetic (which the ever so likeable Monty most certainly is, despite his pesky predilection for murder), the musical's tone must also be bright and breezy and frothy and gay (all of which *A Gentleman's Guide To Love And Murder* most definitely is, and not just when victim number five, Henry D'Ysquith, informs Monty in delicious double-entendre, that "It's Better With A Man.")

Freedman and Lutvak's lyrics are as sparkling and witty as Freedman's book, from Lord Adalbert's "I Don't Understand The Poor" ("And they're constantly turning out more") to Lady Hyacinth's "Around The World With Lady Hyacinth" ("Every dilettante will envy me and want a colony of lepers of her own!"), and many more in between. Lutvak's tunes match them to perfection, the talented composer's melodies evoking greats like Gilbert & Sullivan, Lerner & Lowe, and Stephen Sondheim. (Frequent Sondheim collaborator Jonathan Tunick just happens to be on board as orchestrator.)



Not surprisingly, the uniquely gifted Mays gives one of the year's most scene-stealing performances (or should that be eight, or perhaps even nine?) as all those D'Ysquiths male *and* female.



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As for Mays' costar, is there anything Barnett can't do, including playing ten roles himself in a 99-seat L.A. production of *La Ronde* back in 2009 and more recently a man attempting to reconcile being both Christian and gay in *Next Fall* at the Geffen? And as both of those were straight plays, Barnett's Broadway-ready pipes may come as a surprise to some, though not to this reviewer, who discovered golden-voiced Barnett in Atlanta *The Musical* in 2007. Long story short, if Mays is *A Gentleman's Guide To Love And Murder*'s dazzling star, Barnett is its secret weapon.

Leading ladies don't come any more captivating than O'Hare, Best Actress Scenie winner for her title performance in Reprise's *Gigi* and last year's Scenie winner for Triple Threat Performance Of The Year as Sally Bowles in Reprise's *Cabaret*, the role of Sibella now giving O'Hare the chance to show off finely-tuned comedic chops in addition to her stunning looks and exquisite soprano. And speaking of stunning looks, exquisite sopranos, and finely-turned comedic chops, Kennedy is no slouch in those departments either, her marvelous Phoebe giving love rival Sibella more than a run for her money.



Supporting roles couldn't be brought to more vibrant life than they are by Heather Ayers (Miss Barley, Lady Eugenia), Rachel Izen (Miss Shingle), Kevin Ligon (Tour Guide, Magistrate), Kendal Sparks (Farmer, Guard), Price Waldman (Barber, Detective), and Catherine Walker (Sibella's Maid, Phoebe's Maid).

Choreographer Peggy Hickey has devised some jaunty dance steps for all of the above to execute, while musical director Mike Ruckles also scores top marks, as do vocal arrangers Dianne Adams McDowell and Lutvak and the production's smashing twelve-piece pit orchestra, with Ruckles playing piano while holding the conductor's baton.

Alexander Dodge's scenic design cleverly inserts an Edwardian-era music hall stage inside the Old Globe's proscenium, each new parting of its red velvet curtains revealing yet



another unexpected visual treat. Linda Cho's period costumes range from lavish gowns to plenty of funeral garb, with the many character-defining outfits she's created for Mays being particular treats. Philip S. Rosenberg's vivid lighting design, Dan Moses Schreier's crisp sound design, and Charles LaPointe's luxuriant wigs are all winners as well. Susie Cordon is stage manager and Annette Yé assistant stage manager.

Like *The Full Monty* and *Dirty Rotten Scoundrels* before it, don't be surprised if *A Gentleman's Guide To Love And Murder's* next stop is a theater on The Great White Way. And on the off chance that one is not immediately available, what's another murder (or two or three or eight) for Monty Navarro to commit for his chance at Broadway stardom?

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—Steven Stanley

March 23, 1013

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# BWW Reviews: Jefferson Mays and A GENTLEMAN'S GUIDE TO LOVE AND MURDER

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Thursday, March 28, 2013; 06:03 AM - by [Ellen Dostal](#)



D'Ysquiths are dropping like flies in [The Old Globe](#)'s world premiere musical, A GENTLEMAN'S GUIDE TO LOVE AND MURDER, and each time one dies, Monty Navarro moves one step closer to becoming the ninth Earl of Highhurst.

Eight of them meet their hilarious demise after seemingly innocuous encounters with Monty; a Beekeeper, an Actress, a Bodybuilder, a Social Reformer, a Dandy, a Banker, a Parson, and finally, the

fox-hunting, spoiled-rotten reigning Earl. Not bad for a nephew with no means whose deceased mother was disinherited for marrying a Castilian.

[Darko Tresnjak](#) directs this guilty pleasure of a musical, based on Roy Horniman's novel "Israel Rank," and written by bookwriter [Robert L. Freedman](#) & composer [Steven Lutvak](#) (lyrics by both men) in a manner befitting its British music hall roots. He skillfully fits the pieces of this "he-dunit" together by revealing little bits of information strategically placed for maximum effect, much like the colorful pop-up images of an Edwardian greeting card.

Each of Lutvak and Freedman's songs is its own tight little package of comic efficiency, filled with Gilbert & Sullivan-esque patter and lyrics that sparkle with invention. Never has a pair made murder seem so appealing and never has a cast so fully embraced the absurdity of its task.

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# BWW Reviews: Jefferson Mays and A GENTLEMAN'S GUIDE TO LOVE AND MURDER

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Thursday, March 28, 2013; 06:03 AM - by [Ellen Dostal](#)

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A GENTLEMAN'S GUIDE TO LOVE AND MURDER

[The Old Globe](#) in Balboa Park

1363 Old Globe Way

San Diego, CA

Through April 14, 2013

Tickets: Call (619) 234-5623

[www.theoldglobe.org](http://www.theoldglobe.org)

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Photo: [Ken Barnett](#) and [Jefferson Mays](#). Photo credit: Henry DiRocco

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Wednesday, March 27, 2013

## Review: A Gentleman's Guide to Love and Murder



Heather Ayers, Ken Barnett and Jefferson Mays.

Photos by Henry DiRocco

D'Ysquiths are dropping like flies in The Old Globe's world premiere musical, *A Gentleman's Guide to Love and Murder*, and each time one dies, Monty Navarro moves one step closer to becoming the ninth Earl of Highhurst.

Eight of them meet their hilarious demise after seemingly innocuous



encounters with Monty; a Beekeeper, an Actress, a Bodybuilder, a Social Reformer, a Dandy, a Banker, a Parson, and finally, the fox-hunting, spoiled-rotten reigning Earl. Not bad for a nephew with no means whose deceased mother was disinherited for marrying a Castilian.

**Darko Tresnjak** directs this guilty pleasure of a musical, based on Roy Horniman's novel "Israel Rank," and written by bookwriter **Robert L. Freedman** & composer **Steven Lutvak** (lyrics by both men) in a manner befitting its British music hall roots. He skillfully fits the pieces of this "he-dunit" together by revealing little bits of information strategically placed for maximum effect, much like the colorful pop-up images of an Edwardian greeting card.

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Ken Barnett and Jefferson Mays

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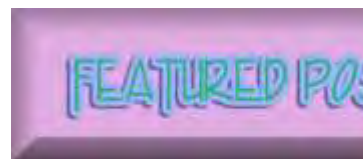
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Lisa O'Hare, Ken Barnett and Chilina Kennedy

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\*A Chorus Line - Musical Theatre West, Long Beach

\*A Gentleman's Guide To Love and Murder, The Old Globe San Diego

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\*Company - Camarillo Sky Playhouse, Camarillo

\*Crazy For You - Glendale Theatre, Glendale

\*Divorce Party, The Music: Portal Theatre, N. Hollywood

\*Doctor, Doctor!, Stages of Theatre - Pasadena

\*Dreamgirls, DOMA Theatre Company, Los Angeles

gymnastics to enhance a moment, and when she lets her high notes spin out over the audience, it is glorious.

As expected, **Alexander Dodge**'s theater within a theater scenic design will make you gasp with delight the minute you walk into the room and he keeps the surprises coming as each new scene unfolds. **Philip S. Rosenberg**'s precision lighting directs attention to just the right place at the right time and **Aaron Rhyme** has created video projections that not only add to the action at hand but do so in a decidedly memorable way.

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## THEATER REVIEW: The Old Globe's "A Gentleman's Guide To Love And Murder" | VIDEO

JEAN LOWERISON - SDGLN CRITIC

March 18th, 2013

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Murder isn't funny – except when it's hilarious.

No, I haven't lost my marbles. I'm talking about "A Gentleman's Guide To Love And Murder" at The Old Globe, an import from (and co-production with) Hartford Stage, playing through April 14.

The Globe's old friend Darko Tresnjak, now artistic director at Hartford Stage, returns to direct this rollicking, witty musical based on a 1907 book by Roy Horniman.

The culprit and titular gentleman is Montague D'Ysquith Navarro (Ken Barnett), aka Monty, who has led a life of relative penury until his dear departed mother's friend Miss Shingle (Rachel Izen) arrives to tell him (well, sing to him) that he's a member of the snooty D'Ysquith (pronounced DIE-squith) clan that disinherited his mother for breaking family protocol to marry a Castilian. She also mentions that "only eight other relations stand between you and the current head of the family."

Perhaps spurred on by girlfriend Sibella (Lisa O'Hare), who wants to marry a man of means, Monty writes to the head of the clan in search of a job. When he is rudely rebuffed, his fit of pique drives him to another option: murder.

If this plot rings movie bells, it should: the novel was previously adapted for the 1949 classic film "Kind Hearts And Coronets," in which Alec Guinness played the eight soon-to-die family members.

Local favorite (and UCSD-trained actor) Jefferson Mays runs himself ragged playing the eight doomed members of the clan (both male and female), with lickety-split costume changes and the sort of physical comedy that keeps him on the run and inspires the sort of endearing stage pictures for which Tresnjak is famous.

Mays and Barnett are surrounded by a terrific cast, most notably O'Hare and Chilina Kennedy, playing Phoebe D'Ysquith, the sister of one of Monty's targets.

[ENLARGE](#)

Photo credit: Henry DiRocco

**Ken Barnett and Lisa O'Hare star in the world premiere of "A Gentleman's Guide to Love and Murder."**



Kennedy was last seen at La Jolla Playhouse as Mary Magdalene in the revival of "Jesus Christ Superstar."

Alexander Dodge's set is bright, almost jolly. The show is played in a frame-within-a-frame manner, an early 20th-century music-hall set plopped in the middle of the Old Globe stage, with space on either side allowing for some location changes.

This is physical, music-hall/vaudeville style theater, British in attitude, not especially subtle but played with such exquisite panache by all involved (but most particularly Mays and Barnett) that you can't help but be carried along.

The music (by Steven Lutvak) and lyrics (by Lutvak and Robert L. Freedman, who also wrote the book) is largely in the Gilbert and Sullivan mode with rather more wicked lyrics. You'll hear echoes of Oscar Wilde in the script, and with good reason: Horniman, the brother of one of Wilde's boyfriends, was a member of Wilde's circle of friends.

Kudos to the 12-person orchestra as well, and to orchestrator Jonathan Tunick, who re-scored it for an orchestra twice the size of the one used in Hartford.

Congratulations to Peggy Hickey as well, for her fine choreography.

Once in a while you see a show where all the elements work wonderfully. "A Gentleman's Guide To Love And Murder" is one of those. Don't miss it.

### The details

"A Gentleman's Guide To Love And Murder" plays through April 14 at The Old Globe's Donald and Darlene Shiley Stage.

Sunday, Tuesday and Wednesday at 7 pm; Friday and Saturday at 8 pm; matinees Saturday and Sunday at 2 pm.

Tickets: (619) 234-5623 or [HERE](#).

To read more reviews by SDGLN Theater Critic Jean Lowerison, click [HERE](#).



Tags: [A Gentleman's Guide To Love And Murder](#) [Jean Lowerison](#) [LGBT news](#) [San Diego gay and lesbian news](#) [san diego gay news](#) [san diego lesbian news](#) [SDGLN](#) [The Old Globe](#) [Theater review](#)



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## New musical asks: How low will Monty go to make it to the top?

### Let's Review

BY ELIZABETH MARIE HIMCHAK

**A**talented and versatile cast combined with a witty, though dark, story and visually appealing set make The Old Globe's "A Gentleman's Guide to Love and Murder" a musical worth seeing.

The comedy runs through April 14 and begins with the cast telling audience members to flee before all the bloodshed begins. But the audience should not leave or worry about the killings humorously contrived by Monty Navarro (Broadway veteran Ken Barnett), who is offing his estranged D'Ysquith relatives so he can become the ninth Earl of Highhurst.

The eight male and female relatives — all wonderfully played by Tony Award-winner Jefferson Mays — stand in Monty's way to fortune. He would be

among the aristocracy in early 20th century England except for one unforgiveable error — in the D'Ysquith family's opinion — committed by his recently deceased mother. She fell in love with and married a Castilian. Therefore, she and her son were disinherited.

Monty learns of his ancestry through his mother's longtime friend, Miss Shingle (Rachel Izen), who tells him after the funeral about his D'Ysquith relations. Though his initial outreach to the family is innocent (he informs them of his existence and requests assistance in obtaining work) the threatening rebuke by cousin Asquith D'Ysquith Jr., combined with a taunting comment by riches-seeking girlfriend Sibella Hallward (Lisa O'Hare) set Monty on a course of murder so he can ascend to ownership of the family's estate.

Almost all the killings occur in the first act, which makes it a tad long at around 90 minutes. The second act concludes in an hour and seems to move at a faster pace. Though it is

revealed early on that Monty is being tried for murder, there is a mystery: Which relative is he accused of killing? And is it a death for which he is responsible?

While Monty is a cold-blooded killer, Barnett portrays him in such a sympathetic way the audience wants him to succeed. Plus, the deaths are so creative and comical that one cannot help but look forward to seeing how the next unfolds.

As for Mays playing all the deceased, he shows off his versatility. At times, mere minutes separate the distinct personas.

Other notable performances include O'Hare as Sibella and Chilina Kennedy as cousin Phoebe D'Ysquith — who luckily is behind Monty in the line of succession and therefore safe from his murderous intentions. Together, they create the show's love triangle. Both women play their roles convincingly — materialistic and self-absorbed in Sibella's case, reserved and ladylike in Phoebe's — and with Monty stage one of the show's best numbers, "I've Decided to Marry You."



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**Monty Navarro (Ken Barnett) tries to keep girlfriend Sibella (Lisa O'Hare), left, and love interest Phoebe (Chilina Kennedy) from meeting in the musical comedy 'A Gentleman's Guide to Love and Murder,' playing at The Old Globe through April 14.**

HENRY DIROCCO

In addition to the performances, the set designed by Alexander Dodge deserves mention. Reflective of music halls popular at the time, a stage has been built onto the stage, creating a venue for the various scenes, increasing the audience's feeling that it is watching a show unfold, and giving Monty the ability to step away from the action and address

the audience directly. The technique is very effective and allows for quick scene changes while action continues on the main stage.

— "A Gentleman's Guide to Love and Murder" is on the Shiley Stage at The Old Globe Theatre in Balboa Park, matinees and evenings through April 14. Tickets from \$39. Box office: (619) 234-5623; [TheOldGlobe.org](http://TheOldGlobe.org)



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# Let's Review! New musical at The Globe asks: How low will Monty go to make it to the top?

By Elizabeth Marie Himchak

## Let's Review!

A talented and versatile cast combined with a witty, though dark, story and visually appealing set make The Old Globe's "A Gentleman's Guide to Love and Murder" a musical worth seeing.

The comedy runs through April 14 and begins with the cast telling audience members to flee before all the bloodshed begins. But the audience should not leave or worry about the killings humorously contrived by Monty Navarro (Broadway veteran Ken Barnett), who is offing his estranged D'Ysquith relatives so he can become the ninth Earl of Highhurst.



Monty Navarro (Ken Barnett) tries to keep girlfriend Sibella (Lisa O'Hare), left, and love interest Phoebe (Chilina Kennedy) from meeting in the musical comedy "A Gentleman's Guide to Love and Murder," playing at The Old Globe through April 14. Photo by Henry DiRocco

The eight male and female relatives — all wonderfully played by Tony Award-winner Jefferson Mays — stand in Monty's way to fortune. He would be among the aristocracy in early 20th century England except for one unforgiveable error — in the D'Ysquith family's opinion — committed by his recently deceased mother. She fell in love with and married a Castilian. Therefore, she and her son were disinherited.

Monty learns of his ancestry through his mother's longtime friend, Miss Shingle (Rachel Izen), who tells him after the funeral about his D'Ysquith relations. Though his initial outreach to the family is innocent (he informs them of his existence and requests assistance in obtaining work) the threatening rebuke by cousin



Asquith D'Ysquith Jr., combined with a taunting comment by riches-seeking girlfriend Sibella Hallward (Lisa O'Hare) set Monty on a course of murder so he can ascend to ownership of the family's estate.

Almost all the killings occur in the first act, which makes it a tad long at around 90 minutes. The second act concludes in an hour and seems to move at a faster pace. Though it is revealed early on that Monty is being tried for murder, there is a mystery: Which relative is he accused of killing? And is it a death for which he is responsible?

While Monty is a cold-blooded killer, Barnett portrays him in such a sympathetic way the audience wants him to succeed. Plus, the deaths are so creative and comical that one cannot help but look forward to seeing how the next unfolds.

As for Mays playing all the deceased, he shows off his versatility. At times, mere minutes separate the distinct personas.

Other notable performances include O'Hare as Sibella and Chilina Kennedy as cousin Phoebe D'Ysquith — who luckily is behind Monty in the line of succession and therefore safe from his murderous intentions. Together, they create the show's love triangle. Both women play their roles convincingly — materialistic and self-absorbed in Sibella's case, reserved and ladylike in Phoebe's — and with Monty, they stage one of the show's best numbers — "I've Decided to Marry You."

In addition to the performances, the set designed by Alexander Dodge deserves mention. Reflective of music halls popular at the time, a stage has been built onto the stage, creating a venue for the various scenes, increasing the audience's feeling that it is watching a show unfold, and giving Monty the ability to step away from the action and address the audience directly. The technique is very effective and allows for quick scene changes while action continues on the main stage.

— — — *"A Gentleman's Guide to Love and Murder"* is on the Shiley Stage at The Old Globe Theatre in Balboa Park, matinees and evenings through April 14. Tickets from \$39. Box office: [\(619\) 234-5623](tel:6192345623); [TheOldGlobe.org](http://TheOldGlobe.org)

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Monty Navarro (Ken Barnett) tries to keep girlfriend Sibella (Lisa O'Hare), left, and love interest Phoebe (Chilina Kennedy) from meeting in the musical comedy "A Gentleman's Guide to Love and Murder," playing at The Old Globe. Photo by Henry DiRocco

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BY ELIZABETH MARIE HIMCHAK

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Page 2 of 2

## GLOBE

CONTINUED FROM PAGE A8

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## Go See 'A Gentleman's Guide' at The Old Globe

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Because everything sounds funnier in a British accent.

BY KIMBERLY CUNNINGHAM

Posted Tuesday, March 19, 2013, 02:06PM



PHOTOS COURTESY OF THE OLD GLOBE





Add one part *Downton Abbey*, one part ABC's *Revenge*, garnish with a little song and dance, and you'll get the absolutely delightful elixir that is *A Gentleman's Guide to Love and Murder*—a new musical playing at the Old Globe Theatre.

The show is the latest in a long line of productions to make a stop in San Diego before heading to New York. It's fun and funny, encompassing the best of what a Broadway musical has to offer: catchy tunes, beautiful costumes, and a clever script. (Let's face it, everything sounds better when said—or sung!—in a British accent.)

With the basic ingredients for a mega hit in place, the play then becomes all about the wildly talented Jefferson Mays, who won a Tony Award for his performance in *I Am My Own Wife*. In that production, which debuted in San Diego at the La Jolla Playhouse, Mays portrayed no less than 37 different characters. In *A Gentleman's Guide*—without spoiling any surprises—he gives an equally “diverse” performance. The show was created specifically with him in mind, and he delivers in a big way.

Other standouts include Ken Barnett as Monty Navarro, the most lovable murderer you'll ever meet. An honorable mention should also go to the ensemble, who wear a lot of hats. (Literally. This is England, people!) Their diction is impeccable, spewing Robert L. Freedman and Steven Lutvak's witty, Sondheim-esque lyrics with utter clarity, which is no small feat.

The show is headed to Broadway sometime next year, so this is a great opportunity to see it beforehand. Expect lots of laughs, some unexpected twists, and a little bloodshed—gentleman style, of course.

For tickets, visit [oldglobe.org](http://oldglobe.org).



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# New musical is a gleeful show of aristocratic intrigue

ALL THE WORLD’S A STAGE

David Dixon  
Assistant Entertainment Editor

Don't be fooled by the dark title of "A Gentleman's Guide to Love and Murder," the new musical now playing at The Old Globe Theatre. The tone is actually delightfully light and it is a show that rarely takes itself seriously.

The play is based on Roy Horniman's novel, "Israel Rank: The Autobiography of a Criminal," and the subsequent film adaptation of the black comedy "Kind Hearts and Coronets." The high jinks take place in 1909 England, with Monty Navarro (Ken Barnett) in prison for murder. Monty is writing a memoir about his attempt to become a duke after learning he is technically an aristocrat by the last name of D'Ysquith.

Unfortunately, there are eight other heirs (all played by Tony Award winner Jefferson Mays) who are in line before him. Monty plans to become duke by killing off one successor at a time.

Most of the humor featured throughout "A Gentleman's Guide" is ridiculous and silly. The increasingly absurd situations are ones Mel Brooks and the cast of "Monty Python" would approve of.

All of the murders that happen on stage are the opposite of realistic. The sequences are done in such a tongue-in-cheek fashion that there is no reason to feel guilty laughing at the over the top

demises of a D'Ysquith.

Steven Lutvak's music, as well as Lutvak's and Robert L. Freedman's lyrics, are good, peppy fun. Some of the best musical numbers, such as "I Don't Understand the Poor" and "Looking Down the Barrel of a Gun," resemble something out of the Gilbert and Sullivan opera, "The Pirates of Penzance."

Mays' performance helps make "A Gentleman's Guide" memorable. He is so fully committed to playing the eight characters, there are times when it's easy to forget all of them are played by the same versatile performer. Whether portraying the egotistical Eighth Earl of Highhurst or a bodybuilder who looks like he came out of the comic strip "Andy Capp," Mays is nothing short of incredible.

Barnett makes the transition from nice guy to witty sociopath believable, especially during some of his solo numbers, which include "Foolish to Think" and "Stop! Wait! What?!" His role is physically and vocally demanding, yet Barnett rises to every challenge.

There's also strong singing and acting from Lisa O'Hare and Chilina Kennedy as two women who are part of a love triangle with Monty. With beautiful voices and great comedic timing, they allow the audience to understand why the killer would be torn between the two women and why they're attracted to him.

"A Gentleman's Guide" wouldn't be as entertaining without former Old Globe Shakespeare Festival artistic director Darko Tresnjak. He makes the

storytelling epic in scope and uses detailed scenic design from Alexander Dodge as well as hilarious use of projection from Aaron Rhyne to create a fully realized

version of London.

Thanks to the many laughs and the immensely talented cast led by the unforgettable Mays, "A Gentleman's Guide to Love And

Murder" is an irresistible night of fun. To quote the opening song, "For God's sake—go!"

Tickets and information can be found at [theoldglobe.org](http://theoldglobe.org).



Monty Navarro (Ken Barnett) goes on a tour of the D'Ysquith family castle after finding out he is an aristocrat. COURTESY OF HENRY DIROCCO



Jefferson Mays plays a varitey of roles, including the generous missionary, Lady Hyacinth D'Ysquith. COURTESY OF HENRY DIROCCO

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# Show REVIEWS & Commentaries !

Music REVIEW Commentary (As seen 3/12/13)

SD Old Globe Theatre:



"I say old chap are you up for an English farce?"



THE  
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Per Robert Hampton



How about one presented in a most elegant manner. With a mise- en-scene - consisting of gorgeous sets, costumes, and attractive people? Then,

"A Gentleman's Guide to Love and Murder" just might be right for you.

Jefferson Mason & Ken Burnett

Will it tickle your funny bone? Yes ... plus your musical senses will be nourished - with wonderful melodies and hilarious lyrics. This, SD Old Globe's latest show production, will run through April 14th. It is directed by **Darko Tresnjak**, formerly of **The Globe's** previous summer Shakespearian Seasons.



**ZERO IN ON  
GENTLEMAN'S GUIDE**  
SD Old Globe Theatre

Where: Old Globe Theatre

[www.sdoldglobetheatre.com](http://www.sdoldglobetheatre.com)

**GENTLEMAN'S GUIDE** ... based on a book by **Robert L. Freeman**

an,

from a

novel

"Israel Ranks"



by **Roy Horniman**, with Lyrics, by **Robert L. Freedman**, along with Composer and Co-Lyricist - **Steven Lutvak**. Add, to the mix - Choreographer **Peggy Hickey**, along with Sound Design by **Dan Moses Schreier**, Orchestrator **Jonathan Tunick**, Music Director **Mike Ruckles**, Costumes by **Linda Cho**, Scenic Design by **Alexander Dodge** ... and, Lighting Design by **Phillip S. Rosenber** - together, completed the entire Old Globe's creative team!



Come, enter the world of Edwardian England ... the age of men with top hats, walking sticks, high necked laced-up gowns, superb manners ... and 'snobbery' (at least for the upper class/upwardly mobile). Young, impoverished swain **MONTY NAVARRO** (**Ken Burnett**), has a perplexed love life ... with a big problem. His inamorata **SIBELLA** (**Lisa O'Hare**), has deserted him in favor of marrying a wealthy suitor. What is a guy to do? While pondering his dilemma, MONTY is paid a visit by a Miss **SHINGLE** (**Rachel Izen**), an acquaintance of his mother, who tells him he comes from a line of wealthy, titled relatives - who disowned/disinherited his mother years before. **Lisa O'Hare**



They are the family of **D'Ysquith** - who's head is Lord Adalbert, Eight Earl of Highhurst. His mother, now deceased, kept this bit of information from MONTY ... and, he has now learned the truth (*Miss Shingle had been a servant of the D'Ysquiths*). The gears of his mind start to turn. Perhaps, all is not lost ... he may be able to retrieve his former lover - plus, help his finances with a most efficacious remedy. There may be some stretching to do - however ... just like reaching for those grapes high up in the arbor - he will have to work for it ... or, should one say "kill" for it!

Are MONTY's goals within reach? They seem to be ... provided, his place in line of succession is moved up eight notches ... and,

just like the Queen of England - there is a line of succession ... so, in MONTY's case, there are eight souls barring his way to the Earldom. Oh dear, you guessed it ... they have to be eliminated, one by one. Gruesome, but amusing - you will find yourself guiltily snickering at the broad, slapstick way this all turns out - and oddly enough, sort of rooting for the misanthrope. The story is told ... from his point of view.



Of special note, is the appearance of TONY Award-winning **Jefferson Mason**, who portrays not one - but, all eight of the **D'Ysquiths** who get bumped off. His portrayals, go from the clergy (*in robes*) to a drag sketch - plus assorted other members of the **D'Ysquith** family - both wealthy and poor (*besides MONTY*).

**Ken Burnett** as MONTY, is slim, dark haired ... and quite the lady-killer. He has a great voice - and is rather smartly turned out. MONTY, fits into the upper reaches of society, with impeccable manners and speech - and, while his motives for advancement are scurrilous - his charm renders him sympathetic. He is a devil indeed! The closer he gets to his goals, he gets even more attractive to the fair sex - and has two ladies vying for his attention. His song "I've Decided

to Marry You", is a riot - as he bounces back and forth in a bit of door slamming jiggy - between the two ladies. The other damsel is **PHOEBE D'Ysquith** (**Chilina Kennedy**).

Have a spot of tea (*before the show - sorry no drinks in the theatre*), sit back and enjoy the romp ... You just might find yourself becoming an **Anglophile** ... much like me.



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## [A GENTLEMAN'S GUIDE TO LOVE AND MURDER \(OLD GLOBE\): 100% – SWEET](#)

[LemonMeter](#) | Mar 19, 2013 | [Comments 0](#) |



Heather Ayers, Ken Barnett and Jefferson Mays in "A Gentleman's Guide to Love and Murder" at the Old Globe in San Diego. Credit: Henry DiRocco.

#### **SWEET**

*Of course, Mays is as brilliantly adept in this department as he is in creating an entire card deck of overbred fops and fools. His level of comedy may set an unreachably high bar for the rest of Tresnjak's game ensemble, but it's his prolific originality that gives "A Gentleman's Guide to Love and Murder" its liftoff.*

[Charles McNulty – LA Times](#)

#### **SWEET**

*"A Gentleman's Guide to Love And Murder", with book by Robert L. Freedman, music by Steven Lutvak and lyrics by Robert L. Freedman and Steven Lutvak is killer fun and not to be missed especially since it has all the earmarks of a trip to Broadway.*

[Carol Davis – LA Examiner](#)

#### **SWEET**

*Spoofing the English class system is always good fun. Vanity, snobbery, narcissism, greed — the ingredients are just waiting to be whipped into something hilarious, and "A Gentleman's Guide to Love and Murder" does not disappoint. For those who have O.D.'d on "Downton Abbey", this is the perfect tonic.*

[Josh Baxt – Culture Vulture](#)

#### **SWEET**

*Once in a while you see a show where all the elements work wonderfully. "A Gentleman's Guide To Love And Murder" is one of those. Don't miss it.*

[Jean Lowerison – SDGLN](#)

#### **SWEET**

*Something else that kills: This show. In fact, unlike at least one of the individuals Monty endeavors to bump off, the elegantly whacked-out "Gentleman's Guide" feels just about bulletproof.*

[James Hebert – San Diego Union-Tribune](#)

#### **SWEET**

*Despite these reservations, A Gentleman's Guide to Love and Murder charms its way gloriously through its tale of revenge.*

[Bill Eadie – Talkin' Broadway](#)

#### **SWEET**

*For this show, the Globe is transformed into a stage within a stage, music hall-style, heightening A Gentleman Guide's farcical tone*

and facilitating its anything-goes goings-on. The murdering is more entertaining than the lovemaking in this show, but if the goal is to eventually make a killing on Broadway, all the better.

[David L. Coddon – San Diego City Beat](#)

## SWEET

While much of the credit for the tone can go to director Darko Tresnjak, it's Robert L. Freedman's book and lyrics and Steven Lutvak's music, lyrics and vocal arrangements that elevate the show to another level completely. Although none of the melodies stick with you for long, they are delightful to listen to with an overall effect as soothing as a minuet or a harpsichord concerto on a sundrenched afternoon.

[Tom Chaits – Stage and Cinema](#)

### **GENTLEMAN'S GUIDE TO LOVE AND MURDER**

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**About the Author:** We don't "review" shows here at the Lemon, rather we "review" reviews by gathering them from a variety of local review sites around the internet, judging them to be positive or negative, then forming an aggregate score that we call a LEMONMETER RATING, showing how well that show has been reviewed in total. For more detail on how the LemonMeter works visit [here](#).





# FEATURES



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## DIRECTORS WITH LOCAL TIES FINDING SUCCESS IN NEW YORK

San Diego helped launch the careers of Tresnjak, Sher and Greif

**ANNE MARIE WELSH**  
SPECIAL TO THE U-T

### NEW YORK

When they were in San Diego, they made U-T San Diego's "10 Best" lists in theater. Now they're doing the same thing in New York.

Here's an update on a trio of theater directors and some of their favorite actors, all of whom came to prominence in San Diego and have found — and stayed — in the national limelight since.



**Darko Tresnjak**

Darko Tresnjak served as the artistic director of the Old Globe's revived Shakespeare Festival from 2004 to 2009 and now directs the Hartford Stage Company in Connecticut. With a pocketful of raves for his recent "A Gentleman's Guide to Love and Murder," he returns to the Balboa Park theater in February to direct that praised show, a co-production of the Globe and the Hartford company.

"This project entered my life about five years ago," he says of the effervescent musical with an Edwardian music hall feel. "Many new musicals, well, they don't have much in them. This one has wit and sophistication and it's sly; it seduces that part of ourselves that is full of ambition and wonders how far we would go."

Tresnjak says it was "beautifully received in Hartford. People came to see it two or three times. But, of course, everything can be improved. We're working to tighten it a bit for the Globe."

"It's divine to work with Jefferson (Mays)," he says of the UC San Diego master's graduate often seen here at La Jolla Playhouse. "He's the best kind of glutton for punishment. He played nine different characters (in "Gentleman's Guide"), so there's more madness offstage than on. Also, it's a delight to see him discovering his musical theater self."

Mays took home San Diego critics' laurels for his early "Hamlet" at San Diego Rep, and national accolades and a Tony for his virtuoso turn in Douglas Wright's "I Am My Own Wife," a show that launched La Jolla Playhouse's Page to Stage program and boomeranged back to La Jolla in a return engagement.

Final casting for the La Jolla production has not been announced.

Tresnjak, like many on the Globe staff including famed play scout Jerry Patch, left the theater during the contentious ascendancy of self-styled CEO Lou Spisto. For two years after Tresnjak's 2009 departure, the visually savvy director freelanced.

One of his assignments took him to the Stratford Festival in Canada, where he directed and designed the set for an acclaimed staging of the Bard's bloody "Titus Andronicus." The Stratford, Ontario, company was then directed by La Jolla Playhouse legend Des McAnuff.

"I'm happy to tell San Diego that I've had the Jack O'Brien experience and the Des experience," Tresnjak says. "Stratford could not have been better, thanks to Des."

"A Gentleman's Guide to Love and Murder" was one influential New York critic's "favorite new musical" this year, a "Top 10 Best."



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Now 53, Sher cut his





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stage teeth in San Diego, where he directed notably intelligent and audacious work for his Plus Fire Performance Group. During the mid- and late '80s, he created memorable San Diego productions of works by Nigerian Nobel laureate Wole Soyinka and a series of site-specific projects involving an activist cadre of visual artists, some of whom participated in "Welcome Back, Emma," a street-theater piece about Emma Goldman staged downtown along 10 blocks of Broadway.

He left San Diego in 1990 and apprenticed with some of the nation's best regional theaters before signing on as the director of Seattle's Intiman Theatre in 1999.

There he staged a ravishing early production of Adam Guettel's musically lush "Light in the Piazza"; the show took him to New York's Lincoln Center Theater, and his current career for that well-heeled institution has invested heavily in his original and reliable talent. Their fruitful association has generated Tony nominations and wins since 2005, and Sher's own 2008 Tony Award for his direction of the huge and hugely successful Lincoln Center Theater revival of "South Pacific."

In that classic musical's cast of 40, Danny Burstein, a UC San Diego graduate and protégé of its founding chairman Arthur Wagner, made a terrifically crafty and complex Seabee Luther Billis. In Sher's vivid "Golden Boy," Burstein creates another unexpectedly deep and perfectly individualized figure as the affectionate trainer Tokio, as much mother and sweetheart as manipulator and coach to the young protagonist Joe Bonaparte. Torn between his drive for money-measured success and the spiritual rewards of his artistic sensibility, Joe destroys his own sweet character to chase what philosopher William James called "the bitch-goddess, Success."

Sher's specialties now include such sumptuous theatrical feasts in the opera world as well.



**Michael Greif**

For former La Jolla Playhouse artistic director Michael Greif, also 58, this year meant work on two contrasting new musicals: "Giant," based on the sprawling Edna Ferber novel and later film, which

opened at the off-Broadway Public Theater in November, and "Far From Heaven," which had its so-called "preview premiere" at the Williamstown Theatre Festival in Massachusetts in July; it moves to New York's Playwright's Horizons in May.

In San Diego, Greif also emerged as an artist to watch during the mid-'80s when he was a graduate student in directing at UC San Diego, often assisting then-La Jolla Playhouse head Des McAnuff. Greif made a stunning return to La Jolla with his 1994 Playhouse production of Neal Bell's "Thérèse Raquin," an adaptation from Émile Zola that launched Greif's five-year stint as McAnuff's successor.

Three of Greif's Broadway musicals — "Next to Normal" (2009) starring San Diego-bred Alice Ripley, the wonderfully quirky "Grey Gardens" (2006) and megahit "Rent" (1996) — earned him Tony nominations for directing.

By opening the national tour of the box-office draw "Rent" at La Jolla Playhouse, Greif helped that institution recover from a potentially crippling deficit.

Greif has sustained a reputation as a go-to guy for new work by John Guare, Nilo Cruz and others, while guiding such revivals as Tony Kushner's "Angels in America, Part I and II" at New York's Signature Theater, and Shakespeare revivals at the Delacorte Theater in Central Park.

Greif's collaborators on the film-based "Far From Heaven" include the prolific Tony-winning playwright Richard Greenberg ("Take Me Out") and the "Grey Gardens" songwriting team of Scott Frankel and Michael Korie. But the cast is built around Kelli O'Hara playing Cathy Whitaker, the wife of a repressed homosexual whose forbidden desires tear apart her world. O'Hara became a Broadway star when chosen for leading roles in works such as "Light in the Piazza" and "South Pacific," directed by Sher.

So it's a small world after all, this American theater, with many of its leading artists rooted, then transplanted to New York from San Diego, where these "old acquaintance" had an impact early in their careers and will not soon be forgotten.

Anne Marie Welsh is a San Diego writer and former U-T San Diego theater critic.



Wednesday, Jan. 2nd 2013



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# DIRECTORS WITH LOCAL TIES FINDING SUCCESS IN NEW YORK

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By Anne Marie Welsh  
SPECIAL TO THE U-T

12:01 a.m., Dec. 30, 2012  
Updated 1:42 p.m., Dec.  
28, 2012

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### Bartlett Sher

Also among those “best” was a potent revival of the Clifford Odets drama “Golden Boy,” directed by another San Diego favorite of yesteryear, Bartlett Sher.

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Page 1 of 1

## TONY-WINNING 'GENTLEMAN' JOINS GLOBE'S UPCOMING MUSICAL COMEDY

**JAMES HEBERT • U-T**

The Old Globe has made it official: Jefferson Mays will be among the gentlemen at the center of the theater's upcoming "A Gentleman's Guide to Love and Murder."

The Tony Award-winning actor, who trained at UC San Diego, has been cast

in former Globe artistic mainstay Darko Tresnjak's production of the new musical comedy, which runs March 8 to April 14.

The announcement was not a surprise, as Mays also starred in the show's world-premiere production late last year at Connecticut's Hartford Stage, where Tresnjak is artistic director. (The Globe and Hartford are co-producers on the show.)

That production landed on New York Times critic Charles Isherwood's Top 10 list for 2012; his review said of Mays that "this

gifted actor discovers ingenious ways of making the final throes of his ill-starred characters inspire full-throttled laughter."

The Globe cast also takes in the Broadway veteran Ken Barnett ("Wonderful Town," "The Green Bird"); Chilina Kennedy (seen at La Jolla Playhouse and on Broadway as Mary Magdalene in director Des McAnuff's recent revival of "Jesus Christ Superstar"); and Lisa O'Hare, plus ensemble members Heather Ayers, Rachel Izen, Kevin Ligon, Kendal Sparks, Price Waldman

and Catherine Walker.

Writer-lyricist Robert L. Freedman and composer-lyricist Steven Lutvak adapted "Gentleman's Guide" from the Ray Horniman novel "Israel Rank." The piece, set in Edwardian England, tells the story of Monty Novarro (Barnett), who discovers he is ninth in line for a dukedom. He then sets about knocking off, in various creative ways, the eight members of the D'Ysquith family who stand between him and the title.

Mays will play all eight of those unlucky heirs. That's

no small feat — until you consider that Mays portrayed some 40 characters in "I Am My Own Wife," the Doug Wright play that was workshopped at La Jolla Playhouse and went on to Broadway, earning the Tony for Mays. (Wright also won the Pulitzer Prize and a Tony for the work.)

Speaking of the Playhouse: The theater figures into the somewhat curious history of "Gentleman's Guide." The musical originally was set to premiere as part of the Playhouse's 2010-11 season. But that production was canceled

after the show's creators ran into a rights dispute with the copyright holders to the 1949 Alec Guinness movie "Kind Hearts and Coronets." Both the film and "Gentleman's Guide" are based on "Israel Rank."

The production will mark Tresnjak's first time back at the Globe since he departed in 2009; besides serving as resident artistic director, he also had been artistic chief of the theater's summer Shakespeare Festival.

Single tickets for "Gentleman's Guide" go on sale today; call (619) 234-5623 or go to [theoldglobe.org](http://theoldglobe.org).



# Casting to die for? Globe taps Mays

## UCSD-trained actor confirmed for new musical 'A Gentleman's Guide'

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 8:28 a.m. Feb. 1, 2013



[\(/photos/2013/feb/01/781520/\)](/photos/2013/feb/01/781520/)

Heather Ayers, Ken Barnett and Jefferson Mays (left to right) in "A Gentleman's Guide to Love and Murder." — *Joan Marcus*

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The production will mark Tresnjak's first time back at the Globe since he departed in 2009; besides serving as resident artistic director, he also had been artistic chief of the theater's summer Shakespeare Festival.

Single tickets for "Gentleman's Guide" go on sale this Sunday; call (619) 234-5623 or visit [TheOldGlobe.org](http://TheOldGlobe.org).



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## Old Globe's Pygmalion

### Shaw's Comedy Sparkles in San Diego

By: Jack Lyons - 01/31/2013

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Shaw's classic on stage at  
San Diego's Old Globe.  
Photos by Henry DiRocco.



The production is directed  
by Nicholas Martin former  
artistic director of the  
Williamstown Theatre  
Festival.

It's been fifty-six years since George Bernard Shaw's "Pygmalion", the wonderfully witty and misogynistic stage play about English society and its language, became the basis for one of Broadway's most endearing musicals... "My Fair Lady". The "Pygmalion" story, sans the wonderful music of Frederick Loewe, and the brilliant lyrics of Alan Jay Lerner, still has the insight and Shaw's love of the language that continues to resonate with today's audiences one hundred years later.

Shaw, a Nobel laureate in Literature had legions of fans and admirers. He also had battalions of detractors. But admirers and detractors alike agree the irascible Irishman was a brilliant writer and innovator.

"Pygmalion", the sparkling comedy production on the Old Globe's Shiley Stage, stars Robert Sean Leonard of TV's "House M.D." as Henry Higgins. The production, steadfastly directed by Nicholas Martin, co-stars San Diego favorite, Paxton Whitehead as the redoubtable Colonel Pickering and Charlotte Parry as Eliza Doolittle. Parry's Eliza is one of the best Eliza's seen on any stage in a long time.

(Nicholas Martin is familiar to BFA readers as the former artistic director of the Huntington Theatre followed by the Williamstown Theatre Festival.)

The story in short (in case you've been living in a cave for the last 100 years), deals with a speech professor (Leonard) who makes a wager with Pickering (Whitehead) that he can pass off a common Cockney flower girl (Parry) as the pinnacle of English society. The storyline is enduring and engaging and is one that has been reinvented over and over through the years.

In addition to its long life on the stage, the play was adapted for the screen by Shaw himself, in 1938 with Leslie Howard and Wendy Hiller, as Higgins and Eliza. And was adapted again, most famously, as the blockbuster stage musical in 1956, which ran for a then record 2,717 performances, and

Ads by B

starred Rex Harrison with Julie Andrews on Broadway and Harrison and Audrey Hepburn in the movie version. In a somewhat ironic side bar note, the 1956 Moss Hart directed musical "My Fair Lady", hewed more closely to the 1938 screen version than to Shaw's original stage play. The Old Globe's production, under newly appointed Associate Artist and play director Martin, however, is a faithful rendering of Shaw's 1913 stage play.

Once the opening night jitters vanished midway in the first act, the cast got down to business and fully engaged the audience. In Act II, everyone is at full throttle, and Shaw's "non-love" story between Higgins and Eliza veers into familiar Shaw territory – the war between the classes and the clashes between men and women.

Leonard turns in a solid performance (with occasional accent lapses) as Professor Higgins, the supreme misogynist and the verbal speech teacher from Hell. Parry shines in a spot-on performance as Eliza. She brings, not only a proper street vendor quality early in her portrayal, and displays a dignity later on, albeit created by Higgins, which gives her an inner glow that he can't fathom. When Parry is on stage all eyes are on her.

Whitehead's Pickering is courtly and sensible making a fitting Dr. Watson figure to Leonard's spoiled and arrogant Henry Higgins cum Sherlock Holmes. Don Sparks as Alfred P. Doolittle (Shaw is the equal of the great Dickens when it comes to giving character names that define and fit each cast member's character), is both a hoot and a comic delight, however, he too slips in and out of accents. It must be an "Americans-playing-Brits" kind of a thing that causes it to happen.

Kandis Chappell brings an imperious, yet classy, style and wit to her performance as Mrs. Higgins, and Deborah Taylor as Mrs. Pearce offers wisdom and motherly advice as Henry's housekeeper, to both Eliza and Higgins. The supporting players all deliver nicely judged performances in this seamlessly directed Shavian master-work.

Martin's creative team has provided a functional scenic design by Alexander Dodge that provides plenty of space to create three set locations, and a lighting design by Philip S. Rosenberg, which allows the costume designs of Robert Morgan to be fully appreciated.

Welcome to the Old Globe Theatre's new Artistic Director Barry Edelstein who looks to be the beneficiary of this winning production as he now begins to shape this season and future seasons under his aegis.

Resposted with permission of Jack Lyons and [Desert Local News](#).



# 8 FACTS ON 'GENTLEMAN'S GUIDE'

## AN EARLY LOOK AT THE SOON-TO-OPEN OLD GLOBE THEATRE MUSICAL

By [James Hebert \(/staff/james-hebert/\)](#) 1:36 p.m. Feb. 23, 2013

[Print \(http://www.utsandiego.com/news/2013/feb/23/old-globes-gentlemans-guide/?print&page=all\)](#)

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[\(/photos/2013/feb/23/798824/\)](#) The cast of the Old Globe's world-premiere co-production of the musical "A Gentleman's Guide to Love and Murder," which begins performances March 8. — *Joan Marcus*

Rehearsals are now under way at the Old Globe for what could become,

**f** <http://www.facebook.com/sharer.php?u=http://www.utsandiego.com/news/2013/feb/23/old-globes-gentlemans-guide/> if all goes well, the first production to head from the Balboa Park theater to Broadway.

**t** <https://twitter.com/share?url=http://www.utsandiego.com/news/2013/feb/23/old-globes-gentlemans-guide/> The show is "A Gentleman's Guide to Love and Murder," and it's one with not only a surprising story line for a musical comedy, but a whole web of connections to San Diego.



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COMMENTS

At the center of "A Gentleman's Guide" is an Englishman who finds he's ninth in line for a dukedom. So what's a socially striving guy to do but knock off the eight gents standing in his way? Which is exactly what he sets about to accomplish, in some apparently quite creative ways.

If that plot sounds a little familiar, you can find out why by browsing the following gallery - eight items about "Gentleman's Guide," in honor of that octet of unlucky heirs.

The U-T visited the show's rehearsals this week to give you this early, inside glimpse of how the piece is developing. So step right in (but watch out for any suspiciously thin ice):



UCSD grad Jefferson Mays plays all eight characters who die in the Old Globe production of "A Gentleman's Guide to Love and Murder." —

**[VIEW FULL GALLERY \(/PHOTOS/GALLERIES/2013/FEB/23/GENTLEMANS-GUIDE-LOVE-AND-MURDER/\)](/PHOTOS/GALLERIES/2013/FEB/23/GENTLEMANS-GUIDE-LOVE-AND-MURDER/)**



[\(/staff/james-hebert/\)](/staff/james-hebert/)

## JAMES HEBERT

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# ARTS + ENTERTAINMENT

Heather Ayers, as Miss Evangeline Barley, Ken Barnett, as Monty Navarro, and Jefferson Mays, as Asquith D'Ysquith Jr., star in the world premiere of "A Gentleman's Guide to Love and Murder."



## LOVE, MURDER AND A COUPLE OF MENSCHES

The Old Globe presents an  
exciting new musical

BY PAT LAUNER

You find serial killing funny? I didn't think so. But what about if the killer sings? (Hello, Sweeney Todd!) Not that amusing either, huh? Well, what if the guy's committing deliciously wacky murder, mixed with music, mayhem, royalty and romance, wrapped in cracklingly clever wit? Now you're talkin'. Welcome to "A Gentleman's Guide to Love and Murder."

When the brand new musical opened at Connecticut's Hartford Stage last October, not only were audiences rolling in the aisles, but critics were positively giddy. In The New York Times, Christopher Isherwood called it "delectable ... a splendidly realized new show" that "inspires full-throated laughter" and "ranks among the most inspired and entertaining new musical comedies I've seen in years."

Isherwood singled out lyrics by co-writers Robert L. Freedman and Steven Lutvak that "truly





Lisa O'Hare, as Sibella Hallward, Heather Ayers, as Lady Eugenia, and Cholina Kennedy, as Phoebe D'Ysquith, star in the world premiere of "A Gentleman's Guide to Love and Murder."

PHOTOS BY JOAN MARCUS

enchant ... with their witty wordplay." He liked the "winking, satirical tone" of the book by Freedman and loved Lutvak's "stylish pastiche score ... inspired by [Noël] Coward and Gilbert and Sullivan, with a little Chopin, a little Stephen Sondheim and a bit of...Lerner and Lowe... [that] bears worthy comparison with his inspirations." The musical made the Times' list of "Hottest Tickets of the Year."

For the amusingly effervescent Lutvak, the icing on this calorific cake came when he received an unsolicited note from legendary producer-director Harold Prince that said, "Have I ever read a better review for a new musical?" It doesn't get any better than that.

#### The merrily murderous plot

The setting is Edwardian England, where Monty Navarro, a recently orphaned only son, discovers that his mother was a distant relative of a snooty British family that disowned her when she married below her class. While lamenting the poverty of his past, he's told that only eight other

relations stand between him and the dukedom. In a fit of pique and carefully calculated revenge (plus the additional motivation of a girlfriend who's only interested in marrying a man of means), he sets about systematically dispatching his competitors in ever more inventive ways.

In the riotous conceit, all eight doomed relatives, male and female, are played by one astonishingly versatile actor — Jefferson Mays, who cut his acting chops in San Diego and went on to garner a Tony Award for his magnificent multi-character performance in "I Am My Own Wife," which premiered at the La Jolla Playhouse before moving on to Broadway acclaim. The 1949 film "Kind Hearts and Coronets" (according to Total Film magazine, among the greatest British films of all time), was inspired by the same 1907 novel, "Israel Rank: The Autobiography of a Criminal," by Roy Horniman. In the movie, the multi-character role was famously played by Alec Guinness.

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## ARTS + ENTERTAINMENT

Jefferson Mays stars as Lord Adalbert D'Ysquith in the world premiere of "A Gentleman's Guide to Love and Murder."



this co-produced world premiere, helmed by the gifted Darko Tresnjak, former co-artistic director of the Old Globe, now artistic director of Hartford Stage.

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"I'm out of my mind with joy," crows amiable lyricist/librettist Robert Freedman, who was born in Harbor City, Calif., raised in Gardena and bar mitzvahed in Anaheim at Temple Beth Emet. During his high school years, his passion was USY (United Synagogue Youth), through which he spent the summer in Israel at age 16, working on a kibbutz and on an archaeological dig ("An experience I'll never forget"). He later became president of the Pacific Southwest region of USY, which included six states.

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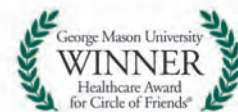
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Some do it by love or money. And now, by homicide. "A Gentleman's Guide to Love and Murder" hilariously tells how. ✧



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**LOVE, MURDER AND A COUPLE  
OF MENSCHES**  
The Old Globe presents an exciting  
new musical





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## **78 ARTS AND ENTERTAINMENT: Love, Murder and a Couple of Mensches**

The Old Globe presents an exciting new musical • by Pat Launer

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Page 1 of 5

# ARTS + ENTERTAINMENT

Heather Ayers, as Miss Evangeline Barley, Ken Barnett, as Monty Navarro, and Jefferson Mays, as Asquith D'Ysquith Jr., star in the world premiere of "A Gentleman's Guide to Love and Murder."



## LOVE, MURDER AND A COUPLE OF MENSCHES

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BY PAT LAUNER

You find serial killing funny? I didn't think so. But what about if the killer sings? (Hello, Sweeney Todd!) Not that amusing either, huh? Well, what if the guy's committing deliciously wacky murder, mixed with music, mayhem, royalty and romance, wrapped in cracklingly clever wit? Now you're talkin'. Welcome to "A Gentleman's Guide to Love and Murder."

When the brand new musical opened at Connecticut's Hartford Stage last October, not only were audiences rolling in the aisles, but critics were positively giddy. In The New York Times, Christopher Isherwood called it "delectable... a splendidly realized new show" that "inspires full-throated laughter" and "ranks among the most inspired and entertaining new musical comedies I've seen in years."

Isherwood singled out lyrics by co-writers Robert L. Freedman and Steven Lutvak that "truly



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enchant ... with their witty wordplay." He liked the "winking, satirical tone" of the book by Freedman and loved Lutvak's "stylish pastiche score ... inspired by [Noël] Coward and Gilbert and Sullivan, with a little Chopin, a little Stephen Sondheim and a bit of...Lerner and Lowe... [that] bears worthy comparison with his inspirations." The musical made the Times' list of "Hottest Tickets of the Year."

For the anously effervescent Lutvak, the icing on this calorific cake came when he received an unsolicited note from legendary producer-director Harold Prince that said, "Have I ever read a better review for a new musical?" It doesn't get any better than that.

#### The merrily murderous plot

The setting is Edwardian England, where Monty Navarro, a recently orphaned only son, discovers that his mother was a distant relative of a snooty British family that disowned her when she married below her class. While lamenting the poverty of his past, he's told that only eight other

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## Love, Murder and a Couple of Mensches

by Pat Launer | [March 2013](#) | [Post your comment »](#)

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By Pat Launer

You find serial killing funny? I didn't think so. But what about if the killer sings? (Hello, Sweeney Todd!). Not that amusing either, huh? Well, what if the guy's committing deliciously wacky murder, mixed with music, mayhem, royalty and romance, wrapped in cracklingly clever wit? Now you're talkin'. Welcome to "A Gentleman's Guide to Love and Murder."

When the brand new musical opened at Connecticut's Hartford Stage last October, not only were audiences

rolling in the aisles, but critics were positively giddy. In The New York Times, Christopher Isherwood called it “delectable ... a splendidly realized new show” that “inspires full-throttled laughter” and “ranks among the most inspired and entertaining new musical comedies I’ve seen in years.”

Isherwood singled out lyrics by co-writers Robert L. Freedman and Steven Lutvak that “truly enchant ... with their witty wordplay.” He liked the “winking, satirical tone” of the book by Freedman and loved Lutvak’s “stylish pastiche score ... inspired by [Noël] Coward and Gilbert and Sullivan, with a little Chopin, a little Stephen Sondheim and a bit of...Lerner and Lowe... [that] bears worthy comparison with his inspirations.” The musical made the Times’ list of “Hottest Tickets of the Year.”

For the amusingly effervescent Lutvak, the icing on this calorific cake came when he received an unsolicited note from legendary producer-director Harold Prince that said, “Have I ever read a better review for a new musical?” It doesn’t get any better than that.

### **The merrily murderous plot**

The setting is Edwardian England, where Monty Navarro, a recently orphaned only son, discovers that his mother was a distant relative of a snooty British family that disowned her when she married below her class. While lamenting the poverty of his past, he’s told that only eight other relations stand between him and the dukedom. In a fit of pique and carefully calculated revenge (plus the additional motivation of a girlfriend who’s only interested in marrying a man of means), he sets about systematically dispatching his competitors in ever more inventive ways.

In the riotous conceit, all eight doomed relatives, male and female, are played by one astonishingly versatile actor — Jefferson Mays, who cut his acting chops in San Diego and went on to garner a Tony Award for his magnificent multi-character performance in “I Am My Own Wife,” which premiered at the La Jolla Playhouse before moving on to Broadway acclaim. The 1949 film “Kind Hearts and Coronets” (according to Total Film magazine, among the greatest British films of all time), was inspired by the same 1907 novel, “Israel Rank: The Autobiography of a Criminal,” by Roy Horniman. In the movie, the multi-character role was famously played by Alec Guinness.

Lucky for us, Mays and the entire original cast will be at the Old Globe for the second half of this co-produced world premiere, helmed by the gifted Darko Tresnjak, former co-artistic director of the Old Globe, now artistic director of Hartford Stage.

### **The creative creators, part 1**

“I’m out of my mind with joy,” crows amiable lyricist/librettist Robert Freedman, who was born in Harbor City, Calif., raised in Gardena and bar mitzvahed in Anaheim at Temple Beth Emet. During his high school years, his passion was USY (United Synagogue Youth), through which he spent the summer in Israel at age 16, working on a kibbutz and on an archaeological dig (“an experience I’ll never forget”). He later became president of the Pacific Southwest region of USY, which included six states.

“USY was a very important part of my life,” he says, “where I made some of my very best friends, who remain so to this day.”

Freedman’s parents are from Eastern European background. His wife’s parents are Brooklyn Jews who moved to L.A. The couple, married 29 years, met in New York but were surprised to discover that their parents belonged to the same Temple (Beth Am) in L.A. Obviously, their relationship was *bashert* (meant to

be).

Dramatic from the get-go, Freedman actually proposed to Jean Kauffman at the top of the Empire State Building. The family business is theater; his wife is a singer/actress, and their son Max, 24, is a Brooklyn-based writer, director and producer. In a delightful San Diego connection, his wife's acting mentor was the father of David Ellenstein, artistic director of North Coast Repertory Theatre. The Freedmans remain close friends with David's brother Peter, also a director.

Over his successful 30-year career, Freedman has written "mysteries and true crime, biopics and adaptations of novels, heart-warming and gut-wrenching things." He's taught screenwriting at New York University and the University of Southern California.

He doesn't favor one medium or genre, either.

"I think of myself as a storyteller first," he says. "Writing book and lyrics is an extension of that. What grabs me about a story is something highly theatrical with interesting characters. And 'A Gentleman's Guide' has that in spades."

The show itself has a local link. In 2010, the plan was to premiere it at the La Jolla Playhouse. But that production was canceled after a rights dispute with the copyright holders of the film. After that, the musical's creators went back to the original source, the Horniman novel.

"It's not surprising that the reviews invoked Oscar Wilde," Freedman says. "Horniman was part of Wilde's circle of literary friends. He had a very similar sensibility and penchant for social satire."

"This show really sings," Freedman continues. "A musical works best when the characters reach an emotional peak when words just aren't enough. Here, the stakes are high; the emotions are high. There's no one alive who hasn't fantasized about revenge, maybe even murder. What's so intriguing about this story is that here's this guy who commits all these murders, and yet, you root for him."

"Of course, the way his royal relatives are written, they're not only rich, they're vile. Part of the fun of it is, they're all played by Jefferson, who's been with the show since 2009 and has made significant contributions to it. His performance is astonishing, brilliant and breathtaking."

## **A killer creative team**

Freedman met his collaborator, Steven Lutvak, when they were fellow students in the very first class of the graduate program in writing for musical theater at NYU's prestigious Tisch School of the Arts.

Their teachers read like a Who's Who of musical theater: Betty Comden and Adolph Green, Leonard Bernstein, Arthur Laurents. And Jule Styne ("Gypsy," "Funny Girl"), who became Freedman's mentor. Visiting professors included Harold Prince, Michael Bennett, Stephen Sondheim and the acclaimed orchestrator Jonathan Tunick, the Tony-Emmy-Oscar-Grammy winner who is now the orchestrator for "A Gentleman's Guide."

After graduation, the future collaborators went their separate ways, to opposite coasts. Freedman moved to Los Angeles, where he garnered accolades for his teleplays for "Rodgers and Hammerstein's Cinderella" (1997), starring Whitney Houston, and the acclaimed 2001 miniseries "Life with Judy Garland: Me and My Shadows" (featuring Judy Davis), for which he received Emmy Award nominations as both writer and producer.



Lutvak became a celebrated cabaret artist in New York, performing his songs at venues from the Algonquin to Carnegie Hall, and writing the title song for “Mad Hot Ballroom,” Paramount’s hit documentary about dancing inner-city kids. In a Time magazine “People to Watch” profile, the Bronx-born Lutvak was said to have a “crème brûlée baritone.”

## The creative creators, part 2

“Life is really fantastic, amazing and nervous-making right now,” composer/lyricist Lutvak confessed shortly after the Times review of “A Gentleman’s Guide” came out and offers starting pouring in.

“I first saw the movie, ‘Kind Hearts and Coronets’ when I was in college. I bolted upright in bed and said, ‘Oh my God, it’s a musical! And it’s mine to write!’”

In the interim, over three decades, Lutvak carved out a successful career as a singer-songwriter and a vocal coach to Oscar and Tony winners such as Anne Hathaway, Ron Rifkin, Jane Krakowski and Linda Lavin.

“As a cabaret artist, the song that first brought me attention was a comic number I wrote in 1996 called “Bagel-Maker to the Czar.”

Lutvak punctuates the conversation with piano playing and snippets of songs. This one has a catchy melody and very funny lyrics.

It all goes back to Queens and Long Island, where the ebullient Lutvak grew up in a ‘modern kosher’ home (“we ate lobster in the backyard”). He had a bar mitzvah, can speak a little Yiddish. (“When I was young, I always thought that, as you got older, you got gray hair and developed a Yiddish accent.”) Lutvak has a kind of Borscht Belt sensibility and terrific comic timing.

He started playing piano at age 6, the same time he began to “understand funny. I wrote an opera with a dog food commercial break.” But, he’s quick to say, “I can also write dark and complex and psychologically twisted. I thought those were my primary colors, ‘til I realized I could be funny.”

The music for “A Gentleman’s Guide,” says Lutvak, is “unlike anything else I’ve written. It has a singularity of voice, with one foot in classical, one foot in British music hall and one foot in traditional musical theater. I think audiences are dying to hear a melodic score. The humor comes through understatement; it kind of winks at you.”

During “The Troubles,” as he refers to the legal battles over the story rights, Lutvak went to a psychic. He told her he was a songwriter. “‘Please tell me you’ve written a musical,’ she said. ‘It’s going to be very successful.’”

At a 3,000 mile divide, the duo often writes on the phone, though they’ve gotten together at several prominent theater retreats. “One of the best quotes we got,” Lutvak reports, is “‘it feels like one person wrote it.’ I love that.”

They’re tweaking the show for the San Diego run, they’ve expanded the orchestra (from eight in Hartford to 10 here), and there will be “more dazzling costume changes” for Jefferson Mays.

Lutvak also has a San Diego connection: Paula Kalustian, director of the MFA Musical Theatre Program at SDSU, who was a fellow student in the Tisch program. Years ago, she directed a show he wrote in college (“First Star”).

One of his other early works was the music for “Hannah Senesh,” an adaptation of the diaries of the daring and heroic Hungarian-born World War II poet and paratrooper who was captured and killed by the Nazis. The one-woman show, written by his ex-boyfriend, David Schechter, and starring college friend Lori Wilner, played Off Broadway in 1985 “and got rapturous reviews. It went on to be performed at regional theaters around the world. My contribution was setting several of Hannah’s poems to music. In 1986, Lori took the play to Israel, performing it for Senesh’s 90-year-old mother.”

## Together again

After years of working separately, Freedman and Lutvak got together in 2004 and started collaborating on “A Gentleman’s Guide,” workshopping it in Boston and refining it at the Sundance Playwrights Retreat in Utah. Along the way, the piece won the Kleban Award for Lyric Writing for the Theatre, and the Fred Ebb Songwriting Award. When director Darko Tresnjak first read the piece, he “fell in love with their smart and wickedly funny confection.”

“We had a tremendous amount of fun writing it,” Freedman says. “We laughed a lot. It’s the most fun I’ve ever had. And audiences were laughing their heads off in Hartford, standing and cheering at every performance. That spontaneous laughter is music to a writer’s ear.”

Now, Freedman says, “I’m out of my mind with joy” at the reviews, and the prospect of seeing how the piece evolves at the Old Globe. And of course, there is some serious Broadway buzz.

Lutvak marvels about their comparisons to the pantheon of Jewish writers for musical theater, recalling what was said in the excellent recent PBS documentary, “Broadway Musicals: A Jewish Legacy.” “Every American musical is the story of Jews in America: an outsider who breaks into the inner circle.”

Some do it by love or money. And now, by homicide. “A Gentleman’s Guide to Love and Murder” hilariously tells how.



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**KILLER  
COMEDY**

Englishman tries to murder his way to dukedom in new musical 'Gentleman's Guide'





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JAMES HEBERT • U-T

A

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SEE 'GENTLEMAN'S GUIDE' • E6

### "A Gentleman's Guide to Love and Murder"

**When:** In previews. Opens March 13. Performances: 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee April 6); 2 and 7 p.m. Sundays (no matinee today); plus 2 p.m. April 3. Through April 14. **Where:** Shiley Stage, Old Globe Theatre, 1363 Old Globe Way, Balboa Park **Tickets:** About \$39-\$114 (discounts available) **Phone:** (619) 234-5623 **Online:** oldglobe.org



Cast members rehearse a scene from "Gentleman's Guide." HOWARD LIPIN • U-T





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## 'GENTLEMAN'S GUIDE' First staging got great reviews

### FROM E1 Role to die for

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In the film, it was Alec Guinness; onstage, it's Jefferson Mays, the Tony Award winner and UC San Diego MFA grad.

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"It's an exciting new world," Mays said on a recent rehearsal break at the Globe, joking that he "may never go back to plays."

"It's a singular feeling. It's so exciting to have music and to stand in the wings and hear the overture. It's like stepping onto a magic

carpet or a conveyor belt. It just keeps moving forward.

"You feel buoyed up by the experience, whereas doing a play can feel like deadlifting a lot of weight" to get the show in motion.

Besides the return of Mays for his first acting role in San Diego since "Wife," the show also marks a milestone homecoming for another locally connected theater artist: director Darko Tresnjak, the Globe's former resident artistic director and ex-artistic chief of its Shakespeare Festival.

While Tresnjak calls his initial Globe hiring (by then-artistic director Jack O'Brien a decade ago) "the biggest thing that has happened to me," he takes no credit for bringing "Gentleman's Guide" to the Balboa Park theater.

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But the storyline remains the same: Monty (played by the Broadway veteran Ken Barnett) begins his homicidal twist on "How to Succeed," while also becoming involved in a love triangle with Phoebe D'Ysquith (Chilina Kennedy, of the Playhouse and Broadway's recent "Jesus

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"The music in this show is an expression of how you're supposed to behave in the world," as Lutvak puts it. "The music is always proper and elegant and, at its best, very much of that world," drawing on influences from Mozart to Gilbert and Sullivan.

"But what's actually happening (in the story) is in complete contrast to that."

# At Globe, a very mortal musical

## 'Gentleman's Guide' puts comic twist on Englishman's murderous ambition

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 10:30 a.m. March 8, 2013



[\(/photos/2013/mar/08/959443/\)](/photos/2013/mar/08/959443/)

"A Gentleman's Guide to Love and Murder" could be New York-bound after its San Diego staging. — *Henry DiRocco*

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# Jefferson Mays plays eight murderesses in 'A Gentleman's Guide to Love and Murder'

BY LONNIE BURSTEIN HEWITT

England's Edwardian era (1901-1910) must have been lovely for those at the top.

Edward VII spent most of his life as a playboy prince, waiting for his mother, Victoria, to pass him the throne, and his not-so-long reign was an elegant time of high-living for the gentry, more difficult for the less well-off.

"A Gentleman's Guide to Love and Murder," an already-acclaimed new musical coming to the Old Globe on March 8, is about the discarded relative of an aristocratic family who has enough charm, but not money, to enjoy the Edwardian lifestyle ... until he finds out he is ninth in line to inherit a dukedom. All he has to do to turn things around is wipe out the other eight heirs.

Ken Barnett plays Monty Navarro, who discovers that murder is easier than love. All eight of the D'Ysquith family victims-to-be are played by multi-award-winning Jefferson Mays, who received an M.F.A. in theater at UCSD in 1991 and jump-started his career with "I Am My Own Wife," a one-man/40-character

## If you go

■ **What:** 'A Gentleman's Guide to Love and Murder'

■ **When:** Matinees, evening through April 14

■ **Where:** Shiley Stage, The Old Globe Theatre, Balboa Park

■ **Tickets:** \$39-\$99

■ **Box Office:** (619) 234-5623

■ **Web:** TheOldGlobe.org

tour-de-force that began as a play-in-progress at Sundance Theater Institute in 2000, gained momentum as a Page-to-Stage project at the La Jolla Playhouse in 2001, and earned him a Tony on Broadway in 2004.

The play also introduced him to his own wife — Susan Lucas, who was associate director of the Broadway production and director when the company toured.

"The tour was sort of our extended honeymoon," he said. "And we've been traveling around together ever since."

Life is good for Mays, not least because of "A



Above: Lisa O'Hare as Sibella Hallward, Heather Ayers as Lady Eugenia and Chilina Kennedy as Phoebe D'Ysquith in the world premiere of 'A Gentleman's Guide to Love and Murder' at The Old Globe Theatre.

Right: Jefferson Mays as Lord Adalbert D'Ysquith.

PHOTOS BY JOAN MARCUS

Gentleman's Guide," his first foray into musical comedy. He did play Henry Higgins in "My Fair Lady" a few years back, asked to step into the role after starring in "Pygmalion" on Broadway, but as he noted, that part doesn't call for real singing, or dancing.

Mays does plenty of both in this show, and he loves it. "It's a glorious, giddy ride,"

he said. "Doing a play is like dead-lifting weights sometimes, but doing a musical is like stepping on a flying carpet, and then taking off. Standing in the wings before I go on, listening to the orchestra tuning up, I get such a feeling of excitement. Even the colors of the set make me happy. It's just a sensual delight."

Of course, it's not all fly-



D'Ysquiths — six men, and two women — each embodying one of the evils of the era. "Just as I'm about to get tired of a character, I get to play a new one," he said. "It's really wonderfully paced."

The play, a co-production with Hartford Stage, is directed by Darko Tresnjak, former co-artistic director of the Globe, and currently artistic director at Hartford Stage. Based on a 1907 novel ("Israel Rank") that later became a 1949 movie ("Kind Hearts & Coronets," starring Alec Guinness as the multiple murderesses), "A Gentleman's Guide" was originally meant to be part of La Jolla Playhouse's 2010-2011 season. Copyright challenges got in the way. While things were settling, schedules were changing; so the show premiered — to effusive reviews — last October in Hartford, before making its way to The Globe, which welcomed it in, with the company intact.

"It's a joyful thing we've created," Mays said. "And we have great fun doing it. We all like each other a lot, and I think the audience will feel it. It's a wonderfully wicked, rollicking romp, a real celebration of theater."

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## Jefferson Mays plays eight murderesses in 'A Gentleman's Guide to Love and Murder'

BY LONNIE BURSTEIN HEWITT

England's Edwardian era (1901-1910) must have been lovely for those at the top.

Edward VII spent most of his life as a playboy prince, waiting for his mother, Victoria, to pass him the throne, and his not-so-long reign was an elegant time of high-living for the gentry, more difficult for the less well-off.

"A Gentleman's Guide to Love and Murder," an already-acclaimed new musical coming to the Old Globe on March 8, is about the discarded relative of an aristocratic family who has enough charm, but not money, to enjoy the Edwardian lifestyle ... until he finds out he is ninth in line to inherit a dukedom. All he has to do to turn things around is wipe out the other eight heirs.

Ken Barnett plays Monty Navarro, who discovers that murder is easier than love. All eight of the D'Ysquith family victims-to-be are played by multi-award-winning Jefferson Mays, who received an M.F.A. in theater at UCSD in 1991 and jump-started his career with "I Am My Own Wife," a one-man/40-character

### If you go

- **What:** 'A Gentleman's Guide to Love and Murder'
- **When:** Matinees, evening through April 14
- **Where:** Shiley Stage, The Old Globe Theatre, Balboa Park
- **Tickets:** \$39-\$99
- **Box Office:** (619) 234-5623
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tour-de-force that began as a play-in-progress at Sundance Theater Institute in 2000, gained momentum as a Page-to-Stage project at the La Jolla Playhouse in 2001, and earned him a Tony on Broadway in 2004.

The play also introduced him to his own wife — Susan Lucas, who was associate director of the Broadway production and director when the company toured.

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Above: Lisa O'Hare as Sibella Hallward, Heather Ayers as Lady Eugenia and Chilina Kennedy as Phoebe D'Ysquith in the world premiere of 'A Gentleman's Guide to Love and Murder' at The Old Globe Theatre.

Right: Jeffeson Mays as Lord Adalbert D'Ysquith.

PHOTOS BY JOAN MARCUS



Gentleman's Guide," his first foray into musical comedy. He did play Henry Higgins in "My Fair Lady" a few years back, asked to step into the role after starring in "Pygmalion" on Broadway, but as he noted, that part doesn't call for real singing, or dancing.

Mays does plenty of both in this show, and he loves it. "It's a glorious, giddy ride,"

he said. "Doing a play is like dead-lifting weights sometimes, but doing a musical is like stepping on a flying carpet, and then taking off. Standing in the wings before I go on, listening to the orchestra tuning up, I get such a feeling of excitement. Even the colors of the set make me happy. It's just a sensual delight."

Of course, it's not all fly-

ing carpets. "Some of the most difficult stuff I do, nobody sees," he said. "Those costume changes offstage, in the dark — it's a real marathon. Three dressers set up on me like an Indy pit crew. Maybe someday, someone will do a documentary on what goes on offstage."

About what's onstage, Mays has only good things to say. He enjoys playing all those

D'Ysquiths — six men, and two women — each embodying one of the evils of the era. "Just as I'm about to get tired of a character, I get to play a new one," he said. "It's really wonderfully paced."

The play, a co-production with Hartford Stage, is directed by Darko Tresnjak, former co-artistic director of the Globe, and currently artistic director at Hartford Stage. Based on a 1907 novel ("Israel Rank") that later became a 1949 movie ("Kind Hearts & Coronets," starring Alec Guinness as the multiple murderers), "A Gentleman's Guide" was originally meant to be part of La Jolla Playhouse's 2010-2011 season. Copyright challenges got in the way. While things were settling, schedules were changing; so the show premiered — to effusive reviews — last October in Hartford, before making its way to The Globe, which welcomed it in, with the company intact.

"It's a joyful thing we've created," Mays said. "And we have great fun doing it. We all like each other a lot, and I think the audience will feel it. It's a wonderfully wicked, rollicking romp, a real celebration of theater."





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By Lonnie Burstein Hewitt

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Jefferson Mays as Lord  
Adalbert D'Ysquith. Joan  
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Life is good for Mays, not least because of "A Gentleman's Guide," his first foray into musical comedy. He did play Henry Higgins in "My Fair Lady" a few years back, asked to step into the role after starring in



“Pygmalion” on Broadway, but as he noted, that part doesn’t call for real singing, or dancing.

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Lady Eugenia and Cholina  
Kennedy as Phoebe  
D’Ysquith in the world  
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(from left) Jefferson Mays as Henry D'Ysquith and Ken Barnett as Monty Navarro Photo by Joan Marcus.

# A GENTLEMAN'S GUIDE TO LOVE AND MURDER

A WORLD PREMIERE MUSICAL COMEDY AT THE OLD GLOBE

by randy hope

**W**hen Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way—all played by one agile actor, Tony Award winner Jefferson Mays.

*A Gentleman's Guide to Love and Murder* is a witty music hall comedy that explores how low one will go to make it to the top. A coproduction with Hartford Stage, former Co-Artistic Director Darko Tresnjak returns to the Old Globe Theatre to direct this world premiere musical of merriment and murder based on Roy Horniman's novel *Israel Rank*. The production opens **Wednesday, March 13 and runs through Sunday, April 14**, on the Donald and Darlene Shiley Stage in the Old Globe Theatre.

"It's a beguiling and very funny new musical [that] will delight Globe audiences," according to Globe Artistic Director Barry Edelstein. "The remarkable team of Robert L. Freedman and Steven Lutvak has crafted a show that is

## OUT AT THE GLOBE:

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An evening for gay and lesbian theater lovers and the whole LGBT community, OUT at the Globe includes a hosted wine and martini bar, appetizers and door prizes for an additional \$20 per person. RSVP at 619.234.5623. Tickets to *A Gentleman's Guide to Love and Murder* are sold separately.

sharp, surprising and entertaining. And at its helm is the great Darko Tresnjak, an old friend I'm delighted to welcome back to the Globe. Darko's partners in crime are the stellar Ken Barnett and Jefferson Mays, two of the most exciting stage actors in America, whose deft and hilarious performances are real tours de force."

Mays' Broadway debut in the one-man show *I Am My Own Wife* earned him the 2004 Tony Award for Best Lead Actor in a Play, so playing multiple characters is nothing new to him. The setting of this witty music hall comedy is England's elegant Edwardian

**"It's very RARE in theater you get to DIE a spectacular death and then play someone NEW,"**

era, with Mays playing all eight ill-fated members of the D'Ysquith clan. "Because my character systematically goes about knocking off the people who are in line ahead of him, I'm killed eight times over the course of two hours," Mays said.

However, the man of many deaths—and woman for that matter—couldn't be any happier to croak an average of every 20 minutes. "It's exhilarating because I get to play so many different characters. It's very rare in theater you get to die a spectacular death and then play someone new," he quipped, noting it's great for someone with a short attention span such as himself. "I think it's more athletic than artistic sometimes."

Some actors might find it difficult simultaneously singing and dancing, Mays said in this production the costume changes—which occur in a matter of seconds in the dark backstage—sometimes trip him up. "I finish a scene, run off stage only to have my clothes ripped off of me by three muscular dressers, get zipped up into a new costume and then quite literally am shoved back on stage," he said, admitting at times he's not even quite certain of the role he's in. "Sometimes they have to whisper into my ear who I am."

Despite all the doom and death, *A Gentleman's Guide to Love and Murder* is a delightful story and theatrical celebration of every great American musical, according to Mays. "It's rare that there are tunes one leaves the theater humming, but this has many of them. For me, unfortunately, I seem to go home humming everybody else's songs instead of my own so that I can be rehearsing," he remarked, concluding, "the music is sublime."

**Tickets to *A Gentleman's Guide to Love and Murder* start at \$39 and can be purchased at the Box Office at 1363 Old Globe Way in Balboa Park, by phone at 619.234.5623 or online at [theoldglobe.org](http://theoldglobe.org).**

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## **A GENTLEMAN'S GUIDE TO LOVE AND MURDER**

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### **A WORLD PREMIERE MUSICAL COMEDY AT THE OLD GLOBE**

by **randy hope** -





Jefferson Mays as Lord Adalbert D'Ysquith in the world premiere of *A Gentleman's Guide to Love and Murder*. Photo by Henry DiRocco.

When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way—all played by one agile actor, Tony Award winner Jefferson Mays.

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Jefferson Mays as Lady Hyacinth D'Ysquith in the world premiere of *A Gentleman's Guide to Love and Murder*, Photo by Henry DiRocco.

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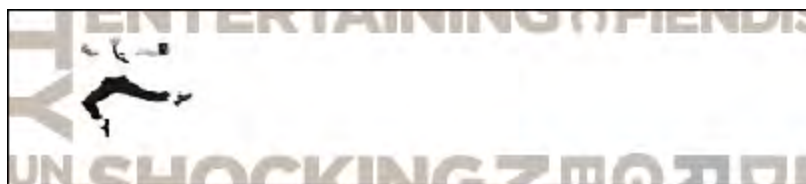
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Tracie Bennett as Judy  
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## ***End of the Rainbow*, Starring Tracie Bennett as Judy Garland, Arrives in Los Angeles March 12**

Peter Quilter's *End of the Rainbow*, a music-filled drama that imagines the final days in the life of entertainment icon Judy Garland, begins its Los Angeles run March 12 at the Ahmanson Theatre.

## **THE LEADING MEN: Jefferson Mays Wears Many Hats (and Boots and Bustles and Coats) in the New Musical *A Gentleman's Guide to Love and Murder***



A quick-changing Jefferson Mays plays an octet of heirs in the new musical comedy *A Gentleman's Guide to Love and Murder*, now at The Old Globe in San Diego. The Tony Award-winning actor explains them all.

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THE LEADING MEN: Jefferson Mays Wears Many Hats (and Boots and Bustles and Coats) in the New Musical *A Gentleman's Guide to Love and Murder*

By Evan Henerson  
12 Mar 2013



Jefferson Mays  
Photo by Joseph Marzullo/WENN

A quick-changing **Jefferson Mays** plays an octet of heirs in the new musical comedy *A Gentleman's Guide to Love and Murder*, now at **The Old Globe** in San Diego. The Tony Award-winning actor explains them all.

\*

To say that his latest acting assignment requires Jefferson Mays to wear many hats would be clichéd, but also apt. The Tony Award-winning star of *I Am My Own Wife* and more recently **Gore Vidal's *The Best Man*** is a self-described "hat fetishist." Being cast in eight stylized roles in the musical *A Gentleman's Guide to Love and Murder* gave Mays the opportunity to indulge that particular mania with a vengeance.

When he showed up at rehearsals for a workshop of the musical at Hartford Stage, Mays arrived with bags full of hats — bowlers, taupe silk hats, tweed cloth cap, even a topper owned by his wife that would be transformed into a beekeeper's hat.

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*I Am My Own Wife* had more than 37 characters, although as Mays notes, every last one of them was "by default wearing that little black dress, string of pearls and head scarf." In *Gentleman's Guide*, a co-production between Hartford Stage and the Old

The Old Globe (San Diego)

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Globe Theatre in San Diego, Mays plays the entire line of the fictionalized D'Ysquith family, working his way up and down the ladder of Edwardian aristocracy from earls to actresses, from musclemen to missionaries.

Monty Navarro (played by [Ken Barnett](#)), an illegitimate heir who is ninth in line to the D'Ysquith earldom, sets his sights on improving his position and targets the eight D'Ysquiths ahead of him. Film mavens may recognize *Gentlemen's Guide* from the 1949 film "Kind Hearts and Coronets," which — like *Gentleman's Guide* was also inspired by the Roy Harniman novel "Israel Rank." In that film, [Alec Guinness](#) played eight roles, but Guinness had days

of shooting and multiple takes.

Mays has two and a half hours. Bring on the hats.

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By Evan Henerson  
12 Mar 2013



Jefferson Mays as Lord Adalbert D'Ysquith in *A Gentleman's Guide to Love and Murder*.  
Photo by Henry DiRocco

"It always makes me sound really shallow, but I work from the outside in," says the Connecticut-born actor speaking by phone during a rehearsal break in San Diego. "I try to think of what a character looks like, what types of shoes he'll wear and I try to wear to rehearsals something that feels more or less like what the costume will be. We used the hats for signifiers of the changing characters and with that, of course, I would change my voice or my stance."

"Clothes are very important," he adds. "I think it's also getting the visual idea of what my character looks like before I go out and start rehearsing. It's totally demoralizing to look at stills because you never look anything like who you imagine

you're playing. It just looks like me in a wig."

Or a muscle suit, a top hat, a bustle, a set of false teeth or anything else he and costume designer Linda Cho deemed properly D'Ysquithian. Mays is a research buff as well as a performer and he and Cho had numerous discussions about costume choices including the suggestion that Cho bring some steam punk elements into some of the clothing choices.

Clothes aside, Mays taking on the D'Ysquiths has been a workout. Even with the play's Hartford Stage run completed a few months ago, the actor reports

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being "bloody but unbowed," his once stiff upper lip a bit the worse for wear.

"A lot of mustaches are applied hastily and taken off in the wings," he says. "I had a face full of sores by the end of the run. I'll try to figure out something."

Mustaches, in fact, are positively the easy part.

"My costumes open in the back and there's a zipper," he says. "So I finish a scene, throw myself into the darkness of the wings and am immediately set upon by three muscular women who rip my clothes off....It sounds more fun contemplating it than it does doing

it....So they tear my clothes off, I jump in the new outfit and they pick me up and literally shove me back on stage. It's like the pit crew at the Indy 500."

You may need a scorecard to sort out the diverse D'Ysquiths a few of whom admittedly make little more than an extended cameo. Mays gave us a tour through the family along with some thoughts and musings. Read on!

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By Evan Henerson

12 Mar 2013



Mays as Asquith "Assie" D'Ysquith Jr.  
Photo by Henry DiRocco

### Asquith "Assie" D'Ysquith Jr. — Young Dandy

Mays: "He's a sort of a gap-toothed rogue with a pencil-thin mustache painted on his lip and a bowler hat that he wears at a rakish angle. I try to embody him with some horrible characteristic of the British upper class society of that time. He's a predator of the under class, a snob and a dandy with a rattan cane that he flourishes."

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Mays, with Ken Barnett, as Reverend Lord Ezekial D'Ysquith.  
Photo by Henry DiRocco

### Reverend Lord Ezekial D'Ysquith — a Man of Limited Intellect, Rather Too Fond of his Port

Mays: "I have these false teeth that I got from a novelty store in Manhattan that I slip into my mouth for Reverend Ezekial. That's fun, but it does make speaking rather difficult."

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Mays, with Heather Ayers, as Lord Adalbert D'Ysquith.  
Photo by Henry DiRocco

### Lord Adalbert D'Ysquith, the 8th Earl of D'Ysquith — an Arrogant Formidable Presence

Mays: "We wanted him to stand out. I suggested to Linda the pink coat, the red crimson fox hatting, the top hat, jodhpurs and boots and riding crop or a whip with the antlers at the end. And gloves. He's always in full fox-hunting regalia even at the dinner table."

### Lord Asquith D'Ysquith — Elderly Banker Not Usually Given to Public Displays of Emotion

Mays: "He's a man of business. I embraced the stereotypes from all the Ealing Studios comedies I saw. He has

the mourning clothes, the top hat and a cane. He seems a bit feeble."

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Mays, with Ken Barnett, as Henry D'Ysquith.  
Photo by Henry DiRocco

### Henry D'Ysquith — a Landowner and Country Squire

Mays: "We gave him the knee breeches, gators and cloth cap. One of my wife's hats with fly netting on it became the beekeeper's bonnet."

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Mays as Lady Hyacinth D'Ysquith.  
Photo by Henry DiRocco

### Lady Hyacinth D'Ysquith — Missionary, a Woman of a Certain Age

Mays: "She's a great big dreadnought of a woman with huge breasts and an enormous bustle. In many ways, she's the most masculine member of the family despite her sex. She carries a parasol which she brandishes like a mace or a broad sword."

### Major Lord Bartholomew D'Ysquith — a Ridiculously Musclebound Health Nut

Mays: "We have him in this absurd 19th-century workout costume with leather belts and buckles and garters and snaps and trusses. He has this outlandish

handlebar mustache. The costumes do so much of the work. If you put on a muscle suit, it affects the way move. You can't put your arms down to the side or do anything useful with them."

### Lady Salome D'Ysquith Pumphrey — a Flamboyantly Awful Actress

Mays: "She appears playing Hedda Gabler. We made the wonderful discovery that she would probably be doing this in Danish which — I didn't know this — was the language of the Norwegian elite and the language that Ibsen wrote in. So for this role, I spent my time learning the words in Danish. It's a very short appearance. I go out there, saw the air a bit, speak Danish and blow my brains out."



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Mays explains, "Several times during the run at Hartford, I would hear bits of conversations in the restroom to the effect of, 'Oh, isn't it wonderful that they got actors who look more or less the same to play the various members of the family.' That made me both very happy and very depressed. I was heartened by the fact that they weren't sure how many actors were playing the role, but they obviously hadn't read the program."

[Read more about A Gentlemen's Guide to Love and Murder](#), which has lyrics by Robert L. Freedman and Steven Lutvak. music by Lutvak and book by Freedman.

*(Evan Henerson is a Los Angeles-based arts writer and former theater critic for the Los Angeles Daily News. His work has appeared in American Theatre, Backstage and Stage Directions.)*

[Previous Page](#) | [1](#) | [2](#) | [3](#) | [4](#) | [5](#) | [6](#) | [7](#) | [Next Page](#)



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# Murder à la Mode

A new musical tells its grisly tale with just the right measure of taste, tone and intent

BY FRANK RIZZO

The cast of *A Gentleman's Guide to Love and Murder* on Alexander Dodge's set at Hartford Stage.

JOAN MARCUS

**H**E'S CHARMING, WELL MANNERED, SENSITIVE, and sings like an angel.

Make that a fallen angel.

Monty Navarro, the main character in the new musical *A Gentleman's Guide to Love and Murder*, also happens to be a serial killer, a plot point that may be just a teensy bit disturbing for audiences—and must have been more than a little challenging for the show's creators.

But that's the twist—and the triumph—of this modest-in-scale but elegantly fashioned show, which premiered in October at Hartford Stage and is next set to run March 8–April 14 at the Old Globe in San Diego, which is co-producing. There are already reports of a possible commercial transfer to New York.

The show's fascination comes not in the “whodunit” or the “why'd-he-do-it” of the story, but in the creative team's “how'd-they-pull-it-off.” The answer—in this elegant *A Little Night Murder* of a production staged by Darko Tresnjak, artistic director of Hartford Stage, who has been shepherding the show for several years—is taste, tone and intent.

The musical revolves around Monty (Ken Barnett, recently seen in *February House* at the Public Theater in New York, and at Long Wharf Theatre in Connecticut), the oh-so-distant (as well as oh-so-poor) relation to one of England's wealthiest families. Upon his sainted mother's death, Monty learns that he is eighth in line to a Downton Abbey-sized fortune. Callous treatment from his relatives—and desperation to win a woman who desires money more than love—sets him

on a path to eliminate those who stand in line to the fortune that he would inherit.

Robert L. Freedman based the musical's book on the 1907 novel *Israel Rank: The Autobiography of a Criminal* by Roy Horniman, an Edwardian actor-manager. A contemporary of Oscar Wilde, Horniman wrote in a sardonic, epigram-rich style that slyly mocks the manners and mores of the British upper class at the turn of the last century. (The once-out-of-print book was republished in 2008 and is an entertaining but decidedly dark page-turner.)

Movie buffs will be more familiar with the source material via its film incarnation, the 1949 British black comedy *Kind Hearts and Coronets*, produced by England's Ealing Studios and directed by Robert Hamer. Like the film, the musical has all of the killer's targets—male and female—played by the same actor. In the movie, Dennis Price plays the charming-but-lethal protagonist; but *Kind Hearts* is most memorable for Alec Guinness's tour-de-force performance as a variety of soon-to-be-departed relatives.

The musical designates the multiple-role dazzle to Tony-winning actor Jefferson Mays (*I Am My Own Wife*). Mays is impeccable in a wide range of pompous and imperious creations representing the spoiled rotten D'Ysquith clan—and he sings, too, and (in one hilarious, innuendo-laden number, “Better with a Man”) dances. (Peggy Hickey choreographs the show's gracefully flowing movement.)

Like the book and the film, the musical is told as a first-



JOAN MARCUS

Ken Barnett and Lisa O'Hare: a family of despicable twits and revolting snobs.

person flashback as Monty writes the memoir that chronicles his deeds. He's writing from his prison cell on the eve of his hanging, having just been convicted of murder—ironically, one that he meant to, but didn't, commit. In voiceover, he tells the audience the story that brought him from poverty to the heights of wealth, and, finally, to the steps of the gallows.

Like the film, the musical eschews the anti-Semitism theme of the novel. In the book, the protagonist's mother is shunned by her family for marrying a Jew (indeed, the offspring of that marriage is the titular Israel Rank, with a surname of multiple meanings). The post-World War II film comedy scratched the Jewish aspects, renamed the protagonist "Louis Mazzini" and re-invented his paternal heritage as Italian. The musical, likewise, keeps things light by making Monty's father Castilian. Both film and musical also avoid the darkest elements of the book's plot, such as the killing of a baby boy—here the rich relations are dispatched with a more gentlemanly sense of remove.

**THE MUSICAL ALSO HAS A MORE** playful tone than either book or film, due in no small part to the show's infectious score by Steven Lutvak, who is known as a concert and cabaret performer, and witty lyrics by Freedman and Lutvak. The work is orchestrated with masterful minimalism for a six-piece ensemble by the veteran Sondheim hand Jonathan Tunick.

Alexander Dodge's gorgeously detailed settings look like a turn-of-the-last-century

pop-up greeting card, establishing the visual mood from the start. Linda Cho's sumptuous period outfits add to the elegance. If blood is to be spilled, it's going to be spilled amid splendor and satin, in the very best of taste. *Sweeney Todd* it ain't.

And neither does *Gentleman's Guide* echo the broadly done Agatha Christie-style musical *Something's Afoot*, nor the whodunit *Curtains*, with its brassy show-biz setting. In period at least, it evokes the refined Brit eccentricity of *The Mystery of Edwin Drood*. But in that show, the audience was part-sleuth. Here, the spectators are willing accomplices—after all, who hasn't wanted to kill an odious relative? This approach reflects repressed times when there were strict rules of behavior masking a multitude of hidden desires—feelings that can only be revealed through song.

The first of those songs is "A Warning to the Audience," a presentational number sung by the full eight-member company which sets the tone and, rather than suggesting a Grand Guignol night of theatre, offers something closer to a conspiratorial wink: "For those of you who may be faint of heart / We'll warn you just once more / Before we latch the door

/ Don't think twice / Just follow our advice / It's only just past eight / It's not too late / For god's sake—go!"

But theatregoers need not worry. The creators set up their diabolical main character with care. Appealingly depicted by Barnett, this Monty has a demeanor—and a melodious tenor—to die for. When Monty first learns of his place in the D'Ysquith lineage, murder is far from his thoughts, because he hopes his aristocratic relatives might have a change of heart upon hearing of his mother's death and help him out by giving him a modest job where he can show his worth. ("And if only they'd see / What a D'Ysquith I'd be / They might face their mistakes and embrace me at last," he sings.)

Not bloody likely, as it turns out.

**THE CLAN IS PRESENTED AS A BUNCH** of despicable twits and revolting snobs whose disdain for most of humanity is shown in the infectious patter song "I Don't Understand the Poor," an oblivious anthem for the one-percenters. Monty's plea to the first relative he visits—a dithering reverend who refuses to help—ends with the reverend teetering

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JOAN MARCUS

From left, Heather Ayers, Ken Barnett and Jefferson Mays: murder most tuneful.

precariously on the edge of a church steeple in a high wind, and Monty simply supplies the finishing puff to send him toppling to his demise.

Subsequent killings also happen in the most discreet and theatrically inventive fashion: an ice-skating mishap, an attack of

killer bees and, in a delicious theatre-insider turn, a real loaded gun for a hammy Hedda Gabler.

The musical's title, it should be noted, speaks of love as well as murder, and what softens our feelings toward Monty and his lethal agenda are matters of the heart.

Beautiful Sibella (Lisa O'Hare) may be shallow, but Monty clearly is mad for her. And when he meets Phoebe (Chilina Kennedy), the kind, aristocratic sister of one of his victims, he falls for her, too. Their romantic duet, "Inside Out," is one of the score's high points.

The narrative takes on a macabre gallop as Mays's parade of fortune's fools bites the dust at a quickening pace. In the end, the musical takes a different twist from both the book (in which Monty gets away with it) and the film (where he is presumably found out). But it's a finish that is fitting and fun and in keeping with the light tone of the production—we in the audience feel fulfilled, but not guilty. That adds up to a sublime theatrical escape that nearly gets away with murder. **A**

**Frank Rizzo is the theatre critic of the *Hartford Courant*.**

**Web exclusive: To hear an interview with Steven Lutvak, composer and lyricist of *A Gentleman's Guide to Love and Murder*, visit [www.tcg.org/americantheatre](http://www.tcg.org/americantheatre).**

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# Murder à la Mode

A new musical tells its grisly tale with just the right measure of taste, tone and intent

By Frank Rizzo



Composer Steven Lutvak discusses the musical inspirations, including Chopin and Noël Coward, behind *A Gentleman's Guide to Love and Murder*. To hear the full versions of the songs mentioned in this video, click [here](#) and [here](#).

He's charming, well mannered, sensitive, and sings like an angel.

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Movie buffs will be more familiar with the source material via its film incarnation, the 1949 British black comedy *Kind Hearts and Coronets*, produced by England's Ealing Studios and directed by Robert Hamer. Like the film, the musical has all of the killer's targets—male and female—played by the same actor. In the movie, Dennis Price plays the charming-but-lethal protagonist; but *Kind Hearts* is most memorable for Alec Guinness's tour-de-force performance as a variety of soon-to-be-departed relatives.

The musical designates the multiple-role dazzle to Tony-winning actor Jefferson Mays (*I Am My Own Wife*). Mays is impeccable in a wide range of pompous and imperious creations representing the spoiled rotten D'Ysquith clan—and he sings, too, and (in one hilarious, innuendo-laden number, “Better with a Man”) dances. (Peggy Hickey choreographs the show's gracefully flowing movement.)

Like the book and the film, the musical is told as a first-person flashback as Monty writes the memoir that chronicles his deeds. He's writing from his prison cell on the eve of his hanging, having just been convicted of murder—ironically, one that he meant to, but didn't, commit. In voiceover, he tells the audience the story that brought him from poverty to the heights of wealth, and, finally, to the steps of the gallows.

Like the film, the musical eschews the anti-Semitism theme of the novel. In the book, the protagonist's mother is shunned by her family for marrying a Jew (indeed, the offspring of that marriage is the titular Israel Rank, with a surname of multiple meanings). The post-World War II film comedy scratched the Jewish aspects, renamed the protagonist “Louis Mazzini” and re-invented his paternal heritage as Italian. The musical, likewise, keeps things light by making Monty's father Castilian. Both film and musical also avoid the darkest elements of the book's plot, such as the killing of a baby boy—here the rich relations are dispatched with a more gentlemanly sense of remove.



**The musical also has a more playful tone than either book or film**, due in no small part to the show's infectious score by **Steven Lutvak**, who is known as a concert and cabaret performer, and witty lyrics by Freedman and Lutvak. The work is orchestrated with masterful minimalism for a six-piece ensemble by the veteran Sondheim hand Jonathan Tunick.

Alexander Dodge's gorgeously detailed settings look like a turn-of-the-last-century pop-up greeting card, establishing the visual mood from the start. Linda Cho's sumptuous period outfits add to the elegance. If blood is to be spilled, it's going to be spilled amid splendor and satin, in the very best of taste. *Sweeney Todd* it ain't.

And neither does *Gentleman's Guide* echo the broadly done Agatha Christie-style musical *Something's Afoot*, nor the whodunit *Curtains*, with its brassy show-biz setting. In period at least, it evokes the refined Brit eccentricity of *The Mystery of Edwin Drood*. But in that show, the audience was part-sleuth. Here, the spectators are willing accomplices—after all, who hasn't wanted to kill an odious relative? This approach reflects repressed times when there were strict rules of behavior masking a multitude of hidden desires—feelings that can only be revealed through song.

The first of those songs is “A Warning to the Audience,” a presentational number sung by the full eight-member company which sets the tone and, rather than suggesting a Grand Guignol night of theatre, offers something closer to a conspiratorial wink: “For those of you who may be faint of heart / We'll warn you just once more / Before we latch the door / Don't think twice / Just follow our advice / It's only just past eight / It's not too late / For god's sake—go!”

But theatregoers need not worry. The creators set up their diabolical main character with care. Appealingly depicted by Barnett, this Monty has a demeanor—and a melodious tenor—to die for. When Monty first learns of his place in the D'Ysquith lineage, murder is far from his thoughts, because he hopes his aristocratic relatives might have a change of heart upon hearing of his mother's death and help him out by giving him a modest job where he can show his worth. (“And if only they'd see / What a D'Ysquith I'd be / They might face their mistakes and embrace me at last,” he sings.)

Not bloody likely, as it turns out.



**The clan is presented as a bunch of despicable twits and revolting snobs** whose disdain for most of humanity is shown in the infectious patter song “I Don't Understand the Poor,” an oblivious anthem for the one-percenters. Monty's plea to the first relative he visits—a dithering reverend who refuses to help—ends with the reverend teetering precariously on the

edge of a church steeple in a high wind, and Monty simply supplies the finishing puff to send him toppling to his demise.

Subsequent killings also happen in the most discreet and theatrically inventive fashion: an ice-skating mishap, an attack of killer bees and, in a delicious theatre-insider turn, a real loaded gun for a hammy Hedda Gabler.

The musical's title, it should be noted, speaks of love as well as murder, and what softens our feelings toward Monty and his lethal agenda are matters of the heart. Beautiful Sibella (Lisa O'Hare) may be shallow, but Monty clearly is mad for her. And when he meets Phoebe (Chilina Kennedy), the kind, aristocratic sister of one of his victims, he falls for her, too. Their romantic duet, "Inside Out," is one of the score's high points.

The narrative takes on a macabre gallop as Mays's parade of fortune's fools bites the dust at a quickening pace. In the end, the musical takes a different twist from both the book (in which Monty gets away with it) and the film (where he is presumably found out). But it's a finish that is fitting and fun and in keeping with the light tone of the production—we in the audience feel fulfilled, but not guilty. That adds up to a sublime theatrical escape that nearly gets away with murder.

**Frank Rizzo is the theatre critic of the *Hartford Courant*.**

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## RICHARD JACKSON: Ain't Paintin'

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### CULTURE MONSTER

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## Jefferson Mays' fractured personality

In 'A Gentleman's Guide to Love and Murder,' he portrays nine aristocrats bumped off by an ambitious relative. It requires a certain pallor and a lot of color.



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CAPTIONS

1/6

By Margaret Gray

*March 12, 2013 | 5:48 p.m.*

## SAN DIEGO—

While Jefferson Mays was performing in "A Gentleman's Guide to Love and Murder" in the fall of 2012 at Hartford Stage, he recalls, his wife kept overhearing variations on the same remark at intermission:

"Isn't it wonderful how they got actors who all look the same to play the different members of the D'Ysquith family?"



Review: LACMA's 'Ming Masterpieces' a mark of distinction



Place your bets on these spring theater picks



Review: At 'Caged,' a question of who's looking at whom

"It made me very happy and really depressed, simultaneously," says Mays, who was in fact the only actor cast to play all nine D'Ysquiths (DIE-squiths), aristocrats in line for a dukedom who get inventively bumped off one by one by an ambitious relative.

### PHOTOS: Arts and culture in pictures by The Times

The darkly comic musical by Robert L. Freedman (book and lyrics) and Steven Lutvak (music and lyrics) is based on the 1907 Roy Horniman novel "Israel Rank" (the same book inspired the 1949 film "Kind Hearts and Coronets," featuring Alec Guinness as all of the doomed heirs). It opens Wednesday at San Diego's Old Globe, which co-produced the show with Hartford Stage.

Along with the rest of the original cast, including Ken Barnett as charming, mass-murdering antihero Monty Navarro and Chilina Kennedy and Lisa O'Hare as his competing love interests, Mays is on board to reprise his critically acclaimed performances.

Mays, no stranger to playing multiple roles — he won a Tony Award in 2004 for playing 37 characters in Doug Wright's Pulitzer Prize-winning one-man show, "I Am My Own Wife" — describes the challenge of becoming nine D'Ysquiths of diverse ages and genders over the course of a single evening as "more athletic than artistic."

Pow





Ai Weiwei at work on a heavy-metal rock album and movie project



Review: 'Mike Tyson: Undisputed Truth' is a knockout

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hour.

"We're quite fond of each other," Mays acknowledges wistfully as the distance between them grows.

But the discovery of a pleasant balcony overlooking the Old Globe's matinee crowd seems to restore him. He pulls a chair into a shady spot, joking, "I need to preserve my consumptive pallor for the play."

He is in fact fair-skinned, but his cheeks are pink with health and his eyes as blue as agates. With a crisp, dryly witty conversational style and gentle, courtly manners, he is the very model of a not-so-modern English gentleman, the sort of character he has inhabited in plays such as "Pygmalion" and "The Importance of Being Earnest" for a significant portion of his professional career.

So it's startling to learn that he's American, raised in Clinton, Conn.

Was there anything in his childhood that could account for his predisposition to be so ... well ... English?

"I try to inhabit each of the characters as fully as I can, however short-lived they are," he says. "But most of my show happens offstage.

"I finish a scene, run hell-for-leather into the wings, in the dark, where I'm set upon by three husky wardrobe women who tear off my clothes, put me in the next costume and give me a squirt of water and dab my face and put on a mustache, or rip off a mustache, and literally shove me back onstage."

"I don't know what we did without Velcro in the American theater," he adds. "It's a miracle substance! People had long intermissions, probably."

He describes his work in the musical as "deliriously fun, if exhausting. I'm not a young man. I'm 47 years old, and I do feel really wrung out at the end of the evening, unable to go out and lead the life of a dissolute and glamorous actor, the sort of behavior they've come to expect from us, so it's pretty much home to a glass of a warm milk, some Dickens, and then bed."

On a Saturday afternoon in Balboa Park, Mays, who stands out from the casually dressed pleasure seekers in a tweed suit under a dashing trench coat and fedora, could himself be an aristocrat transplanted from Edwardian England.

His wife, the Australian actress Susan Lyons, having accompanied him to his interview, kisses him goodbye and heads off to an organ concert nearby.

Neither seems particularly happy about parting, even for an

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"My mother was a children's librarian," Mays ventures, "and I was raised on lots of English children's literature. It gave me this weird idea that I was English. We didn't have a television — our set fell off a table sometime during the Vietnam War — and so we would read Dickens around the dinner table. Also, I grew up in a neighborhood devoid of other children. There was a lot of playing by myself, wearing last year's Halloween costume and wandering around the yard talking to myself — which may account for my fondness for doing different voices."

When he went off to his local college — Yale University — he planned to become a classics professor, but his interest in Latin and Greek was quickly eclipsed by his extracurricular love of the theater.

"They had about 80 productions a year, in dining halls and on loading docks, and it was all student run," he says. "It was us all being stupid together and figuring things out and challenging and inspiring each other, and that was a purely collaborative experience and, I think, the best training one could possibly have."

He went on to the graduate program at UC San Diego and began to work at the La Jolla Playhouse while he was still a student, earning his Equity card with his first role. He has been acting steadily in regional theaters, on Broadway and in television and film ever since.

Although he is something of an expert on Edwardian customs and speech, before "A Gentleman's Guide," he had been in only one musical, "My Fair Lady," as Henry Higgins, which he calls "a great role for somebody who's dipping a toe into musical theater, because he can speak-sing." But in this musical he has a diverse array of numbers.

"I don't think anybody's ever said, 'Wow, you've got such a beautiful voice,'" he laughs, "but nobody's complained. I can count that as a small victory."

Darko Tresnjak, the director of "A Gentleman's Guide" and the artistic director of the Old Globe from 2004 to 2009, was one of Mays' earliest fans. "I cast him in a production of 'Rosencrantz and Guildenstern Are Dead' at the Williamstown Theater Festival," he said by telephone. "That production changed everything for me. The reviews came out, and in one weekend I booked the next three years of work."

"Years later, when this musical came my way, the authors asked me who I thought should play these parts, and I knew instantly that Jefferson would be the one," Tresnjak said.

Barnett, who as Monty Navarro is obliged to do away with Mays eight times a night, said, also by telephone, that one of the functions of the rehearsal process has been to allow the actors "to laugh it out while we can, in the hope that we'll be able to hold it together onstage."

"It's such a delicate balance," Barnett went on. "If the D'Ysquiths are too odious it's not fun. Jefferson manages to make each individual character adorable and lovable and utterly despicable at the same time, which allows me to enjoy my time with them and also feel quite justified in murdering them all."

[calendar@latimes.com](mailto:calendar@latimes.com)

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'A Gentleman's Guide to Love and Murder'

# Inside Art

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## About The Program



Host:

[Dave Drexler](#)


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**Kira Carrillo Corser** · Team Leader at Sea Changes: ACT - Team Leader of 6 scientists and 6 artists)

Thanks for a great interview. It was so good to see you again Dave. I hope you get to see one of the performances.

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**Toni Robin** · San Diego, California

You are never too old to dance. Listen to KSDS radio interview with Jean Isaacs and visual artist Kira Corser about "Aging Creatively." See what older adults (and SDDT Company dancers) bring to art and dance at the upcoming "Door is Open" show this weekend. Info at [SanDiego DanceTheater](#).

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# An Old Globe Musical Puts An Aristocratic Spin On Murder

Tuesday, March 26, 2013

By [Angela Carone](#), [Maureen Cavanaugh](#)

## A Gentleman's Guide To Love And Murder

For tickets and showtimes visit the [Old Globe's website](#)

Ambition can be a dangerous thing. Especially if you are in the way of a certain young man bent on becoming a member of the British aristocracy. "A Gentleman's Guide to Love and Murder" at San Diego's Old Globe tells the story of one Monty Navarro and the eight unfortunate relatives who stand in his way.

The new musical marks the return to San Diego of Jefferson Mays, who won acclaim playing multiple characters in the play "I Am My Own Wife." Now, he plays all eight inconvenient heirs who are subject to a relentless process of elimination.

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## Another look at 'Love'

### A video update on Jefferson Mays' virtuoso turn in Globe show

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 4:59 p.m. March 25, 2013



[\(/photos/2013/feb/21/797500/\)](/photos/2013/feb/21/797500/) UCSD grad

Jefferson Mays plays all eight characters who die in the Old Globe production of "A Gentleman's Guide to Love and Murder." — *Howard Lipin*

Coming up in this Sunday's edition of the U-T's Arts section, I'll have a chat with Jefferson Mays, the Tony Award-winner, UCSD grad and Broadway regular who's now starring in the Old Globe's [world-premiere production of](http://www.utsandiego.com/news/2013/mar/08/old-globe-gentleman-guide-musical/) (<http://www.utsandiego.com/news/2013/mar/08/old-globe-gentleman-guide-musical/>) "A Gentleman's Guide to Love and Murder."

Mays is killing 'em every night in the show - meaning not just the audience, but his own characters. He plays eight members of a titled (and very entitled-seeming) British family who are bumped off in various creative ways by an upstart commoner (played by Ken Barnett) who is eager to earn an earldom.

If you haven't [seen the show](http://www.utsandiego.com/news/2013/mar/14/review-a-guide-to-die-for/) (<http://www.utsandiego.com/news/2013/mar/14/review-a-guide-to-die-for/>) (which is probably Broadway-bound), the Globe-produced video here provides a good sense of its wicked wit.

In our Sunday piece, Mays likens performing in "Gentleman's Guide" to "going down a ski slope and being periodically hit in the face with a slalom pole. That's what the experience feels like, going from character to character."

It can be a pretty exhilarating ride for a playgoer, too.

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Page 1 of 1

## Old Globe Presents 'A Gentleman's Guide to Love and Murder'

March 13 is Opening Night for the Old Globe production of "A Gentleman's Guide to Love and Murder," a new musical comedy with book by Robert L. Freedman, music by Steven Lutvak and lyrics by Freedman and Lutvak. Former Old Globe Co-Artistic Director Darko Tresnjak returns to the Globe to direct the production. Based on the novel "Israel Rank" by Roy Horniman, the musical also features choreography by Peggy Hickey. The production will run through April 14 on the Donald and Darlene Shiley Stage. "A Gentleman's Guide to Love and Murder" is a co-production with Hartford Stage. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

**Synopsis:** When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in

his way — all played by Tony Award winner Jefferson Mays (I Am My Own Wife). Set in England's elegant Edwardian era, this witty music hall comedy was proclaimed "gorgeous, funny and melodious" by the Harford Courant.

"I know that this beguiling and very funny new musical will delight Globe audiences," said Artistic Director Barry Edelstein. "The remarkable team of Robert L. Freedman and Steven Lutvak has crafted a show that is sharp, surprising and entertaining, and at its helm is the great Darko Tresnjak, an old friend I'm delighted to welcome back to the Globe. Darko's partners in crime are the stellar Ken Barnett and Jefferson Mays, two of the most exciting stage actors in America, whose deft and hilarious performances are real tours de force."

Ken Barnett stars as the charming and vengeful Monty Navarro. Jefferson Mays plays all eight ill-fated members of the D'Ysquith clan.



Jefferson Mays, left, stars as The D'Ysquiths and Ken Barnett as Monty Navarro in the world premiere of 'A Gentleman's Guide to Love and Murder.' Photos by Henry DiRocco.



Chilina Kennedy appears as Phoebe D'Ysquith in 'Gentleman's Guide.'



Lisa O'Hare appears as Sibella Hallward in 'Gentleman's Guide.'

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# PREVIEWS



and writer versus muse ... all with a little leather and lace mixed in.

## **"In the Time of the Butterflies"**

**By Caridad Svich**

**Directed by Herbert Siguenza and Todd Salovey**

**Based on the novel by Julia Alvarez**

**Winter 2014 The Lyceum Space**

This play, written by UC San Diego graduate Caridad Svich, is based on the Latin American novel "In the Time of the Butterflies" by Julia Alvarez. It's a true story of the Mirabal sisters, four courageous women known by their code name "butterflies," who dared to challenge the arrogance of blind power in the Dominican Republic in 1960.

In the mid-20th century, Generalissimo Rafael Trujillo ruled his tiny but strategic country with the brutal extravagance of a modern day Napoleon. It seemed nothing could take him down. But Patria, Dedé, Minerva and Maria Teresa Maribal wouldn't stand for it. Through the power of love, courage and sister-

hood, they led a resistance to defeat one of the century's most brutal dictators.

"In the Time of the Butterflies" is a best-selling novel that has been selected as one of the Best Books for Young Adults by the American Library Association and has been chosen by communities all across America as a must-read in the "Big Read" program for the National Endowment for the Arts.

Svich is one of America's premier playwrights and adaptors of the best of Latin American literature. She has crafted an epic world premiere new play that celebrates the intimate bonds and desires that inspired the Mirabal sisters to stand up for freedom.

**"RED"**

**By John Logan**

**Directed by TBD**

**Spring 2014 The Lyceum Stage**

The REP brings to the stage "RED," a six-time Tony Award-winning production, including Best Play, in 2010. The New Yorker calls it "smart, eloquent entertainment." "RED" invites

you to feel the shape, texture and emotional color of Mark Rothko's demons and muses. The story is set in 1958 at a critical point in the career of the superstar abstract impressionist painter—Rothko has been challenged to create a definitive work of art of the exclusive Four Seasons restaurant. But he struggles with the threatening presence of a neophyte assistant, a voice of a new generation of artists that question Rothko's theories and label him a sell-out. Surrounded by massive black and red canvases that pulsate with color, the result is an exhilarating and combative battle between student and master in search of the very highest art possible.

"RED" is written by John Logan, who wrote the Academy Award-nominated screenplays for "The Gladiator" and "The Aviator." He won a Golden Globe for his film version with Tim Burton of the musical "Sweeney Todd." He also co-wrote the recent acclaimed James Bond film "Skyfall" and is slated to write the next two Bond films.

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Jefferson Mays, left, stars as The D'Ysquiths and Ken Barnett as Monty Navarro in the world premiere of "A Gentleman's Guide to Love and Murder." Photos by Henry DiRocco.



Chlinda Kennedy appears as Phoebe D'Ysquith in "Gentleman's Guide." Lisa O'Hare appears as Sibella Hallward in "Gentleman's Guide."





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Actor Jefferson Mays' whimsical personality makes him a perfect fit for "A Gentleman's Guide to Love and Murder" at the Old Globe Theatre. HOWARD LIPIN • U-T



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Page 2 of 4

# Roles to die for

JAMES HEBERT • U-T

**I** contain multitudes," the poet Walt Whitman famously wrote. ■ Of course, Whitman never met Jefferson Mays, else he might've felt that his own multitudes seemed minuscule. ■ Then again, there's nothing especially contained about the characters that come spilling out of Mays when this UC San Diego-trained, Broadway-seasoned actor hits the stage. ■ Mays is now peopling no fewer than eight roles — both male and female — in the Old Globe Theatre's world-premiere musical comedy "A Gentleman's Guide to Love and Murder."

That tally actually was dwarfed by the 40-some characters he portrayed in "I Am My Own Wife," the solo play in which Mays starred at La Jolla Playhouse and

then on Broadway, winning a Tony Award in the process.

But more than mere numbers, it's the sense of whimsy and idiosyncrasy that

Mays brings to both life and work that seem to predispose him to stepping into a whole chorus line of other people's shoes.

"He is an eccentric," as Globe artistic director Barry Edelstein says of the actor. "His own sensibility as a man matches the kooky world of the play in a remarkable kind of way. I think that's the X-factor that (audiences) are responding to."

"Gentleman's Guide" centers on an everyday Englishman (played by Ken Barnett) who learns he is ninth in line for a royal title. Lacking the good manners to just let those ahead of him keel over naturally, he decides to speed up the process by offering them in various inventive ways.

Mays plays all those unfortunate (although largely insufferable) souls, which makes his blizzard of costume and char-

acter changes something like a track meet or, as Edelstein describes the backstage scene, like the pits at a NASCAR race.

Mays talks of such job hazards as "moustaches getting glued to the soles of shoes." But he says it's all been getting smoother, given that this is actually the show's second run: "Gentleman's Guide" first went up late last year at Hartford Stage, which is co-producing the piece and is the artistic home of director and former Globe resident artistic chief Darko Tresnjak.

In conversations during Globe rehearsals and over the phone, Mays chatted about the show, his San Diego past, and how making theater can prove a slippery slope.

SEE MAYS • E5

**"A Gentleman's Guide to Love and Murder"** | **When:** 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee April 6); 2 and 7 p.m. Sundays; plus 2 p.m. April 3. Through April 14. | **Where:** Shiley Stage, Old Globe Theatre, 1363 Old Globe Way, Balboa Park | **Tickets:** About \$39-\$114 (discounts available) | **Phone:** (619) 234-5623 | **Online:** oldglobe.org



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Page 3 of 4

## MAYS • Actor had special rehearsals for costume changes

FROM E3

**Q.** Between the Hartford production and now the Old Globe's, have you been able to figure out some shortcuts to make this whole flurry of character changes work?

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**Q.** Is there a particular character in "Gentleman's Guide" that you find trickier than others?

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From left: Heather Ayers, Ken Barnett and Jefferson Mays in "Gentleman's Guide." JOAN MARCUS

# A 'Gentleman' of many faces

## UCSD grad and star of Old Globe Theatre musical is the maestro of multiplicity

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 4:30 p.m. March 29, 2013



(/photos/2013/feb/21/797495/)

Jefferson Mays won a Tony Award in 2004 for playing some 40 characters in the Pulitzer Prize-winning play "I Am My Own Wife," first staged at La Jolla Playhouse. — *Howard Lipin*

'I contain multitudes,' the poet Walt Whitman famously wrote.

Of course, Whitman never met Jefferson Mays, else he might've felt that his own multitudes seemed minuscule.

Then again, there's nothing especially contained about the characters that come spilling out of Mays when this UC San Diego-trained, Broadway-seasoned actor hits the stage.

Mays is now peopling no fewer than eight roles — both male and female — in the Old Globe Theatre's world-premiere musical comedy "A Gentleman's Guide to Love and Murder."

That tally actually was dwarfed by the 40-some characters he portrayed in "I Am My Own Wife," the solo play in which Mays starred at La Jolla Playhouse and then on Broadway, winning a Tony Award in the process.

But more than mere numbers, it's the sense of whimsy and idiosyncrasy that Mays brings to both life and work that seem to predispose him to stepping into a whole chorus line of other people's shoes.

"He is an eccentric," as Globe artistic director Barry Edelstein says of the actor. "His own sensibility as a man matches the kooky world of the play in a remarkable kind of way. I think that's the X-factor that (audiences) are responding to."

"Gentleman's Guide" centers on an everyday Englishman (played by Ken Barnett) who learns he is ninth in line for a royal title. Lacking the good manners to just let those ahead of him keel over naturally, he decides to speed up the process by offing them in various inventive ways.

Mays plays all those unfortunate (although largely insufferable) souls, which makes his blizzard of costume and character changes something like a track meet or, as Edelstein describes the backstage scene, like the pits at a NASCAR race.

Mays talks about such job hazards as "mustaches getting glued to the soles of shoes." But he says it's all been getting smoother, given that this is actually the show's second run: "Gentleman's Guide" first went up late last year at Hartford Stage, which is co-producing the piece and is the artistic home of director and former Globe resident artistic chief Darko Tresnjak.

In conversations during Globe rehearsals and over the phone, Mays chatted about the show, his San Diego past, and how making theater can prove a slippery slope.

**Q:** Between the Hartford production and now the Old Globe's, have you been able to figure out some shortcuts to make this whole



flurry of character changes work?

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# Conflict and resolution

STORY & PHOTOS BY VINCENT ANDRUNAS  
 SPECIAL TO THE U-T

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Barry Edelstein, just beginning his tenure as artistic director at the famed theater, raved about this being a fine new example of American musical comedy — a theater form native to our country — and lavished high praise on the writers, Robert Freeman and Steven Lutvak, who were there enjoying the party.

Often with such buildups one expects the reality to fall far short, as some of the guests must surely have thought as they enjoyed a pre-play dinner featuring fresh salad, succulent braised short ribs and a nicely embellished lemon tart. Of course, that didn't happen here. This is the Old Globe, remember? The performance surpassed the promises as it told the story of Monty Navarro, an Edwardian England commoner who might have a claim to a royal title — but only if eight more-legitimate heirs were to depart first. In

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### OLD GLOBE PREMIERE & NCRC PEACEMAKER AWARDS

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At an after-party with the cast, guests' fascination with the play was evident. They shared their favorite lines and plot points while enjoying late snacks, desserts and drinks.



Old Globe: Darko Tresnjak (director), Ken Barnett (role of Monty Navarro), Lisa O'Hare (Sibella Hallward), Barry Edelstein (Globe artistic director), Cholina Kennedy (Phoebe D'Ysquith), Jefferson Mays (the D'Ysquiths), Michael G. Murphy (Globe managing director)





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**Karen Fox and Harvey Ruben, Sally and Howard Oxley, Lynne and Dr. Steve Wheeler**



**Hal Fuson (Globe board chair) and Pam Fuson, Michael Stoff, Autumn Frank, Tara Tarrant, Ramin Pourteymour**





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SPECIAL TO THE U-T

## Peacemaker Awards

The National Conflict Resolution Center (NCRC) is headquartered in San Diego but operates on a national basis. It provides mediation, facilitation and training for community, business, and legal clients, working with individuals and corporations to resolve disputes through non-adversarial means. In a world filled with conflict, NCRC is dedicated to proving that conflict, while inevitable, is manageable on every level and in all environments.

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The organization's training programs follow Ralph Waldo Emerson's adage, "Peace cannot be achieved through violence, it can only be attained through understanding."

NCRC's Peacemaker Awards gala, held recently at the downtown Marriott Marquis, annually salutes local and national honorees for actively supporting nonviolence and collaborative problem solving. Joye Blount and Jessie Knight Jr. were honorary chairs, and Jon and Bobbie Gilbert co-chaired the gala with Blair Blum and Jim Sexton. After a reception, guests enjoyed a dinner combo of quail and deliciously ubiquitous braised short ribs.

This year's Local Peacemaker honoree was The Preuss School, which promises its low-income students they'll be eligible for college when they complete the 12th grade. The institution produces amazing success stories, many grads become the first in their families to attend college. Graduating senior Brock Puente accepted the award, giving an eloquent address.

The National Peacemaker Honoree was the U.S. naval ship Mercy. In peacetime the Mercy, an oil tanker converted into a military hospital ship in 1986, provides disaster relief and humanitarian assistance to countries most in need around the world. Rear Adm. Ronne Froman (Ret.) presented the award to Capt. Tim Hinman.

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**Jay Jeffcoat, Ben and Ann Haddad, Lew Klein, Indra Gardiner**



**Mary Walshok (Preuss School co-founder), Ed Gillenwaters, Tom Turner (NCRC board chair), Steven Dinkin (NCRC president), Jennifer Adams-Brooks and Leon Brooks**



**Chuck Hansen, Peter Hadley, Ronne Froman, Grace Yoo and Brig. Gen. Dan Yoo**



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# OLD GLOBE PREMIERE & NCRC PEACEMAKER AWARDS CONFLICT AND RESOLUTION

By Story & photos by Vincent Andrunas Special to the u-t 12:01 a.m. March 31, 2013 Updated 1:26 p.m. March 29, 2013

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# THE GRINCH, PYGMALION, A DOLL'S HOUSE and More Play The Old Globe, Dec 2012-March 2013

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### THE BROTHERS SIZE

(See January listing)

### MARCH

March 8 – April 14, 2013

Donald and [Darlene Shiley](#) Stage - [Old Globe Theatre](#) - [Conrad Prebys](#) Theatre Center

### A GENTLEMAN'S GUIDE TO LOVE AND MURDER

Book by [Robert L. Freedman](#)

Music by [Steven Lutvak](#)

Lyrics by [Robert L. Freedman](#) and [Steven Lutvak](#)

Based on the Novel Israel Rank by Roy Horniman

Directed by [Darko Tresnjak](#)

When Monty Navarro finds out he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs standing in his way – all played by one agile actor! A Gentleman's Guide to Love and Murder is a witty music hall comedy that explores how low we'll go to make it to the top. Former Co-Artistic Director [Darko Tresnjak](#) returns to the Globe to direct this World Premiere musical of merriment and murder. A co-production with Hartford Stage.

Previews March 8-12, opens March 13, closes April 14. Tickets start at \$39.

INSIGHTS SEMINAR: Seminar series features a panel of artists from the current show. Monday, March 11, 7:00 p.m.

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March 23 – April 21, 2013

Southern California Premiere

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By [Henrik Ibsen](#)

Adaptation by [Anne-Charlotte Hanes Harvey](#) and Kirsten Brandt

Directed by Kirsten Brandt

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Christine Sherrill  
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Jefferson Mays and Ken Barnett Reunite for Old Globe Leg of Acclaimed *Gentleman's Guide* MusicalBy [Kenneth Jones](#)

01 Feb 2013



Jefferson Mays  
Photo by Joan Marcus

The fall 2012 Hartford Stage company of the new musical comedy *A Gentleman's Guide to Love and Murder* will reunite this spring at **The Old Globe** in San Diego. Tony Award winner **Jefferson Mays** returns in eight roles in the frisky romp about a line of heirs, family money and homicide.

The show with book by Robert L. Freedman, music by Steven Lutvak and lyrics by Freedman and Lutvak, got a rave in the New York Times, brightening its prospects for an eventual and likely Broadway transfer (though nothing has been officially announced). Producers traveled to Hartford to see the earlier run in Connecticut. The staging, directed by Hartford artistic director Darko Tresnjak,

who is former Old Globe co-artistic director, is a co-production of the two theatres.

The musical is based on the novel "Israel Rank" by Roy Horniman.

*A Gentleman's Guide to Love and Murder* will run March 8-April 14 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Opening night is March 13.

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Here's how the dark romp is billed: "When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in

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his way — all played by Tony Award winner Jefferson Mays (*I Am My Own Wife*). Set in England's elegant Edwardian era, this witty music hall comedy explores how low we'll go to make it to the top."

**Ken Barnett** stars as the charming and vengeful Monty Navarro. He has appeared on Broadway in *Wonderful Town* directed by **Kathleen Marshall** and *The Green Bird* directed by **Julie Taymor**. His Off-Broadway credits include the world premiere of *February House*, *Manon/Sandra*, *Debbie Does Dallas*, *The Whore of Sheridan Square* and *La Ronde*, for which he received the Best Actor Award at the New York International Fringe Festival.

Jefferson Mays plays all eight ill-fated members of the D'Ysquith clan. Mays' Broadway debut in the one-man show *I Am My Own Wife* earned him the 2004 Tony Award for Best Lead Actor in a Play as well as Lucille Lortel, Drama Desk, Outer Critics Circle, Obie, Helen Hayes and Drama League Awards. His other Broadway credits include *Journey's End*, *Pygmalion* and last season's *Gore Vidal's The Best Man*. His Off-Broadway credits include the American premiere of *Blood and Gifts*, *Measure for Measure*, *Quills* and *Orestes*.

The cast of *A Gentleman's Guide to Love and Murder* also features **Chilina Kennedy** (as Phoebe D'Ysquith), Lisa O'Hare (as Sibella Hallward) and **Heather Ayers**, Rachel Izen, **Kevin Ligon**, Kendal Sparks, **Price Waldman** and **Catherine Walker** (Ensemble).

The creative team includes choreographer Peggy Hickey, **Alexander Dodge** (scenic design), Linda Cho (costume design), Philip S. Rosenberg (lighting design), **Dan Moses Schreier** (sound design), Aaron Rhyne (projection design), **Charles LaPointe** (wig design), **Jonathan Tunick** (orchestrator), Mike Ruckles (music director), Dianne Adams McDowell and Steven Lutvak (vocal arrangements), Binder Casting (casting), Jan Gist (dialect consultant) and Susie Cordon (stage manager).

Robert L. Freedman (book and lyrics) was nominated for an Emmy Award and a Writers Guild Award for the ABC miniseries "Life with **Judy Garland**: Me and My Shadows" starring Judy Davis. He won the Writers Guild Award for HBO's "A Deadly Secret" and was also nominated for ABC's "Rodgers & Hammerstein's Cinderella" starring Brandy and Whitney Houston. He was a finalist for the Humanitas Prize for the GLAAD Award-winning "What Makes a Family." For his musical theatre work with Steven Lutvak, Freedman won the Kleban Award for Outstanding Lyric Writing, the **Fred Ebb** Award for Musical Theatre Songwriting and the California Musical Theatre Award. Their musical *Campaign of the Century* has been performed at the New York Musical Theatre Festival and the Chicago Humanities Festival. He is the co-author, with Faye Greenberg, of the one-man play *The Beast of Broadway: The Life and Times of David Merrick*.

Steven Lutvak (music, lyrics and vocal Arrangements) wrote the title track to Paramount's hit film "Mad Hot Ballroom." Lutvak and Freedman also wrote "Campaign of the Century," which was presented at the Chicago Humanities Festival and the New York Musical Theatre Festival, winning the

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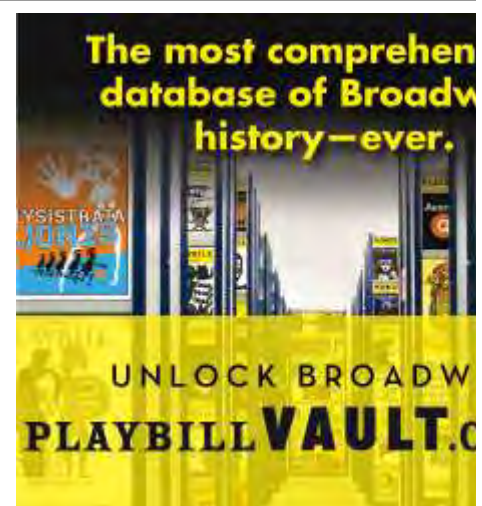
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California Musical Theater Award Competition from the Beverly Hills Theatre Guild. Lutvak's other musicals include *The Wayside Motor Inn*, *Almost September* (eight San Francisco Bay Area Theatre Critics Circle Awards and seven Dramalogue Awards for its West Coast premiere) and *Esmeralda*, for which he won a New American Works Grant from the National Endowment for the Arts. His other awards include two **Jonathan Larson** Performing Arts Foundation Grants and the **Johnny Mercer** Emerging American Songwriter Award. As a singer/songwriter, Lutvak has performed at Carnegie Hall, Carnegie Recital Hall and around the country.

Single tickets go on sale Feb. 3. For more information, visit [TheOldGlobe.org](http://TheOldGlobe.org).

\*

A new production of Tarell Alvin McCraney's *The Brothers Size* opened Jan. 31 at the intimate Sheryl and Harvey White Theatre at The Old Globe.



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## Ken Barnett, Jefferson Mays to Lead A GENTLEMAN'S GUIDE TO LOVE AND MURDER at the Old Globe

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Friday, February 1, 2013; 10:02 AM - by [BWW News Desk](#)

[The Old Globe](#) today announced the complete cast and creative team for the world premiere of A Gentleman's Guide to Love and Murder, a new musical comedy with book by [Robert L. Freedman](#), music by [Steven Lutvak](#) and lyrics by Freedman and Lutvak. Former Old Globe Co-Artistic Director [Darko Tresnjak](#) returns to the Globe to direct the production. Based on the novel Israel Rank by Roy Horniman, the musical also features choreography by [Peggy Hickey](#). A Gentleman's Guide to Love and Murder will run March 8 - April 14, 2013 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run March 8 - March 12. Opening night is Wednesday, March 13 at 7:00 p.m. A Gentleman's Guide to Love and Murder is a co-production with Hartford Stage. Single tickets go on sale Sunday, Feb. 3 at 12 noon. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way - all played by Tony Award winner [Jefferson Mays](#) (I Am My Own Wife). Set in England's elegant Edwardian era, this witty music hall comedy was proclaimed "gorgeous, funny and melodious" by the Harford Courant. Named one of the top 10 "Hottest Tickets of the Year" by The New York Times, A Gentleman's Guide to Love and Murder explores how low we'll go to make it to the top.

"I know that this beguiling and very funny new musical will delight Globe audiences," said Artistic Director [Barry Edelstein](#). "The remarkable team of [Robert L. Freedman](#) and [Steven Lutvak](#) has crafted a show that is sharp, surprising and entertaining, and at its helm is the great [Darko Tresnjak](#), an old friend I'm delighted to welcome back to the Globe. Darko's partners in crime are the stellar [Ken Barnett](#) and [Jefferson Mays](#), two of the most exciting stage actors in America, whose deft and hilarious performances are real tours de force."

[Ken Barnett](#) stars as the charming and vengeful Monty Navarro. He has appeared on Broadway in Wonderful Town directed by [Kathleen Marshall](#) and The Green Bird directed by [Julie Taymor](#), and his Off Broadway credits include the world premiere of February House, Manon/Sandra, Debbie Does Dallas, The Whore of Sheridan Square and La Ronde, for which he received the Best Actor Award at the New York International Fringe Festival.

[Jefferson Mays](#) plays all eight ill-fated members of the D'Ysquith clan. Mays' Broadway debut in the one-man show I Am My Own Wife earned him the 2004 Tony Award for Best Lead Actor in a Play as well as [Lucille Lortel](#), Drama Desk, Outer Critics Circle, Obie, Helen Hayes and Drama League Awards. His other Broadway credits include Journey's End, Pygmalion and last season's [Gore Vidal](#)'s The Best Man, and his Off Broadway credits include the American premiere of Blood and Gifts, Measure for Measure, Quills and Orestes.

The cast of A Gentleman's Guide to Love and Murder also features [Chilina Kennedy](#) (Phoebe D'Ysquith), [Lisa O'Hare](#) (Sibella Hallward) and [Heather Ayers](#), [Rachel Izen](#), [Kevin Ligon](#), [Kendal Sparks](#), [Price Waldman](#) and [Catherine Walker](#) (Ensemble).



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# Ken Barnett, Jefferson Mays to Lead A GENTLEMAN'S GUIDE TO LOVE AND MURDER at the Old Globe

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Please see the attachment for complete cast biographies.

The creative team includes [Alexander Dodge](#) (Scenic Design), [Linda Cho](#) (Costume Design), [Philip S. Rosenberg](#) (Lighting Design), [Dan Moses Schreier](#) (Sound Design), [Aaron Rhyne](#) (Projection Design), [Charles LaPointe](#) (Wig Design), [Jonathan Tunick](#) (Orchestrator), Mike Ruckles (Music Director), [Dianne Adams](#) McDowell and [Steven Lutvak](#) (Vocal Arrangements), [Binder Casting](#) (Casting), Jan Gist (Dialect Consultant) and [Susie Cordon](#) (Stage Manager).

A Gentleman's Guide to Love and Murder is supported in part through gifts from Production Sponsors Valerie and [Harry Cooper](#), HM Electronics, Inc. (HME) and California Bank & Trust.

[Robert L. Freedman](#) (Book and Lyrics) was nominated for an Emmy Award and a Writers Guild Award for the ABC miniseries Life with [Judy Garland](#): Me and My Shadows starring Judy Davis. He won the Writers Guild Award for HBO's A Deadly Secret and was also nominated for ABC's [Rodgers & Hammerstein's](#) Cinderella starring Brandy and [Whitney Houston](#). He was a finalist for the Humanitas Prize for the GLAAD Award-winning What Makes a Family. His other films for television include What Love Sees (Silver Plaque, Chicago International Television Festival), Honor Thy Mother ([Edgar Allan](#) Poe Award nomination, Mystery Writers of America), Unlikely Angel starring [Dolly Parton](#), In the Best of Families: Marriage, Pride & Madness, Our Son, the Matchmaker, Taken Away, Murder at 75 Birch, Woman With a Past, Murder in the Hamptons and The Pastor's Wife and Broadway Sings: The Music of [Jule Styne](#) for "Great Performances." For his musical theater work with [Steven Lutvak](#), Freedman won the Kleban Award for Outstanding Lyric Writing, the [Fred Ebb](#) Award for Musical Theatre Songwriting and the [California Musical Theatre](#) Award. Their musical Campaign of the Century has been performed at the New York Musical Theatre Festival and the Chicago Humanities Festival. He is the coauthor, with Faye Greenberg, of the one-man play The Beast of Broadway: The Life and Times of [David Merrick](#).

[Steven Lutvak](#) (Music, Lyrics and Vocal Arrangements) was profiled in Time magazine's People to Watch column. He also wrote the title track to Paramount's hit film Mad Hot Ballroom. Lutvak and Freedman also wrote Campaign of the Century, which was presented at the Chicago Humanities Festival and the New York Musical Theatre Festival, winning the California Musical Theater Award Competition from the [Beverly Hills Theatre Guild](#). Lutvak's other musicals include The Wayside Motor Inn, Almost September (eight San Francisco Bay Area Theatre Critics Circle Awards and seven Dramalogue Awards for its West Coast premiere) and Esmeralda, for which he won a New American Works Grant from the National Endowment for the Arts. His other awards include two [Jonathan Larson](#) Performing Arts Foundation Grants and the [Johnny Mercer](#) Emerging American Songwriter Award. As a singer/songwriter, Lutvak has performed at [Carnegie Hall](#), Carnegie Recital Hall and around the country. His albums include The Time It Takes and Ahead of My Heart, and his songs are discussed at some length in Classic American Popular Song.

[Darko Tresnjak](#) (Director) is the fifth Artistic Director of Hartford Stage. His directing credits at Hartford Stage include A Gentleman's Guide to Love and Murder, Breath & Imagination, Bell, Book and Candle and The Tempest. He was the Artistic Director of [The Old Globe](#) Shakespeare Festival from 2004 to 2009. His directing credits at the Globe include Cyrano de Bergerac, Coriolanus, The Women, The Pleasure of His Company, All's Well That Ends Well, Bell, Book and Candle, Hamlet, Titus Andronicus, A Midsummer Night's Dream, The Winter's Tale, The Comedy of Errors, Antony and Cleopatra, The Two Noble Kinsmen and Pericles. He received four awards from the San Diego Theatre Critics Circle for Outstanding Direction of Cyrano de Bergerac, The Winter's Tale and Pericles and for Excellence in Artistic Direction. His recent credits include Titus Andronicus (Stratford Shakespeare Festival), City of Angels ([Goodspeed Musicals](#)), Twelfth Night (Oregon Shakespeare Festival) and the National Tour of The Merchant of Venice featuring [F.](#)

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[Murray Abraham](#) as Shylock. Tresnjak's directing career began at [Williamstown Theatre](#) Festival where, over eight seasons, he directed *The Skin of Our Teeth*, *Rosencrantz and Guildenstern are Dead*, *The Love of Three Oranges*, *Princess Turandot*, *The Blue Demon*, *The Winter's Tale*, *Moving Picture* and *Under Milk Wood*. He has also directed at [The Public Theater](#), [Chicago Shakespeare Theater](#), [Vineyard Theatre](#) and [Blue Light Theater Company](#). From 2002 to 2004 he was Director in Residence at Boston's [Huntington Theatre Company](#). In Connecticut Tresnjak has directed *Carnival*, *Amour* and *A Little Night Music* ([Goodspeed Musicals](#)), *Rosencrantz and Guildenstern are Dead* ([Long Wharf Theatre](#)) and *Hay Fever* and *Princess Turandot* ([Westport Country Playhouse](#)).

[Peggy Hickey](#) (Choreography) has choreographed *Hansel and Gretel*, *La Rondine*, *The Most Happy Fella*, *My Fair Lady* and *Lucky To Be Me* at Lincoln Center and *Antony and Cleopatra* Off Broadway at Theatre for a New Audience. Her regional credits include *Carnival*, *Amour*, *A Little Night Music*, *Brigadoon*, *King of Hearts* and *On the Twentieth Century* ([Goodspeed Musicals](#)), *Oklahoma!* ([Paper Mill Playhouse](#)), *Oliver!*, *Fiddler on the Roof*, *Brigadoon* and *Carousel* ([California Musical Theatre](#)), *Curtains*, *The King and I*, *My Fair Lady*, *State Fair* and *The Music Man* (Music Theatre of Wichita) and *The Music Man* (The Bushnell). Her opera credits include work with LA Opera, San Francisco Opera, Santa Fe Opera, Seattle Opera, New York City Opera, Chicago Lyric Opera, Dallas Opera, [Houston Grand Opera](#), Hong Kong Arts Festival and Savonlinna Opera Festival. Her film and television credits include *The Brady Bunch Movie*, "Samantha Who?", "90210," "Hot in Cleveland," "General Hospital" and "Day of Our Lives."

TICKETS to A Gentleman's Guide to Love and Murder can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Feb. 3 at 12 noon. Performances begin on March 8 and continue through April 14. Ticket prices start at \$39. Performance times: Previews: Friday, March 8 at 8:00 p.m., Saturday, March 9 at 8:00 p.m., Sunday, March 10 at 7:00 p.m. and Tuesday, March 12 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, April 3 and no matinee performance on Saturday, April 6. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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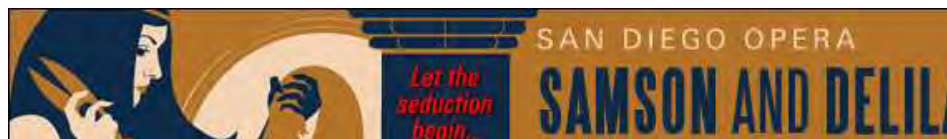
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# Photo Flash: First Look at Jefferson Mays, Ken Barnett and More in Old Globe's A GENTLEMAN'S GUIDE TO LOVE AND MURDER

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Friday, February 1, 2013; 10:02 AM - by [BWW News Desk](#)

[The Old Globe](#) today announced the complete cast and creative team for the world premiere of *A Gentleman's Guide to Love and Murder*, a new musical comedy with book by [Robert L. Freedman](#), music by [Steven Lutvak](#) and lyrics by Freedman and Lutvak. Former Old Globe Co-Artistic Director [Darko Tresnjak](#) returns to the Globe to direct the production. BroadwayWorld has a first look at the production below.

Based on the novel *Israel Rank* by Roy Horniman, the musical also features choreography by [Peggy Hickey](#). *A Gentleman's Guide to Love and Murder* will run March 8 - April 14, 2013 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run March 8 - March 12. Opening night is Wednesday, March 13 at 7:00 p.m. *A Gentleman's Guide to Love and Murder* is a co-production with Hartford Stage. Single tickets go on sale Sunday, Feb. 3 at 12 noon. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

[Ken Barnett](#) stars as the charming and vengeful Monty Navarro. [Jefferson Mays](#) plays all eight ill-fated members of the D'Ysquith clan. The cast of *A Gentleman's Guide to Love and Murder* also features [Chilina Kennedy](#) (Phoebe D'Ysquith), [Lisa O'Hare](#) (Sibella Hallward) and [Heather Ayers](#), [Rachel Izen](#), [Kevin Ligon](#), [Kendal Sparks](#), [Price Waldman](#) and [Catherine Walker](#) (Ensemble).

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*A Gentleman's Guide to Love and Murder* is supported in part through gifts from Production Sponsors Valerie and [Harry Cooper](#), HM Electronics, Inc. (HME) and California Bank & Trust.

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The cast of A Gentleman's Guide to Love and Murder

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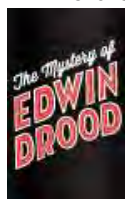
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The [Old Globe](#) presents the world premiere of A Gentleman's Guide to Love and Murder, a new musical comedy with book by [Robert L. Freedman](#), music by [Steven Lutvak](#) and lyrics by Freedman and Lutvak. Former Old Globe Co-Artistic Director [Darko Tresnjak](#) returns to the Globe to direct the production. A Gentleman's Guide to Love and Murder will run March 8 -- April 14, 2013 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center. Meet the cast and creative team in the video below!

When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way -- all played by Tony Award winner [Jefferson Mays](#) (I Am My Own Wife). Set in England's elegant Edwardian era, this witty music hall comedy was proclaimed "gorgeous, funny and melodious" by the Harford Courant. Named one of the top 10 "Hottest Tickets of the Year" by The New York Times, A Gentleman's Guide to Love and Murder explores how low we'll go to make it to the top.

CAST: [Ken Barnett](#) (Monty Navarro), [Heather Ayers](#) (Miss Barley, Lady Eugenia), [Rachel Izen](#) (Miss Shingle), [Chilina Kennedy](#) (Phoebe D'Ysquith), [Kevin Ligon](#) (Tour Guide, Magistrate), [Jefferson Mays](#) (The D'Ysquiths), [Lisa O'Hare](#) (Sibella Hallward), [Kendal Sparks](#) (Farmer, Guard), [Price Waldman](#) (Barber, Detective) and [Catherine Walker](#) (Sibella's Maid, Phoebe's Maid).

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A Gentleman's Guide to Love and Murder is a co-production with Hartford Stage. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.


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## PHOTO CALL: Jefferson Mays and Ken Barnett Star in *A Gentleman's Guide to Love and Murder*

By Joseph Marzullo  
22 Feb 2013

The fall 2012 Hartford Stage company of the new musical comedy *A Gentleman's Guide to Love and Murder* have reunited at [The Old Globe](#) in San Diego. Tony Award winner [Jefferson Mays](#) returns in eight roles in the frisky romp about a line of heirs, family money and homicide.

Here's a look at the production.

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**A Gentleman's Guide to Love and Murder (Hartford Stage 2012)**

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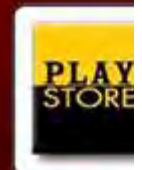
**Jefferson Mays, Heather Ayers, Chilina Kennedy Star in New Musical *Gentleman's Guide...***

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**Highlights From *A Gentleman's Guide to Love and Murder* Starring Jefferson Mays**

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Jefferson Mays and Ken Barnett  
Photo by Joan Marcus

The show with book by Robert L. Freedman, music by Steven Lutvak and lyrics by Freedman and Lutvak, got a rave in the New York Times, brightening its prospects for a possible Broadway transfer (though nothing has been officially announced). Producers traveled to Hartford to see the earlier run in Connecticut. The staging, directed by Hartford artistic director Darko Tresnjak, who is former Old Globe co-artistic director, is a co-production of the two theatres.

The musical is based on the novel "Israel Rank" by Roy Horniman.

*A Gentleman's Guide to Love and Murder* will run March 8-April 14 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Opening night is March 13.

Here's how the dark romp is billed: "When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way — all played by Tony Award winner Jefferson Mays (*I Am My Own Wife*). Set in England's elegant Edwardian era, this witty music hall comedy explores how low we'll go to make it to the top."

**Ken Barnett** stars as the charming and vengeful Monty Navarro. He has appeared on Broadway in *Wonderful Town* directed by Kathleen Marshall and *The Green Bird* directed by Julie Taymor. His Off-Broadway credits include the world premiere of *February House*, *Manon/Sandra*, *Debbie Does Dallas*, *The Whore of Sheridan Square* and *La Ronde*, for which he received the Best Actor Award at the New York International Fringe Festival.

Jefferson Mays plays all eight ill-fated members of the D'Ysquith clan. Mays' Broadway debut in the one-man show *I Am My Own Wife* earned him the 2004 Tony Award for Best Lead Actor in a Play as well as Lucille Lortel, Drama Desk, Outer Critics Circle, Obie, Helen Hayes and Drama League Awards. His other Broadway credits include *Journey's End*, *Pygmalion* and last season's *Gore Vidal's The Best Man*. His Off-Broadway credits include the



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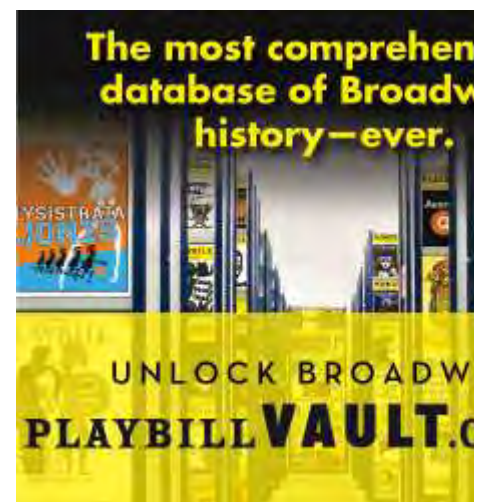
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American premiere of *Blood and Gifts*, *Measure for Measure*, *Quills* and *Orestes*.

The cast of *A Gentleman's Guide to Love and Murder* also features **Chilina Kennedy** (as Phoebe D'Ysquith), Lisa O'Hare (as Sibella Hallward) and **Heather Ayers**, Rachel Izen, Kevin Ligon, Kendal Sparks, Price Waldman and Catherine Walker (Ensemble).

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Friday, March 8, 2013; 08:03 PM - by [BWW News Desk](#)

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When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way -- all played by Tony Award winner [Jefferson Mays](#) (I Am My Own Wife). Set in England's elegant Edwardian era, this witty music hall comedy was proclaimed "gorgeous, funny and melodious" by the Harford Courant. Named one of the top 10 "Hottest Tickets of the Year" by The New York Times, A Gentleman's Guide to Love and Murder explores how low we'll go to make it to the top.

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A Gentleman's Guide to Love and Murder is a co-production with Hartford Stage. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Photo Credit: Henry DiRocco

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(from left) [Heather Ayers](#) as Miss Evangeline Barley, [Ken Barnett](#) as Monty Navarro and [Jefferson Mays](#) as Asquith D'Ysquith Jr.



[Jefferson Mays](#) as Henry D'Ysquith and [Ken Barnett](#) as Monty Navarro

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Jeffeson Mays as Lord Adalbert D'Ysquith



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[Ken Barnett](#) as Monty Navarro and [Jefferson Mays](#) as Reverend Lord Ezekial D'Ysquith





[Jefferson Mays](#) as Lady Hyacinth D'Ysquith



[Ken Barnett](#) as Monty Navarro and [Lisa O'Hare](#) as Sibella Hallward



Jefferson Mays as Lord Adalbert D'Ysquith and [Heather Ayers](#) as Lady Eugenia



The cast of the world premiere of A Gentleman's Guide to Love and Murder

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08 Mar 2013



Jefferson Mays  
Photo by Joan Marcus

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Impish Mays plays all eight ill-fated members of the D'Ysquith clan. Mays' Broadway debut in the one-man show *I Am My Own Wife* earned him the 2004 Tony Award for Best Lead Actor in a Play as well as Lucille Lortel, Drama Desk, Outer Critics Circle, Obie, Helen Hayes and Drama League Awards. His other Broadway credits include *Journey's End*, *Pygmalion* and last season's *Gore Vidal's The Best Man*. His Off-Broadway credits include the American premiere of *Blood and Gifts*, *Measure for Measure*, *Quills* and *Orestes*.

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Robert L. Freedman (book and lyrics) was nominated for an Emmy Award and a Writers Guild Award for the ABC miniseries "Life with **Judy Garland**: Me and My Shadows" starring Judy Davis. He won the Writers Guild Award for HBO's "A Deadly Secret" and was also nominated for ABC's "Rodgers & Hammerstein's Cinderella" starring Brandy and Whitney Houston. He was a finalist for the Humanitas Prize for the GLAAD Award-winning "What Makes a Family." For his musical theatre work with Steven Lutvak, Freedman won the Kleban Award for Outstanding Lyric Writing, the **Fred Ebb** Award for Musical Theatre Songwriting and the California Musical Theatre Award. Their musical



Ken Barnett and Lisa O'Hare  
photo by Joan Marcus

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*Campaign of the Century* has been performed at the New York Musical Theatre Festival and the Chicago Humanities Festival. He is the co-author, with Faye Greenberg, of the one-man play *The Beast of Broadway: The Life and Times of **David Merrick***.

Steven Lutvak (music, lyrics and vocal Arrangements) wrote the title track to Paramount's hit film "Mad Hot Ballroom." Lutvak and Freedman also wrote "Campaign of the Century," which was presented at the Chicago Humanities Festival and the New York Musical Theatre Festival, winning the California Musical Theater Award Competition from the Beverly Hills Theatre Guild. Lutvak's other musicals include *The Wayside Motor Inn*, *Almost September* (eight San Francisco Bay Area Theatre Critics Circle Awards and seven Dramalogue Awards for its West Coast premiere) and *Esmeralda*, for which he won a New American Works Grant from the National Endowment for the Arts. His other awards include two **Jonathan Larson** Performing Arts Foundation Grants and the **Johnny Mercer** Emerging American Songwriter Award. As a singer/songwriter, Lutvak has performed at Carnegie Hall, Carnegie Recital Hall and around the country.

For more information, visit [TheOldGlobe.org](http://TheOldGlobe.org).

#### View the Entire Photo Gallery



Jefferson Mays and Ken Barnett  
Photo by Joan Marcus

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By [Matthew Blank](#)

11 Mar 2013

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Jefferson Mays as Lady Hyacinth D'Ysquith  
Photo by Henry DiRocco



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The creative team includes choreographer Peggy Hickey, **Alexander Dodge** (scenic design), Linda Cho (costume design), Philip S. Rosenberg (lighting design), **Dan Moses Schreier** (sound design), Aaron Rhyne (projection design), **Charles LaPointe** (wig design), **Jonathan Tunick** (orchestrator), Mike Ruckles (music director), Dianne Adams McDowell and Steven Lutvak (vocal arrangements), Binder Casting (casting), Jan Gist (dialect consultant) and Susie Cordon (stage manager).

Robert L. Freedman (book and lyrics) was nominated for an Emmy Award and a Writers Guild Award for the ABC miniseries "Life with **Judy Garland**: Me and My Shadows" starring Judy Davis. He won the Writers Guild Award for HBO's "A Deadly Secret" and was also nominated for ABC's "Rodgers & Hammerstein's Cinderella" starring Brandy and Whitney Houston. He was a finalist for the Humanitas Prize for the GLAAD Award-winning "What Makes a Family." For his musical theatre work with Steven Lutvak, Freedman won the Kleban Award for Outstanding Lyric Writing, the **Fred Ebb** Award for Musical Theatre Songwriting and the California Musical Theatre Award. Their musical *Campaign of the Century* has been performed at the New York Musical Theatre Festival and the Chicago Humanities Festival. He is the co-author, with Faye Greenberg, of the one-man play *The Beast of Broadway: The Life and Times of David Merrick*.

Steven Lutvak (music, lyrics and vocal Arrangements) wrote the title track to Paramount's hit film "Mad Hot Ballroom." Lutvak and Freedman also wrote "Campaign of the Century," which was presented at the Chicago Humanities Festival and the New York Musical Theatre Festival, winning the California Musical Theater Award Competition from the Beverly Hills Theatre Guild. Lutvak's other musicals include *The Wayside Motor Inn*, *Almost September* (eight San Francisco Bay Area Theatre Critics Circle Awards and seven Dramalogue Awards for its West Coast premiere) and *Esmeralda*, for which he won a New American Works Grant from the National Endowment for the Arts. His other awards include two **Jonathan Larson** Performing Arts Foundation Grants and the **Johnny Mercer** Emerging American Songwriter Award. As a singer/songwriter, Lutvak has performed at Carnegie Hall, Carnegie Recital Hall and around the country.

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March 13, 2013

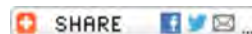
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## Jefferson Mays, Times Eight, Sings in West Coast Premiere of *Gentleman's Guide*, Opening March 13

By [Kenneth Jones](#)  
13 Mar 2013



Jefferson Mays  
Photo by Henry DiRocco

The fall 2012 Hartford Stage troupers of the new musical comedy *A Gentleman's Guide to Love and Murder* are reunited at [The Old Globe](#) in San Diego for the next leg of the praised show, opening March 13 following previews from March 8. Tony Award winner [Jefferson Mays](#) returns in eight roles in the frisky romp about a line of heirs, family money and homicide.

The show with book by Robert L. Freedman, music by Steven Lutvak and lyrics by Freedman and Lutvak, got a rave in the New York Times, brightening its prospects for an eventual and likely Broadway transfer (though nothing has been officially announced). Producers traveled to Hartford to see the earlier run in Connecticut. The staging, directed by Hartford artistic director Darko Tresnjak, who is former Old Globe co-artistic director, is a co-production of the two theatres.

The musical is based on the novel "Israel Rank" by Roy Horniman.

*A Gentleman's Guide to Love and Murder* runs to April 14 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. [Read the Playbill.com Leading Men column in which Mays talks about his diverse roles and quick changes in \*A Gentleman's Guide\*.](#)

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Here's how the dark musical comedy is billed: "When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he

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decides to eliminate the other eight heirs standing in his way — all played by Tony Award winner Jefferson Mays (*I Am My Own Wife*). Set in England's elegant Edwardian era, this witty music hall comedy explores how low we'll go to make it to the top."

**Ken Barnett** stars as the charming and vengeful Monty Navarro. He has appeared on Broadway in *Wonderful Town* directed by **Kathleen Marshall** and *The Green Bird* directed by **Julie Taymor**. His Off-Broadway credits include the world premiere of *February House*, *Manon/Sandra*, *Debbie Does Dallas*, *The Whore of Sheridan Square* and *La Ronde*, for which he received the Best Actor Award at the New York International Fringe Festival.

Impish Mays plays all eight ill-fated members of the D'Ysquith clan. Mays' Broadway debut in the one-man show *I Am My Own Wife* earned him the 2004 Tony Award for Best Lead Actor in a Play as well as Lucille Lortel, Drama Desk, Outer Critics Circle, Obie, Helen Hayes and Drama League Awards. His other Broadway credits include *Journey's End*, *Pygmalion* and last season's *Gore Vidal's The Best Man*. His Off-Broadway credits include the American premiere of *Blood and Gifts*, *Measure for Measure*, *Quills* and *Orestes*.

The cast of *A Gentleman's Guide to Love and Murder* also features **Chilina Kennedy** (as Phoebe D'Ysquith), Lisa O'Hare (as Sibella Hallward) and **Heather Ayers**, Rachel Izen, **Kevin Ligon**, Kendal Sparks, **Price Waldman** and **Catherine Walker** (Ensemble).

The creative team includes choreographer Peggy Hickey, **Alexander Dodge** (scenic design), Linda Cho (costume design), Philip S. Rosenberg (lighting design), **Dan Moses Schreier** (sound design), Aaron Rhyne (projection design), **Charles LaPointe** (wig design), **Jonathan Tunick** (orchestrator), Mike Ruckles (music director), Dianne Adams McDowell and Steven Lutvak (vocal arrangements), Binder Casting (casting), Jan Gist (dialect consultant) and Susie Cordon (stage manager).

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Ken Barnett and Lisa O'Hare  
photo by Joan Marcus

*Century* has been performed at the New York Musical Theatre Festival and the Chicago Humanities Festival. He is the co-author, with Faye Greenberg, of the one-man play *The Beast of Broadway: The Life and Times of **David Merrick***.

Steven Lutvak (music, lyrics and vocal Arrangements) wrote the title track to Paramount's hit film "Mad Hot Ballroom." Lutvak and Freedman also wrote "Campaign of the Century," which was presented at the Chicago Humanities Festival and the New York Musical Theatre Festival, winning the California Musical Theater Award Competition from the Beverly Hills Theatre Guild. Lutvak's other musicals include *The Wayside Motor Inn*, *Almost September* (eight San Francisco Bay Area Theatre Critics Circle Awards and seven Dramalogue Awards for its West Coast premiere) and *Esmeralda*, for which he won a New American Works Grant from the National Endowment for the Arts. His other awards include two **Jonathan Larson** Performing Arts Foundation Grants and the **Johnny Mercer** Emerging American Songwriter Award. As a singer/songwriter, Lutvak has performed at Carnegie Hall, Carnegie Recital Hall and around the country.

For more information, visit [TheOldGlobe.org](http://TheOldGlobe.org).

#### View the Entire Photo Gallery



Heather Ayers as Miss Evangeline Barley, Ken Barnett as Monty Navarro and Jefferson Mays as Asquith D'Ysquith Jr.

Photo by Henry DiRocco

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# Photo Flash: First Look at Ken Barnett, Jefferson Mays and More in Opening Night of A GENTLEMAN'S GUIDE TO LOVE AND MURDER

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Friday, March 15, 2013; 10:03 AM - by [BWW News Desk](#)

[The Old Globe](#) presents the world premiere of A Gentleman's Guide to Love and Murder, a new musical comedy with book by [Robert L. Freedman](#), music by [Steven Lutvak](#) and lyrics by Freedman and Lutvak. Former Old Globe Co-Artistic Director [Darko Tresnjak](#) returns to the Globe to direct the production. A Gentleman's Guide to Love and Murder is currently running through April 14, 2013 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center.

BroadwayWorld has a first look at the opening night photos below!

When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way -- all played by Tony Award winner [Jefferson Mays](#) (I Am My Own Wife).

The Cast Includes: [Ken Barnett](#) (Monty Navarro), [Heather Ayers](#) (Miss Barley, Lady Eugenia), [Rachel Izen](#) (Miss Shingle), [Chilina Kennedy](#) (Phoebe D'Ysquith), [Kevin Ligon](#) (Tour Guide, Magistrate), [Jefferson Mays](#) (The D'Ysquiths), [Lisa O'Hare](#) (Sibella Hallward), [Kendal Sparks](#) (Farmer, Guard), [Price Waldman](#) (Barber, Detective) and [Catherine Walker](#) (Sibella's Maid, Phoebe's Maid).

The Creative Team Includes: [Robert L. Freedman](#) (Book and Lyrics), [Steven Lutvak](#) (Music, Lyrics and Vocal Arrangements), [Darko Tresnjak](#) (Director), [Peggy Hickey](#) (Choreography), [Alexander Dodge](#) (Scenic Design), [Linda Cho](#) (Costume Design), [Philip S. Rosenberg](#) (Lighting Design), [Dan Moses Schreier](#) (Sound Design), [Aaron Rhyne](#) (Projection Design), [Charles LaPointe](#) (Wig Design), [Jonathan Tunick](#) (Orchestrator), Mike Ruckles (Music Director), [Dianne Adams](#) McDowell and [Steven Lutvak](#) (Vocal Arrangements), [Binder Casting](#) (Casting) and [Susie Cordon](#) (Stage Manager).

A Gentleman's Guide to Love and Murder is a co-production with Hartford Stage. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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STAGE TUBE: First Look at Ken Barnett, Jefferson Mays and More in  
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Monday, March 18, 2013; 05:03 PM - by [Stage Tube](#)

[The Old Globe](#) presents the world premiere of A Gentleman's Guide to Love and Murder, a new musical comedy with book by [Robert L. Freedman](#), music by [Steven Lutvak](#) and lyrics by Freedman and Lutvak. Former Old Globe Co-Artistic Director [Darko Tresnjak](#) returns to the Globe to direct the production. A Gentleman's Guide to Love and Murder is currently running through April 14, 2013 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center. BroadwayWorld has a first look at highlights of the show below!

When Monty Navarro, the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way -- all played by Tony Award winner [Jefferson Mays](#) (I Am My Own Wife). The Cast Includes: [Ken Barnett](#) (Monty Navarro), [Heather Ayers](#) (Miss Barley, Lady Eugenia), [Rachel Izen](#) (Miss Shingle), [Chilina Kennedy](#) (Phoebe D'Ysquith), [Kevin Ligon](#) (Tour Guide, Magistrate), [Jefferson Mays](#) (The D'Ysquiths), [Lisa O'Hare](#) (Sibella Hallward), [Kendal Sparks](#) (Farmer, Guard), [Price Waldman](#) (Barber, Detective) and [Catherine Walker](#) (Sibella's Maid, Phoebe's Maid).

The Creative Team Includes: [Robert L. Freedman](#) (Book and Lyrics), [Steven Lutvak](#) (Music, Lyrics and Vocal Arrangements), [Darko Tresnjak](#) (Director), [Peggy Hickey](#) (Choreography), [Alexander Dodge](#) (Scenic Design), [Linda Cho](#) (Costume Design), [Philip S. Rosenberg](#) (Lighting Design), [Dan Moses Schreier](#) (Sound Design), [Aaron Rhyne](#) (Projection Design), [Charles LaPointe](#) (Wig Design), [Jonathan Tunick](#) (Orchestrator), Mike Ruckles (Music Director), [Dianne Adams](#) McDowell and [Steven Lutvak](#) (Vocal Arrangements), [Binder Casting](#) (Casting) and [Susie Cordon](#) (Stage Manager).

A Gentleman's Guide to Love and Murder is a co-production with Hartford Stage. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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## STAGE TUBE: First Look at Ken Barnett, Jefferson Mays and More in Highlights of A GENTLEMAN'S GUIDE TO LOVE AND MURDER (TV Content)

The Old Globe presents the world premiere of A Gentleman's Guide to Love and Murder, a new musical comedy with book by Robert L. Freedman, music by Steven Lutvak and lyrics by Freedman and Lutvak. Former Old Globe Co-Artistic Director Darko Tresnjak returns to the Globe to direct the production. A Gentleman's Guide to Love and Murder is currently running through April 14, 2013 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. BroadwayWorld has a first look at highlights of the show below!

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## Highlights From the Broadway-Aimed *A Gentleman's Guide to Love and Murder*

Tony Award winner [Jefferson Mays](#) plays eight different characters in the new comic musical *A Gentleman's Guide to Love and Murder*. The Robert L. Freedman (book and lyrics) and Steven Lutvak (music) show is the Edwardian era-set tale of Monty Navarro ([Ken Barnett](#)), eighth in line to inherit a dukedom. The charmer, seducer and avenger — bent on recognition and acquiring the family fortune — is more than willing to murder his way, heir by heir, to the title. After a 2012 Hartford Stage engagement, the Darko Tresnjak-directed co-production with The Old Globe, is making its West Coast debut in San Diego, now through April 14 — with an eye on a future Broadway bow. Read the Playbill story about the many [hats, dresses, jackets and pants](#) that Jefferson Mays wears in the show.

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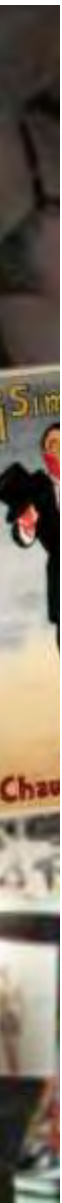
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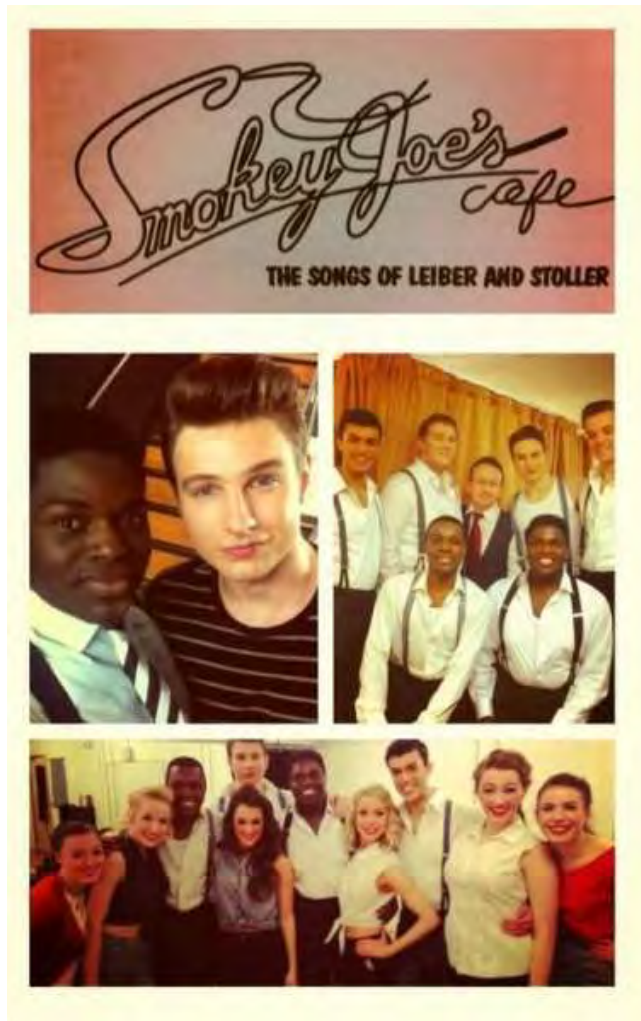
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# Photo Flash: First Look at Fred Arsenault, Gretchen Hall and More in Old Globe's A DOLL'S HOUSE

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Tuesday, March 26, 2013; 10:03 AM - by [BWW News Desk](#)

[The Old Globe](#) presents the world premiere adaptation of A Doll's House, [Henrik Ibsen](#)'s masterful exploration of society, money, gender roles and marriage. BroadwayWorld has a first look at the production below.

Translated and adapted by [Anne-Charlotte Hanes Harvey](#) and adapted and directed by Kirsten Brandt, A Doll's House is now running through April 21, 2013 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run March 23 - March 27. Opening night is Thursday, March 28 at 8:00 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

A young wife makes a dangerous decision to save her husband's life, and years later her secret comes back to threaten the foundations of her entire world.

The Cast includes [Fred Arsenault](#) (Torvald Helmer), Richard Baird (Nils Krogstad, Porter), [Gretchen Hall](#) (Nora Helmer), [Jack Koenig](#) (Dr. Rank), [Amanda Naughton](#) (Anne-Marie), [Nisi Sturgis](#) (Mrs. Kristine Linde) and Katie Whalley (Helene).

The Creative Team includes [Henrik Ibsen](#) (Playwright), [Anne-Charlotte Hanes Harvey](#) (Translation, Adaptation), Kirsten Brandt (Adaptation, Director), Sean Fanning (Scenic Design), Alina Bokovikova (Costume Design), [David Lee](#) Cuthbert (Lighting Design), [Paul Peterson](#) (Sound Design), [Caparelliotis Casting](#) (Casting) and Jess Slocum (Stage Manager).

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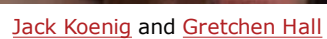
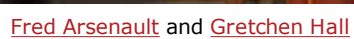


[Fred Arsenault](#)

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[Gretchen Hall](#) as Nora Helmer (center) with [Fred Arsenault](#), [Jack Koenig](#) and [Nisi Sturgis](#)





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[Nisi Sturgis](#) and [Gretchen Hall](#)



[Nisi Sturgis](#) and Richard Baird



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A GENTLEMAN'S GUIDE TO LOVE AND MURDER's [Kendal Sparks](#) ([The Old Globe](#), San Diego)  
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Friday, February 1, 2013

## What's Happening Around Town for February 1, 2013

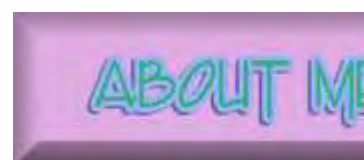


### A Gentlemen's Guide to Love and Murder

The Old Globe has announced the complete cast and creative team for the world premiere of *A Gentleman's Guide to Love and Murder*, a new musical comedy with book by Robert L. Freedman, music by Steven Lutvak and lyrics by Freedman and Lutvak. Former Old Globe co-artistic director **Darko Tresnjak** returns to the Globe to direct the production. Based on the novel Israel Rank by Roy Horniman,

the musical also features choreography by **Peggy Hickey**. The musical runs March 8 – April 14, with opening night on Wednesday, March 13 at 7:00 pm.

When Monty Navarro (**Ken Barnett**), the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way – all played by Tony Award winner **Jefferson Mays** (*I Am My Own Wife*). Set in England's elegant Edwardian era, this witty music hall comedy was proclaimed “gorgeous, funny and melodious” by the Harford Courant. Named one of the top 10 “Hottest Tickets of the Year” by The New York Times, *A Gentleman's Guide to Love and Murder* explores how low we'll go to make it to the top. The cast also features **Chilina Kennedy** (Phoebe D'Ysquith), **Lisa O'Hare** (Sibella



Hallward) and **Heather Ayers**, **Rachel Izen**, Kevin Ligon, Kendal Sparks, Price Waldman and Catherine Walker (Ensemble). Tickets can be purchased at [www.TheOldGlobe.org](http://www.TheOldGlobe.org).



### Happily Never After

***Happily Never After***: a fairy tale gone bad by **Nick DeGregorio** (music & lyrics) and Scott Guy (book), will open March 1st at the Eclectic Company Theatre. Produced by Sherry Lynn and Robert Briscoe Evans for the Children's Theatre Group of Southern California, it will be directed and choreographed by **Kay Cole**, with musical direction by **Roy Leake, Jr.** The family musical features favorite fairy tale characters like Hansel and Gretel, Sleeping Beauty, The Three Little Pigs, Chicken Little, Prince Charming, Mother Goose, but the story has a twist. The Big Bad Wolf and his cohorts, the Gingerbread Witch, the Queen of Hearts, and the Thirteenth Fairy, have kidnapped Mother Goose and the rest of the Good Guys. Luckily Chicken Little and the Wolf's kid brother are still free and, though they're little, they endeavor to save the day.



The cast includes **Ava Benavente**, Zoe Rae Calamar, Sabrina Carr, Carlis Shane Clark, Jesse Clem, **Catherine Crouch**, **Stephanie Dimont**, Jake Foster, Ella Grane, **Jordan Greenbaum**, Sara McMahon, Alec Medlock, Daniela Rodrigo, Lana Schwartz, **Vera Wheatley**, and Mikaela Zelinger. *Happily Never After* runs March 1- March 24, Fri. & Sat. at 7:00, Sun. at 2:00. For reservations call (818) 508-3003. The Eclectic Company Theatre, 5312 Laurel Canyon Blvd., Valley Village, CA 91607.



### Gia Mora is Einstein's Girl

Nationally recognized actor and vocalist **Gia Mora** (a four-time Helen Hayes Award nominee), will appear in the world premiere her new solo show, ***Einstein's Girl***, at The Gardenia Restaurant and Lounge in Hollywood on Thursday, February 21, at 9pm. *Einstein's Girl* explores the "science of love... theoretically speaking." Mora turns her signature wit and intellectual prowess on an unlikely paring of human languages ... love and mathematics. In her hilarious show, she

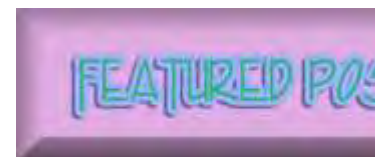
investigates dating in the digital age through a journey to the edges of the



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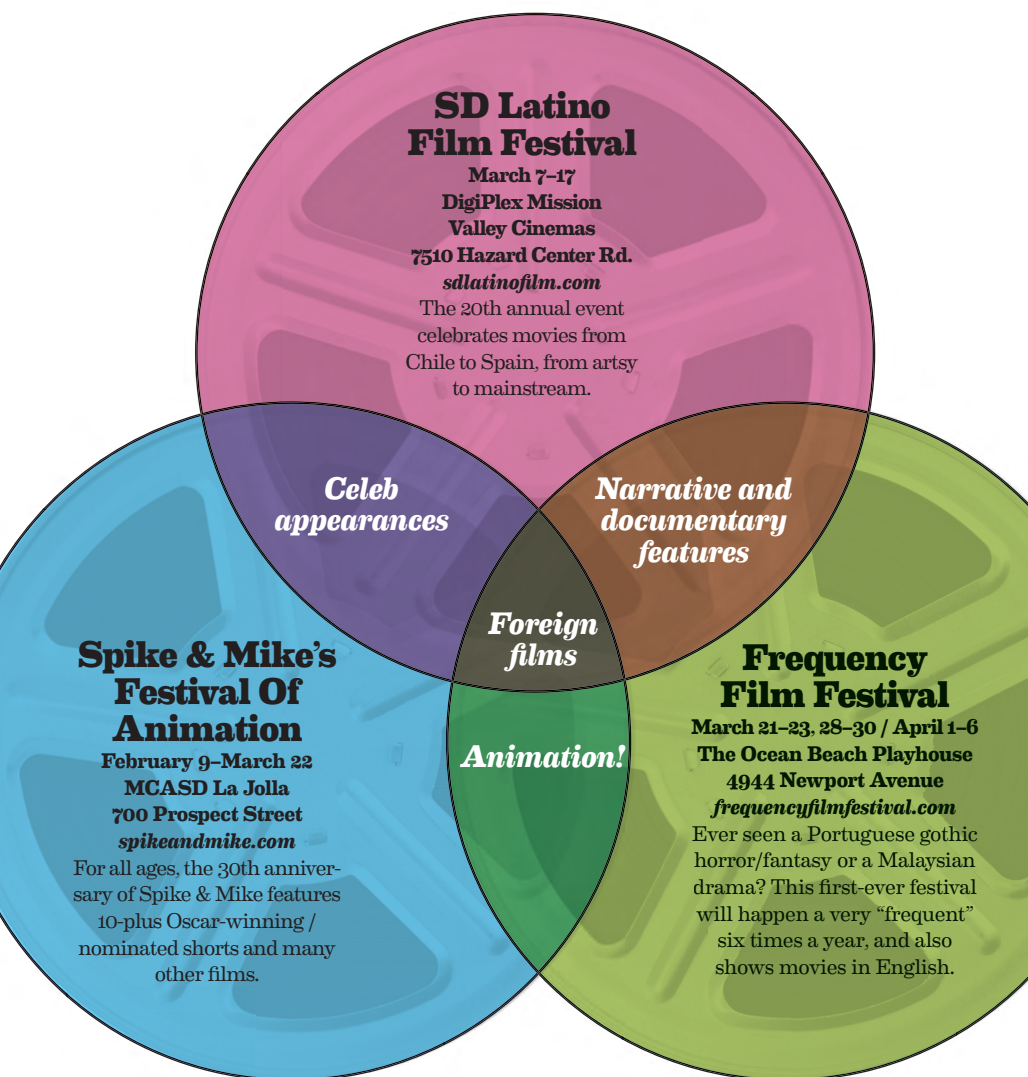


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# Film Fest Frenzy

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*A Gentleman's Guide to Love and Murder*

## THE SHORT LIST

## HOT SHOWS AND EXHIBITS

Co-produced by the Hartford Stage, the musical ***A Gentleman's Guide to Love and Murder*** has already received rave reviews from the *New York Times*. Starring UCSD alum and Tony winner Jefferson Mays, the show is headed to the Old Globe (March 8-April 14). ... For another dose of murder, see San Diego Opera's ***Murder in the Cathedral***, by Ildebrando Pizzetti (March 30-April 7). ... And for yet another dose of murder and music, Kander and Ebb's ***Chicago*** will be performed by San Diego Musical Theatre at the Birch North Park Theatre (February 15-March 3). ... **Scoli Acosta: ELEMENTALISTH-MUS**, on display through June 30 at MCASD downtown, will welcome a live performance by Acosta himself on March 14 at the museum's TNT (Thursday Night Thing). ... The sketches and innovations of Giovanni Battista Piranesi, the "Michelangelo of the 18th century," arrive at the San Diego Museum of Art March 30, in an exhibition called ***Piranesi, Rome and The Arts of Design***.

## your shelf life

By Angela Carone



### **Hand-Drying in America: And Other Stories** By Ben Katchor

MacArthur Fellow Ben Katchor is a cartoonist and cult favorite who charts the follies and perils of urban living. Imagine a forest of artificial trees for hay fever sufferers and high-visibility construction vests for lonely people who want to be noticed.



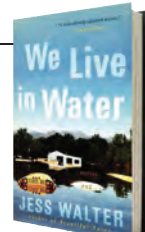
### **When Women Were Birds** By Terry Tempest Williams

A mother close to death tells her daughter she's leaving all of her journals to her. The daughter is surprised when she discovers all the journals are empty. Williams' memoir is packed with contemplation and lyricism.



### **Jacob's Folly** By Rebecca Miller

Fun fact: Rebecca Miller is the daughter of playwright Arthur Miller. In her second novel, an 18th-century French Jewish peddler is brought back to life as a housefly in 21st-century America. Funny and daring, Miller's artistic voice is well worth exploring.



### **We Live in Water** By Jess Walter

The critically acclaimed novelist of *The Zero* shows off his satirical prowess in a collection of short stories. Protagonists are as diverse as a lawyer, a con man, a newspaper editor, and a homeless man trying to raise enough money to buy his son the new Harry Potter book.



### **Double Feature** By Owen King

This debut novel—by Stephen King's son—follows a young filmmaker who reckons with his father's failed B-movie career, his family's dysfunctions, and his own artistic ambition. King's protagonist is just one of many loveable but flawed characters in this decade-spanning book.





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## The Short List

Hot shows and exhibits



A Gentleman's Guide to Love and Murder

Co-produced by the Hartford Stage, the musical ***A Gentleman's Guide to Love and Murder*** has already received rave reviews from the *New York Times*. Starring UCSD alum and Tony winner Jefferson Mays, the show is headed to the Old Globe (March 8–April 14). For another dose of murder, see San Diego Opera's ***Murder in the Cathedral***, by Ildebrando Pizzetti (March 30–April 7). And for yet another dose of murder and music, Kander and Ebb's ***Chicago*** will be performed by San Diego Musical Theatre at the Birch North Park Theatre (February 15–March 3) ***Scoli Acosta: ELEMENTALISTHMUS***, on display through June 30 at MCASD downtown, will welcome a live performance by Acosta himself on March 14 at the museum's TNT (Thursday Night Thing). The sketches and innovations of Giovanni Battista Piranesi, the "Michelangelo of the 18th century," arrive at the San Diego Museum of Art March 30, in an exhibition called ***Piranesi, Rome and The Arts of Design***.

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# The Old Globe Presents A Gentleman's Guide to Love and Murder



**Another highly anticipated world premiere for the Old Globe, A Gentleman's Guide to Love and Murder is a musical comedy that explores how low we'll go to make it to the top.**

When Monty Navarro finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way—all played by one incredible actor. Opening for previews Friday, March 8, A Gentleman's Guide to Love and Murder, stars Ken Barnett as the charming and vengeful Monty Navarro, and Tony Award winner Jefferson Mays as all eight ill-fated members of the D'Ysquith clan. Former Old Globe Co-Artistic Director Darko Tresnjak returns to direct this witty Edwardian-era music hall comedy of merriment and murder. Book by Robert L. Freedman, music by Steven Lutvak and lyrics by Freedman and Lutvak. March 8-April 14. The Old Globe, 1363 Old Globe Way, [Balboa Park](#). 619.234.5623. [theoldglobe.org](http://theoldglobe.org)

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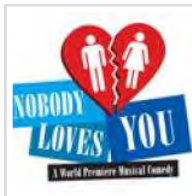
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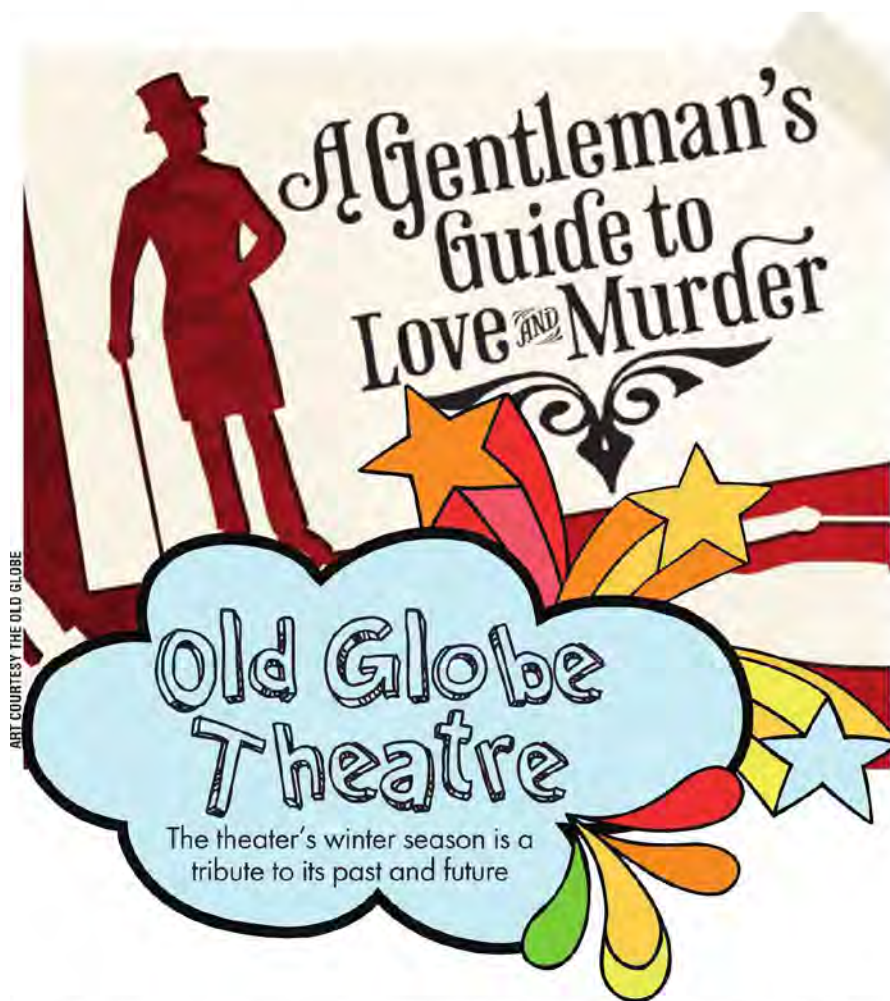


**Divine Rivalry**



Client Name: The Old Globe  
 Publication Name: San Diego Jewish Journal  
 Publication Date: December 01, 2012  
 Page Number: 050,051  
 Circulation: 20,000  
 Size: 117 sq inch  
 Value: \$2,936.90

# ARTS & ENTERTAINMENT



Classic and contemporary. That's been a long-running theme at San Diego's venerable 77-year-old Tony Award-winning theater, the Old Globe — from the space itself (a replica of Shakespeare's Globe in London, coupled with a state-of-the-art arena stage) to the mix of plays presented.

Consider its winter season: two classics, one of them a world premiere adaptation commissioned by the Globe; one centennial production; a world premiere musical co-production; and two recent New York hits: a West Coast and a Southern California premiere, both

from emerging young talents. Not to mention more than a few Jewish connections, including incoming artistic director Barry Edelstein (more on him in a future issue).

"We wanted to present both classics and challenging new work," says Globe Managing Director Michael Murphy. "And we wanted to make sure we were giving a strong welcome season to our new artistic director. Something we could all be proud of."

After they'd made their choices, Richard Seer, interim artistic advisor (who also serves as chair of the graduate and undergraduate theater programs at the University of San

Diego, which has a joint MFA program with the Globe), noticed that "many of these plays center around women. That wasn't the plan, but it worked out nicely.

"Amazingly, 'A Doll's House' had never been done at the Globe before," Seer says. "Maybe that's because it's an odd-size show, usually eight to 10 characters, with children. We looked for a smaller version and couldn't find one. And then the idea came to us, 'Why don't we do our own?'"

Seer says he loves the idea of a homegrown production, referring to the commissioned collaboration between internationally acclaimed Scandinavian theater expert (and professor emerita of San Diego State University) Anne-Charlotte Harvey and well-regarded director and provocative theater creator Kirsten Brandt, former artistic director of the edgy Sledgehammer Theatre, who's helmed several productions at the Globe. This will be part of the Globe's 'Classics Up Close' series, which presents dramatic masterworks in the intimate White Theatre.

"It's a great idea," says Seer of the six-year-old program. "It forces us to re-imagine what these plays are really all about. And it's a whole different adventure to perform them in the round."

Then there's George Bernard Shaw's "Pygmalion," a satirical riff on the Greek myth of the sculptor who fell in love with one of his creations, which came to life. Perhaps the original is best known as the inspiration for the musical "My Fair Lady."

The Globe is mounting a lavish production of "Pygmalion," in honor of the 100th anniversary of the play's premiere. Murphy is thrilled to be bringing back highly regarded director Nicholas Martin, an associate artist of the Globe.

Another female-centric play is a very recent one, "Be a Good Little Widow" by Bekah Brunstetter (MTV's "Underemployed").

"It's a bittersweet comedy," Seer says, "about a difficult subject. About a newly married young woman whose husband dies in an accident. She was just learning how to be a wife; now she has to re-evaluate her life and learn to be a widow. She turns in an unlikely direction, to her mother-in-law, a 'professional widow,' who ends up being a

**ABOVE: "A Gentleman's Guide to Love and Murder" runs March 8-April 14.**

**OPPOSITE: Tarell Alvin McCraney is the playwright behind the Old Globe's show, "The Brothers Size," which runs Jan. 26-Feb. 24.**



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very positive influence. This is a young playwright with a funny, quirky approach to a heavy subject, and it turns out to be quite moving."

A distinctive point of view also shows up in Tarell Alvin McCraney's "The Brothers Size," part of a trilogy, "The Brother/Sister Plays," which premiered in 2006 and is widely considered to be an emotional and theatrical tour de force.

The first part of the trilogy, "In the Red and Brown Water," was presented at UC San Diego in November.

Part two, "The Brothers Size," blends the music and rhythms of New Orleans with West African mythology, in a modern-day story of two brothers reuniting on the Louisiana bayou. Director Tea Alagić, who also helmed the show at The Public Theater in New York, will make her debut at the Globe.

So, by this point, you must be wondering: What about those Jewish connections?

Well, first, there's "Other Desert Cities" by Jon Robin Baitz (Jewish). Almost all the characters in the play are Jewish. The play was one of this year's Pulitzer Prize finalists.

"What Baitz has written is a kind of Red State/Blue State dilemma," explains Seer, who directs. "It pits liberal, anti-war types in a family against their conservative, 'Friends of Reagan' parents. And it takes a rather fair look at the values of each generation.

"They're a Jewish family, but with a Christmas tree ('we're that kind of Jews,' they say). The 30-something offspring look at their parents as hypocrites, being both Jewish and conservative. Baitz is a wonderful writer who writes a lot about Jewish characters in circumstances we don't expect. It would have been easy for him to write a white bread version of this play, but that's not his style. What he's done is far more thought-provoking. And, like the L.A. production that

precedes ours, our own, now-local associate artist Robert Foxworth will play the former movie star, a part tailor-made for him."

One of the most highly anticipated events of the winter season at the Globe is the co-world premiere of "A Gentleman's Guide to Love and Murder," directed by Darko Tresnjak, former Globe co-artistic director.

The hilarious new musical is based on an early 20<sup>th</sup> century book called "Israel Rank," by Roy Horniman, a comedy about a serial killer, with a Jewish main character.

The novel inspired the popular 1949 film, "Kind Hearts and Coronets" (not very Jewish), which concerned, as the musical does, a poor relative of a Duke who plots to inherit the family title by murdering the eight other heirs who are ahead of him in the line of succession. The funniest part is that all eight contenders (and their oddball deaths) are portrayed by one actor: Alec Guinness in the movie, former San Diegan and Tony Award-winner Jefferson Mays in the musical.

The composer and co-lyricist of "A Gentleman's Guide" is Steven Lutvak (Jewish), the librettist and co-lyricist is Robert Levi Freedman (same).

When the show opened in late October at Hartford Stage Company (the Globe's co-producer, where Tresnjak is now artistic director), New York Times theater critic Charles Isherwood said the "effervescent show ... ranks among the most inspired and entertaining new musical comedies I've seen in years."

"I laughed out loud when I read the script," Murphy says. "Darko was working on this project while he was here five years ago. It's really his baby. He's a brilliant director, and we're thrilled to have him back."

"All told," adds Murphy, "this season is a celebration of the best of the Old Globe — looking ahead to the future while honoring our past." ☆

**The Old Globe Theatre**  
 1363 Old Globe Way  
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 -Pat Lawner

Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: February 01, 2013  
Page Number: 023  
Circulation: 37,000  
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Value: \$277.66



Page 1 of 1

*3/8-4/14: A Gentleman's Guide To  
Love And Murder*

Former Old Globe co-artistic director Darko Tresnjak returns to direct this world premiere musical of merriment and murder. When Monty Navarro finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way, all played by one incredible actor. This witty music hall comedy explores how low we'll go to make it to the top. A co-production with Hartford Stage. ([www.theoldglobe.org](http://www.theoldglobe.org))





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Publication Date: March 01, 2013  
Page Number: 030  
Circulation: 37,000  
Size: 9 sq inch  
Value: \$252.03



Page 1 of 1

*3/8-4/14: A Gentleman's Guide To  
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Former *Old Globe* co-artistic director Darko Tresnjak returns to direct this world premiere musical of merriment and murder. When Monty Navarro finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way, all played by one incredible actor. This witty music hall comedy explores how low we'll go to make it to the top.

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Client Name: The Old Globe  
Publication Name: Presidio Sentinel  
Publication Date: March 01, 2013  
Page Number: 016  
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Size: 34 sq inch  
Value: \$259.66



## ***Old Globe Theatre***

Based on the novel "Israel Rank" by Roy Horniman, "A Gentleman's Guide to Love and Murder" run March 8 through April 14 at the Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center.

When Monty Navarro finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way – all played by Tony Award winner Jefferson Mays ("I Am My Own Wife").

With music by Steven Lutvak and lyrics by Robert L. Freedman and Steven Lutvak, "A Gentleman's Guide to Love and Murder" is directed by Darko Tresnjak.

The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. For tickets and information, call (619) 23-GLOBE [234-5623].



*From left: Jefferson Mays stars as The D'Ysquiths and Ken Barnett as Monty Navarro in the world premiere of "A Gentleman's Guide to Love and Murder."*



Client Name: The Old Globe  
Publication Name: Gay San Diego  
Publication Date: March 08, 2013  
Page Number: 06  
Circulation: 22,000  
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Value: \$145.07



Page 1 of 1

#### **OLD GLOBE TO DONATE LGBT-NIGHT PROCEEDS TO MAMA'S KITCHEN**

Proceeds from the Wednesday, March 14 OUT at the Globe event will be directly donated to Mama's Kitchen. The Old Globe representatives announced Monday, March 4. One of the theater company's signature evenings for LGBT patrons, the March 14 event will feature a hosted wine and martini bar, DJ John Joseph, food and a raffle, followed by a performance of the world-premiere musical "A Gentleman's Guide to Love and Murder." Additionally, attendees of OUT at the Globe are encouraged to bring non-perishable food items to the event that will also be donated to Mama's Kitchen. Mama's Kitchen is a 22-year-old nonprofit that prepares and delivers food to San Diegans affected by HIV, AIDS or cancer. They also provide shopping services for clients at their City Heights location. Tickets for OUT at the Globe are \$20 per person in addition to the cost of the ticket for "A Gentleman's Guide to Love and Murder." Located at 1363 Old Globe Way, for or more information and tickets visit [theoldglobe.org](http://theoldglobe.org) or call 619-234-5623.

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## Editorial

# Who's afraid of a lesbian in a tie?



By Abby Dees

I have a problem with lesbians in ties. I don't have a problem with lesbians with short hair (I've got short hair), big clunky boots (those too), tattoos (yep), excess facial hair (no comment) or even drag kings (I'm not cocky enough). I'm not talking about FTM either, they're not lesbians as far as I know. It's a lesbian in a tie that makes me groan. Standard issue lesbians in poorly executed Windsor knots.

Please, before you flame me for my internalized homophobia or unsolicited sartorial judgment of my sisters, allow me to be the first person to admit that I might be a hypocrite. After all, I put my own cat in a tie last month and posted the pictures on Facebook. There are worse things in the world than lesbians

in ties, which is why I am examining my excessive reaction to it here with some guarded hope that you will nicely debate the point in the comments section if you're reading this online.

This came up because I invited my straight sister to a big gala event for my favorite lesbian civil rights organization. She asked about the dress code and to assure her that she didn't need to go shopping for something new to wear, I emailed her the photo page for last year's bash. After scanning dozens of thumbnails, I summarized my assessment of the expected attire thusly: "Clearly, all you need is a tie."

Because my sister has hung with lesbians for years and is also the butchiest straight woman I know, I felt no need to explain further, but I did have that niggling feeling that I didn't want the rest of the world to see what lesbians wear to parties. Which made me feel like a schmuck.

I asked my partner how she felt about lesbians in ties and she snapped, "I hate it!" I asked her to explain, and she said, "Because they look like high school boys from the '80s."

I knew what she meant – one does not find nicely tailored suits and French silk in a gaggle of lesbians; instead, it's skinny dad ties, typically uncoordinated and too loose. Still, "hate" is a strong word for poor tailoring. I doubt she would have such a reaction to practical shoes and acid-washed jeans, which are about as fashionable.

I prodded her more and, no surprise,

she voiced what I felt when I looked at all those pictures: that a lesbian in a tie confirms that old stereotype about lesbians – that we want to be men. This doesn't explain, however, why my partner and I don't have the same reaction to all those other traditional signifiers of masculinity that lesbians (including the two of us) often appropriate; i.e., the clunky boots and short hair.

What's the thing about a tie? Maybe it is the fact that lesbians wear them so badly. Think about it. We have made an art form of lesbian hair. We put Doc Martens on the map for women in America. If you want to see how to make jeans look cool, find a young lesbian and follow her around. There is, in fact, such a thing as lesbian fashion. Except that lesbians never did figure out what all moderately stylish men know: throwing any old tie onto any old outfit just won't cut it.

I think if I saw a confident butch woman wearing her tie like she gave it some serious thought, I'd be impressed. Straight people probably still wouldn't get it, but they couldn't possibly miss her sense of self-worth and dash, also known as pride.

My advice, though you weren't asking, is to get the best damn tie you can afford, practice your knot technique, proudly ask your local cleaners to make your suit actually fit your girly body, and wear it like you mean it.

—Abby is a civil rights attorney-turned-author who has been in the LGBT rights trenches for over 25 years. She can be reached at [queerquestions-straighttalk.com](mailto:queerquestions-straighttalk.com). ▼

## FROM PAGE 5 BRIEFS

### WHITE PARTY PALM SPRINGS LINE UP REVEALED

White Party producer Jeffrey Sanker revealed a partial line up for this year's annual party, held March 29 – April 1 in Palm Springs, Calif. Co-headlining the event is Ana Matronic of the Scissor Sisters, who will perform a solo show March 30. Joining Matronic will be Alexis Jordan, who will debut her new song "Acid Rain." Before the Saturday night headliners, the March 29 Bulge Underwear Party will see Meital Dohan and Kwanza Jones perform, and March 30's Splash Pool Party will feature Bleona and Adriana Moura. Moura will also serve as the Saturday evening's white carpet arrival host. On March 31, Carmen Electra and Icona Pop will headline the Circus XTreme Sunday T-Dance, followed by "RuPaul's Drag Race" stars Willam Belli & Detox, and Vicky Vox. The final performance of the weekend is by K. Rose, with her song "Sleep When I'm Dead." Locations vary over the three-day event, as do ticket prices and passes. For complete information visit [jeffreysanker.com](http://jeffreysanker.com).

### HUMAN DIGNITY FOUNDATION LAUNCHES LESBIAN HEALTH INITIATIVE

At a hosted fundraiser held Feb. 24, the San Diego Human Dignity Foundation proposed a new initiative that will focus on "timely and appropriate health care services for lesbian and bisexual women" in San Diego County, a press release stated. The initiative will focus on assessing the current needs for lesbians and bisexual women; providing education, information and resources to lesbian and bisexual women, including how to obtain care; and organizing training opportunities for medical professionals. Additionally, it will focus on providing cultural sensitivity training for health care providers. Founded in 1996, the Foundation works to improve the quality of life in San Diego's LGBT community through philanthropy. At the Feb. 24 fundraiser, attendees were able to meet new Executive Director John Brown, who replaced Tony Freeman last year after an extensive executive search.

### OLD GLOBE TO DONATE LGBT-NIGHT PROCEEDS TO MAMA'S KITCHEN

Proceeds from the Wednesday, March 14 OUT at the Globe event will be directly donated to Mama's Kitchen, The Old Globe representatives announced Monday, March 4. One of the theater company's signature evenings for LGBT patrons, the March 14 event will feature a hosted wine and martini bar, DJ John Joseph, food and a raffle, followed by a performance of the world-premiere musical "A Gentleman's Guide to Love and Murder." Additionally, attendees of OUT at the Globe are encouraged to bring non-perishable food items to the event that will also be donated to Mama's Kitchen. Mama's Kitchen is a 22-year-old nonprofit that prepares and delivers food to San Diegans affected by HIV, AIDS or cancer. They also provide shopping services for clients at their City Heights location. Tickets for OUT at the Globe are \$20 per person in addition to the cost of the ticket for "A Gentleman's Guide to Love and Murder." Located at 1363 Old Globe Way, for more information and tickets visit [theoldglobe.org](http://theoldglobe.org) or call 619-234-5623.

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To help prepare for San Diego's April 25 Dining Out for Life event, The San Diego LGBT Center has scheduled five separate volunteer orientations, starting Saturday, March 9 at 10 a.m. Interested volunteers are encouraged to attend in order to meet new friends and learn about ways to make a difference for one of The Center's signature fundraising events. Volunteers are not required to attend all five meetings, and all meetings take place at The Center, located at 3909 Centre St. In addition to the March 9 date, additional times scheduled are: March 20 at 5 p.m., March 28 at 6 p.m., April 3 at 6 p.m. and April 13 at 10 a.m. For more information, contact Jerry Tomaszewicz, Dining Out for Life volunteer coordinator, at 619-692-2077 or [volunteer@thecentersd.org](mailto:volunteer@thecentersd.org). ▼

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### SUBMISSIONS/NEWS TIPS

Press releases and story ideas are welcome. Send press releases, tips, photos or story ideas to [anthony@sdccnn.com](mailto:anthony@sdccnn.com). For breaking news and investigative story ideas contact the editor by phone or email.

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accountability, clarity, enthusiasm and a tremendous drive to improve our ability to serve the community,” said Michael Hopkins, CEO of JFS in a press release. “As a divisional director, she was an instrumental part of the agency’s most recent successes. Sometimes the best things are right in front of you.” A licensed clinical social worker, Toppel received a master’s degree in social as well as a master’s degree in business administration, both from San Diego State University. JFS was founded in 1918 by a group of women’s clubs “which sought to address the myriad of human needs of the time,” the release stated. The agency now provides over 50 programs, including counseling, refugee resettlement, senior services, and parenting, among others.

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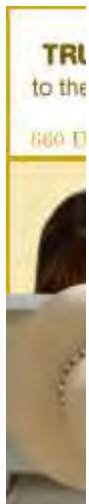
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# theater

BY CHARLES McNULTY THEATER CRITIC

An American classic staged by a veteran actor, a musical farce to delight Anglophiles, and a reworking of a landmark 19th century drama are just a few of the more promising theater offerings this season. Predicting which will become a hit is always a crapshoot. For those placing bets, the Old Globe's offering has better than even odds, but on paper all of these shows are worth a gamble.

## MARCH 13-APRIL 14 'A Gentleman's Guide to Love and Murder'

In this musical comedy written by Robert L. Freedman and Steven Lutvak, the outcast of the aristocratic D'Ysquith family learns that he's ninth in line to inherit a dukedom, meaning he's a measly eight murders away from easy street. Set in Edwardian England, this music hall-inspired comedy, directed by Darko Tresnjak, was a smash at Hartford Stage, and Broadway is no doubt in the show's sights. Jefferson Mays, the Tony-winning star of "I Am My Own Wife," portrays each of the eight heirs who stand in the way of the ruthless Monty Navarro (played by Ken Barnett), and if there's any actor who can make us laugh that many times dropping dead onstage it's the infinitely various Mays.

*The Old Globe, 1363 Old Globe Way, San Diego.  
Tickets start at \$39.  
www.theoldglobe.org*



JOAN MARCUS The Old Globe

**KEN BARNETT**, left, and Jefferson Mays in the Old Globe's "A Gentleman's Guide to Love and Murder."

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## Place your bets on these spring theater picks



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By Charles McNulty, Los Angeles Times Theater Critic

March 8, 2013 | 10:00 a.m.

An American classic staged by a veteran actor, a musical farce to delight Anglophiles, and a reworking of a landmark 19th century drama are just a few of the more promising theater offerings this season. Predicting which will become a hit is always a crapshoot. For those placing bets, the Old Globe's offering has better than even odds, but on paper all of these shows are worth a gamble.

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Kacey Musgraves, Ashley Monroe, Caitlin Rose take country by storm



L.A.'s art world presents a super-sized spring

The Old Globe, 1363 Old Globe Way, San Diego. March 13-April 14. Tickets start at \$39. <http://www.theoldglobe.org>

**SPRING ARTS PREVIEW: Art | Pop | Country**

### 'The Whale'

Weighing in at 600 pounds, Charlie, the heavyweight protagonist of Samuel D. Hunter's play, is committing suicide by meatball heroes and doughnuts. Ravenously mourning the loss of his lover, whose death he attributes to religious homophobia, Charlie, an online writing teacher, tries to establish some kind of relationship with his estranged and extremely antagonistic daughter before his inevitable end. But living in a self-created prison of flesh, he's having trouble just shifting his bulk around his apartment. Martin Benson directs this drama about the struggle for meaning in an America in which so many are trying to fill themselves up with whatever's closest at hand.

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#### THE SHORT LIST

## HOT SHOWS AND EXHIBITS

Co-produced by the Hartford Stage, the musical ***A Gentleman's Guide to Love and Murder*** has already received rave reviews from the *New York Times*. Starring UCSD alum and Tony winner Jefferson Mays, the show is headed to the Old Globe (March 8–April 14).

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Page 1 of 1



The Old Globe has two spectacular offerings on tap for theater-goers. "A Gentleman's Guide to Love and Murder," with music by Steven Lutvak and lyrics by Robert Freedman and Lutvak, will make its debut on the Main Stage March 8, where it will reside through April 4. The new musical comedy of merriment and murder shows us how low someone will stoop to get to the top. The Globe's former co-artistic director Darko Tresnjak directs this show about a would-be duke and the seven heirs standing in his way (all played by one actor).

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# SAN DIEGO COUNTY NEWS

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## Old Globe's A Gentleman's Guide To Love And Murder Opens This Week

MARCH 9, 2013 BY [SDCNEWS](#) [LEAVE A COMMENT](#)

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Video: National I



From left, Heather Ayers as Miss Evangeline Barley, Ken Barnett as Monty Navarro and Jefferson Mays as Asquith D'Ysquith Jr. in the world premiere of "A Gentleman's Guide to Love and Murder." Photo by Henry DiRocco

SAN DIEGO—The Old Globe's "A Gentleman's Guide to Love and Murder" will run through April 14 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center.

Preview performances run through March 12. Opening night is March 13 at 7 p.m.

*A Gentleman's Guide to Love and Murder* is a co-production with Hartford Stage. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE, or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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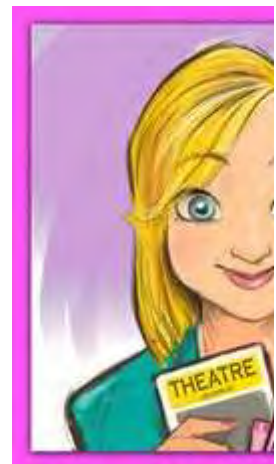
Monday, March 18, 2013

## What's Happening Around Town for March 18, 2013



### A Gentleman's Guide To Love And Murder

When Monty Navarro (**Ken Barnett**), the black sheep of the D'Ysquith family, finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way – all played by Tony Award winner **Jefferson Mays** (*I Am My Own Wife*). Set in England's elegant Edwardian era, this witty music hall comedy was proclaimed “gorgeous, funny and melodious” by the Harford Courant. Named one of



the top 10 “Hottest Tickets of the Year” by The New York Times, *A Gentleman’s Guide to Love and Murder* explores how low we’ll go to make it to the top. [www.theoldglobe.org](http://www.theoldglobe.org)



### LADCC Winners Announced

The Los Angeles Drama Critics Circle has announced the winners and special awards for excellence in Los Angeles and Orange County theatre for the year 2012. The 44th Annual LADCC Awards ceremony took place tonight at the Los Angeles Theatre Center in Downtown Los Angeles. Congratulations to all! [Click Here](#) to go to the LA Stage Alliance website for a complete list of winners.



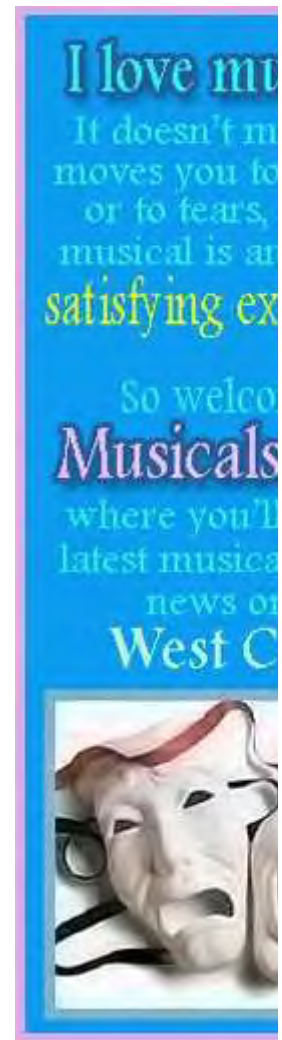
**RENT Benefits The Stigma Project**  
Beyond the Stage Productions has announced a special three-performance engagement of Jonathan Larson’s *RENT*, which is now celebrating its 20th anniversary. Proceeds will benefit The Stigma

Project, a Los Angeles HIV/AIDS outreach and education organization. Prior to the show on Friday (April 5), AIDS Healthcare Foundation, The Advocate Magazine, AIDS Project Los Angeles, Project Angel Food, AIDS/Lifecycle, and Manchester Labs will host a star-studded red carpet event and panel discussion with community leaders and outreach professionals. The curtain will rise at 8:00 on Thursday 4/4, Friday 4/5, and Saturday 4/6, at the Founder’s Center Auditorium on West Sixth Street in Los Angeles. Producer **Michael Smith** promises an exciting re-imagining of the musical theatre classic. “Using state-of-the-art 3D video mapping technology for a portion of the set, we will be presenting the show in a stunning and unique way. The audience is in for a real treat.” Smith says, “Our cast includes veterans of Broadway tours and hit television shows, as well as some incredible new talent from right here in Los Angeles.” For tickets and more information go to [www.TheRentProject.com](http://www.TheRentProject.com). Founder’s Center Auditorium is located at 3281 West Sixth Street, in Los Angeles, 90020. Ample parking is available adjacent to the theatre.



### Kritzerland’s The Songs of Comden & Green

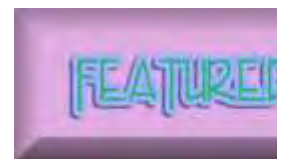
Kritzerland at Sterling’s Upstairs at The Federal presents *Just in Time, The Songs of Comden & Green* Sunday April 7th at 7:00 pm. The show



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### **"A Gentleman's Guide to Love and Murder"**

7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee April 6); 2 and 7 p.m. Sundays; plus 2 p.m. April 3. Through April 14. Old Globe Theatre, 1363 Old Globe Way, Balboa Park. About \$39-\$114 (discounts available). (619) 234-5623 or oldglobe.org

The Old Globe's new musical has velvety visuals, songs that pop and a story that sparkles (darkly). But what also helps make "Gentleman's Guide" such a musical-comedy bonbon is the virtuoso performance of Jefferson Mays, playing eight bluebloods who meet their ends in inventive ways. (All so that a low-ranking heir, played with polish by Ken Barnett, can earn an earldom.) You can hardly wait for Mays to get bumped off so that he can come back again.

JAMES HEBERT • U-T





WHAT'S

GOIN'

ON?

## The Season Marches On

by eileen sandak • nsandak@gmail.com

Arts aficionados will be showered with theatrical, dance and musical events this month, not to mention the arrival of the annual "Art Alive" show, returning to the San Diego Museum of Art with its bounty of floral beauty.

"Art Alive," slated for April 26-28, is an exhibition of live floral art designed to complement SDMA's permanent collection. This year, Bella Meyer is the special guest floral artist. Meyer, the granddaughter of artist Marc Chagall, will transform the museum's rotunda with her magnificent floral designs, so look for this year to be a standout. Supporters of the museum will start the weekend off with a fundraising gala April 26.

The San Diego Opera's stunning production of Pizzetti's "Murder in the Cathedral" will complete its stay at the Civic Theatre April 7. The opera tells the dramatic tale of the brutal murder of Archbishop Thomas Becket in 1170. Ian Campbell directed this thrilling operatic tour de force, with La Scala's Donato Renzetti conducting his debut performance here.

The opera season will conclude on a definite high note, with Verdi's "Aida," slated for April 20-28. This opulent operatic offering will star Latonia Moore in the title role. Zandra Rhodes will design the majestic costumes for this vibrant production, set in ancient Egypt.

The Old Globe's delightful "A Gentleman's Guide to

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"Aida" comes to the San Diego Opera April 20-28, with San Diego's own Zandra Rhodes taking on costume design for this production.

PHOTO BY CORY WEAVER, SAN FRANCISCO OPERA



Love and Murder," with music by Steven Lurvak and lyrics by Lurvak and Robert Freeman, will wind down its delightful stay on the Main Stage April 14. The new music hall comedy of merriment and murder, directed by the Globe's former co-artistic director Darko Tresnjak, is about a would-be duke and the seven heirs standing in his way.

The Globe's new adaptation of Henrik Ibsen's masterpiece, "A Doll's House," will stay put at the White Theatre until April 21. "A Doll's House" is a watershed work of modern drama, and this staging was designed specifically for the Globe's intimate space, so catch it if you can!

Broadway/San Diego is back at the Civic Theatre with the Tony Award-winning musical "Billy Elliot." This celebration of a boy's journey to make his dreams come true opens April 30 and runs through May 5.

The Lamb's production of "Damien," starring local favorite Robert Smyth as the passionate priest who fought for the lepers of Molokai, will remain in Coronado through May 5. "Mix Tape," the Lamb's popular musical revue, is enjoying its fourth year at the downtown Horton Grand.

North Coast Repertory Theatre is reviving Neil Simon's hilarious "The Odd Couple" April 10-May 5. This Tony Award-winning comic masterpiece features two of the most memorable characters in Broadway history, and it should be a must-see for all Simon fans.

San Diego Repertory Theatre will present a new fusion of live jazz, spoken word, dance and song April 6-May 5 on the Lyceum Stage. "Federal Jazz Project" was directed by Sam Woodhouse.

The San Diego Symphony's Jacobs Masterworks Series will feature "Brahms' Violin Concerto" April 12-14, with Jahja Ling conducting violinist Kyoko Takezawa. Also on the program are works by Schubert and Webern. "Tchaikovsky and Dohnany," with Kyoko Takezawa, is on tap for the Chamber Music Series April 9, while The 5 Browns tickle the ivories April 19-20. The Family Festival returns April 21 with "Musical Celebrations" and kids-oriented activities.

The La Jolla Music Society will present Alison Balsom and the Scottish Ensemble at Sherwood Auditorium April 6, followed by Alvin Ailey American Dance Theater, slated for Symphony Hall April 9-10. Pianist Joho Pohjonen will perform April 14 at the Auditorium at TSRL. Preservation Hall Jazz Band and Trey McIntyre

Project are headed to Balboa Theatre April 20, and pianist Kirill Gerstein will perform at Sherwood April 26.

Cygnar Theatre's production of "Assassins," a show described as "the most controversial musical ever written," continues its extended run at the Old Town Theatre through May 5. This funny and thought-provoking work lays bare the lives of nine assassins, from John Wilkes Booth to Lee Harvey Oswald.

The La Jolla Playhouse will continue its unique Without Walls series through April 15 with "Accomplice: San Diego."

This fascinating, interactive theatrical experience will take place in Little Italy. You can take advantage of a public performance of the Playhouse's POP tour production of "A Lonely Boy's Guide to Survival (and Werewolves)," ensconced at the Playhouse April 6-7.

The Reuben H. Fleet Science Center has introduced a new IMAX film. The award-winning "Rocky Mountain Express" brings to life the age of steam. The film is set to the rhythms of a live steam locomotive and has some spectacular visual effects. The museum also is presenting "Great Balls of Fire," an exhibition about comets, asteroids and meteors. This fascinating interactive show includes "Cosmic Collisions," playing in the Dome Theater through April 28. The Fleet's "Tinkering Studio," a hands-on workshop, will stay on permanently. "Tales of the Maya Skies" and "Flight of the Butterflies" are here for an open-ended stay in the Dome Theater. "Science on the Rocks" and "Nano" have joined "Explor-O-Rama" to give families interactive science



PHOTO BY ODDIE BLEMMER

The Tony Award-winning musical "Billy Elliot" comes to the Civic Theatre April 30-May 5, courtesy Broadway/San Diego.

experiences.

The Oceanside Museum of Art will showcase two new exhibitions. They focus on works by James Hubbell and Ellen Salk. "In Search of Shadows: James Hubbell Sculpture" will remain through June 2, and "Paintings by Ellen Salk (and Sound by Christopher Adler)" are ensconced through May 5. "Envirosapes: Jen Trute: A Retrospective" and "Assemblages by Flavia Gilmore" are in place through April 28.

The Museum of Man is offering a hands-on exhibition titled "Access Ability." The activities explore abilities in disabilities. The newest show is "From the Vault: Rare Artifacts with Fascinating Stories," the first exhibition from the museum's own collection in a long time.

The Air and Space Museum is featuring a "Ripley's Believe It or Not" exhibition for the first time in 80 years. This fascinating, one-of-a-kind show will remain throughout this year.

Seaport Village is holding a Busker Festival of street performers March 23-24. ☐



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# WHAT'S GOIN' ON?

## The Season Marches On

by eileen sondak • nsondak@gmail.com

Arts aficionados will be showered with theatrical, dance and musical events this month, not to mention the arrival of the annual "Art Alive" show, returning to the San Diego Museum of Art with its bounty of floral beauty.

"Art Alive," slated for April 26-28, is an exhibition of live floral art designed to complement SDMA's permanent collection. This year, Bella Meyer is the special guest floral artist. Meyer, the granddaughter of artist Marc Chagall, will transform the museum's rotunda with her magnificent floral designs, so look for this year to be a standout. Supporters of the museum will start the weekend off with a fundraising gala April 26.

The San Diego Opera's stunning production of Pizzetti's "Murder in the Cathedral" will complete its stay at the Civic Theatre April 7. The opera tells the dramatic tale of the brutal murder of Archbishop Thomas Becket in 1170. Ian Campbell directed this thrilling operatic tour de force, with La Scala's Donato Renzetti conducting his debut performance here.

The opera season will conclude on a definite high note, with Verdi's "Aida," slated for April 20-28. This opulent operatic offering will star Latonia Moore in the title role. Zandra Rhodes will design the majestic costumes for this vibrant production, set in ancient Egypt.

The Old Globe's delightful "A Gentleman's Guide to

The opera season will conclude on a definite high note, with Verdi's "Aida," slated for April 20-28. This opulent operatic offering will star Latonia Moore in the title role. Zandra Rhodes will design the majestic costumes for this vibrant production, set in ancient Egypt.

"Aida" comes to the San Diego Opera April 20-28, with San Diego's own Zandra Rhodes taking on costume design for this production.



PHOTO BY CORY WEAVER. SAN FRANCISCO OPERA



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Love and Murder," with music by Steven Lutvak and lyrics by Lutvak and Robert Freeman, will wind down its delightful stay on the Main Stage April 14. The new music hall comedy of merriment and murder, directed by the Globe's former co-artistic director Darko Tresnjak, is about a would-be duke and the seven heirs standing in his way.

The Globe's new adaptation of Henrik Ibsen's masterpiece, "A Doll's House," will stay put at the White Theatre until April 21. "A Doll's House" is a watershed work of modern drama, and this staging was designed specifically for the Globe's intimate space, so catch it if you can!

Broadway/San Diego is back at the Civic Theatre with the Tony Award-winning musical "Billy Elliot." This celebration of a boy's journey to make his dreams come true opens April 30 and runs through May 5.

The Lamb's production of "Damien," starring local favorite Robert Smyth as the passionate priest who fought for the lepers of Molokai, will remain in Coronado through May 5. "Mix Tape," the Lamb's popular musical revue, is enjoying its fourth year at the downtown Horton Grand.

North Coast Repertory Theatre is reviving Neil Simon's hilarious "The Odd Couple" April 10-May 5. This Tony Award-winning comic masterpiece features two of the most memorable characters in Broadway history, and it should be a must-see for all Simon fans.

San Diego Repertory Theatre will present a new fusion of live jazz, spoken word, dance and song April 6-May 5 on the Lyceum Stage. "Federal Jazz Project" was directed by Sam Woodhouse.

The San Diego Symphony's Jacobs Masterworks Series will feature "Brahms' Violin Concerto" April 12-14, with Jahja Ling conducting violinist Kyoko Takezawa. Also on the program are works by Schubert and Webern. "Tchaikovsky and Dohnany," with Kyoko Takezawa, is on tap for the Chamber Music Series April 9, while The 5 Browns tickle the ivories April 19-20. The Family Festival returns April 21 with "Musical Celebrations" and kids-oriented activities.

The La Jolla Music Society will present Alison Balsom and the Scottish Ensemble at Sherwood Auditorium April 6, followed by Alvin Ailey American Dance Theater, slated for Symphony Hall April 9-10. Pianist Joho Pohjonen will perform April 14 at the Auditorium at TSRI. Preservation Hall Jazz Band and Trey McIntyre

Project are headed to Balboa Theatre April 20, and pianist Kirill Gerstein will perform at Sherwood April 26.

Cygnets Theatre's production of "Assassins," a show described as "the most controversial musical ever written," continues its extended run at the Old Town Theatre through May 5. This funny and thought-provoking work lays bare the lives of nine assassins, from John Wilkes Booth to Lee Harvey Oswald.

The La Jolla Playhouse will continue its unique Without Walls series through April 15 with "Accomplice: San Diego."

This fascinating, interactive theatrical experience will take place in Little Italy. You can take advantage of a public

performance of the Playhouse's POP tour production of "A Lonely Boy's Guide to Survival (and Werewolves)," ensconced at the Playhouse April 6-7.

The Reuben H. Fleet Science Center has introduced a new IMAX film. The award-winning "Rocky Mountain Express" brings to life the age of steam. The film is set to the rhythms of a live steam locomotive and has some spectacular visual effects. The museum also is presenting "Great Balls of Fire," an exhibition about comets, asteroids and meteors. This fascinating interactive show includes "Cosmic Collisions," playing in the Dome Theater through April 28. The Fleet's "Tinkering Studio," a hands-on workshop, will stay on permanently. "Tales of the Maya Skies" and "Flight of the Butterflies" are here for an open-ended stay in the Dome Theater. "Science on the Rocks" and "Nano" have joined "Explor-O-Rama" to give families interactive science



The Tony Award-winning musical "Billy Elliot" comes to the Civic Theatre April 30-May 5, courtesy Broadway/San Diego.

experiences.

The Oceanside Museum of Art will showcase two new exhibitions. They focus on works by James Hubbell and Ellen Salk. "In Search of Shadows: James Hubbell Sculpture" will remain through June 2, and "Paintings by Ellen Salk (and Sound by Christopher Adler)" are ensconced through May 5. "Enviroskapes: Jen Trute: A Retrospective" and "Assemblages by Flavia Gilmore" are in place through April 28.

The Museum of Man is offering a hands-on exhibition titled "Access Ability." The activities explore abilities in disabilities. The newest show is "From the Vault: Rare Artifacts with Fascinating Stories," the first exhibition from the museum's own collection in a long time.

The Air and Space Museum is featuring a "Ripley's Believe It or Not" exhibition for the first time in 80 years. This fascinating, one-of-a-kind show will remain throughout this year.

Seaport Village is holding a Busker Festival of street performers March 23-24. ♡





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## ***Old Globe Theatre***

“A Gentleman’s Guide to Love and Murder,” based on the Novel “Israel Rank” by Roy Horniman and directed by Darko Tresnjak, runs through April 14, 2013 at the Donald and Darlene Shiley Stage of the Conrad Prebys Theatre Center.

When Monty Navarro finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way. The cast includes Ken Barnett (Monty Navarro), Heather Ayers (Miss Barley, Lady Eugenia), Rachel Izen (Miss Shingle), Chilina Kennedy (Phoebe D’Ysquith), Kevin Ligon (Tour Guide, Magistrate), Jefferson Mays (The D’Ysquiths), Lisa O’Hare (Sibella Hallward), Kendal Sparks (Farmer, Guard), Price Waldman (Barber, Detective) and Catherine Walker (Sibella’s Maid, Phoebe’s Maid).

The Old Globe is located in San Diego’s Balboa Park at 1363 Old Globe Way. For information, call (619) 23-GLOBE [234-5623].



*Lisa O’Hare (left to right) as Sibella Hallward,  
Ken Barnett as Monty Navarro  
and Chilina Kennedy as Phoebe D’Ysquith.  
Photo by Henry DiRocco.*



Client Name: The Old Globe  
Publication Name: U-T San Diego  
Publication Date: April 07, 2013  
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Circulation: 408,825  
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### **"A Gentleman's Guide to Love and Murder"**

**2 and 7 p.m. today and April 14; 7 p.m. Tuesday-Wednesday; 8 p.m. Thursday-Friday; 2 and 8 p.m. Saturday. Through April 14. Shiley Stage, Old Globe Theatre, 1363 Old Globe Way, Balboa Park. About \$39-\$114 (discounts available). (619) 234-5623 or [oldglobe.org](http://oldglobe.org)**

Last stop before ... Broadway? No firm plans have been announced yet, but it seems a fair bet that "A Gentleman's Guide," the Globe's world-premiere co-production with Hartford Stage, will be popping up in New York before long. In the meantime, you still have one more week to check out the subversively funny musical about a mild-mannered Englishman who'd just kill for a royal title. (And, in fact, does.)

**JAMES HEBERT • U-T**



## old globe

### The Old Globe



1363 Old Globe Way  
San Diego, CA 92101-1696

artistic director: barry edelstein

managing director: michael g. murphy

founding director: craig noel

[www.oldglobe.org](http://www.oldglobe.org)

#### mission statement

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.

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#### a doll's house

The Classics Up Close series continues with this Ibsen masterwork. In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Ibsen's *A DOLL'S HOUSE* is a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre.

march 23 - april 21

#### a gentleman's guide to love and murder

Former Old Globe Co-Artistic Director Darko Tresnjak returns to direct this World Premiere musical of merriment and murder. When Monty Navarro finds out he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs standing in his way – all played by one incredible actor. This witty music hall comedy explores how low we'll go to make it to the top. *A co-production with Hartford Stage.*

march 8 - april 14

### upcoming

#### other desert cities

Currently a Broadway sensation and 2011 Pulitzer Prize finalist, Jon Robin Baitz's (*The Substance of Fire*, "Brothers & Sisters") *OTHER DESERT CITIES* is about long-buried secrets that threaten to put a once picture-perfect Palm Springs clan back on the tabloid pages. Globe favorite Richard Seer (*Life of Riley*, *The Last Romance*) directs this viciously comedic look at the truth behind the wounds of a very public fall from grace.

april 27 - june 2

#### be a good little widow

Melody thought being a young wife was hard, until she became a widow. Luckily her mother-in-law is an expert in the field. As Melody navigates the prickly terrain of pressed black dresses, well-meant advice and inappropriate outbursts, she stumbles toward understanding what it means to find someone through losing them. A bittersweet look at the messy parts of life, this quirky comedy contemplates how grief, devotion and hope can persevere within us all.

may 11 - june 9



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**Ken Barnett as Monty Navarro and Lisa O'Hare as Sibella Hallward in the world premiere of A Gentleman's Guide to Love and Murder, with book by Robert L. Freedman, music by Steven Lutvak, lyrics by Freedman and Lutvak, based on the novel Israel Rank by Roy Horniman and directed by Darko Tresnjak, March 8 - April 14, 2013 at The Old Globe. Photo by Henry DiRocco.**



[Theater \(/news/entertainment/theater-and-performing-arts/theater/\)](#)

## CATCHING UP WITH SAN DIEGO COUNTY'S THEATER HAPPENINGS

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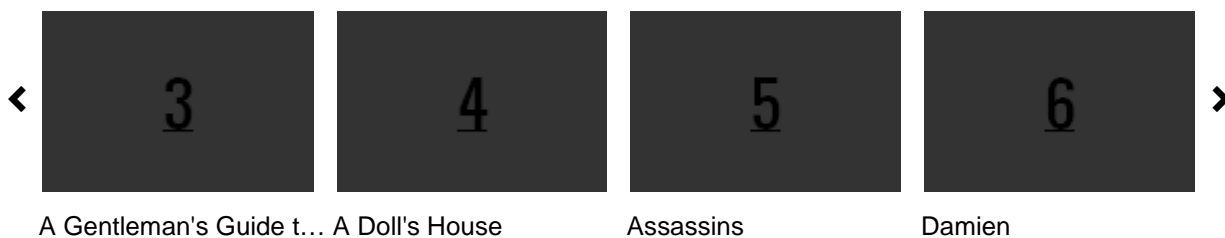




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## A Gentleman's Guide to Love and Murder

Over at the Old Globe, the giddily homicidal-minded musical comedy “A Gentleman’s Guide” (<http://www.utsandiego.com/news/2013/mar/14/review-a-guide-to-die-for/>) goes into its final weekend, with a possible future life on Broadway (although there's been no announcement on that front yet).



([staff/james-hebert/](http://staff/james-hebert/))

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## Theater

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## On Their Way to Broadway, Eventually. Maybe.

By PATRICK HEALY

Published: January 6, 2013

The Oscar-winning filmmaker [Barry Levinson](#) and the [Grammy](#)-winning musician [Sheryl Crow](#) may be superstars, but their reputations don't necessarily guarantee safe passage through the financial minefields of Broadway theater.

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Kyle Froman

Emily Padgett starring in a national tour adaptation of the 1983 film "Flashdance."

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Their new collaboration, a musical based on Mr. Levinson's 1982 movie "[Diner](#)," was supposed to [open on Broadway](#) on April 10 but is being delayed until the fall because the producers need more time to recruit investors and sharpen Mr. Levinson's script for the \$9.5 million show. One of the lead producers, Scott Zeiger, said in an interview that the show's developmental workshop in October — intended to lay the groundwork for Broadway — was marred by [Hurricane Sandy](#), and that fewer investors signed on afterward than he had hoped.

"Everyone just feels it needs more work to be better, and we want it to be the best," said Mr. Zeiger, a veteran producer on Broadway and in Las Vegas and a former theater executive with Clear Channel Entertainment. "We wanted to do the creative work without a spring opening being a gun to our heads. And we want to raise all the

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Producers' attempt to take "Diner" from the screen to the Broadway stage has been delayed.

money, so we can open on Broadway without worrying about making budget and having reserve funds if ticket sales are slow at first."

"Diner" is only one of several musical projects that were announced or aimed for Broadway in the 2012-13 season but were delayed or canceled, in some cases because producers were not able to raise money. The other shows include movie-to-musical adaptations like "Flashdance," "Big Fish," and "Honeymoon in Vegas," as well as "Rebecca" and "Prince of Broadway."

The reason for the financial difficulties, producers say, is that the shows need improvement before most investors are willing to write checks, usually of \$25,000 and up.

But another factor — and the one that few theater people like to talk about for publication — is that veteran investors are snakebit, and potential new investors are wary, because the economics of Broadway have become prohibitive.

Roughly 75 percent of shows on Broadway never turn a profit because ticket sales come nowhere near covering the high costs for backstage labor, cast and crew salaries, advertising, theater rent and other expenses in an industry that has some 15 unions. In just the last year investors took a bath on the Broadway musicals "Chaplin," "Ghost," "Scandalous" and "[Leap of Faith.](#)"

Still, most producers expressed confidence that their shows would arrive in New York sooner or later. Here is a status report on which shows are still aiming for Broadway, and the factors that stand in their way.

**LOCKING DOWN INVESTORS** Marc Routh, one of the lead producers of "Flashdance" — which was delayed twice for Broadway and is now scheduled for August — said investors were increasingly asking sophisticated questions about potential profitability.

"Raising money for Broadway still isn't back to the strong levels of pre-2008, and the reality is that it's harder to raise money for some musicals, because some musicals just aren't very good," Mr. Routh said, declining to name names. Regarding the \$12 million "Flashdance," he said, "We're getting increasingly happy with the show artistically, and we're within spitting distance of having all our money." (A national tour of the show just played in Pittsburgh to [mixed reviews.](#))

Another musical that had been in the pipeline for this season, "Big Fish," is to [open in Chicago](#) in April and then shoot for Broadway in the fall. One of its producers, Dan Jinks, said the Chicago tryout would cost \$2.5 million; he declined to provide the show's total budget. Mr. Jinks said the money was worth it to hone the show into Broadway-

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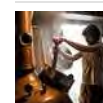
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caliber shape and ensure that enough investors would ultimately be on board. Very few successful musicals open on Broadway without some kind of tryout.

“Songs that can play brilliantly in a rehearsal room can sometimes play very differently in front of a couple thousand people in a theater,” Mr. Jinks said. “Some people suggested we lower our budget, but taking the time to develop the show is better in the long run.”

The biggest debacle this season was “Rebecca,” a \$12 million show that has been repeatedly delayed. A November opening was finally scratched after the producers learned that four investors, who were supposed to put up \$4.5 million, were [phantoms invented by a middleman](#). (He is now facing federal fraud charges.) One of the lead producers of “Rebecca,” Ben Sprecher, said that he hoped to open on Broadway in late 2013 but added that he still needed to raise several million dollars.

“Prince of Broadway” was rescheduled after its initial lead producer pulled out of the project, citing cost issues; one of its new lead producers, Steven Baruch, said he was confident the show, drawing on the musicals of the director [Harold Prince](#), will open on Broadway in the fall.

Among plays, meanwhile, two admired revivals at the Goodman Theater — of [“The Iceman Cometh”](#) and [“Sweet Bird of Youth”](#) — will not be coming to Broadway because of lack of interest from producers. Two other plays that have been announced for Broadway, [“The Miss Firecracker Contest”](#) and [“The Velocity of Autumn,”](#) are awaiting word on theaters, said the producer of both, Larry Kaye.

**CALENDAR CONFLICTS** A Broadway transfer of the musical “Into the Woods,” which ran in Central Park last summer, did not come together because of schedule conflicts with the actors, according to the producer on the project, Joey Parnes. (Other producers say [negative reviews](#) killed any hope of a transfer.)

A London revival last summer of [“The Sunshine Boys”](#) will not come to Broadway this season because of the schedules of its stars, [Danny DeVito](#) and Richard Griffiths; the producer, Sonia Friedman, said she was aiming for 2013-14. And some Broadway producers had been thinking that the musical [“A Gentleman’s Guide to Love & Murder,”](#) which recently had an acclaimed production at Hartford Stage, might slip into the Broadway lineup this spring. Mr. Parnes, who is also involved with that show, said it would run at the Old Globe in San Diego this spring — after which, who knows?

**GOING NONPROFIT** The producers of [“Honeymoon in Vegas”](#) are now negotiating to run at a nonprofit theater in the 2013-14 season, according to the show’s composer, Jason Robert Brown. Asked if a lack of money had hindered “Vegas,” which included Tony Danza in its announced cast, Mr. Brown said yes.

“If you can’t get the money you need, you won’t get a theater, and you will probably



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**SDBJ INSIDER***Tom York*

Finally, how 'bout a night out? **The Old Globe's** "A Gentleman's Guide to Love & Murder" is now running through April 14. Up next is an adaptation of the classic drama, "A Doll's House," by master playwright **Henrik Ibsen**, which runs March 23 through April 21. Details and ducats at [TheOldGlobe.org](http://TheOldGlobe.org). See-ya!

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# San Diego's upcoming theatre season has something for everyone

BY TOM ANDREW



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*The Beatles with Rain*

Now is the perfect time to take in a holiday show, or two, and plan for a new year of plays and musicals from some of **San Diego's** most well respected theaters. From Shakespeare to Broadway's finest, you certainly won't be disappointed with this season's **theater** offerings.

Heading north, New Village Arts in Carlsbad, Intrepid Shakespeare Company in Encinitas or North Coast Repertory in Solana Beach offer the following:

**New Village Arts**, 2787 State Street: *Forever Plaid: Plaid Tidings*, Dec. 8-24, *The Trip To Bountiful*, Feb. 9-March 3, *One Flew Over The Cuckoo's Nest*, March 30-April 21 and *Seascape*, May 18-June 9.

**Intrepid Shakespeare Company**, 800 Santa Fe Drive: *Hamlet*, Jan. 26-Feb. 17. *Oleanna*, April 4-14.

**North Coast Repertory**, 987 Lomas Santa Fe Drive: *Educating Rita*, Jan. 9-Feb. 3, *Time Stands Still*, Feb. 20-March 17, *The Odd Couple*, April 10-May 5, *Becoming Cuba*, May 29-June 23, and *Perfect Wedding*, July 10-August 4.

All three of these theaters have a great line up and some of the best directors in town. Rosina Reynolds, Sean Cox, David Ellenstein, Kristianne Kurner, Glenn Paris are all slated to direct. Don't miss out.

Closer to **San Diego** you'll find The Old Globe, **La Jolla Playhouse**, **Broadway San Diego**, **Cygnnet Theatre**, **San Diego** Repertory, **Diversions Theatre**, Ion Theatre, Mo' olelo **Performing Arts Company**, **San Diego** Music Theatre and the up and coming **Circle Circle** dot dot Theatre Company.

**Broadway San Diego**, 1100 Third Ave, is a touring house. This means that its featured shows are Broadway National Tours that are touring throughout the U.S. and usually run for only one week. Upcoming shows are:

*The Beatles with Rain*, Jan. 4-6, *Billy Elliot*, April 30- May 5, *Green Day's American Idiot*, May 28-June 2 and *Sister Act*, July 30-Aug. 4.

The Old Globe and The **La Jolla Playhouse** occasionally have a few touring productions, but through the years have been responsible for many shows going straight to Broadway (*The Full Monty*, *Peter and The Starcatchers*, *Dirty Rotten Scoundrels*, *Thoroughly Modern Millie*, *Jersey Boys*). Both are theaters that offer patrons the chance to see many Broadway-bound shows before they reach The Big Apple.

**The Old Globe**, 1363 Old Globe Way: *Dr. Seuss' How the Grinch Stole Christmas*, Nov. 17- Dec. 29, *Pygmalion*, Jan. 12- Feb. 17, *A Gentleman's Guide to Love and Murder*, March 8-April 14, *A Doll's House*, March 23- April 21, *Be a Good Little Widow*, May 11- June 9 and *Other Desert Cities*, April 27- June 2.

**La Jolla Playhouse**, 2910 La Jolla Village Drive: The **La Jolla Playhouse** doesn't have a Christmas offering and at the moment they list only two shows for the upcoming season with no dates attached.



spins a powerful tale of freedom, desire, and the irrepressible power of the human heart. Contains strong language and adult situations. ([www.oldglobe.org](http://www.oldglobe.org))

**2/24: Reckless Kelly with Micky and The Motorcars**  
([www.bellyup.com](http://www.bellyup.com))

**2/28: White Buffalo**  
\$15. ([www.bellyup.com](http://www.bellyup.com))

**3/1-5/27: Lifelike**  
Is it real? *Lifelike* invites a close examination of works based on commonplace objects and situations, which are startlingly realistic, often playful, and sometimes surreal. This group exhibition, which debuted at the Walker Art Center, features artists variously using scale, unusual materials, and sly contextual devices to reveal the manner in which their subjects' "authenticity" is manufactured. ([www.mcasd.org](http://www.mcasd.org))

**Thru 3/3: Pete 'n Keely**  
Eileen Bowman and Phil Johnson play a singing duo reunited for a comeback in this delightful off-Broadway musical hit. ([www.lambsplayers.org](http://www.lambsplayers.org))

**Thru 3/3: DNA New Work Series**  
La Jolla Playhouse announces a new play development initiative, entailing a six-week period of workshop productions and readings of new plays and musicals. The focus is to give established and emerging artists the opportunity to develop a script by

providing rehearsal time, space, and resources, culminating in a public reading or workshop production. ([www.lajollaplayhouse.org](http://www.lajollaplayhouse.org))

**3/8-4/14: A Gentleman's Guide To Love And Murder**

Former Old Globe co-artistic director Darko Tresnjak returns to direct this world premiere musical of merriment and murder. When Monty Navarro finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way, all played by one incredible actor. This witty music hall comedy explores how low we'll go to make it to the top. A co-production with Hartford Stage. ([www.theoldglobe.org](http://www.theoldglobe.org))

**3/9: Stand Up For Rady Children's Hospital**

Enjoy a Night with Jay Leno by joining the Rancho Santa Fe Unit of Rady Children's Hospital Auxiliary on March 9 at The Grand Del Mar for its 17th annual fundraising event. The evening promises fabulous cuisine, an amazing silent/live auction, the renowned comedy of Jay Leno, a late night menu, and dancing to Atomic Groove and The Fly Girlz — all in support of Rady Children's Hospital Peckham Center for Cancer and Blood Disorders. ([www.rcha-rsf.org](http://www.rcha-rsf.org))

**Thru 3/10: Chocolate**

Where does chocolate come from? How is it made? And how has it sweet-talked its way into our hearts? Take a walk with San Diego Natural History Museum through the

highlights of the exhibition *Chocolate* to find out. ([www.sdnhm.org](http://www.sdnhm.org))

**3/20-23: LJP Presents The Second City's Laughing Matters Tour**

Legendary sketch comedy theatre, The Second City, returns with their Laughing Matters Tour, featuring some of the best sketches, songs, and improvisations from the company's 53-year history. The Second City is a Chicago landmark and a national treasure, having launched the careers of Tina Fey, Stephen Colbert, Steve Carell, Gilda Radner, Bill Murray, and more. The exciting show takes place in the specially-designed cabaret space in the Sheila and Hughes Potiker Theatre. ([www.lajollaplayhouse.org](http://www.lajollaplayhouse.org))

**3/21: An Evening With Kenny Rogers**  
\$98. ([www.bellyup.com](http://www.bellyup.com))

**3/22-5/5: Damien**  
Robert Smyth's tour de force performance as the passionate priest who fought government and church for the lepers of Molokai. ([www.lambsplayers.org](http://www.lambsplayers.org))

**3/23: Henrik Ibsen's A Doll House**

The Classics Up Close series continues with Ibsen's *A Doll House*, a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre. ([www.theoldglobe.org](http://www.theoldglobe.org))



engagement, the couple takes a look at the many aspects of love through some of the greatest songs ever written. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. Through Feb. 16. \$72. (714) 556-2787. scfta.org.

## FRIDAY, FEBRUARY 15

### WHALE WATCHING

Get an up-close look at gray whales on their round-trip migration from the Bering Sea to Baja's breeding grounds. Learn about gray whale baleen, barnacles and prey from Birch Aquarium at Scripps naturalists during this memorable whale-watching experience, leaving daily from San Diego Bay. \$37-\$42. Through April 14. (619) 234-4111. flagshipsd.com. (858) 534-7336. aquarium.ucsd.edu.

### SAILOR'S SONG

An American seaside story decorated with dance. Patio Playhouse Community Theater, 201 East Grand Ave. Suite 1D, Escondido. Fri.-Sun. through March 10. \$16-\$19. (760) 746-6669. patioplayhouse.com.

## SATURDAY, FEBRUARY 16

### THE CAPITOL STEPS

The group began as Senate staffers set out to satirize the people and places that employed them. They dig into the headlines of the day and create song parodies and skits to convey a special brand of satirical humor. Poway Center for the Performing Arts, 15498 Espola Rd., Poway. \$30-\$35. (858) 748-0505. powayarts.org.

## SUNDAY, FEBRUARY 17

### CLASSICS AT THE MERC

Chamber performances by the region's best professional musicians. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$12. (866) 653-8696. temeculatheater.org.

## WEDNESDAY, FEBRUARY 20



### WICKED

Long before Dorothy from Kansas arrives in Munchkinland, two girls meet in the land of Oz. One — born with emerald green skin — is smart, fiery and misunderstood. The other is beautiful, ambitious and popular. How these two grow to become the Wicked Witch of the West and Glinda the Good is the premise for this richly entertaining musical. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through March 17. \$45-\$160. (714) 556-2787. scfta.org.

## JAZZ WEDNESDAYS

Pianist/vocalist Kate Reid Trio. Laguna Beach Live! Aiso Creek Inn, 31106 South Coast Highway, Laguna Beach. \$12-plus. (949) 715-9713. lagunabeachlive.org.

## THURSDAY, FEBRUARY 21

### PUCCINI'S TOSCA

Written by the legend who also wrote "La Boheme," "Tosca" offers everything great opera should have: luxurious music, dramatic circumstances and unfortunate yet inevitable tragedy. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Also Feb. 23 and 26. \$25-\$185. (714) 556-2787. scfta.org.

## JAZZ AT THE MERC

Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$15. (866) 653-8696. temeculatheater.org.

## FRIDAY, FEBRUARY 22



## JAKE SHIMABUKURO

Noted for his buoyant musicianship and brisk proficiency, Shimabukuro recently topped the Billboard World Album Chart with his album Peace Love Ukulele. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$30-\$65. (562) 467-8818. cerritoscenter.com.

## FOUNTAIN OF YOUTH

Dinner, entertainment and raffles. San Dimas Community Center, 245 E. Bonita Ave., San Dimas. \$7. (909) 394-6290.

## WEDNESDAY, FEBRUARY 27



## ROYAL REGIMENT OF SCOTLAND AND THE BAND OF SCOTS GUARDS

Celebrate the music of Scotland, England, Ireland and Wales. The family-friendly show features a unique blend of music, pageantry and history highlighted by traditional Folk

music and military tunes. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. Also Feb. 28. \$35-\$65. (562) 467-8818. cerritoscenter.com.

## MARCH

## FRIDAY, MARCH 1

### DVORAK'S SIXTH

Jahja Ling, conductor. Karen Gomo, violin. San Diego Symphony, Copley Symphony Hall, 1245 Seventh Ave., San Diego. Also March 3. \$20-\$96. (619) 235-0804. sandiegosymphony.com.

## SATURDAY, MARCH 2

### AN INSPIRATIONAL MUSICAL EPIC

The scriptural true events in the life of a shepherd, soldier, psalmist and king stunningly unfold as the life of Israel's greatest monarch is traced in this musical biography of King David. LifeHouse Theater, 1135 N. Church St., Redlands. \$7. Through March 30. (909) 335-3037 ext. 21. lifehousetheater.com.

## SUNDAY, MARCH 3

### TRIBUTE TO GLENN MILLER

Tex Beneke Orchestra plays the most popular music of the Swing era. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$30-\$65. (562) 467-8818. cerritoscenter.com.

## TUESDAY, MARCH 5

### HAVING IT ALL

Can't take flight? Neither can these five women trapped together in a boarding area at JFK airport, each with their own hopes, secrets, and desires. This original musical comes to life when this unexpected airport delay forces them to get to know each other in more ways than one. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through March 31. \$40-plus. (949) 497-2787. lagunaplayhouse.com

## FRIDAY, MARCH 8

### A GENTLEMAN'S GUIDE TO LOVE AND MURDER

When Monty Navarro finds out he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs standing in his way — all played by one agile actor. "A Gentleman's Guide to Love and Murder" is a witty music hall comedy that explores how low we'll go to make it to the top. Old Globe Theatre, Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through April 14. \$39-plus. (619) 234-5623. theoldglobe.org.

## SATURDAY, MARCH 9

### COUNTRY AT THE MERC

Live country music in the frontier heart of



## THURSDAY, FEBRUARY 14 VALENTINE'S DAY WITH KENNY G

Saxophone superstar Kenny G joins Pacific Symphony for a silky smooth performance for Valentine's Day. Through the decades, Kenny G has molded elements of R&B, pop and Latin into his unique style of jazz, solidifying his reputation as a premier artist in the contemporary jazz genre. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 16. \$35-\$185. (714) 556-2787. scfta.org.



# MARZO 2013

SUNDAY

MONDAY

TUESDAY

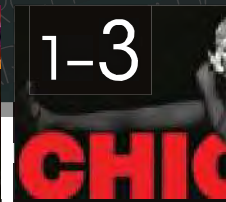
WEDNESDAY

THURSDAY

FRIDAY



THE FLOWER FIELDS  
Carlsbad Ranch | [www.theflowerfields.com](http://www.theflowerfields.com)



CHICAGO  
Birch North Park Theatre |



ACADEMY OF ST. MARTIN-IN-THE-FIELDS  
Balboa Theatre | [www.asmf.org](http://www.asmf.org)



CALIFORNIA WINTER GAMES ICE SKATING  
San Diego Ice Arena  
[www.calstategames.org](http://www.calstategames.org)



MIKE TYSON: UNDISPUTED TRUTH  
Civic Theater  
[www.broadwaysd.com](http://www.broadwaysd.com)



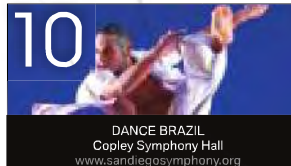
SAN DIEGO LATINO FILM FESTIVAL  
[www.sdlatinofilm.com](http://www.sdlatinofilm.com)



A GENTLEMAN  
The Old



LA JOLLA PLAYHOUSE GALA  
[www.lajollaplayhouse.org](http://www.lajollaplayhouse.org)



DANCE BRAZIL  
Copley Symphony Hall  
[www.sandiegosymphony.org](http://www.sandiegosymphony.org)



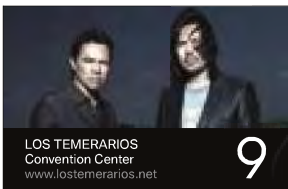
ANDRE RIEU  
San Diego Sports Arena | [www.andrerieu.com](http://www.andrerieu.com)



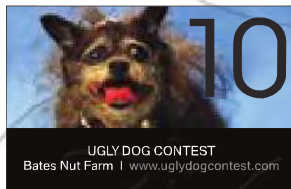
DRIVES FOR RIDES  
Riverwalk Golf Club | [www.enfhope.org](http://www.enfhope.org)



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LOS TEMERARIOS  
Convention Center  
[www.lostermerarios.net](http://www.lostermerarios.net)



UGLY DOG CONTEST  
Bates Nut Farm | [www.uglydogcontest.com](http://www.uglydogcontest.com)



ALICIA KEYS  
San Diego Sports Arena | [www.aliciakeys.com](http://www.aliciakeys.com)



SAN DIEGO EPIC BEER  
San Diego Convention Center  
[www.epicbeerfestival.com](http://www.epicbeerfestival.com)



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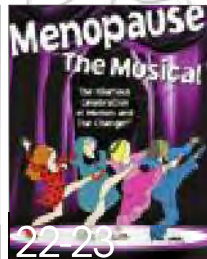
LIVE WELL PROJECT  
Hall of Champions  
[www.thelivewellproject.org](http://www.thelivewellproject.org)



PEDALEANDO POR UNA ESPERANZA  
Baja Studios  
[www.paseociclista.com](http://www.paseociclista.com)



KENNY ROGERS  
Belly Up  
[www.kennyrogers.com](http://www.kennyrogers.com)



MENOPAUSE THE MUSICAL  
Balboa Theater  
[www.sandiegotheatres.org](http://www.sandiegotheatres.org)



KENNY G  
Copley Symphony Hall  
[www.sandiegosymphony.org](http://www.sandiegosymphony.org)



FESTIVAL OF SCIENCE & ENGINEERING  
San Diego  
[www.sdsiencefestival.com](http://www.sdsiencefestival.com)



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JEWISH FAMILY SERVICE  
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Hyatt Regency La Jolla  
[www.jfssd.org](http://www.jfssd.org)



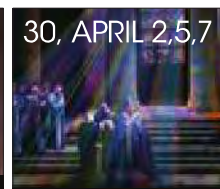
BETO CUEVAS  
House of Blues  
[www.asisuenanet.net](http://www.asisuenanet.net)



BRANDY  
Sycuan | [www.sycuan.com](http://www.sycuan.com)



NEW ORLEANS JAZZ ORCHESTRA  
IRVIN MAYFIELD  
Copley Symphony Hall  
[www.sandiegosymphony.org](http://www.sandiegosymphony.org)



MURDER IN THE CATHEDRAL  
Civic Theater | [www.sdopera.com](http://www.sdopera.com)



STEPPIN' OUT WITH BEN VEREEN  
[www.lajollaplayhouse.org](http://www.lajollaplayhouse.org)



Client Name: The Old Globe  
Publication Name: Giving Back  
Publication Date: March 01, 2013  
Page Number: 78  
Circulation: 20,000  
Size: 3 sq inch  
Value: \$84.05





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: February 28, 2013  
Page Number: 027,028  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$198.27



## THEATER LISTINGS





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: February 28, 2013  
Page Number: 027,028  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$198.27



#### Upcoming

**"A Gentleman's Guide to Love and Murder":** Old Globe Theatre, 1363 Old Globe Way, Balboa Park. March 8-April 14. (619) 234-5623, TheOldGlobe.org. Tickets start at \$39.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: March 07, 2013  
Page Number: 026  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$99.13



## THEATER

**"A Gentleman's Guide to Love and Murder";** Old Globe Theatre, 1363 Old Globe Way, Balboa Park, March 8-April 14. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). Tickets start at \$39.







Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: March 01, 2013  
Page Number: 016  
Circulation: 22,000  
Size: 3 sq inch  
Value: \$73.46



#### FRIDAY - MARCH 8

**A Gentleman's Guide to Love and Murder:** Previews start tonight through March 12. World premiere of a witty music hall comedy that explores how low people will go to make it to the top. Through April 14. 8 p.m. Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center, Old Globe Theatre, 1363 Old Globe Way Balboa Park. Tickets start at \$39. Visit – [theoldglobe.org](http://theoldglobe.org).

Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: March 01, 2013  
Page Number: 017  
Circulation: 22,000  
Size: 4 sq inch  
Value: \$80.46

**FRIDAY – MARCH 22**

**A Gentleman's Guide to Love and Murder:** World premiere of a witty music hall comedy that explores how low people will go to make it to the top. Through April 14. Includes post-show forum with informal Q&A with cast members, 8 p.m. Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center, Old Globe Theatre, 1363 Old Globe Way Balboa Park. Tickets start at \$39. Visit – [theoldglobe.org](http://theoldglobe.org).



Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: March 01, 2013  
Page Number: 016  
Circulation: 22,000  
Size: 3 sq inch  
Value: \$73.46



#### MONDAY - MARCH 11

**Insights Seminar at The Old Globe:** Series features a panel of artists from current show, *A Gentleman's Guise to Love and Murder*. Free. Play runs March 8 through April 14. 7 p.m. Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, Old Globe Theatre, 1363 Old Globe Way Balboa Park. Tickets start at \$29. Visit - [theoldglobe.org](http://theoldglobe.org).



Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: March 01, 2013  
Page Number: 017  
Circulation: 22,000  
Size: 4 sq inch  
Value: \$80.46

**THURSDAY - MARCH 14**

**OUT at the Globe:** An evening for LGBT theater lovers with a hosted wine and martini bar, appetizers, door prizes prior to A Gentleman's Guide to Love and Murder immediately following. 6:30 - 8:00 p.m. Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center, Old Globe Theatre, 1363 Old Globe Way Balboa Park. Tickets \$20. in addition to show seat. Visit - [theoldglobe.org](http://theoldglobe.org).



Client Name: The Old Globe  
Publication Name: San Diego City Beat  
Publication Date: March 06, 2013  
Page Number: 15  
Circulation: 50,000  
Size: 2 sq inch  
Value: \$37.89



### OPENING:

***A Gentleman's Guide to Love and Murder:*** In this musical comedy set in Edwardian England, a man in need of treasure to win the love of a woman learns he's a distant heir to a fortune and begins murdering his way to the top of the family food chain. Opens March 8 on The Old Globe Theatre's Donald and Darlene Shiley Stage in Balboa Park. [oldglobe.org](http://oldglobe.org)



Client Name: The Old Globe  
Publication Name: The Place  
Publication Date: March 01, 2013  
Page Number: 060  
Circulation: 24,585  
Size: 9 sq inch  
Value: \$400.58



***Gypsy: A Musical Fable*** is performed by **J\* Company Youth Theatre**.

It's not just about the famous queen of the stage, Gypsy Rose Lee, but her hard-driven, determined stage mother, Mama Rose. **Malashock Dance** teams with renowned pianist **Gustavo Romero** for an intimate music and dance collaboration to piano suites by Czech composer **Leos Janacek** in the **Malashock Dance 25th Season Celebration Benefit**. When Monty Navarro discovers he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs — all played by one incredible actor in the musical ***A Gentleman's Guide to Love and Murder*** onstage at **The Old Globe**.

The house lights are dimming — find your seats this month...





Client Name: The Old Globe  
Publication Name: The Place  
Publication Date: March 01, 2013  
Page Number: 060  
Circulation: 24,585  
Size: 3 sq inch  
Value: \$121.60



**March 8 – April 14**

What: ***A Gentleman's Guide  
to Love and Murder***

Where: **The Old Globe in the  
Conrad Prebys Theatre  
Center**

1363 Old Globe Way, Balboa Park

How: 619-23-GLOBE  
theoldglobe.org





Client Name: The Old Globe  
Publication Name: Solana Beach Sun  
Publication Date: March 07, 2013  
Page Number: B6  
Circulation: 3,645  
Size: 2 sq inch  
Value: \$19.86



## Upcoming theater events, exhibitions

•The Old Globe presents "A Gentleman's Guide to Love and Murder" March 8-April 14.  
For tickets and more information, visit <http://www.theoldglobe.org/> — *Web site reports*



Client Name: The Old Globe  
Publication Name: Del Mar Times  
Publication Date: March 07, 2013  
Page Number: B6  
Circulation: 6,288  
Size: 3 sq inch  
Value: \$21.10



## Upcoming theater events, exhibitions

•The Old Globe presents "A Gentleman's Guide to Love and Murder" March 8-April 14.  
For tickets and more information, visit <http://www.theoldglobe.org/> — *Web site reports*





Client Name: The Old Globe  
Publication Name: Carmel Valley News  
Publication Date: March 07, 2013  
Page Number: B6  
Circulation: 16,980  
Size: 2 sq inch  
Value: \$19.86



## Upcoming theater events, exhibitions

•The Old Globe presents "A Gentleman's Guide to Love and Murder" March 8-April 14.  
For tickets and more information, visit <http://www.theoldglobe.org/> — *Web site reports*



Client Name: The Old Globe  
Publication Name: Where Magazine  
Publication Date: March 01, 2013  
Page Number: 059  
Circulation: 28,000  
Size: 2 sq inch  
Value: \$40.88



## Music + Dance

### A GENTLEMAN'S GUIDE TO LOVE AND MURDER

March 8-April 14. Based on the book by Robert L. Freedman, the Old Globe's world-premiere musical follows a hopeful royal who plans to murder those in line ahead of him to dukedom. 1363 Old Globe Way, Balboa Park, 619.234.5623. Map Q17

Client Name: The Old Globe  
 Publication Name: Where Magazine  
 Publication Date: March 01, 2013  
 Page Number: 032,033,034,035  
 Circulation: 28,000  
 Size: 179 sq inch  
 Value: \$4,714.51

## EXPLORING Balboa Park



Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and  
performance  
bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's iPhone app be your guide.

### ARTS & CULTURE

Performing arts abound in the park. The **Old Globe Theatre** routinely presents top talent in world-renowned productions; spring features include *A Gentleman's Guide to Love and Murder* (March 8-April 14), *Henrik Ibsen's A Doll's House* (March 23-April 21) and *Other Desert Cities* (April 27-June 2). See p. 58-59 for more theater listings.

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 p.m.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibits, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a large Asian collection; and the annual *Art Alive* exhibit features live floral sculptures that mirror pieces from the museum's permanent collection (April 26-28). The world-class **Museum of Photographic Arts**





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: March 14, 2013  
Page Number: 025  
Circulation: 164,339  
Size: 1 sq inch  
Value: \$84.97



### Running

**"A Gentleman's Guide to Love and Murder":** Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 14. (619) 234-5623, TheOldGlobe.org. Tickets start at \$39.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: March 14, 2013  
Page Number: 025  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$84.97



Running

**"A Gentleman's Guide to Love and Murder":** Old Globe Theatre, 1363 Old Globe Way, Balboa Park, March 14-April 14. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). Tickets start at \$39.

Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: March 14, 2013  
Page Number: 082  
Circulation: 175,000  
Size: 29 sq inch  
Value: \$1,459.84



Page 1 of 1

## THEATER LISTINGS

### A Gentleman's Guide to Love and Murder

The Old Globe Theatre presents the world premiere of a musical comedy (book by Robert L. Freedman, music by Steven Lutvak) about Monty Navarro. He's ninth in line for an inheritance and wants to eliminate the heirs. Jefferson Mays plays all nine.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK, 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 2PM SATURDAYS, 8PM SATURDAYS, 2PM SUNDAYS, 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH APRIL 14.



PHOTOGRAPH BY HENRY DIROCCO

*The Old Globe Theatre stages A Gentlemen's Guide to Love and Murder through April 14.*



# CALENDAR

Orange County/San Diego/Inland Empire  
**MARCH 2013**



## SUNDAY, MARCH 10 **ALWAYS A BRIDESMAID**

Wedding photographs, party favors, invitations and "guides for brides" from past eras are a great way to delve deeper into social customs related to marriage events. The exhibit features artifacts from the museum's historic costume collection worn to marriage ceremonies by brides, grooms and guests from the 1860s into the 1960s. Visitors can pose at the "family portrait" wall and take their own wedding photos, complete with fanciful costume props, or try fancy napkin folding patterns, popular at wedding banquets of the past. San Bernardino County Museum, Crossroads in History Gallery 2024 Orange Tree Lane, Redlands. Through August 2013. \$6-\$8. (909) 307-2669. sbcountymuseum.org.

Costa Mesa. Through March 17. \$45-\$160. (714) 556-2787. scfta.org.

## TUESDAY, MARCH 12

### WHALE WATCHING

Get an up-close look at gray whales on their round-trip migration from the Bering Sea to Baja's breeding grounds. Learn about gray whale baleen, barnacles and prey from Birch Aquarium at Scripps naturalists during this memorable whale-watching experience, leaving daily from San Diego Bay. \$37-\$42. Through April 14. (619) 234-4111. flagshipsd.com. (858) 534-7336. aquarium.ucsd.edu.

### HAVING IT ALL

Can't take flight? Neither can these five women trapped together in a boarding area at JFK airport, each with their own hopes, secrets, and desires. This original musical comes to life when this unexpected airport delay forces them to get to know each other in more ways than one. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through March 31. \$40-plus. (949) 497-2787. lagunaplayhouse.com

## WEDNESDAY, MARCH 13

### AN INSPIRATIONAL MUSICAL EPIC

The scriptural true events in the life of a shepherd, soldier, psalmist and king stunningly unfold as the life of Israel's greatest monarch is traced in this musical biography of King David. LifeHouse Theater, 1135 N. Church St., Redlands. \$7. Through March 30. (909) 335-3037 ext. 21. lifehousetheater.com.



eliminate the other seven heirs standing in his way — all played by one agile actor. "A Gentleman's Guide to Love and Murder" is a witty music hall comedy that explores how low we'll go to make it to the top. Old Globe Theatre, Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through April 14. \$39-plus. (619) 234-5623. theoldglobe.org.

### THE GERSHWINS: HERE TO STAY

Renown George Gershwin interpreter Kevin Cole and Pacific Symphony commemorate the Gershwin brothers through a new multimedia concert event accompanied by family photos, rare audio and video footage, artwork, privately held manuscripts and new musical arrangements. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Also March 15-16. \$25-\$185. (714) 556-2787. scfta.org.

## FRIDAY, MARCH 15

### JAHJA & JESSIE: CONCERTO FOR TWO PIANOS

James Gaffigan, conductor; Jahja Ling and Jessie Chang, pianos. San Diego Symphony, Copley Symphony Hall, 1245 Seventh Ave., San Diego. Also March 17. \$20-\$96. (619) 235-0804. sandiegosymphony.com.

### HIGH-END CABERNET SAUVIGNON

Cabernet Sauvignon makes some of the world's most celebrated wines, including premium Bordeaux, super Tuscans and Napa Valley cult classics. In this tasting, travel the globe and taste seven examples. Bacchus Wine Bar and Market, 647 G St., San Diego. Also March 16. \$35. (619) 236-0005. bacchuswinemarket.com.

### ALADDIN

A silly sultan, an evil vizier, a beautiful princess, a powerful genie and a young street urchin named Aladdin come together for an exhilarating ride. Musical Theatre Village, 36-C Mauchly, Irvine. Also March 16-17. \$12. (949) 753-1996. musicaltheatrevillage.net.

### CRIME PAYS

Interactive mystery comedy dinner theater. Mystery Cafe Dinner Theater, The Imperial



### BLUES AT THE CROSSROADS II: MUDDY AND THE WOLF

A showcase of music by Muddy Waters and Howlin' Wolf. Both musicians vie for the honor of the "father of modern Chicago Blues" and are considered the key bluesmen who inspired Mick Jagger, Keith Richards, John Mayall, Eric Clapton and others who brought about the 1960's British blues explosion. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. \$25-\$59. (714) 556-2787. scfta.org.

## THURSDAY, MARCH 14

### A GENTLEMAN'S GUIDE TO LOVE AND MURDER

When Monty Navarro finds out he is eighth in line to inherit a dukedom, he decides to

## SOUTH PACIFIC

Set on a South Pacific island in the 1940s during wartime, this classical musical tells the story of racial intolerance in a moving and melodic way. Songs like "Some Enchanted Evening," "Wash That Man Right Out of My Hair" and "Nothing Like A Dame" make this musical one of the most cherished and beloved of all times. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Dates vary through March 17. \$57-\$73. (888) 802-7469. welktheatre.com.

## MONDAY, MARCH 11

### WICKED

Long before Dorothy from Kansas arrives in Munchkinland, two girls meet in the land of Oz. One — born with emerald green skin — is smart, fiery and misunderstood. The other is beautiful, ambitious and popular. How these two grow to become the Wicked Witch of the West and Glinda the Good is the premise for this richly entertaining musical. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr.,

## ENTERTAINMENT

## SUNDAY, MARCH 10

### SAILOR'S SONG

An American seaside story decorated with dance. Patio Playhouse Community Theater, 201 East Grand Ave. Suite 1D, Escondido. \$16-\$19. (760) 746-6669. patioplayhouse.com.

### GREAT BALLS OF FIRE!

What are asteroids, comets, and meteorites, and where do they come from? This exhibit explores recent discoveries and cutting-edge science relating to these incredible objects. Explore these mysterious space rocks through hands-on activities, computer-based interactives, meteorite specimens, scale models and Asteroid Encounter, an immersive audio-visual experience. Reuben H. Fleet Science Center's Heikoff Dome Theater, 1875 El Prado, Balboa Park, San Diego. Through April 28. \$10-\$12. (619) 238-1233. rhfleet.org.



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: March 21, 2013  
Page Number: 024  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



Critic's Choice  
**"A Gentleman's Guide to Love and Murder":** The Globe's new musical has velvety visuals, songs that pop and a story that sparkles (darkly). Most of all, it has a virtuoso performance from Jefferson Mays, playing eight mostly insufferable bluebloods who meet their ends in various inventive ways — all so that a low-ranking royal heir can earn an earldom. The subject might sound dicey, but director Darko Tresnjak's witty, sumptuous staging makes this mordantly funny show sing. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 14. (619) 234-5623. TheOldGlobe.org. Tickets start at \$39.



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Size: 3 sq inch  
Value: \$283.24



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Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: March 21, 2013  
Page Number: 083  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$173.60



## THEATER LISTINGS

### **A Gentleman's Guide to Love and Murder**

The Old Globe Theatre presents the world premiere of a musical comedy, book by Robert L. Freedman, music by Steven Lutvak, about Monty Navarro. He's ninth in line for an inheritance and wants to eliminate the heirs. Jefferson Mays plays all eight.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH APRIL 14.



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: March 28, 2013  
Page Number: 08  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$269.08



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Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: March 28, 2013  
Page Number: 08  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$297.40



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Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: March 28, 2013  
Page Number: 075  
Circulation: 175,000  
Size: 6 sq inch  
Value: \$284.07



Page 1 of 1

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#### **Critic's Pick**

**OLD GLOBE** THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 2PM SATURDAYS, 8PM SATURDAYS, 2PM SUNDAYS, 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH APRIL 14.



Client Name: The Old Globe  
Publication Name: The Place  
Publication Date: April 01, 2013  
Page Number: 060  
Circulation: 24,585  
Size: 2 sq inch  
Value: \$114.45



**Through April 14**

What: ***A Gentleman's Guide to Love and Murder***

Where: **The Old Globe in the Conrad Prebys Theatre Center**

1363 Old Globe Way, Balboa Park

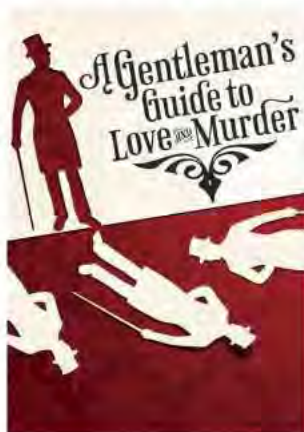
How: 619-23-GLOBE  
[theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: The Place  
Publication Date: April 01, 2013  
Page Number: 060  
Circulation: 24,585  
Size: 13 sq inch  
Value: \$615.18

# CURTAIN CALL

## APRIL THEATRE AND CLASSICAL PERFORMANCES



When Mr. Navarro discovers he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs — all played by one incredible actor in the musical ***A Gentleman's Guide to Love and Murder*** onstage at **The Old Globe**. **ACCOMPLICE: SAN DIEGO** takes **La Jolla Playhouse** audiences to the streets of Little Italy. You'll be sent on a mission, aided by clues and mysterious cast members on street corners, bars, and other iconic spots. At **San Diego Junior Theatre**, young Sara is sent to boarding school in London. When things go sideways, her imaginative powers come to the rescue with the grace of ***A Little Princess***.

The house lights are dimming — find your seats this month...





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: April 04, 2013  
Page Number: 027  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



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Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: April 04, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 6 sq inch  
Value: \$509.84



#### Critic's Choice

**"A Doll's House":** It's easy to get swept away in Kirsten Brandt's sea-inspired production of Henrik Ibsen's classic drama about a 19th century Norwegian housewife trapped in a loveless marriage. A new adaptation/translation keeps the language fresh and fluid and Gretchen Hall is multifaceted as the play's heroine, Nora. (Pam Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 21. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). \$29 and up.

**"A Gentleman's Guide to Love and Murder":** The Globe's new musical has velvety visuals, songs that pop and a story that sparkles (darkly). Most of all, it has a virtuoso performance from Jefferson Mays, playing eight mostly insufferable bluebloods who meet their ends in various inventive ways — all so that a low-ranking royal heir can earn an earldom. The subject might sound dicey, but director Darko Tresnjak's witty, sumptuous staging makes this mordantly funny show sing. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 14. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). \$39 and up.



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: April 04, 2013  
Page Number: 099  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$276.18



## THEATER LISTINGS

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• The Anti-Defamation League's San Diego Regional Office will host the exhibition "Speaking Volumes: Transforming Hate," March 13-June 6, at Gotthelf Art Gallery in the Jewish Community Center, 4126 Executive Drive, La Jolla.

An opening reception will be held at 7 p.m. Wednesday, March 13 with guest speaker Frank Meeink, author of "Autobiography of a Recovering Skinhead." The reception is free and open to the public, but advanced registration is required at [www.adl.org/speaking-volumes](http://www.adl.org/speaking-volumes). For more information, call (858) 362-1154.

## Park-wide Science Day kicks off San Diego Festival of Engineering

To kick off the week-long San Diego Festival of Science & Engineering 2013, museums will offer science-related activities and programs for kids of all ages from 11 a.m. to 3 p.m. at Balboa Park's annual Science Family Day, March 16.

In addition, a DNA Moving Performance, featuring one of the world's longest DNA models (created by students), will be paraded down the Prado at 11:45 a.m. SDG&E will be on hand to show the latest technology in electric cars. A schedule is at [balboapark.org/sci-enceday](http://balboapark.org/sci-enceday)

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The event features bounce houses, music, face paint, games, activities and more.

Egg Hunt times: 0-2 years: 9:30 a.m.; 3-5 years: 9:40 a.m.; 6-8 years: 9:50 a.m.; 9 and up: 10 a.m.; a Scavenger Hunt will be held for ages 10 and up. Please bring your own basket.

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## Got Palms? St. Peter's Del Mar calls for 'frondly' donations

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St. Peter's is located at 334 14th St. in Del Mar Village, one block east of Highway 101. For more information, see [www.stpetersdelmar.net](http://www.stpetersdelmar.net).

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**Progressive Education:**

Defining parents' role in education for optimal student experience



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Health care for baby boomers poses challenge for families, raises demand for caregivers

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The show runs through April 28. Come take the journey and join in the celebration March 10 4-6 p.m. Free two-hour parking and refreshments served.

The Del Mar Art Center is located at 1555 Camino Del Mar, Suite 112 [street level], Del Mar, 92014; <http://www.dmacgallery.com/>

## Del Mar Foundation sponsors a 'Happy Hour' Meet & Greet

Join the Hospitality Committee of the Del Mar Foundation for a no host "happy hour" at L'Auberge Del Mar Resort on Monday, March 18, beginning at 5:30 p.m. Meet in the lobby bar and enjoy a drink and appetizers with your friends and neighbors at this landmark hotel overlooking the ocean at 1540 Camino Del Mar. It's happy hour all night long in honor of the Del Mar Foundation. Please RSVP to [hospitality@delmarfoundation.org](mailto:hospitality@delmarfoundation.org) by Thursday, March 14.

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## Ocean Air School Spring Carnival is March 24

Please join the Ocean Air School Community, 11444 Canter Heights Lane, for the 4th annual Spring Carnival on Sunday, March 24, from 1 - 4 p.m. There will be lots of fun for everyone including game booths, rides, attractions, Angry Birds game, photo booth and more. Tasty treats include tacos, Dippin Dots, popcorn, candy cart, cake walk, and delicious baked goods to buy.

While the kids play, visit the silent auction to bid on great child-themed class baskets filled with games, toys, books and more. Plus, get your raffle tickets for a chance to win the grand prize of \$250 cash and other gift items that will be awarded every 30 minutes.

Sponsored by the Ocean Air PTA, all proceeds benefit Ocean Air School, students, teachers and staff. Wristbands and tickets are available for purchase the day of the event. For more information, visit [www.oceanairpta.org](http://www.oceanairpta.org).

## WINSTON

*continued from page B1*

tion. And even though at first he had to leave home at 6 a.m. to take the bus, he still loved going to school. Soon, though, they decided to ride was too long so they began driving him.

And they're not the only ones who make a long trek to get to the campus on 9th Street and Stratford Court in Del Mar.

Headmaster Mike Peterson — only the third person to hold that title in the school's history — said they currently have one student who lives in Temecula while others come from Chula Vista and East County.

One of those is senior Zach O'Brien, who began attending Winston as a junior.

A Santee resident, he drives to school. His brother

also attended Winston and is now at Humboldt State University — where Zach will join him in the fall.

Zach talks proudly about his school, explaining that he sustained a traumatic brain injury playing football when he was 11 that caused chronic pain and other symptoms.

He made it through seventh and eighth grade but missed his entire freshman year as his parents took him all over the country in an effort to find out what was wrong and tried another private school.

"I had problems with memory and cognitive skills," he said. "I couldn't put thoughts on paper that were in my head ... Before, I was good in school."

Two years ago he had surgery, which he said has helped with some of the problems.

Now, he said, he's at a school where there is "a different way of relating to teachers. They know more about you and you know more about them."

Today he's college-bound and plays in the school's band — which will provide part of the entertainment for the anniversary celebration.

One of his classmates, Lauren Jacobson, came to Winston after sixth grade when her family moved from El Segundo to Carlsbad. She has attention deficit disorder and learning issues as well as social anxiety, she said.

At her previous middle school, she added, they moved her to special education classes "with the delinquent kids and didn't give us anything to do."

*See WINSTON, page B18*

## EDMAN

*continued from page B1*

could attend the monthly meetings and give their input on cultural services and programs.

Edman is "well-deserving" of the award, noted Wenger. "She has made life better for our residents."

The Feb. 27 event was a lively breakfast banquet that showcased the hard work, talent and dedication of sev-

eral local honorees. Past CPRS president Jessica Cissel, of National City, introduced the line-up of speakers and award winners.

Gus Vina, manager for the City of Encinitas, spoke passionately about city parks and recognized the hard work of all involved in the running of them. Guest speaker, Brett Swain, a former NFL wide receiver for the Green Bay Packers, who grew up in Carlsbad, re-

called his days as a youth having the freedom to play in local parks and how they helped him to follow his dream as a professional athlete.

To receive news on art programs and more--via email--from the City of Solana Beach visit the city website at <http://www.ci.solana-beach.ca.us/> and click on the eBlast Updates box, then enter your email address.

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While the kids play, visit the silent auction to bid on great child-themed class baskets filled with games, toys, books and more. Plus, get your raffle tickets for a chance to win the grand prize of \$250 cash and other gift items that will be awarded every 30 minutes.

Sponsored by the Ocean Air PTA, all proceeds benefit Ocean Air School, students, teachers and staff. Wristbands and tickets are available for purchase the day of the event. For more information, visit [www.oceanairpta.org](http://www.oceanairpta.org).

## WINSTON

*continued from page B1*

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*See WINSTON, page B18*

## EDMAN

*continued from page B1*

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To receive news on art programs and more--via email--from the City of Solana Beach visit the city website at <http://www.ci.solana-beach.ca.us/> and click on the eBlast Updates box, then enter your email address.



# The Birds, the Bees, and Blended Families

## An effective apology

Dear Dr. Diana,  
My husband had an affair two years ago. We went through counseling and managed to save our marriage. But now I just can't help but suspect that he is doing it again. I don't trust him. Every time he smiles at another woman or I can't reach him, I feel panicked. The first year when we were in counseling, he was very patient and reassuring with me. Now, he gets irritated and even angry sometimes. He tells me that I'm insecure and have to get over it. He's told me lately that my insecurity is unattractive. I've been back in counseling alone to deal with my anxiety but it doesn't seem to help. My therapist has suggested that I need to forgive him but I don't know how. I'm starting to feel our marriage may be beyond repair.  
— Anxious wife



Dr. Diana Weiss-Wisdom

ogy that inspires forgiveness:

You tell your husband how his affair hurt you. You share with him what that experience was like for you and how it has affected you emotionally. You try to do so without blame or judgment, but letting him see your pain. Your husband listens without interrupting. He may have some questions to ask you to better understand your experience. And then, he reaches for you and tells you how your pain hurts him (not just with words but you can see the emotion in his eyes, his face). You can see that he is deeply hurt too, that he understands how you feel, and is truly remorseful for causing you hurt.

Having complete transparency in your relationship going forward can help restore trust as well. This usually includes providing the offended spouse complete access to cell phones, email and physical location. If your husband has been making every effort to reassure you since the affair and none of it is working, that may be the cause of his frustration. Perhaps for you, trust will never be fully restored. And, unfortunately, that is not so uncommon. Another consideration is that your instincts are telling you that there is something still going on. I've seen people who are trying to repair the trust in the marriage and feel crazy because their spouse is saying all the right things but still actively having affairs.

Affairs typically occur when people aren't getting their emotional needs met, but not always. Some people are addicted to sex similarly to gambling. It offers an initial adrenaline rush. In order to heal and move forward, the couple needs to understand what led up to the affair. Was it frustration and loneliness in the marriage? Was it related to being intoxicated and having a lapse in judgment? Obviously, knowing why it happened is essential to prevention in the future.

It must be very painful for you to keep revisiting the trauma and pain. Clearly, something needs to change. Returning to couples therapy might be a wise move. If

your husband is unwilling to do more couples therapy and continues to respond to your fear with anger and criticism, he might not be telling you the whole truth.

Recommended Reading: After the Affair: Rebuilding the Trust and Healing the Pain after a Spouse Has Been Unfaithful by Spring and Spring

Diana Weiss-Wisdom, Ph.D. is a Licensed Clinical Psychologist (psy#12476) in private practice in Rancho Santa Fe and Carmel Valley. (858) 259 -0146; www.dr.dianaweiss-wisdom.com  
Next Marriage Enrichment Program: A Hold Me Tight Workshop will be May 5-6 or May 18-19. New book, "Wisdom on Stepparenting: How to Succeed Where Others Fail" is available on Amazon.com

## Upcoming theater events at Old Globe, NC Rep

•The Old Globe presents "A Gentleman's Guide to Love and Murder" March 8-April 14.

According to the Old Globe's web site, former Old Globe Co-Artistic Director Darko Tresnjak returns "to direct this World Premiere musical of merriment and murder. When Monty Navarro finds out he is ninth in line to inherit a dukedom, he decides to eliminate the other eight heirs standing in his way – all played by one incredible actor. This witty music hall comedy explores how low we'll go to make it to the

top."

A co-production with Hartford Stage. For tickets and more information, visit <http://www.theoldglobe.org/>

•The North Coast Repertory Theatre will present Neil Simon's classic comedy "The Odd Couple" April 13-May 5 (previews April 10-12). For tickets and more information, visit <http://www.northcoastrep.org/>

— Reports from theater web sites

Dear Anxious wife,

Infidelity is one of the most difficult problems to resolve in a marriage. And the reason has everything to do with trust. Most marriages are unable to recover. In the best case scenario, the breach of trust will continue to be a raw spot in the marriage that will get triggered from time to time. When your husband gets irritated or angry about your insecurity, he's probably frustrated with not knowing how to make it better. I imagine that his reaction makes it even worse for you, activating your fears of losing him and not being able to count on him. In marriages that do make it, the offending party must be devoted to helping you heal – for as long as it takes.

Regarding forgiveness, your husband has a role in helping you to get there. The following is an example of an effective apology

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•The Old Globe presents "A Gentleman's Guide to Love and Murder" March 8-April 14. For tickets and more information, visit <http://www.theoldglobe.org/> — *Web site reports*

• The Anti-Defamation League's San Diego Regional Office will host the exhibition "Speaking Volumes: Transforming Hate," March 13-June 6, at Gotthelf Art Gallery in the Jewish Community Center, 4126 Executive Drive, La Jolla.

An opening reception will be held at 7 p.m. Wednesday, March 13 with guest speaker Frank Meeink, author of "Autobiography of a Recovering Skinhead." The reception is free and open to the public, but advanced registration is required at [www.adl.org/speaking-volumes](http://www.adl.org/speaking-volumes). For more information, call (858) 362-1154.

## Park-wide Science Day kicks off San Diego Festival of Engineering

To kick off the week-long San Diego Festival of Science & Engineering 2013, museums will offer science-related activities and programs for kids of all ages from 11 a.m. to 3 p.m. at Balboa Park's annual Science Family Day, March 16.

In addition, a DNA Moving Performance, featuring one of the world's longest DNA models (created by students), will be paraded down the Prado at 11:45 a.m. SDG&E will be on hand to show the latest technology in electric cars. A schedule is at [balboapark.org/sci-enceday](http://balboapark.org/sci-enceday)

The San Diego Festival of Science & Engineering will culminate in the free Science & Engineering Expo Day from 10 a.m. to 5 p.m. Saturday, March 23 at PETCO Park. There will be more hands-on exhibits and stage performances. For a schedule, visit [sdsciencefestival.com](http://sdsciencefestival.com)

## Torrey Hills Spring Egg Hunt is March 30

The Torrey Hills Spring Egg Hunt will be held on Saturday March 30, from 9-12 p.m. at the Torrey Hills Community Park (4262 Calle Mejillones, San Diego, 92130).

The event features bounce houses, music, face paint, games, activities and more.

Egg Hunt times: 0-2 years: 9:30 a.m.; 3-5 years: 9:40 a.m.; 6-8 years: 9:50 a.m.; 9 and up: 10 a.m.; a Scavenger Hunt will be held for ages 10 and up. Please bring your own basket.

This free event is sponsored by the Ocean Air Recreation Council and the Torrey Hills Homeowners Association.

## Got Palms? St. Peter's Del Mar calls for 'frondly' donations

On Palm Sunday, St. Peter's Episcopal Church in Del Mar uses long palm leaves and fronds to hand out to parishioners and visitors—as well as to adorn the beams inside the church, hang on the patio posts and line the front entrance doorways. They all commemorate the exuberant greeting Jesus received when he rode into Jerusalem on a donkey.

The church, however, is in need of the palms: to be exact, the stiff, six-foot leaves that come from king palm trees. If you have such leaves, St. Peter's would be grateful for any donations. St. Peter's is hoping to have its palms in hand by March 20; if you can make a donation, please contact the church at 858-755-1616.

This year, Palm Sunday will fall on March 24, when services will be held at 7:45 a.m., 9 a.m. and 11 a.m.

St. Peter's is located at 334 14th St. in Del Mar Village, one block east of Highway 101. For more information, see [www.stpetersdelmar.net](http://www.stpetersdelmar.net).

## EXPERT ADVICE

Look to these local authorities for professional guidance on daily living at [delmartimes.net/columns](http://delmartimes.net/columns).



**Kevin Yaley**

**Progressive Education:**

Defining parents' role in education for optimal student experience



**Colleen Van Horn, Chief Executive of Innovative Healthcare Consultants, Inc.:**

Health care for baby boomers poses challenge for families, raises demand for caregivers

## Del Mar Art Center hosts March 10 reception

Journey with the Del Mar Art Center in discovering the new collection of art by all 36 members of the Center. Travel on Bruce Stewart's "Luminous Waves," enjoy "A Day at the Beach" by Libbie McMahon. Then Mark Shermans' amazingly detailed watercolors will whisk you away via "Torry Pines Three Times" to the exotic landscapes of wood carver Malsu Paparisto where you will find "Peace."

"Tranquility" comes through the mixed media images of Pamela Fox Linton, leading the way to the fluid "Pure Dreams" of oil painter and mosaic artist Donna Klipstein.

The show runs through April 28. Come take the journey and join in the celebration March 10 4-6 p.m. Free two-hour parking and refreshments served.

The Del Mar Art Center is located at 1555 Camino Del Mar, Suite 112 [street level], Del Mar, 92014; <http://www.dmacgallery.com/>

## Del Mar Foundation sponsors a 'Happy Hour' Meet & Greet

Join the Hospitality Committee of the Del Mar Foundation for a no host "happy hour" at L'Auberge Del Mar Resort on Monday, March 18, beginning at 5:30 p.m. Meet in the lobby bar and enjoy a drink and appetizers with your friends and neighbors at this landmark hotel overlooking the ocean at 1540 Camino Del Mar. It's happy hour all night long in honor of the Del Mar Foundation. Please RSVP to [hospitality@delmarfoundation.org](mailto:hospitality@delmarfoundation.org) by Thursday, March 14.

The Del Mar Foundation was founded in 1982 and as the oldest 501(c)(3) non-profit organization in Del Mar has been the catalyst for many present day community groups. Its mission is to promote civic pride and cohesiveness, acquire and preserve open space, improve beaches and parklands, raise and grant funds, and sponsor diverse cultural programs and community events in Del Mar. For more information visit us at [www.delmarfoundation.org](http://www.delmarfoundation.org).

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*continued from page B1*

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*continued from page B1*

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## THEATER LISTINGS

### **A Gentleman's Guide to Love and Murder**

I had so much fun the first time I wish I could see it again! Everything's of a piece in this "sophisticated grotesque" musical about a likeable serial killer who must eliminate eight heirs to become an Earl. The elements are so interwoven, it's near impossible to single one out: Steven Lutvak's wonderful period (1907) score; Robert L. Freedman's book and often brilliant lyrics; Darko Tresnjak's creative direction; design work, and inspired performances by Chilina Kennedy, Lisa O'Hare, Ken Barnett (as ne-er-do-well Monty, the recidivist protagonist), and the extraordinary Jefferson Mays, who plays all eight heirs, each a distinctive and brazenly psychotic whacko. **Critic's Pick.**

**OLD GLOBE** THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS. THROUGH APRIL 14.



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#### Critic's Choice

**"A Gentleman's Guide to Love and Murder":** The Globe's new musical has velvety visuals, songs that pop and a story that sparkles (darkly). Most of all, it has a virtuoso performance from Jefferson Mays, playing eight mostly insufferable bluebloods who meet their ends in various inventive ways — all so that a low-ranking royal heir can earn an earldom. The subject might sound dicey, but director Darko Tresnjak's witty, sumptuous staging makes this mordantly funny show sing. (James Hebert) *Old Globe Theatre*, 1363 Old Globe Way, Balboa Park. Through April 14. (619) 234-5623. [TheOldGlobe.org](http://TheOldGlobe.org), \$39 and up.