

performances

THE  LD GLOBE

JANUARY 2015

MURDER FOR TWO

A NEW
MUSICAL
COMEDY



WELCOME

Welcome to the music and mayhem of *Murder for Two*! We're delighted to introduce San Diego audiences to the talented writing team of Kellen Blair and Joe Kinosian. Not only will you get to enjoy the ingenious story they've crafted (driven by Kellen's clever lyrics and Joe's engaging tunes), but you will have the added pleasure of watching Joe wear multiple hats. Literally. In this production, composer and co-book writer Joe Kinosian will step on stage to play 10 different roles as he and fellow performer Ian Lowe take us through all the twists and turns of a classic murder mystery.

Murder for Two also brings director Scott Schwartz back to the Globe. This is Scott's sixth directing outing here, so if you're a frequent Globe theatregoer, you may have already seen and enjoyed his work on *Golda's Balcony*, *Lost in Yonkers*, *Brighton Beach Memoirs*, *Broadway Bound*, or *A Room with a View*. It's a pleasure to welcome him back to the Globe stage.



DOUGLAS GATES

Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

This year marks a major milestone for The Old Globe: in 2015, we observe our 80th year. Throughout the year, we'll be celebrating and reminiscing with stories and photographs that take us back through Globe history as we commemorate eight decades and nearly 900 productions. We hope you enjoy these memories and join us in drawing inspiration from them for the next 80 years.


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

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.

PRODUCTION SPONSORS

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Before moving to Rancho Santa Fe, Elaine and Dave lived in Palm Beach and Aspen where Dave served on the corporate board of the Aspen Music Festival and School. In Palm Beach, Dave, an environmental activist, was also Chair of the Save the Dune Committee. Elaine served as Director of the West Palm Beach Downtown Development Authority. Elaine will complete her first term as Chair of the Globe’s Board of Directors this month. She has served the theatre as Chair of the Search Committee for a new Artistic Director, Chair of the Nominating Committee, and Vice Chair of the Executive Committee. She also serves on the board of the La Jolla Music Society. Globe productions they have sponsored include Matthew Lopez’s world premiere of *Somewhere, Inherit the Wind*, *Be a Good Little Widow*, the previous sensory-friendly performances of *Dr. Seuss’ How the Grinch Stole Christmas!*, and *The Winter’s Tale*. Elaine and Dave are excited to be sponsors of *Murder for Two*.

CONRAD PREBYS AND DEBRA TURNER



A native of South Bend, Indiana, and a San Diego resident since 1965, Conrad Prebys is the owner of Progress Construction. Debra Turner has been involved in Southern California real estate for over 20 years. Conrad and Debra share a love of the arts and generously support San Diego not-for-profits including La Jolla Music Society, Scripps Hospital, Sanford/Burnham Medical Research Institute, the Salk Institute, San Diego Zoo, Boys and Girls Club of East County, UC San Diego, and San Diego State University. Conrad and Debra serve on the Globe Board of Directors, with Conrad as a member of the Executive Committee and Debra as former Co-Chair of Development. Both have served as Gala Co-Chair. As part of the Globe’s Capital Campaign, Conrad donated \$10.4 million for the complex bearing his name, and they together have sponsored many productions, including *Dirty Rotten Scoundrels*, *Ace*, *August: Osage County*, *Allegiance – A New American Musical*, *Other Desert Cities*, and *Into the Woods*.

UNITED AIRLINES



The Old Globe applauds United Airlines for its support of the theatre for more than 26 years. The theatre is proud to provide artists’s roundtrip flights between San Diego and Newark Liberty International Airport and John F. Kennedy International Airport. United Airlines and United Express operate an average of more than 5,200 flights a day to 374 airports across six continents. In 2013, United and United Express operated nearly two million flights carrying 139 million customers. With U.S. mainland hubs in Chicago, Denver, Houston, Los Angeles, New York/Newark, San Francisco, and Washington, D.C., United operates more than 700 mainline aircraft and, in 2014, took delivery of 35 new Boeing aircraft, including the 787-9 as the North American launch customer, and welcomed 32 new Embraer 175 aircraft to United Express. United is committed to the communities it serves and supports numerous charitable organizations across the country. The Old Globe salutes United Airlines for its outstanding generosity and for caring for theatre artists and staff year-round.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner in the American theatre. Many individuals have paved that way and enabled the theatre’s extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

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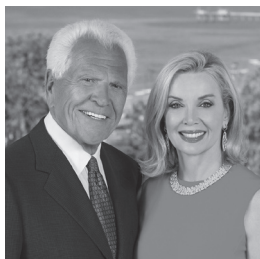
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Celebrating **80** years

OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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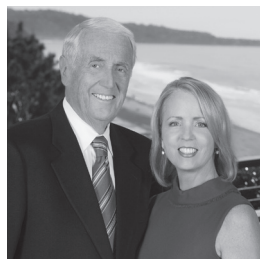
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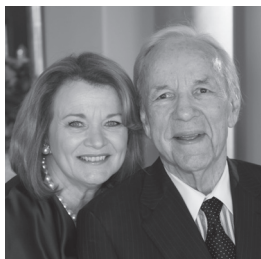
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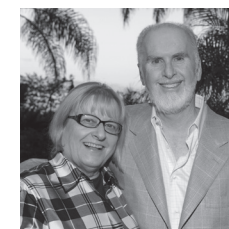
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Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for Edgerton Foundation: Nicole Parker and Jon Patrick Walker in *Dog and Pony*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013.

OUR THANKS



We are delighted to kick off The Old Globe’s 80th Anniversary with *Murder for Two*, a hilarious vaudevillian mystery musical featuring an energetic two-man cast that sings, dances, and tickles the ivories with remarkable dexterity!

This award-winning piece is the brainchild of two incredibly talented song-and-dance men, Kellen Blair and Joe Kinosian, and previously took both Chicago and New York by storm, under the direction of Globe veteran Scott Schwartz. We are also delighted that Kinosian is with us to reprise his original role of *all* the suspects here at the Globe, joined by the gifted actor Ian Lowe as the aspiring detective.

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution. My husband Dave and I are delighted to be among the production sponsors, along with our colleagues Conrad Prebys and Debra Turner, as well as United Airlines.

Show us *your* commitment—your philanthropy can make a difference. Your financial support of the Globe, San Diego’s largest not-for-profit performing arts organization, helps close the funding gap between the costs of presenting each show and ticket sales. Special thanks to those who guarantee the Globe’s future for years to come through endowments and membership in the Craig Noel League.

We are grateful to our audiences and supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here, and for being part of the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

BOARD OF DIRECTORS

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ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

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THE PLAY

FROM THE ARTISTIC DIRECTOR

Previously in this space I’ve had occasion to write about the various paths productions take on their way to the three stages of The Old Globe. Some plays are here because of conversations we initiate with artists, others because gifted artists approach us with projects. Some plays we do because we commission them; others are existing works we’ve read and come to believe in. *Murder for Two* is here for another reason entirely: one night a little over a year ago, my face hurt.

This case of Painful Mug Syndrome befell me after a summer 2013 visit to a small theatre on Manhattan’s Upper West Side, where a show was playing that many close associates insisted I see. They told me it was a new musical comedy, but they didn’t sufficiently emphasize that last descriptor. By the time the show ended, I’d smiled so wide and for so long that my visage had become a frozen rictus of delight. I understood for the first time that the phrase “I laughed my face off” could in some circumstances actually be literal. Late that night I sent an email to the artistic staff at the Globe that said, “I just saw *Murder for Two* and we have to do it.”

“Dying is easy,” goes the old actor’s maxim, “but comedy is hard.” Raising silliness to the level of art is not so simple, but *Murder for Two* manages to do it with aplomb. Bringing a very sly wit to a very giddy premise, the show pulls off the neat trick of getting to our heart via our funny bone. Even as it made me grin myself into facial paralysis, the show impressed me

with the intelligence of its construction, its masterful reinvention of vaudevillian conventions, and its swaggering, if not to say swashbuckling, confidence in its own comedic conceits. This is a canny entertainment, as smart as it is fun.

In a typical season at the Globe we present plenty of drama, and lots of work that’s serious and weighty and about important things. And we also present work that’s just plain fun, just beguiling nights of sheer showmanship, just a hoot. Joe Kinosian and Kellen Blair, the antic co-writers of *Murder for Two*, have given us a prime specimen of the latter. Their creation won Chicago’s coveted Jefferson Award for Best Musical in 2011, and its subsequent New York triumph has set it on course for production on stages across the nation. We’re fortunate to have it here, not only because it’s so delightful, but also because one of its authors, Joe Kinosian, stars in our company. His two partners in crime, castmate Ian Lowe and director Scott Schwartz, join Kinosian to bring to the Globe a truly original, winningly daffy show. I know you’ll love it.

Oh, and if two hours from now you find that your cheek muscles have seized up, I assure you that the pain will wear off by morning. As for the happy memory of the riotously funny show responsible for your temporary facial paralysis: that will linger for a long, long time.

Thanks for coming. Enjoy the show.

Day

AND

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SECOND STAGE THEATRE

Carole Rothman, Artistic Director

Casey Reitz, Executive Director

Christopher Burney, Curator and Associate Artistic Director

PRESENT

MURDER FOR TWO

BOOK AND MUSIC BY

JOE KINOSIAN

BOOK AND LYRICS BY

KELLEN BLAIR

Starring

JOE KINOSIAN

IAN LOWE

SCENIC DESIGN

BEOWULF BORITT

COSTUME DESIGN

ANDREA LAUER

LIGHTING DESIGN

JASON LYONS

SOUND DESIGN

JILL BC DU BOFF

MUSIC DIRECTOR

DAVID CALDWELL

CHOREOGRAPHER

WENDY SEYB

CASTING

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DIRECTED BY

SCOTT SCHWARTZ

The World Premiere of *Murder for Two* was presented on May 12, 2011 at Chicago Shakespeare Theater, Chicago, IL.

Barbara Gaines, Artistic Director, Criss Henderson, Executive Director.

Murder for Two was developed for Chicago Shakespeare Theater by Rick Boynton, Creative Producer.

New York Premiere produced by the Second Stage Theatre, New York, 2013

Donald and Darlene Shiley Stage

Old Globe Theatre

Conrad Prebys Theatre Center

January 24 – March 1, 2015

CAST

(in alphabetical order)

THE SUSPECTS..... Joe Kinosian
MARCUS..... Ian Lowe

THE SUSPECTS UNDERSTUDY Kyle Branzel
MARCUS UNDERSTUDY Brandon Lambert

PRODUCTION STAFF FOR *MURDER FOR TWO*

Production Stage Manager Kat West
Company Manager..... Nicole Herrington
General Management Assistants Erik Kaiko, Katharine Sullivan-Dawes
General Management Intern..... Eon Kim
Assistant Director J. Scott Lapp
Assistant Choreographer..... Steven Cardona
Associate Scenic Designer..... Jared Rutherford
Assistant Costume Designer..... Heather Neil
Associate Lighting Designer..... John Wilder
Associate Sound Designer David Sanderson
Sound Effects Consultant Daniel Carlyon
Associate Production Supervisor Jared Goldstein
Assistant to the Production Supervisors Chasmin Hallyburton
Production Managers..... Dave Upton, S.M. Payson
Assistant Production Manager..... Leah Vogel
Props Susan Barras and Pittsburgh CLO
Production Audio..... Colin Whitely
Website Design The Pekoe Group
Production Photos Joan Marcus
Production Accountants Fried & Kowgios CPA's LLP /
Robert Fried CPA and Karen Kowgios, CPA
Controller Galbraith & Company / Sarah Galbraith, Tabitha Falcone
Banking..... JP Morgan Chase Bank
Insurance..... DeWitt Stern Group, Inc. / Rebecca LaFazia
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CREDITS

Scenery constructed by Tom Carroll Scenery. Lighting equipment by 4Wall. Sound equipment by Chinchilla Theatrical.
Trucking by Rock-It Cargo USA, LLC. “Stepping Out” track by Ethan Deppe.

Murder for Two was developed at Adirondack Theatre Festival, 2010 Season.

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association,
the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirselo al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.



(from left) Ian Lowe and Joe Kinosian in *Murder for Two*. Photo by Joan Marcus.

COMEDY FOR TWO

Kellen Blair and Joe Kinosian, the writing team behind *Murder for Two*, talk about their inspirations, their writing process, and making it all work on stage.

By Danielle Mages Amato

How did the idea for *Murder for Two* develop?

KELLEN BLAIR: Joe and I met at the BMI Musical Theater Workshop and wrote a few songs together. Then we decided we wanted to write a full show as a team. This was in 2009—the peak of the recession—and we looked around at what was happening to theatres all over the country. They were replacing their “big shows” with much smaller (but still fantastic) shows, à la *The 39 Steps*, which we both love. So we decided to self-impose some major limitations and use it as an experiment in minimalism.

We set out thinking of ideas that would require one or two actors and work with no sets, props, or costumes. Actually, “work” is the wrong word. We were hoping the idea would escalate to something unique and special because of the limitations.

JOE KINOSIAN: We started talking about how much we both loved old mystery comedies like *The Thin Man* and we thought: how about an Agatha Christie play as produced by the Marx Brothers? And that’s where the idea came from.

What is your writing process like?

KB: We pretty much outline the whole story together in the same room. Sometimes a song idea will present itself at this point, but for the most part we’re just making sure all the story beats make sense. Then we divide the scenes up and write a sloppy first draft. Then we get back in the same room and go through every line and sharpen every joke, until neither of us can really remember who wrote what. Usually we wait for the book to be in good shape before we dive into songwriting.

JK: We do book-writing very collaboratively, but when it comes to the songs, we write more separately. We brainstorm song ideas together, and we usually come up with a title together, too. Then I write the music on my own. I give Kellen a recording of me “la-la-lal-ing” the melody, and he fills in the lyrics.

How do you determine which moments call for a song?

KB: It’s important to look for spots where characters are actively trying to do something. The song should take an audience from point A to point B whenever possible. Plus, we knew we had a handful of suspects, and we knew they would each have a song at some point.

JK: And because the police officer is trying to prove himself as a detective by solving this crime, we knew he was

Joe, did you always imagine that you would step in to play a role in the piece?

JK: At first, it just made sense. I was a piano-playing singer-actor who would work for free. So it only made sense to use me. At this point, other actors have played the role, but it feels really great to step back into it. It’s still so much fun.



Joe Kinosian.

which isn’t always easy if you’re used to being one or the other. You have to be able to act and sing fairly well, and do different voices while singing both up-tempo numbers and ballads. You have to be able to sing while playing. And, *much harder*, you have to be able to play while talking, which is the single biggest challenge of the show. You might never think it, but you’re keeping one rhythm with your hands and a different rhythm with your voice, and that is a very advanced concept. Plus, you have to be able to dance—there’s legit dancing in this show now. And you have to be funny while you’re doing all of that.

Did this show mark the beginning of an ongoing partnership? Are you writing something new?

KB: Yes! Joe is stuck with me for life, whether he likes it or not. We bicker and fight like an old married couple,

“There is nothing like having a partner at your side through the roller coaster of experiences.”

— Kellen Blair

going to have a song about wanting to be a detective, and a song about things unraveling when the case got difficult to solve.

The script is full of references to those classic mysteries you love. Could you talk a bit about those references and inspirations?

KB: Structurally, we owe a lot to Agatha Christie and the classic “closed-room” mystery format. This is the first show we wrote together—the first full show I wrote ever—and having an inherent structure to manipulate and play around with proved incredibly helpful. Other influences include film noir: Barrette Lewis, the sinister ballerina, is an exaggerated variation of the classic femme fatale. But we didn’t want the hero, Officer Marcus, to be another grizzled noir detective. Instead, he’s much more influenced by the plucky and quirky character of Agent Dale Cooper of “Twin Peaks.”



Kellen Blair.

As a performer, what’s needed to successfully pull off *Murder for Two*?

JK: I am not being a braggart when I say this is one of the hardest shows to cast that I’ve ever experienced. Because you have to be able to play the piano very well—well enough to play stuff with leaps and jumps without looking at your hands—which is always harder to do than it seems. You have to be a soloist at the piano, but also an accompanist,

but there is truly nothing like having a partner at your side through the roller coaster of experiences that come with the wacky world of professional theatre. And when you meet somebody that makes you excited to write, makes you want to be a better writer yourself, hang onto that person, because it’s very rare. I think Joe and I have very similar sensibilities and a common appreciation for traditional musical theatre.

JK: I agree with Kellen completely. The show we’re working on now is a backstage farce in the mode of *Noises Off*, where the offstage chaos is affecting the action onstage. We describe our writing aesthetic as “the ’40s with cell phones,” and both of our shows really fit that mold. They’re both farces. They’re both comedies first, before any other element gets factored in. ■

THE PLAY

LOVE LETTERS TO THE THEATRE

Director Scott Schwartz talks about shaping the physical production for *Murder for Two*.

Interview by Danielle Mages Amato



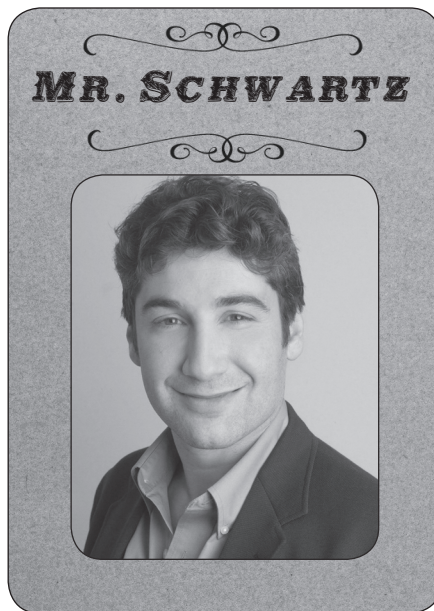
What made *Murder for Two* a show that you wanted to work on?

When I read the script, I literally laughed out loud. That fact alone made me really want to do it. I thought it was so funny and so clever. It's extremely original, even as it builds on the great tradition of murder mysteries. That genre has always been one of my favorites; I grew up reading Agatha Christie and Rex Stout. And I love musical comedies. So I thought: Wow! It's both! It's also that rare musical where the songs are as funny as the script, which makes it even more exciting to me.

How did your creative team come up with the design for this piece?

In addition to being a wonderful comedy and sendup of the murder mystery form, the show is also a love letter to the theatre. And what we do in the theatre is use our imaginations to create whole worlds. I wanted to create a theatrical environment for the show that asks the audience to use their imaginations. The concept is that there's nothing there—just a bare stage and some very basic, raw theatrical tools: a piano, a couple of trunks, and that's it. And you see these two guys come out, and they create the whole world in front of you.

Could you tell me a bit about how the set pays homage to the classic murder-mystery influences of the script?



That suggestion actually came from our brilliant scenic designer Beowulf Boritt. It was his idea to have all the murder weapons from the board game Clue on the set, for example, and once we added them, we found actual uses for them in the show. And if you look closely at the set, there are all sorts of little references for murder mystery fans. There's an Alfred Hitchcock moment with the lighting; the travel stickers on the trunks are all from locations in classic mystery stories. If you look closely at the set, there are a lot of different references.

Do you see a trend in contemporary theatre of actors not only performing but also singing and playing their own instruments?

I don't think it will ever become the only way in which musicals are done—there will always be musicals where there is an orchestra separate from the actors. But I think there are certain shows—whether they're conceived that way (like *Murder for Two*) or reimaged that way (as director John Doyle or Fiasco Theater does)—where having the performers also be the musicians really



adds something to the show. It strips away artifice and a layer of distance. It's honest. In *Murder for Two*, for instance, we're seeing two guys do this tour-de-force. They're using every tool in their box: every ounce of their strength and talent and humor and sweat to create this show for us. And ultimately, to me, that's what theatre's about: a creative act.

Since the last time you were here at the Globe, you've started running your own company! What is that like for you?

That's right! I'm the artistic director of the Bay Street Theater in Sag Harbor, New York. I'm absolutely loving it. It's been incredibly rewarding, and I'm learning a lot every day. I so enjoy the communal aspect of being an artistic director, bringing together artists of all stripes and also serving and being part of a community in an ongoing way. And frankly, having an ongoing relationship with The Old Globe has proven very useful to me. Over two or three years I did five shows at the Globe, so I really got to experience what it was like to be a part of the Old Globe community. I learned a lot from that, and I'm deeply grateful for it. ■



(from left) Stephen Hu, Adam Gerber, and Kushtrim Hoxha in Shakespeare's *All's Well That Ends Well*. Photo by Ken Jacques.

In October 2014, the Globe launched Globe for All, a free professional touring production of Shakespeare intended to reach underserved communities and multigenerational audiences. Globe for All employs a model of community outreach designed to make theatre matter to audiences who, for whatever reason, have not enjoyed regular access to the professional performing arts. Our inaugural production was *All's Well That Ends Well*, directed by Artistic Director Barry Edelstein.

Over the course of nine days, the cast performed for nearly 900 audience members around the community, many of whom were seeing theatre and Shakespeare for the first time. The tour played in non-theatrical venues such as gymnasiums,

cafeterias, and multipurpose rooms. Organizations we partnered with included Navy Region Southwest, San Diego Rescue Mission, Turning Point Home, CRASH Inc. (Community Resource and Self Help), Veterans Village of San Diego, Fourth District Seniors Resource Center at the George L. Stevens Senior Center, Morgan Kimball Towers, Jacobs Center for Neighborhood Innovation, San Diego Public Library – Central Library @ Joan A Irwin Jacobs Common, Father Joe's Village, and California State Prison, Centinela.

While the show was on the road, audience members from many communities wrote letters to the Globe. Here are some of their thoughts:

“What a gift to the soul! Thank you for letting us spend an evening this grand!” — Mary, 35
Navy Region Southwest

“I had so much fun I forgot I was in prison. I felt that I was transported straight to France. The acting and delivery of Shakespeare's lines were magnificent. It reminded me of being 13 years old when my mother used to take me to the theatre in Mexico City. I was taken back to those happy times, and for that I am grateful to have been a part of this.”

— Cesar, 26
California State Prison, Centinela
This was his first Shakespeare play

“Thank you very much! You brought light into our dark tunnel. I really appreciated you guys. I loved the play and hope you come again.”

— Maria, 17
Father Joe's Village
This was her first play

“I am very impressed in your efforts to reach out to people in the community, especially the underprivileged. Your endeavors in this area in promoting culture to the masses are commendable! I salute you! Please keep up your good work. Thank you for making this possible!”

— Mabel, 70
San Diego Public Library
This was her first play

“Today I was transported beyond the walls I find regularly seem to be closing in. You have given us this gift we'll cherish. How amazing it is that we, who seem so easily forgotten and overlooked, can be given such a pleasure. We hope to have the opportunity again.”

— Robert, 52
California State Prison, Centinela
This was his first Shakespeare play

Support for Globe for All included grants from The Legler Benbough Foundation, The Parker Foundation (George T. and Inez Grant Parker), The Kenneth T. and Eileen L. Norris Foundation, and the County of San Diego's Community Enhancement Program. Additional support was provided by Jacobs Center for Neighborhood Innovation.



JOE KINOSHIAN

(The Suspects, Book and Music) is the co-recipient of Chicago's Joseph Jefferson Award recognizing *Murder for Two* as Best New Work – Musical or Review, following its record-breaking run at Chicago Shakespeare Theater, and he was also nominated for Best Actor in a Principal Role as The Suspects. *Murder for Two* had its Off Broadway premiere at Second Stage Theatre Uptown, going on to a year-long run at New World Stages. Mr. Kinoshian's work with Kellen Blair has been showcased at The Kennedy Center, York Theatre Company, and the Theatre World Awards. Mr. Kinoshian received the ASCAP Foundation Mary Rodgers/Lorenz Hart Award and the Jerry Harrington Award from the BMI Lehman Engel Musical Theatre Workshop. He also appeared in *Dirty Blonde* with Emily Skinner (Hangar Theatre) and the New York City premiere of *Dear Edwina* Off Broadway. kinoshianandblair.com.



IAN LOWE

(Marcus) has appeared Off Broadway in *Murder for Two* (New World Stages), *Nikolai and the Others* (Lincoln Center Theater), *Bayonets of Angst* (New York Musical Theatre Festival), and *Feste* in *Twelfth Night* (Sonnet Repertory Theatre). His regional credits include *Fingers* in the regional premiere of *Fingers & Toes* (Finger Lakes Musical Theater Festival) and the regional premiere of *Heartbreaker* starring Christine Andreas (Adirondack Theatre Festival), as well as plays and musicals at Capital Repertory Theatre, Pittsburgh Civic Light Opera, Riverside Theatre, Charleston Stage, Dorset Theatre Festival, Arts Center of Coastal Carolina, Ivoryton Playhouse, and others. He has also participated in readings and workshops at the York, The Ensemble Studio Theatre, Manhattan Theatre Club, Astoria Performing Arts Center, BMI, and more. Mr. Lowe is a 2014 Lotte Lenya Competition Semi-Finalist. He received his B.A. from Yale University. Many thanks to the entire MFT team and to Mom and Papa for those piano lessons. Love to RC. Next up for Mr. Lowe is more *Murder for Two* across the country! theianlowe.com.



KYLE BRANZEL

(u/s The Suspects) is just “dying” to be making his Old Globe debut! As an actor, Mr. Branzel's national tour credits include *Henry and Mudge* and regional credits include *Footloose* (Willard), *Guys and Dolls* (Benny), and *You're a Good Man, Charlie Brown* (Schroeder). As music director and/or pianist, his New York/regional credits include *See What I Wanna See* (Steppenwolf Garage Rep), *Passing Strange*

(Bailiwick Chicago), *The Fabulous Lipitones* (Penguin Rep Theatre), *A Chorus Line* (Timber Lake Playhouse), and *Sam Carner and Derek Gregor's Barely Legal Showtune Extravaganza* (Le Poisson Rouge). Mr. Branzel earned his B.F.A. in Musical Theatre from Chicago College of Performing Arts and is a proud AEA member. A native of Elyria, Ohio, he extends much love to Mom and Dad, his family, and The Guys! kylebranzel.com.



BRANDON LAMBERT

(u/s Marcus) is thrilled to be joining the tour of *Murder for Two*. He has appeared regionally in *Plaid Tidings* (Pittsburgh Civic Light Opera), *Born Yesterday* (Pittsburgh Public Theater), *Legally Blonde* (Pittsburgh Musical Theater), and *Natoma* (Victor Herbert Renaissance Project). Additionally, he won the Pittsburgh Concert Society Young Artist competition, placed third in the Solon Center of the Arts Young Artists Concerto Competition, and participated in the Cleveland Institute of Music's Young Composers Program. Mr. Lambert thanks the entire MFT team for this opportunity, and he thanks his family for their unwavering support.

KELLEN BLAIR

(Book and Lyrics) is the Drama Desk Award-nominated co-creator of *Murder for Two*, which appeared Off Broadway at Second Stage Theatre and New World Stages following its world premiere at Chicago Shakespeare Theater. Mr. Blair and co-writer Joe Kinoshian are the recipients of the 2011 Joseph Jefferson Award for Best New Work – Musical or Review and the 2013 ASCAP Foundation Mary Rodgers/Lorenz Hart Award. Their work has been showcased Off Broadway, at The Kennedy Center, and in theatres across the country. Mr. Blair is excited to be developing a new musical farce with Mr. Kinoshian titled *The More Things Change*. He is also working with Broadway composer Larry Grossman on a new show called *Scrooge in Love*. A huge thank you to the most supportive family ever! Updates, videos, song demos, and sheet music can be found at kinoshianandblair.com.

SCOTT SCHWARTZ

(Director) directed *Murder for Two* Off Broadway at New World Stages and Second Stage Theatre Uptown. At The Old Globe, he directed *Lost in Yonkers*, *Brighton Beach Memoirs*, *Broadway Bound*, *Golda's Balcony*, and *A Room with a View*. On Broadway, he directed *Golda's Balcony* and *Jane Eyre* (co-directed with John Caird). His other Off Broadway work includes *Bat Boy: The Musical* (Lucille Lortel and Outer Critics Circle Awards, Outstanding Off-Broadway Musical; Drama Desk Award nomination, Outstanding Director of a Musical), *tick, tick... BOOM!* (Outer Critics Circle, Outstanding Off-Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), *ROOMS:*

a rock romance, The Foreigner starring Matthew Broderick (Roundabout Theatre Company), *Kafka's The Castle* (Outer Critics Circle nomination, Outstanding Director of a Play), and *No Way to Treat a Lady*. He also directed *Golda's Balcony* on tour, in London, in Los Angeles at the Wadsworth Theatre, and in San Francisco at American Conservatory Theater. He directed the world premiere of *Séance on a Wet Afternoon* at Opera Santa Barbara and subsequently at New York City Opera. Mr. Schwartz's other recent credits include the U.S. premiere of *The Hunchback of Notre Dame* (La Jolla Playhouse), the world premiere of *Secondhand Lions* (The 5th Avenue Theatre), the world premiere of Theresa Rebeck's *What We're Up Against* (Alley Theatre), *Arsenic and Old Lace* starring Tovah Feldshuh and Betty Buckley (Dallas Theater Center), and a re-envisioning of *Seven Brides for Seven Brothers* (Paper Mill Playhouse, Theatre Under The Stars, Theatre on the Square, and North Shore Music Theatre; 2008 IRNE Award, Outstanding Director of a Musical). He is the Artistic Director of Bay Street Theater in Sag Harbor, New York, and is a member of the Stage Directors and Choreographers Society, an Associate Artist at the Alley Theatre, and a graduate of Harvard University.

WENDY SEYB

(Choreographer) served as the choreographer of *Rainforest Fund Benefit Concert* featuring Sting, Kevin Spacey, James Taylor, and Renée Fleming (Carnegie Hall) and *The Pee-wee Herman Show* (Broadway and HBO). Her Off Broadway credits include *Click*, *Clack*, *Moo* (Lucille Lortel Award nomination), *The Toxic Avenger* (Lortel, Dora, and Joe A. Callaway Award nominations), and *Murder for Two*. Her credits as director/choreographer include *How You Look at It* (Sacramento Ballet), *Birthday Sax* (Ars Nova), and *That Reminds Me...* (web series). She has also worked on shows for Disney, Cartoon Network, Richard Frankel Productions, and Nickelodeon. Ms. Seyb has created narrative dance comedies for short films, spec commercials, music videos, and esteemed New York City venues including Dance Theater Workshop, Joyce SoHo, and Baryshnikov Arts Center. wendyseyb.com.

BEOWULF BORITT

(Scenic Design) designed the Off Broadway production of *Murder for Two*. He designed the Broadway productions of *Act One* (Tony Award), *The Scottsboro Boys* (Tony nomination), *On the Town*, *Sondheim on Sondheim*, *The 25th Annual Putnam County Spelling Bee*, *Lovemusik*, *Rock of Ages*, *Chaplin*, *Bronx Bombers*, *Grace*, and *Jay Johnson: The Two and Only*. His Off Broadway credits include more than 50 shows, including *The Toxic Avenger*, *The Last Five Years*, *Miss Julie*, and productions at Roundabout Theatre Company, Manhattan Theatre Club, The Public Theater, Second Stage Theatre, Vineyard Theatre, MCC Theater, Primary Stages, and The New Group. His other designs include *The Seven Deadly Sins* (New York City

Ballet) and the Ringling Bros. and Barnum & Bailey Circus. He received a 2007 Obie Award for Sustained Excellence.

ANDREA LAUER

(Costume Design) Ms. Lauer's recent design credits include Broadway's *Bring It On*, *American Idiot* (Broadway and touring productions), Off Broadway's *What's It All About*, Michael Mayer's upcoming *Brooklynite*, and STREB'S event at the 2012 London Cultural Olympiad, in addition to theatrical, dance, and opera productions in New York and around the country. Ms. Lauer is also a stylist for various artists, musicians, and publications. Her work can be seen in *Rolling Stone*, *Vogue*, *Interview*, *OUT Magazine*, the 52nd Annual Grammy Awards, the Tony Awards, red carpet events, music videos, and promo shoots.

JASON LYONS

(Lighting Design) has designed the Broadway productions of *On the Town*, *Bronx Bombers*, *Let It Be*, *Bring It On: The Musical*, *Rock of Ages* (as well as the Vegas, Toronto, Australia, London, and national tours), *The Threepenny Opera*, *Barefoot in the Park*, and *Good Vibrations*. His other recent credits include *Murder for Two*, *Heathers: The Musical* (New World Stages), *Hand to God* (MCC Theater), *The Commons of Pensacola* (Manhattan Theatre Club), *Nerds* (Philadelphia Theatre Company), *Venice* (The Public Theater), *Hello, Dolly!* (Goodspeed Musicals), *All in the Timing* (Primary Stages), *Medieval Play* (Signature Theatre Company), *Uncle Vanya* (Classic Stage Company), *White Noise* (Chicago), *Broke-ology* and *Clay* (Lincoln Center Theater), *Happy Hour*, *Two by Pinter*, and *Scarcity* (Atlantic Theater Company), and 10 years with The New Group including the productions *The Good Mother*, *Marie and Bruce*, *Abigail's Party*, *The Prime of Miss Jean Brodie*, and *Hurlyburly*. Mr. Lyons is on the faculty of Purchase College. jasonlyonsdesign.com.

JILL BC DU BOFF

(Sound Design) designed the Broadway productions of *Disgraced*, *Picnic*, *Wit*, *Other Desert Cities*, *Good People*, *The Constant Wife*, *The Good Body*, and *Bill Maher: Victory Begins at Home*. Her Off Broadway credits include Lincoln Center Theater, Manhattan Theatre Club, Atlantic Theater Company, Vineyard Theatre, MCC Theater, Playwrights Horizons, The Public Theater, Second Stage Theatre, New York Theatre Workshop, Women's Project, New Georges, The Flea Theater, Cherry Lane Theatre, Signature Theatre Company, Clubbed Thumb (Affiliate Artist), and Penguin Rep Theatre. Her regional credits include Bay Street Theatre, La Jolla Playhouse, Cincinnati Playhouse in the Park, Westport Country Playhouse, Berkeley Repertory Theatre, Portland Stage, Long Wharf Theatre, Alley Theatre, New York Stage and Film, Humana Festival, Williamstown Theatre Festival, and Adirondack Theatre Festival. She has also worked for the radio programs “Studio 360,” “Naked Radio,” and

“RadioLab” and is the executive producer of “The New Yorker Out Loud.” She has been nominated for Drama Desk and Henry Hewes Design Awards and has received a Ruth Morley Design Award, Obie Award for Sustained Excellence, and Lilly Award. She serves as audio producer for *The New Yorker* and is an adjunct professor at Sarah Lawrence College. Love to Adam.

DAVID CALDWELL

(Music Director) has been the music director of *Forbidden Broadway* since 2004. He composed music and lyrics for *All I Really Need to Know I Learned in Kindergarten* and *Uh-Oh, Here Comes Christmas*, both based on the writing of Robert Fulghum. He conducted the American premiere of Stephen Schwartz's *Children of Eden*. He also arranged and orchestrated Marvin Hamlisch's song “I'm Really Dancing” for Career Transitions For Dancers's 25th Anniversary Gala featuring Angela Lansbury, Chita Rivera, and Bebe Neuwirth. He is interviewed at length in Oliver Sacks's book about music and the brain, *Musicophilia*.

J. SCOTT LAPP

(Assistant Director) is thrilled to be back working on *Murder for Two* again. His associate/assistant directing credits include *Bonnie & Clyde* (Broadway, La Jolla Playhouse, Asolo Repertory Theatre), *Murder for Two* (New World Stages, Second Stage Theatre), *Good People*, *A Room with a View*, and *Somewhere* (The Old Globe), *Into the Woods* (Fiasco Theater/The Old Globe), Disney's *The Hunchback of Notre Dame* (La Jolla Playhouse, Paper Mill Playhouse), *Secondhand Lions* (The 5th Avenue Theatre), *Somewhere in Time* (Portland Center Stage), *Limelight: The Story of Charlie Chaplin* (La Jolla Playhouse), and *Xanadu* (La Jolla Playhouse/national tour). He also works as the Co-Artistic Producer of Cabaret at the Merc. Love and thanks to God, Scott, parents, and Chelsea. Live blessed. jscottlapp.com.

CALLERI CASTING

(Casting) (James Calleri, Paul Davis, Erica Jensen) have cast the Broadway productions of *The Elephant Man*, *Hedwig and the Angry Inch*, *Of Mice and Men*, *Venus in Fur*, *33 Variations*, *A Raisin in the Sun*, *Chicago*, and *James Joyce's The Dead*. Some of their past Off Broadway credits include *Buyer & Cellar*, *The Hilltown Plays*, *The Revisionist*, *All in the Timing*, *Passion*, *My Name is Asher Lev*, *Fuerza Bruta*, and *Silence! The Musical*. They have also cast for Rattlestick Playwrights Theater, Classic Stage Company, Williamstown Theatre Festival, The Flea Theater, Long Wharf Theatre, McCarter Theatre Center, Berkeley Repertory Theatre, and 10 seasons at Playwrights Horizons. They have cast many television shows and films including Mike Cahill's *I Origins* (Sundance 2014). They have been awarded 12 Artios Awards for Excellence in Casting. Member CSA.

KAT WEST

(Production Stage Manager) is originally from Pittsburgh, PA, and is thrilled to bring *Murder for Two* across the country. Her select credits include the Off Broadway productions of *Murder for Two*, *Altar Boyz*, *My Big Gay Italian Wedding*, *Belfast Blues*, *President Harding is a Rock Star*, *Boozy*, *Heddatron*, *The Little Flower of East Orange*, *The Witch of Edmonton*, *Edward the Second*, *Unlock'd*, *Iron Curtain*, *The Flood*, *Illyria*, *Golden Boy of the Blue Ridge*, and others for Prospect Theater Company. Her opera credits include *La Bohème* and *Cavalleria Rusticana* at New York City Opera. She is a proud graduate of Penn State University and proud member of Actors' Equity. In addition to her stage management work, Ms. West is also an ICF-certified life and time management coach. Thanks to her husband, Jaime, and family. katwestcoaching.com.

PRODUCTION CORE

(Production Supervisor) lends support and guidance to theatre companies that produce high quality theatrical performances and need direction/support on the collaboration, planning, and execution of the production process. The Production Core team is James E. Cleveland, Jared Goldstein, David Upton, Ron Grimshaw, Maggie Davis, Chasmin Hallyburton, Julie Shelton, Amber Mathis, S.M. Payson, Leah Vogel, Esti Bernstein, Gayle Riess, Felicia Hall, Darielle Shandler, A.J. Jacobs, and Regina Vitale. Their current projects include *Nevermore* (New World Stages), *50 Shades! The Musical* (Elektra Theater), *Sex Tips for Straight Women from a Gay Man* (777 Theatre), *Pretty Filthy* (Abrons Art Center), *Tail! Spin!* (Lynn Redgrave Theater), *A Month in the Country* (Classic Stage Company), and *Wiesenthal* (Theatre Row). productioncore.net.

SNUG HARBOR PRODUCTIONS

(General Management) has credits that include Broadway's *Ring of Fire*, *Elaine Stritch at Liberty* (Tony Award), *George Gershwin Alone*, *Death of a Salesman* starring Brian Dennehy (Tony Award), *The Price*, and *Fool Moon* (Tony Award). Its Off Broadway credits include *Murder for Two*, *Piece of My Heart*, Martin Moran's *All the Rage* (Lucille Lortel Award), Eve Ensler's *Emotional Creature*, *Elective Affinities* starring Zoe Caldwell, *Make Me A Song: The Music of William Finn*, *Evil Dead The Musical*, *Almost, Maine*, *The Tricky Part* (Obie Award), and Peter Brook's *Tierno Bokar*.

JAYSON RAITT

(Producer) produces and develops new musicals. His credits include Broadway's *Rock of Ages*; Off Broadway's *Murder for Two*, *Make Me A Song: The Music of William Finn*, and *Vanities*, *A New Musical*; and London's *Make Me A Song*. His regional credits include *Murder for Two*, *Nine Wives*, *Love Makes the World Go 'Round*, Truman Capote's *A Christmas Memory*, *Being Alive*, and *The Grave White Way*. He has also produced live events

including Sting and Patti LuPone in *Uprising of Love*; Christina Aguilera and dancers from the movie *Burlesque* on “Dancing with the Stars,” “American Music Award” and “The X Factor” (U.K.); the cast of the movie *Hairspray* on “The Oprah Winfrey Show,” “The Today Show,” and “Macy’s Thanksgiving Day Parade”; and concerts in Poland and Israel for the documentary *100 Voices: A Journey Home*. Mr. Raitt spent seven years on the producing team at Pasadena Playhouse.

BARBARA WHITMAN

(Producer) is currently represented by the productions *Hedwig and the Angry Inch* (Tony Award for Best Revival of a Musical), *If/Then* starring Idina Menzel, and, this spring, *Fun Home*. Her other credits include *Hands on a Hardbody*, *Red* (Tony Award for Best Play), *Next to Normal* (Pulitzer Prize), *Hamlet* starring Jude Law, 33 *Variations* starring Jane Fonda, *Mary Stuart*, *Legally Blonde*, *The 25th Annual Putnam County Spelling Bee*, *Dirty Rotten Scoundrels*, and *A Raisin in the Sun*. A native New Yorker, Ms. Whitman attended New York University’s Gallatin School and received an M.F.A. in Theatre Management and Producing from Columbia University. She is on the board of the Tectonic Theater Project and on the Leadership Council of Broadway Cares/Equity Fights AIDS. Her proudest productions are her sons, Daniel and Will.

STEVEN CHAIKELSON

(Producer) is a professor in the Columbia University School of the Arts, where he runs the M.F.A. Theatre Management & Producing Program and serves as advisor to the T. Fellowship, founded by Harold Prince. He is a co-author of *Theatre Law: Cases and Materials*, the first and only law school textbook devoted to theatre law, and a regular contributor to the theatre volumes of *Entertainment Industry Contracts*, published by LexisNexis. Through his company, Snug Harbor Productions, he general manages productions on and Off Broadway, around the United States, and internationally. His producing credits include *Private Jokes*, *Public Places* in New York City and London, the Off Broadway premiere of *Murder for Two*, *Criss Angel Mindfreak*, and Salman Rushdie’s *Midnight’s Children*.

SECOND STAGE THEATRE

(Producer), founded in 1979 under the leadership of artistic director Carole Rothman, produces a diverse range of premieres and new interpretations of America’s best contemporary theatre including the 2010 Pulitzer Prize winner *Next to Normal* by Tom Kitt and Brian Yorkey; the 2012 Pulitzer Prize winner *Water by the Spoonful* by Quiara Alegria Hudes; *The Last Five Years* by Jason Robert Brown; *Dogfight* by Benj Pasek, Justin Paul, and Peter Duchan; *By the Way, Meet Vera Stark* by Lynn Nottage; *Trust* and *Lonely, I’m Not* by Paul Weitz; and *Bachelorette* by Leslye Headland. The

company’s more than 130 citations include the Pulitzer Prize, seven Tony Awards and the 2002 Lucille Lortel Award for Outstanding Body of Work. 2ST.com.

LATITUDE LINK

(Producer) is led by three-time Tony Award-winning producers Ralph and Gail Bryan. They are currently represented on Broadway by *Jersey Boys*, *Matilda The Musical*, and *Hedwig and the Angry Inch*, as well as the upcoming Broadway productions of *Doctor Zhivago* and *Fun Home*. Their current national/international hits include *Jersey Boys* and *Memphis*. latitudelink.com.

OMNEITY ENTERTAINMENT/ RICHARD G. WEINBERG

(Producer) Mr. Weinberg been involved with numerous film and television projects through his tenure with Columbia, CBS, Savoy, and Sundance. His theatre investments include, among others, *The Producers*, *Hairspray*, *The Immigrant*, *Spider-Man: Turn Off the Dark*, and *A Gentleman’s Guide to Love and Murder*. Mr. Weinberg and his partner, Tommye Giacchino, are United States pro-am ballroom champions. Thanks to his wife, Diane, parents, children, and family.

PAULA MARIE BLACK

(Producer) is currently represented in London by *Made in Dagenham* (Adelphi Theatre) and *The Scottsboro Boys*, for which she is the lead producer (Garrick Theatre). Her Broadway productions include the currently running *On the Town* (Lyric Theatre) and *Hedwig and the Angry Inch* (Belasco Theatre, Tony Award), as well as *Of Mice and Men*, *Twelfth Night/Richard III* (Tony nomination), *Romeo and Juliet*, *The Trip to Bountiful* (Tony nomination), and *Hands on a Hardbody*. Her Off Broadway credits include *Natasha*, *Pierre and the Great Comet of 1812*, *Little Miss Sunshine*, and *Murder for Two*. Her producing efforts honor the works of women directors and playwrights. She honors those who have not had a voice and dedicates her support of the art of theatre to you.

PAULA KAMINSKY DAVIS

(Producer) is the owner of Gem Financial Services, PKDManagement, and Epkam Ventures. She is also a Drama League board member. She has served as producer of *Rock of Ages* and associate producer of *Becoming Dr. Ruth*, *Ann*, *Peter and the Starcatcher* on tour, and *Tail! Spin!*, and she is a co-producer of the upcoming Broadway revival of *The Heidi Chronicles*. She was also an investor of *Vanya and Sonia and Masha and Spike*, *Cinderella*, *Nice Work If You Can Get It*, *The Trip to Bountiful*, *Hedwig and the Angry Inch*, 54 Below, and others. She is also an avid photographer and theatre lover.

CHICAGO SHAKESPEARE THEATER

(Producer) is the recipient of the Tony Award for Outstanding Regional Theatre. CST is

one of America’s largest, most celebrated theatres, producing a year-round season encompassing more than 600 performances at its home on Chicago’s Navy Pier. CST’s work is regularly represented on stages around the world including Donmar Warehouse, Sydney Festival, Royal Shakespeare Company, and Market Theatre in Johannesburg. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST produces extraordinary classics from the past and present, contemporary dramas, musical theatre, and premieres of new works, including *Murder for Two*, which CST developed in 2011. chicagoshakes.com.

AWA PARTNERS

(Exclusive Tour Direction) represents the joint forces of AWA Touring Services, OBB/Off Broadway Booking, and AVID Touring Group. Their new roster includes *I Love Lucy Live on Stage*, *A Christmas Story*, *The Musical*, *Dr. Seuss’ How the Grinch Stole Christmas! The Musical*, *Mandy Patinkin in Concert*, *An Evening with Patti LuPone and Mandy Patinkin*, and *Celebrity Autobiography*, among many others. Their past projects include *Green Day’s American Idiot*, *The Phantom of the Opera*, *Disney’s Beauty and the Beast*, *DreamWorks Animation’s Madagascar Live!*, and *Spamalot*. AWA-Partners.com.

BARRY EDELSTEIN

(Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard’s plays. His directing credits include his Globe directorial debut with *The Winter’s Tale* starring Billy Campbell, the first Shakespeare to be staged in our indoor theatre in over a decade, and his 2014 Summer Shakespeare Festival production of *Othello* starring Blair Underwood, Richard Thomas, and Kristen Connolly in the Lowell Davies Festival Theatre. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company’s Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman’s Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public’s Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York’s most memorable classical productions. Edelstein’s Shakespearean directorial credits include *The Winter’s Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow, and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller’s *All My Sons*; the world premiere of Steve Martin’s *The Underpants*,

which he commissioned; Molière’s *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander’s play *The Twenty-Seventh Man*. Edelstein has taught Shakespearean acting at The Juilliard School, NYU’s Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* (called by *New York Magazine* “a must-read for actors”) was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology, and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe’s new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation’s American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O’BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O’Brien will direct *It’s Only a Play* this fall on Broadway starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. He most recently directed the Broadway revival of *Macbeth* with Ethan Hawke. His Broadway credits also include: *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss’ How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride’s Crossing*, *The Little Foxes*, *Happgood*

(Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late ’40s, the expansion to two theatres in the ’50s, Globe Educational Tours in the ’70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the ’80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego’s “Living Treasures.” He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city’s history; the Governor’s Award for the Arts; University of Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation’s highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.



This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

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Announcing the 2015 Summer Programs for Students



The Old Globe's 2014 Summer Shakespeare Intensive for high school students presented one-hour versions of *Julius Caesar* and *The Comedy of Errors* in the Lowell Davies Festival Theatre on August 18, 2014. Photo by Douglas Gates.

SUMMER SHAKESPEARE INTENSIVE

Teens in grades 9-12 are eligible to audition to participate in the Globe's annual four-week Summer Shakespeare Intensive. Participants are immersed in classical training, plus daily rehearsals for one-hour versions of two of the Bard's plays. The program culminates in a public performance on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Conrad Prebys Theatre Center.

- Program Dates: Monday – Friday, July 13 – August 10, 2015
- Program Times: 9:30 a.m. – 3:30 p.m. daily
- Program Cost: \$725 (a limited number of need-based scholarships are available)
- Audition Dates: Saturday and Sunday, March 21 and 22, 2015
- To audition, please prepare a memorized 1-2 minute monologue from a Shakespeare play

Contact the Education Department after February 1, 2015
at GlobeLearning@TheOldGlobe.org to sign up for an audition slot.

MIDDLE SCHOOL CONSERVATORY

The Middle School Conservatory begins registration on March 9. This fantastic three-week program for students in grades 6-8 challenges young actors to explore Shakespeare as well as movement, speech, and ensemble work in a supportive yet challenging environment.

- Program Dates: Monday – Friday, June 29 – July 17, 2015
- Program Times: 10:00 a.m. – 3:00 p.m. daily
- Program Cost: \$625 (\$600 for children and grandchildren of Globe subscribers)

Contact the Education Department at GlobeLearning@TheOldGlobe.org to register starting March 9.
(No early registrations will be accepted.)

A Look Back: THE OLD GLOBE IN 1935



As Balboa Park celebrates its centennial in 2015, The Old Globe also marks a major milestone: our 80th Anniversary. Throughout the year, our programs will feature articles and photo essays looking back over eight decades of Globe history.

In 1935, Balboa Park was revived and expanded to host the California Pacific International Exposition, an event designed to boost Depression-era morale and establish San Diego as a major tourist destination. The city restored many of the structures built for the 1915 Panama California Exposition, but it also built new ones, including the Organ Pavilion, the Ford Building (now the San Diego Air & Space Museum), the international cottages, and The Old Globe. Theatre directors Thomas Wood Stevens and Ben Iden Payne, who had launched a successful Shakespeare troupe for the Chicago World's Fair in 1933, were brought in to replicate their success in San Diego. The two men oversaw the construction of the building—a replica of Shakespeare's original Globe Theatre in London—and also directed the Globe Players, a repertory company that performed abbreviated versions of Shakespeare's plays six times daily (at 2, 3, 4, 7, 8, and 9 o'clock). According to the Exposition's official guide, all performances lasted 45 minutes, except *Macbeth*, which ran an

hour. Tickets were 25 cents for adults, 10 cents for children. Morris dancing was held before every show on the "Village Green" outside the theatre. Visitors could buy souvenirs at The Old Curiosity Shop, which boasted "English pottery, rare old prints, old English silver, and imported English curios," or they could sit down for a meal at Falstaff Tavern, "the only authentic English tavern on the coast." The exposition ran for two years, and among the thousands of audience members who saw performances at the Globe in 1935 and 1936 was Craig Noel, a young man who would go on to be the guiding force in the life of the Globe for the next 60 years. ■

Top: The original Globe Players Company poses in front of the theatre, 1935. **Middle:** 1936 Exposition Flyer. Courtesy of Adams Postcard Collection, Special Collections & University Archives, SDSU. **Bottom:** Postcard of Balboa Park main thoroughway, 1935. Courtesy of Adams Postcard Collection, Special Collections & University Archives, SDSU.



OUR THANKS

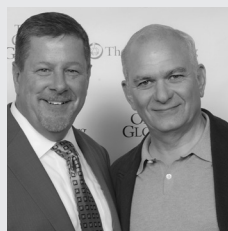
In 1995, the Sponsor program was created by Globe Board members to secure a foundation of support for artistic and education programs to be recognized in the Sheryl and Harvey White Theatre in the Conrad Prebys Theatre Center and the Lowell Davies Festival Theatre.

Production Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Production Sponsors who have generously supported the 2014-2015 Season.

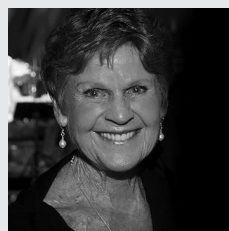
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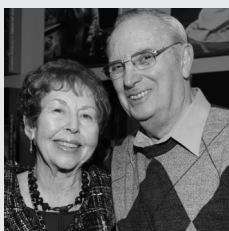
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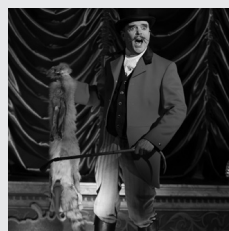
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ANONYMOUS

Photo for Anonymous: Jefferson Mays in *A Gentleman's Guide to Love and Murder*. Photo by Henry DiRocco.

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and Ensure the Globe's Future with Your Legacy Gift Today!

You are invited to join The Craig Noel League, an association of Globe patrons who understand the importance of a strong endowment and believe that their testamentary gifts ensure the theatre's future stability. These gifts are vital to The Old Globe's artistic and

programming excellence and allow the Globe to create great theatre for generations to come. League members receive benefits and recognition opportunities and are invited to events that feature actors, directors, and other Globe artists.



Jeff White (left) and League Member Eric Leighton Swenson (right) enjoy a fun moment with Globe Associate Artist and Board Member Robert Foxworth at the 2014 Craig Noel League Membership Luncheon, which was held in Hattox Hall in late November, 2014. Photo by Douglas Gates.

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*In Memoriam



CRAIG NOEL, 1957

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

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Red Carpet: *Bright Star* and *The Royale*

This past fall, The Old Globe celebrated the opening nights of two noteworthy productions: *Bright Star*, the new musical from Steve Martin and Edie Brickell, and *The Royale*, based on the true story of the first African American heavyweight champion. *Bright Star* opened on September 28 and was directed by Tony Award winner Walter Bobbie. *The Royale*, directed by Rachel Chavkin,

opened on October 9. Both celebrations started with a pre-show reception and dinner for Circle Patron donors, Board members, sponsors, and members of the artistic team. The festivities continued after the performances with the cast and crew.



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Bright Star Photos 1. Season Sponsors Donald* and Karen Cohn, Helene and George Gould, and Season Sponsors Valerie* and Harry Cooper. 2. Season Sponsors Hal* and Pam Fuson, Elizabeth Dewberry*, and Season Sponsors Joan and Irwin Jacobs. 3. Season Sponsor Carl Zeiger, Steve Martin, Season Sponsor Vicki Zeiger*, Edie Brickell, and Walter Bobbie. 4. Richard Wright, Season Sponsor Mary Beth Adderley*, Karen Tanz*, and John and Deborah Anderson.

The Royale Photos 5. Director Rachel Chavkin and Steve and Lynne* Wheeler. 6. Production Sponsors Buford Alexander and Pam Farr* and Artistic Director Barry Edelstein. 7. Production Sponsor US Bank representatives Steve Stuckey*, Toby and Cheryl Schramm, and Dea and Osborn Hurston. 8. Monica Jones, Dinner Sponsor ViaSat representative Keven Lippert*, Season Sponsor Elaine Darwin*, and Shawn Duffy.

*Board member.

OUR THANKS

Looking Back at 2014

Each year The Old Globe provides an array of opportunities for theatre lovers to interact with artists, go behind the scenes, and learn how the actors, artisans, and creative team members make magic happen on our stages. The Globe is delighted to offer many of these exclusive experiences to our generous donors. Here is a retrospective of special donor experiences from 2014.



Circle Patron Randy Tidmore, Founders Circle Patron Regina Kurtz, Betsy Hamblin, Nancy Brock, and Season Sponsor Gloria Rasmussen visited with Roger Rees, veteran Shakespearean actor and director of *Dog and Pony*.



Craig Noel League member Nancy Reed Gibson (left) and Board member and Season Sponsor Kathy Hattox (right) chatted with Globe Associate Artist Marion Ross and Artistic Director Barry Edelstein at a special lunch.



Craig Noel Circle member Barbara Bolt met Noah Brody and Jessie Austrian, two of the stars of *Into the Woods*, at a Circle Patron lunch.



Board members, donors, and their guests enjoyed a reception and private performance from *Bright Star*'s Hannah Elless and Anthony De Angelis at the home of Board member Karen Tanz.



Board member Ann Steck and Leading Production Sponsor Kamaya Jane shared a smile with Okieriete Onaodowan during a Circle Patron lunch with cast members of *The Royale*.



Donors enjoyed a special onstage reception on the set of *Bright Star*, featuring insights from Artistic Director Barry Edelstein, a backstage tour, and live entertainment from members of the cast.



Circle Patrons Jean and David Laing got to know *Othello*'s Cassio (Noah Bean) and Desdemona (Kristen Connolly) at a Meet the Artist event.



Season Sponsors Karen and Don Cohn gifted their granddaughter Tessa Sumek with a walk-on role in *Dr. Seuss' How the Grinch Stole Christmas!* through the Globe Experiences program—complete with a personal costume fitting and photo with Young Max, Jeffrey Schecter.

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It's time for you to take your place... Front and Center at the Globe!

Contributions cover more than 40% of the Globe's budget, and Circle Patrons who give at \$2,500 or more account for the vast majority of that support. As a not-for-profit institution, The Old Globe values its generous donors and provides ways for them to learn about and connect with the work on the stage through this program.

Outer circle (clockwise from top): Carmen Cusack in *Bright Star*; Rusty Ross, Richard Ruiz, and Khloe Jezbera in *The Two Gentlemen of Verona*; Jon Patrick Walker, Nicole Parker, and Eric William Morris in *Dog and Pony*; Blair Underwood and Kristen Connolly in *Othello*; Emily Young and Noah Brody in *Into the Woods*; Robert Eli and Marilyn Torres in *Water by the Spoonful*; Robert Christopher Riley in *The Royale*; Natacha Roi, Jordi Bertran, and Billy Campbell in *The Winter's Tale*.

Inner circle (top to bottom): Jane Cowgill and Barbara Bolt with Okieriete Onaodowan and Robert Christopher Riley of *The Royale*; Solveig and David Bassham (center) with Paul Michael Valley and Natacha Roi of *The Winter's Tale*; Amy Darnell (left) and Jerri-Ann Jacobs (right) with Globe Associate Artist and Board member Robert Foxworth and Elizabeth Franz, both cast members of *Quartet*.

Bright Star photo by Joan Marcus; all other production photos by Jim Cox.

To join our family of donors and become a Circle Patron at \$2,500, please contact:
Rachel Plummer at rplummer@TheOldGlobe.org or (619) 231-1941 x2317 or
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To learn more or to become a member today, contact Annual Fund Manager Robin Hatfield at (619) 231-1941 x2311 or rhatfield@TheOldGlobe.org, or visit www.TheOldGlobe.org/support.

Top photo: *Othello's* Noah Bean and Kristen Connolly chat with Globe Associate Producer Justin Waldman at a 2014 Meet the Artist event.

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This list current as of December 10,
2014.

THE WHITE SNAKE

Written and Directed by
Mary Zimmerman

March 21 - April 26

THE OLD GLOBE

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TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

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EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

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Monday – Friday: 9:00 a.m. – 5:00 p.m.

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The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

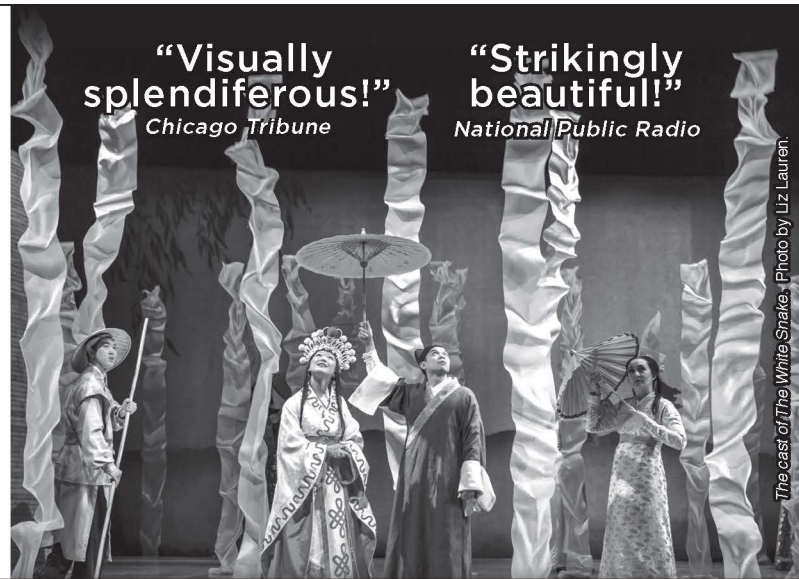
UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.



SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

Children under five years of age will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre, and the Lowell Davies Festival Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$3 seniors and students. Call (619) 238-0043 x2145 for information/reservations.

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If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

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