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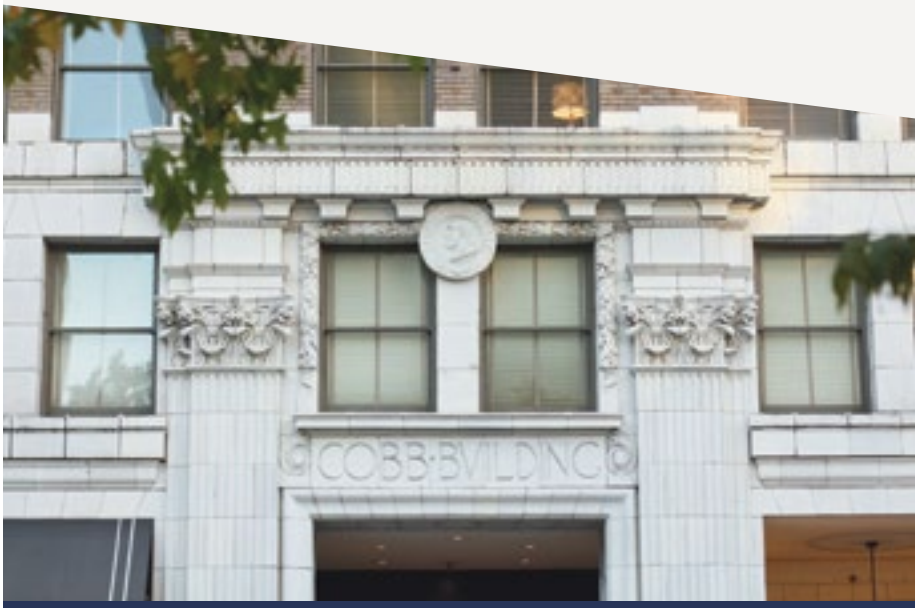

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ABOUT THE 5TH AVENUE THEATRE

- The non-profit 5th Avenue Theatre is one of the country's leading musical theater companies. Our mission is to "nurture, advance and preserve all apsects of America's great indigenous art form: The Musical. We achieve this by creating extraordinary theatrical experiences that enrich, entertain and inspire current and future audiences everywhere."

- The 5th is committed to achieving the highest standards of artistic excellence by employing world-class performers and creative artists, utilizing full live orchestras, and staging exceptional and imaginative productions. The 5th places a special emphasis on employing our amazing community of Puget Sound-based artists and technicians.

- We are nationally renowned for our production and development of new musicals. Since 2001, The 5th has premiered 17 new works, nine of which have subsequently opened on Broadway. They include *Disney's Aladdin, First Date, A Christmas Story, Scandalous, Shrek, Catch Me If You Can, The Wedding Singer* and Best Musical Tony Award®-winners, *Hairspray* and *Memphis.*

- We are equally acclaimed for our vibrant new productions of musicals from the "Golden Age of Broadway" and contemporary classics. These signature revivals enthrall fans of these enduring works and introduce these great shows to new generations of musical theater lovers.

- Our celebrated educational programs serve more than 74,000 young people each year through a host of projects including our Adventure Musical Theater Touring Company, The 5th Avenue Awards and the unique Rising Star Project. For adults, we offer free-to-the-public events such as the popular Spotlight Night series and pre-performance Show Talks with Albert Evans.

- We are the largest arts employer in the Pacific Northwest with more than 800 actors, singers, dancers, musicians, creative artists, theatrical technicians and arts professionals working for us each season.

- As a non-profit theater company supported by the community, we enjoy the patronage of more than 25,000 season subscribers (one of the largest theater subscriptions in America). More than 300,000 audience members attend our performances each year.

OUR HISTORIC THEATER

The 5th Avenue Theatre's breathtaking design was inspired by ancient Imperial China's most stunning architectural achievements, including the magnificent Forbidden City. Built in 1926 for vaudeville and silent pictures, The 5th Avenue Theatre reigned for decades as Seattle's favorite movie palace. In 1979, 43 companies and community leaders formed the non-profit 5th Avenue Theatre Association and restored the theater to its original splendor. The 5th Avenue Theatre re-opened in 1980 as Seattle's premier home for musical theater.

The 5th Avenue Theatre gratefully acknowledges our 43 original founders and sponsors.
Please visit www.5thavenue.org for specific information on these important companies and individuals.

FROM THE DESK OF DAVID ARMSTRONG
EXECUTIVE PRODUCER AND ARTISTIC DIRECTOR

THE NEXT STAGE AT THE 5TH!

This fall will mark the 90th Anniversary of The 5th Avenue Theatre. On September 24, 1926, Seattle celebrated the debut of this spectacular venue with a grand opening celebration that drew "one of the largest crowds ever assembled in downtown Seattle."

It is still very easy to see what all the fuss was about. With our majestic and authentic Chinese-inspired décor, and our warm and surprisingly intimate auditorium, The 5th has been a showstopper from that first day.

This theater was built to showcase the most popular musical theater of that era — Vaudeville. There were many theaters in Seattle in the 1920s, but The 5th was quickly acclaimed as the most glamorous and inviting. By the end of the decade movies had begun to talk and vaudeville was fading. For the next five decades, The 5th served as Seattle's premier movie palace.

By the late 1970s downtown Seattle was in danger of going the way of so many other city centers across the country — becoming a deserted, somewhat scary ghost town after the workday was through. The 5th itself was struggling as the heyday of large-scale cinemas came to an end. In response, some very smart community and businesses leaders came together with a plan that would revitalize The 5th and bring people back downtown as well. They organized the creation of a non-profit company that would restore The 5th to its original glory and purpose.

In 1980, a refurbished and revitalized 5th Avenue Theatre reopened with a smash 10-week run of the biggest Broadway hit of the time — *Annie*. For the past 36 years this theater has been Seattle's home for America's great indigenous art form — The Musical. Over that time our mission has evolved to include all aspects of the American Musical past, present and future.

The leadership of The 5th felt that this anniversary year was the ideal time to reinvest in our historic venue. Over the next three summers, through a three-phase project, we will institute a series of enhancements to our building and infrastructure which will significantly enhance our productions and our patron's comfort and experience. We call this **The Next Stage**.

By next October, when I hope you will come to see *Man of La Mancha*, we will have completed **Phase One**. This will include a **new $2 million state of the art digital sound system** which will provide clear, crisp, dynamic sound to every seat in the house, spectacular **new custom lobby carpeting** inspired by the original 1926 carpet design and **renovated and upgraded restrooms on the mezzanine level**.

Why are we not renovating the restrooms on the lower level? That has to wait until **Phase Two**! In the fall of 2017 we will unveil our new two-level **expanded lobby**, including a **new Producer's Club** lounge and most importantly, **17 additional women's restroom facilities** and four additional facilities for the men. We will accomplish this by extending our lobby south into the retail space next door. **Phase 3**, scheduled for 2018, will focus on the auditorium and will include **renovated seats, new carpet, improved house and stage lighting** and **upgraded heating and air conditioning**.

Of course, restoring and renovating this historic venue will require significant resources that cannot come from ticket sales or our usual annual fundraising campaigns. As a result, we are launching a special Capital Campaign to raise the necessary funds.

We are approaching the fundraising in three phases as well. **Phase One will cost $6 million dollars.** I am happy to tell you that we have already raised nearly $5 million of this from current and former members of our Board of Directors, community leaders, and government and foundation sources. Now it is time to turn to our biggest fans — our subscribers, patrons, and annual fund donors — to **help us raise the final $1 million**. I am delighted to announce that an anonymous donor has committed to match every dollar donated up to $500,000 between now and August 31, 2016.

I hope that you will join us in the important and exciting work. We have gift forms in the lobby if you would like to make a donation today or mail in a contribution. You can also contact our development office, or visit our website at **5thavenue.org**. I so look forward to welcoming you to **the new and improved 5th Avenue Theatre!**

David Armstrong

Creativity CIRCLES

Members of the Creativity Circles support the creative arc of the musical theater art form. They support The 5th's investment in writers and artists; the creation, development and staging of new works; and help insure excellence in our service to this community, our children and this magical art form. For your leadership, we applaud and thank you.

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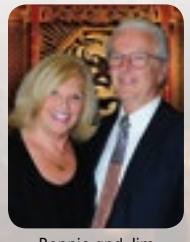
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A GENTLEMAN'S GUIDE TO LOVE & MURDER

BASED ON A NOVEL BY ROY HORNIMAN

BOOK AND LYRICS BY
ROBERT L. FREEDMAN

MUSIC AND LYRICS BY
STEVEN LUTVAK

WITH

KRISTEN BETH WILLIAMS ADRIENNE ELLER
CHRISTOPHER BEHMKE SARAH ELLIS MATT LEISY MEGAN LOOMIS
DANI MARCUS LESLEY McKINNELL KRISTEN MENGELKOCH
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DIRECTED BY
DARKO TRESNJAK

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A GENTLEMEN'S GUIDE TO LOVE & MURDER WAS DEVELOPED, IN PART, AT THE 2006 SUNDANCE INSTITUTE THEATRE LAB AT THE SUNDANCE RESORT WITH ADDITIONAL POST-LAB SUPPORT THROUGH ITS INITIATIVE WITH THE ANDREW W. MELLON FOUNDATION.

MARLEEN AND KENNY ALHADEFF, 5TH AVENUE PRODUCING PARTNER

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CAST

CAST (in order of appearance)

Monty Navarro . . . . . KEVIN MASSEY
Miss Shingle . . . . . MARY VANARSDEL
Sibella Hallward . . . . . KRISTEN BETH WILLIAMS
Asquith D'Ysquith, Jr. . . . . JOHN RAPSON
Tour Guide . . . . . MEGAN LOOMIS
Lord Adalbert D'Ysquith . . . . . JOHN RAPSON
Reverend Lord Ezekial D'Ysquith . . . . . JOHN RAPSON
Miss Barley . . . . . LESLEY MCKINNELL
Lord Asquith D'Ysquith, Sr. . . . . JOHN RAPSON
Henry D'Ysquith . . . . . JOHN RAPSON
Tom Copley . . . . . MATT LEISY
Phoebe D'Ysquith . . . . . ADRIENNE ELLER
Lady Hyacinth D'Ysquith . . . . . JOHN RAPSON
Newsboys . . . . . MATT LEISY, BEN ROSEBERRY, MEGAN LOOMIS, KRISTEN MENGELKOCH
Major Lord Bartholomew D'Ysquith . . . . . JOHN RAPSON
Lado Salomé D'Yqsuith Pumphrey . . . . . JOHN RAPSON
Actors . . . . . BEN ROSEBERRY, MATT LEISY, CHRISTOPHER BEHMKE
Lady Eugenia . . . . . KRISTEN MENGELKOCH
Mr. Gorby . . . . . CHRISTOPHER BEHMKE
Chief Inspector Pinckney . . . . . BEN ROSEBERRY
Guard . . . . . MATT LEISY
Magistrate . . . . . CHRISTOPHER BEHMKE
Chauncey . . . . . JOHN RAPSON
Ensemble . . . . . CHRISTOPHER BEHMKE, MATT LEISY, MEGAN LOOMIS, LESLEY MCKINNELL, KRISTEN MENGELKOCH, BEN ROSEBERRY

UNDERSTUDIES

Understudies never substitute for listed performers unless a specific announcement is made at the time of the appearance.
For the D'Ysquith Family: CHUCK RAGSDALE, BEN ROSEBERRY; for Monty Navarro: MATT LEISY, DAVID SCOTT PURDY; for Sibella Hallward: SARAH ELLIS, LESLEY MCKINNELL; for Phoebe D'Ysquith: SARAH ELLIS, LESLEY MCKINNELL; for Miss Shingle: MEGAN LOOMIS, DANI MARCUS; for Lady Eugenia: MEGAN LOOMIS, DANI MARCUS; for Miss Barley: SARAH ELLIS, MEGAN LOOMIS, DANI MARCUS

SWINGS

SARAH ELLIS, DANI MARCUS, DAVID SCOTT PURDY, CHUCK RAGSDALE

DANCE CAPTAIN

SARAH ELLIS

FIGHT CAPTAIN

DAVID SCOTT PURDY

TIME and PLACE

London, 1909

THERE WILL BE ONE
15-MINUTE INTERMISSION

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MUSICAL NUMBERS

Act One

"A Warning to the Audience" . . . . . Company
"You're a D'Ysquith" . . . . . Miss Shingle, Monty
"I Don't Know What I'd Do" . . . . . Sibella
"Foolish to Think" . . . . . Monty
"A Warning to Monty" . . . . . Ensemble
"I Don't Understand the Poor" . . . . . Lord Adalbert, Ensemble
"Foolish to Think" (Reprise) . . . . . Monty
"Poison in My Pocket" . . . . . Monty, Asquith Jr., Miss Barley
"Poor Monty" . . . . . Sibella, Ensemble
"Better With a Man" . . . . . Henry, Monty
"Inside Out" . . . . . Phoebe, Monty
"Lady Hyacinth Abroad" . . . . . Lady Hyacinth, Ensemble
"The Last One You'd Expect" . . . . . Company

Act Two

"Why Are All the D'Ysquiths Dying?" . . . . . Mourners, Lord Adalbert
"Sibella" . . . . . Monty
"I've Decided to Marry You" . . . . . Phoebe, Sibella, Monty
"Final Warning" . . . . . Ensemble
"Poison in My Pocket" (Reprise) . . . . . Monty
"Looking Down the Barrel of a Gun" . . . . . Lord Adalbert, Company
"Stop! Wait! What?!" . . . . . Monty
"That Horrible Woman" . . . . . Sibella, Phoebe, Inspector, Magistrate, Guard
"Finale" . . . . . Company

ORCHESTRA

Music Director—LAWRENCE GOLDBERG
Associate Music Director/Piano—ALBIN KONOPKA
Piano/Librarian—ERIC KANG

5TH AVENUE THEATRE ORCHESTRA

Clarinet—DANE ANDERSEN
Oboe/English Horn—BRENT HAGES
Bassoon—FRANCINE PETERSON
Horn—MATTHEW BERLINER
Trumpet—BRAD ALLISON
Percussion—PAUL HANSEN
Violins—LYNN BARTLETT JOHNSON (Concertmaster), LAURIE WELLS
Viola—JOE GOTTESMAN
Cello—TRACI WINTERS
Bass—TODD GOWERS
Music Coordinator—DANE ANDERSEN

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Q&A WITH DIRECTOR DARKO TRESNJAK

Q Why don't we start with what your response was to Steven Lutvak and Robert Freedman's material, and how you got involved with *Gentleman's Guide*, in the first place.

A Well, in the beginning, several friends and agents told me about it; people seemed to think I was the right person for the show. And then Robert came to see my production of *The Women* at the Old Globe. He loved that and I think he thought that I would be a good match, because that's another wicked comedy. That seems to be my specialty, you know? I like naughty things! I like things that are both appealing and a little bit subversive. So, we all met up and when I dug into this musical, about a charming young man who lies and kills eight of his relatives and prospers in the banking industry and his punishment is that he ends up in a three-way with two gorgeous women, I said: "Okay! Sign me on!" It was four years of work before we premiered the piece at Hartford Stage – but from the beginning, I thought Robert and Steven were consummate craftsman. There were pieces already, when I came along, like the door trio ["I've Decided to Marry You"], which has become kind of a signature, where I thought, "this is great."

Q There are several things about the staging I'd love for you to address. One is the idea of having one man play all of the eight people who die. (Jefferson Mays was nominated for a Tony playing the role on Broadway.)

A There were some people who were worried about whether an audience was going to follow the story of a killer. Why would anyone sign on for this? And I said, "Easy; because if you have a talented actor getting killed over and over again, then each murder is a reward, because he's going to come back as another delightful characterization." So, the way the audience looks forward to the act of killing; that's what is subversive about the show.

Q And, also, it makes it a little less forgiveable; it's not quite so horrifying, because it's so overtly theatrical.

A Yes. I mean, they're horrible people, the whole family that he kills – they're all awful, one after the other, in different ways – and it just means he'll be back, so the audience looks forward to it.

Q One of the real virtues of the production is its theatricality: in addition to the one actor who plays all the D'Ysquiths, you have an ensemble of six, who take on different guises, you've got a toy stage. I wonder if you can talk about the theatrical approach.

A The way that the piece is constructed is that the ensemble is six; they play many different characters, but each one has a breakaway role. For example, one actress plays Lady Eugenia; or there's the unfortunate ice skater, Miss Barley, who falls through the ice; there's the detective and the magistrate. I think it's good for the morale. And then with Alexander [Dodge – set designer and Tony nominee], we just actually remembered that Robert and Steven kept talking about Edwardian toy theaters and we thought, "Great! Let's give them an Edwardian toy theater!" So, the idea actually came from them.

And then we had a lot of fun with the projections. You know, clearly falling off the [church] tower is based on *Vertigo*. But then, the scene with the bees in the garden, that's based on *Maytime*. There are actually lots of references throughout.

Q So much of the entertainment is that each of these D'Ysquiths die in different and comic ways. I understand that the hole in the ice [in "Poison in My Pocket"] was originally supposed to be a Ferris wheel?

A We went through so many different versions of this – there was a car, and a Ferris wheel, and this and that. Then one day, we were doing a workshop in Hartford – this is eight months before the premiere and it's my favorite day in the collaboration. And Jefferson Mays was in the room. You know, it's so much work, a new musical, and I didn't think the structure of the Ferris wheel worked for me – I wanted something more kinesthetic, like bodies moving. And I thought how do I tell them again to rewrite it? Then I started swaying, listening to the music (SINGS) "You and I go sailing by/And no one will know"… And I thought, "it's a skating waltz!" Thirty minutes later, on a napkin, pretty much, Steven and Robert came up with just about my favorite, most sophisticated rhymes in the show.

Q I spoke at great length with Steve and Robert about the fact that, if you think about it for a moment, Monty's not the most likeable guy...

A Well, he's a talented ambitious young man and he has a talent for murder! And everybody in the audience responds to ambition. What I said, from the moment I started working on it, is "this is the comic side of The Talented Mister Ripley." It helps that the family is odious. And there is an injustice; they treated Monty's mother like hell.

Q I want to fast forward; you've been with this show for several years, you've been through some of the ups and downs, legally, and then you're finally able to do it and it goes well in Hartford and it goes well in San Diego and it moves to Broadway. And I just want to talk to you about the Broadway experience and ultimately taking home a Tony, what that experience was like.

A Well, it was, for me, overall, very joyous. And I didn't have anything to compare it to, because I had never done a Broadway show before! You know, this is my first time directing a new musical. I've directed musicals before, but this is my first new one. About the Tonys; I decided, things like this don't come along often in life, so I just made up my mind to enjoy myself and be present.

Q What can people expect from the tour?

A We have committed to keep exploring the piece and to making it better. It's interesting, when a show runs for a long time, you see things and you go, "Oh! I can do this even better." I'm determined to do an even better production of it! And then the other thing is, our show is based on personality. It very much depends on who are in these roles. It's not a mechanical experience at all, so we're committed to tailoring it to the talent that we select for the tour. So, I'm very much going to tweak it for the people coming in. The D'Ysquith role is a virtuosic part; you have to tailor it for the virtuoso playing it.

Q Finally, I have to say, when I went to see the show recently, one of the things I noticed – and I found very moving – was how many young people were in the audience. They clearly had listened to the cast album and knew the score.

A Yes. It's attracting more and more young people. It seems to kind of have a cult status with many of them. You know, some of them have posted videos on YouTube of them doing the door trio – in one instance, a girl does all three parts! It's very funny. I hear from friends who teach in musical theater programs around the country and people are coming in with songs from *Gentleman's Guide*. It's a new musical that requires, especially for women, a certain kind of Julie Andrews purity of singing and there isn't a lot of that being written, so I think people with those kind of voices are really responding to it. So, audiences are getting younger.

Q&A

WITH STEVEN LUTVAK AND ROBERT FREEDMAN

PHOTO CREDIT : AP PHOTO/MARK KENNEDY

I just wanted to talk to you about the whole process of putting *Gentleman's Guide* up on Broadway and winning the Tony Award. How did you two get involved with this piece? And how long ago was it?

RF: Well, we met in the graduate musical theater writing program at NYU [in 1981]. We became friendly and we had threatened to work together for a long time. We were looking for something and we worked on another show for a while and then, Steve had seen this movie, *Kind Hearts and Coronets*, on TV…

SL: I was in college. It was 1978 or '79 and I wasn't sleeping, so I turned on my black and white television and two or three channels in, there was this movie and I went, "Oh yeah, that's *Kind Hearts and Coronets*; that's one of my dad's favorite films." And I literally bolted upright in bed, smacked my forehead and said, "Oh my god, it's a musical." Now, I know that sounds incredibly ridiculous and hyperbolic and over-the-top dramatic, but it's really what happened. And I tried to get the rights to the film several times and then finally did. And then we wrote *Kind Hearts and Coronets*, the musical.

But, despite developing the show at Sundance, and winning the Kleban and Fred Ebb Awards, and having several successful readings, the rights holders didn't allow you to proceed.

SL: *Kind Hearts and Coronets* happens to be based on a novel that happens to be in the public domain. When we got into hot water with the film company, which rescinded its offer, we went back to the novel.

RF: It's called *Israel Rank: The Autobiography of a Criminal* [by Roy Horniman], which we had read, from the very beginning. And we decided to take out everything from our show which was in the film, but not in the novel – which left plenty because we had already made up a lot of stuff. And we hired a terrific copyright lawyer who vetted everything and gave us advice and we didn't take any chances; we made sure that there was NOTHING from the film. And that turned out to be a blessing in disguise.

Can you give me a sense of what that means?

SL: We found a few nuggets in the novel that were interesting and helpful. And when we had to go back and rewrite the show, it was enormously freeing to us, actually, because we had not only to sidestep what we couldn't use, but it freed us up to be wilder in our choices.

RF: There are eight people who die in the movie and eight people who die in our show. But there are differences in the occupations and the personality profiles, the identities of the people that get killed. It wasn't just who they were, but *how* they died. They're all members of one family, but we couldn't use anything from the movie that wasn't in the novel. The murders in the novel were either not as dramatic or not funny and one was terribly tragic, in a way that you could never make comic. So, we just had fun making up new identities and new ways for them to die! It wasn't just who they were, but *how* they died.

Right before a production was scheduled in La Jolla in 2009, you were hit with a lawsuit from the movie's rights-holders.

RF: That was really an awful time. The judge dismissed the case, outright, in March of 2011.

SL: The judge said, in his decision, "ultimately the movie and the musical are two completely different iterations of the same underlying material. The movie plants its tongue firmly in its cheek and the musical sticks its tongue out."

Let's talk about the show and the way you two put it together. Let's talk about the appeal of this piece, because it's a very, very funny show, but it also has an edge. You guys are constantly playing with the question of how to make sort of hateful people likeable; or hating somebody enough, but enjoying them enough, that you want to see them die in interesting ways!

SL: Well, we were very careful about that; we need to make the D'Ysquiths all odious enough that you didn't mind seeing them killed off. We needed to write Monty [the protagonist] sympathetically and we needed to cast Monty sympathetically.

RF: I think there are certain things about his predicament in life that are inherently sympathetic and that anybody can identify with; he's an underdog and, not only did he grow up poor, but he was denied the kind of life that he should have been born into and should've had. So he realizes this was all caused by this family that rejected his mother. I think there isn't anyone who hasn't fantasized about getting revenge.

We also felt the way to help him be more sympathetic was to make sure all the people he killed were as loathsome as possible. And they're all loathsome in different ways, but in kind of the same way, in their attitude toward the little people, and their arrogance, which is silly. They're all silly people, too.

What all this discussion doesn't include, and which you mentioned, is that it's funny! Steve and I had a tremendous amount of fun writing it and we just wallowed in the language of it and the attitude of it and the tone. We kept making sure that we were keeping everything consistent in tone. And we just cracked each other up writing lyrics. It wasn't like he took one song and I took another song, we really wrote them together.

SL: As time has gone by, I realize that what we are, in a way, is a very low comedy in a very fancy box. It's a low comedy—it's a Bert Lahr, laugh-your-ass-off comedy, which I didn't realize while we were writing it.

One of the things I love about the show is its utter theatricality. You've got this chorus of six, playing all the other roles, and you've got this fantastic stage within a stage; you're doing scenes in front of it and you're always curious about what's going to be revealed when they open that curtain. And that's very much about your collaboration with director Darko Tresnjak – I wonder if you can talk about the fun of the staging.

RF: I think Steve and I are incredibly lucky that Darko and his design team worked on the show. First of all, Darko, at the very beginning, just completely understood what we were going for. And then he met with Alexander Dodge, our set designer, and they came up

with this toy theater idea. The thing that we contributed is we thought it ought to be performed – and it was written to be this way, too – as if it were being performed in the time it takes place. And I think what Darko did is he not only did that, but through the use of projections, he found a way to make it modern at the same time that it was clearly Edwardian; you sort of feel like you're in that time and place, but there's a modern element to it.

What was it like, that night in June, when you guys won the Tony Award for Best Musical? (And Robert won the Tony for Best Book?)

SL: Even now, I don't know that I can find the words for it; given the almost eleven years that we had worked on the show, to win that was nothing less than astonishing. Nothing less than astonishing.

RF: It was the most incredible thing and it's surreal and it's wonderful. Sometimes, if I'm in the neighborhood, I'll pop in and watch the last ten or fifteen minutes of the show. By the end people are just overwhelmed and thrilled and it's just so exciting. It's THE thing about the show that's the most meaningful to me; feeling that from the audience and knowing that I've been a part of it, of a shared experience like that. There's nothing like it in the world. And, as exciting as winning the Tony was – and I don't mean to in any way diminish that, it was amazing and somehow, unreal – but that feeling from the audience is miraculous and wonderful and moving to me every single time.

WHO'S WHO

JOHN RAPSON (*The D'Ysquith Family*). Broadway: *Les Misérables* (Grantaire/Bamatabois, u/s Javert, u/s Thénardier). Tour and Regional: *Les Misérables*, *Disney On Classic* (with the Tokyo Philharmonic), *Sweeney Todd*, *Brigadoon*. BFA, University of Michigan. Infinite love and thanks to Mom, Dad, Alex, Stella, Chris and the gents of CGF, the family dinner crew, and the utterly extraordinary *Gent's Guide* team. Humbled and honored to be part of this brilliant piece. Now and then pigs CAN fly. This one's for Pat.

KEVIN MASSEY (*Monty Navarro*). Broadway: *Gentleman's Guide*, *Memphis* (u/s Huey), *Tarzan* (u/s Tarzan), Deaf West's *Big River*, NYCO's *Antony & Cleopatra* (Eros), originated Almanzo in *Little House on the Prairie* (1st Nat., Paper Mill, Guthrie), and D'Artagnan in *Three Musketeers* (Chicago Shakespeare). Europe: *Tarzan* (Tarzan), *Grease!* (Doody). Regional: Asolo Rep's *Bonnie & Clyde* (Ted), Utah Shakes' & Kansas City Rep's *Pippin* (Pippin), Skylight Music Theater's *Les Miz* (Marius), MUNY's *Footloose* (Willard). UNC, Morehead-Cain Scholar. Proud husband of Kara Lindsay. Love to my family. kevinmassey.com @kcmassey1

KRISTEN BETH WILLIAMS (*Sibella Hallward*) is delighted to join this deliciously devilish company! West End: *Top Hat* (Dale Tremont). Broadway: *Pippin*; *Nice Work…*; *Anything Goes*; *Promises, Promises*. Other NYC: *The Marvelous Wonderettes* (Off-Bway), Encores!, appearances at Town Hall and Carnegie Hall. Regional: *Big Fish* (Sandra, Alpine Theatre Project), *White Christmas* (Betty Haynes, Ordway), Music Theatre of Wichita, Ogunquit, Paper Mill, to name a few. Love & thanks to Dustin, Jason, Jay, and Darko; to "The Fam" always; and to Jimmy—my home. Proud AEA member. BFA Univ. of OK. @KBDubsNYC

ADRIENNE ELLER (*Phoebe D'Ysquith*). Recent graduate of NYU Tisch School of the Arts with a BFA in Drama under the New Studio on Broadway. Regional: Ariel in *Disney's The Little Mermaid* (NSMT/TBTS) and Natalie in *Next to Normal* (Farmers Alley Theater). Proud member of AEA. Immense thanks to the GGLAM team, Binder Casting, Professional Artists, the New Studio on Broadway, and Mom and Dad. Lots of love to Scott!

MARY VanARSDEL (*Miss Shingle*). National Tour: *Mary Poppins* (original Bird Woman). Off-Broadway: Rebecca (*54 Below*), Cole Porter's *Paris*. Regional: Mrs. Brill (*Mary Poppins*), Mama Rose (*Gypsy*), Carlotta (Yeston/Kopit's *Phantom*), Lily Byrne (*A Man of No Importance*), and dozens more. Film/TV: "In the Line of Fire," "LA Law," "Boardwalk Empire," "Gilmore Girls," "Miracles," and many more. Recording: "When at Night I Go to Sleep." Proud member of Actors' Equity. maryvanarsdel.com @mvsings

CHRISTOPHER BEHMKE (*Magistrate*). Int'l Tours: *West Side Story*. Off-Broadway: *Mama and Her Boys*. Regional: *Cabaret*, *Les Miz*, *Miss Saigon*, *Hound of the Baskervilles*. Chris also works with Project Creo, a nonprofit that uses creativity and love to empower children.

SARAH ELLIS (*Swing/Dance Captain*). Regional: Ogunquit, Pittsburgh CLO, Northshore, KC Starlight, Westchester Bway, WV Public. NYC: *Stardust Road: The Hoagy Carmichael Musical*, Musicals Tonight! BFA Penn State (WE ARE!). Endless gratitude to teachers, fam & friends-love to DR. @sell_is

MATT LEISY (*Tom Copley*). Off-Broadway: *The Fantasticks*, *Carousel* (PBS). Regional: Cincinnati Playhouse, St. Louis Rep, Arizona Theatre Co., Arden Theatre, Alabama Shakespeare Festival. Favorites: *39 Steps*, *Ragtime*, *Red*, *Importance of Being Earnest*, *The History Boys*. Graduate: Northwestern University. mattleisy.com

MEGAN LOOMIS (*Tour Guide*). National Tours: *War Horse* (Paulette), *Sweeney Todd* (Mrs. Lovett Standby), *Cabaret* (Helga). Off-Broadway: *Allegro* (Beulah, Classic Stage Company). Regional: GeVa, Ogunquit, Merry-Go-Round, Flat Rock, NC Theatre, Maltz-Jupiter Theatre. Education: Eastman School of Music.

DANI MARCUS (*Swing*). Off-Broadway: *The Pirates of Penzance*. Regional: Created the role of Harriet in *Jane Austen's Emma* (The Old Globe, TheatreWorks), *Beach Blanket Babylon*, *Spelling Bee* (SJ Rep). Love and gratitude to Timothy, Tijuana, and Jon Call.

LESLEY McKINNELL (*Miss Barley*). Past professional experiences include playing witches, a burlesque performer, fairytale muses, a sexless virgin, and a non-drag version of Barbra Streisand, among others. Special thanks to MR, SL, DS, Mom & Dad! @lesleymckinnell for more information.

KRISTEN MENGELKOCH (*Lady Eugenia*). Off-Broadway: *NEWSical the Musical* and *Forbidden Broadway*. Regional: Geva Theatre, Cape Playhouse, PlayMakers Rep, Gateway, Moonlight, North Coast Rep, SCRT, among others. Television: "Veronica Mars." Education: MFA, San Diego State University; BFA, Emporia State University. kristenmengelkoch.com

DAVID SCOTT PURDY (*Swing and Fight Captain*). NYC: *A Christmas Story* (Madison Square Garden); *Lady, Be Good* (Encores!); *Zorba* (Encores!). National Tour: *The Producers*. Regional: *Anything Goes* (North Shore Music Theatre). Love to Kate, Brothers, Mom, and Cleo. davidscottpurdy.com

CHUCK RAGSDALE (*Swing*) has toured the U.S. with multiple black and white canines, frolicked with a singing cannibal Off-Broadway, and played girly princes, suicidal factory workers, and dudes with accents regionally. For my best and favorite PAL.

BEN ROSEBERRY (*Chief Inspector Pinckney*). Broadway/National Tour: *The Lion King*, *Rent*. Off-Broadway: *Fugitive Songs*, *Emma*. Countless regional, workshops and readings. Front man for *The Fractured Years*. Thanks to Sarah, the family, Darko, Binder, and Professional Artists! @Ben_Roseberry

ROBERT L. FREEDMAN (*Book and Lyrics*). Tony, Drama Desk, and Outer Critics Circle Awards for Best Book of a Musical for *Gentleman's Guide*. TV: ABC's "Life With Judy Garland: Me and My Shadows" (Emmy, Writers Guild nominations), ABC's "Rodgers & Hammerstein's Cinderella" (WGA nomination), HBO's "A Deadly Secret" (WGA Award), Lifetime's "Murder In The Hamptons."

STEVEN LUTVAK (*Music and Lyrics*). Broadway debut, *A Gentleman's Guide to Love & Murder* (Drama Desk, Drama League, Outer Critics Circle, Tony Awards, Best Musical). Title track, Paramount's *Mad Hot Ballroom*. Other awards: Kleban, Fred Ebb Awards (with Robert Freedman); two Jonathan Larson Foundation Grants; Johnny Mercer Emerging American Songwriting Award; NEA Grant. CDs: "The Time It Takes," "Ahead of My Heart."

DARKO TRESNJAK (Director) won the Tony, Drama Desk, and Outer Critics Circle awards for his direction of *A Gentleman's Guide to Love & Murder*. He recently won the Obie Award for his direction of *The Killer* with Michael Shannon at Theatre for a New

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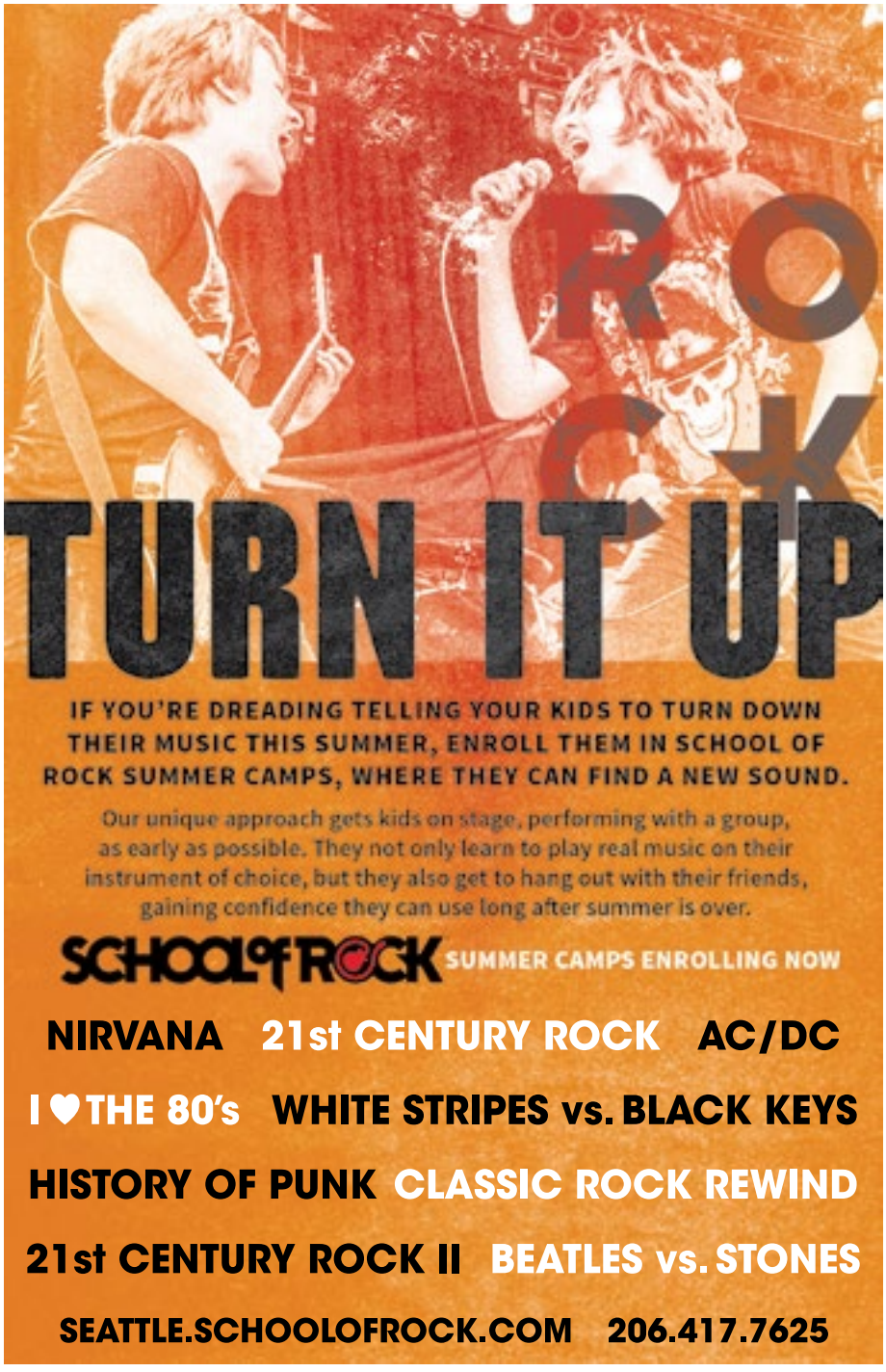

Audience. Recent directing credits include *Hamlet* at Hartford Stage, where he is the Artistic Director, and *The Ghosts of Versailles* with Patti LuPone at LA Opera. Upcoming: *Rear Window* with Kevin Bacon.

PEGGY HICKEY (*Choreographer*). Broadway/Lincoln Center: *Gentleman's Guide*, *Most Happy Fella*, *La Rondine*, *My Fair Lady*, "Hansel and Gretel" (PBS). *The King and I*, *Chatelet* (Paris). Regional: *Kiss Me, Kate* (Hartford/Old Globe). 7 productions at Goodspeed Musicals. 25 years of grand opera. TV/Film: "Woodshock" (Kirsten Dunst), "The Brady Bunch Movie," "Beck's New Pollution" (MTV Award). peggyhickey.com

ALEXANDER DODGE (*Scenic Design*). Broadway: *Gentleman's Guide* (Tony, Drama Desk, Outer Critics noms.), *Present Laughter* (Tony nom.), *Old Acquaintance*, *Butley*, *Hedda Gabler*. London West End: *All New People*. Recent: *Ripcord* (MTC), *Rear Window* (Hartford), *Funny Thing…Forum* (Two River). Opera: *Ghosts of Versailles* (L.A. Opera), *Il Trittico* (Berlin), *Lohengrin* (Budapest). Upcoming: *Anastasia* (Hartford). Training: Yale.

LINDA CHO (*Costume Design*) has worked with artists from diverse disciplines and backgrounds in theatre, dance, and opera on stages throughout the country and abroad. Broadway: *Gentleman's Guide* (Tony Award); *Velocity of Autumn*. Selected credits: La Jolla Playhouse, Arena Stage, Old Globe, Guthrie, L.A. Opera, Royal Shakespeare Company. Education: Yale School of Drama.

PHILIP S. ROSENBERG (*Lighting Design*). Broadway: *The Elephant Man*, *It's Only a Play*, *A Gentleman's Guide to Love & Murder*. Off-Broadway: Explorers Club, Cactus Flower. Regional: Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie, Old Globe, Huntington Theatre Company, Chicago Shakespeare, Hartford Stage, Shakespeare Theatre Company, Williamstown Theatre Festival, Bay Street Theater, Westport Country Playhouse.

DAN MOSES SCHREIER (*Sound Design*). Broadway: *Merrily We Roll Along*, *Sondheim on Sondheim*, *A Little Night Music*, *Gypsy*, *Radio Golf*, John Doyle's *Sweeney Todd*, *Putnam County Spelling Bee*, *Pacific Overtures*, *Assassins*, *Into the Woods*, *Topdog/Underdog*, others. Off-Bway: *Passion*, *Road Show*, *Homebody/Kabul*, *Floyd Collins*, others. Composer: *The Merchant of Venice*, *Julius Caesar*, *The Tempest*. Four Tony Award nominations. danmosesschreier.com

AARON RHYNE (*Projection Design*). Broadway: *Gentleman's Guide* (Drama Desk Award), *Bonnie & Clyde*. Off-Broadway:

Absolute Brightness, *Bootycandy*, *Water By the Spoonful*, *Wild with Happy*, *Working*. Opera: *Ghosts of Versailles* (L.A. Opera), *La Traviata* (Wolf Trap), *Florencia*. Regional: Huntington, Hartford Stage, Geffen Playhouse, Shakespeare Theatre, Old Globe, La Jolla Playhouse, Ford's Theatre, Asolo Rep. aaronrhyne.com

CHARLES G. LaPOINTE (*Hair and Wig Design*). More than 60 Broadway shows and national tours, including *Gentleman's Guide*, *Hamilton*, *Beautiful*, *On Your Feet*, *Motown*, *Jersey Boys*, *Elephant Man*, *Clybourne Park*, *Newsies*, *The Columnist*, *The Mountaintop*, *Memphis*, *Side Show*, *Fences*, *Superior Donuts*, *In the Heights*, *The Color Purple*.

BRIAN STRUMWASSER (*Make-up Designer*). NYC based Make-up Designer and Hairstylist. Broadway: Larry David's *Fish in the Dark* (Make-up Designer), *A Gentleman's Guide to Love & Murder* (Make-up Designer), *Mamma Mia!*, *Cabaret*, *The Lion King*, *End of the Rainbow*. brianstrumwasser.com

JONATHAN TUNICK (*Orchestrations*). *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Merrily We Roll Along*, *Passion*, *A Chorus Line*. Composer/Conductor, Films: Mike Nichols, Franco Zeffirelli, Sidney Lumet, plus *Blazing Saddles*, *Young Frankenstein*, *Smash*, *Galavant*, *Into the Woods*. One of eight living "EGOTS" holding Emmy, Grammy, Tony, and Academy awards. Elected in 2009 to the Theatre Hall of Fame.

DIANNE ADAMS McDOWELL (*Vocal Arranger*). NYC credits include the original Broadway production of *A Gentleman's Guide to Love & Murder*, Radio City Music Hall, and (with husband, James McDowell) *The Wind in the Willows* and *Bookends*. Awards: the Helen Hayes, Barrymore, and Hollywood NAACP.

PAUL STAROBA (*Music Supervisor*) has been in charge of the *Gentleman's Guide* music department since 2009. Other Broadway/Off-Broadway conducting credits include: *A Little Night Music* (with Catherine Zeta-Jones and Angela Lansbury), *Next to Normal*, *Grey Gardens*, *Carrie*, *Happiness*, *Saved*.

LAWRENCE GOLDBERG (*Musical Director*). Broadway: *Cinderella*, *How to Succeed in Business Without Really Trying*, *The Drowsy Chaperone*, *Thoroughly Modern Millie*, *The Phantom of the Opera*, *Carousel*. National tours (as MD): *South Pacific*, *The Producers*, *Les Misérables*, *Sunset Boulevard*, *Cats*. Composer/lyricist of the new musical *Grounded For Life* and the Pittsburgh TV show "Let's Read a Story." lawrencegoldbergmusic.com

SEYMOUR RED PRESS (*Music Coordinator*). Tony Honor for Excellence in the Theater. Credits include more than 100 shows from the original *Gypsy* through *After Midnight*. This season on Broadway: *Chicago*, *Gentleman's Guide*, *An American in Paris*, *Dames at Sea*.

BINDER CASTING (*Casting*). Broadway: *Dames at Sea*, *Gentleman's Guide*, *Nice Work*, *The Lion King*, *A Chorus Line* (2006), *Gypsy* (2008), *39 Steps*, *...Virginia Woolf* (2005), *Movin' Out*, *42nd Street* (2001), *The Iceman Cometh* (1999), *Beauty & the Beast*, *Chicago* (1996), *The King and I* (1996), *Lost in Yonkers*, *Jerome Robbins' Broadway*. Film/TV/Other: "Carousel" (PBS), "Six by Sondheim," "SYTYCD," "West Side Story" (SF Symphony), *Dreamgirls*, *Chicago*, *Nine*.

TRIPP PHILLIPS (*Production Supervisor/Assistant Director*). Broadway/tour includes: *Gentleman's Guide*, *Macbeth*, *Memphis*, *A Christmas Story*, *Born Yesterday*, *Lombardi*, *Finian's Rainbow*, *Pal Joey*, *Passing Strange*, *The Ritz*, *Jersey Boys*, *White Christmas*, *Princesses*, *42nd Street*, *Swing!*, *Ring Round the Moon*, *Dream*, *King and I*.

DANIEL S. ROSOKOFF (*Production Stage Manager*). Broadway: *Dirty Rotten Scoundrels*, *How The Grinch Stole Christmas*, *By Jeeves*, *Swinging On A Star*. Tours: *Once*, *Sister Act*, *The Addams Family*, *9 to 5*, *Legally Blonde*, *Dirty Rotten Scoundrels*, *The Full Monty*, and others. Regional: Many.

ERIC H. MAYER (*Stage Manager*). Tours: *Ghost Brothers of Darkland County*, *Sister Act*, *Joseph and the Amazing Technicolor Dreamcoat*. Off-Broadway: *39 Steps*, *Strawberry & Chocolate*, *North*. Many regional productions. Graduate of The Ohio State University. Love to John, Zoey and Emma.

SARAH HELGESEN (*Assistant Stage Manager*). Broadway: *Big Fish*, *A Gentleman's Guide to Love & Murder*. National Tours: *Joseph and the Amazing Technicolor Dreamcoat*, *Memphis*. Off-Broadway: *Lucky Guy*. Education: MFA, Columbia University; BA, The Ohio State University. Love to her family.

JOEY PARNES (*Producer*). Broadway: *A View from the Bridge*; *Skylight* (Tony Award); *Fish in the Dark*; *A Delicate Balance; This is Our Youth*; *A Raisin in the Sun* (Tony); *Gentleman's Guide* (Tony); *Betrayal*; *Vanya and Sonia and Masha and Spike* (Tony); *End of the Rainbow*; *HAIR* (Tony); *The Merchant of Venice* (2010); *Bloody Bloody Andrew Jackson*; *Passing Strange*; *Who's Afraid of Virginia Woolf?* (2005); *The Goat, or Who Is Sylvia?*; *Copenhagen*; and *Dreamgirls*, among others.

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SUE WAGNER (*Producer*). Broadway: *A View from the Bridge*, *Skylight* (Tony Award), *Fish in the Dark*, *A Delicate Balance*, *This is Our Youth*, *A Raisin in the Sun* (Tony), *Gentleman's Guide* (Tony), *Betrayal*, *Vanya and Sonia and Masha and Spike* (Tony), *End of the Rainbow*, *HAIR*, *The Merchant of Venice*, *Lombardi*, *Bloody Bloody Andrew Jackson*, *Equus*, *Passing Strange*, *Butley*, *Well*, and *Who's Afraid of Virginia Woolf?*.

JOHN JOHNSON (*Producer*). Broadway credits include *A View from the Bridge*, *Skylight* (Tony Award), *Fish in the Dark*, *A Delicate Balance*, *This is Our Youth*, *A Raisin in the Sun* (Tony), *Gentleman's Guide* (Tony), *Betrayal*, *Vanya and Sonia and Masha and Spike* (Tony), *End of the Rainbow*, *HAIR*, *The Merchant of Venice*, *Bloody Bloody Andrew Jackson*, and *Passing Strange*. Graduate: Fordham University at Lincoln Center.

50 CHURCH STREET PRODUCTIONS (*Producer*). Led by Rick Costello. Broadway: *Gentleman's Guide* (Tony Award), *The Trip to Bountiful* (Tony nomination), *The Best Man*. Board member, Hartford Stage Company. Thrilled to bring *A Gentleman's Guide to Love & Murder to North America*.

JOAN RAFFE & JHETT TOLENTINO (*Producer*). 3 Tony Awards: *Gentleman's Guide*, *A Raisin in the Sun*, *Vanya and Sonia…* Current NY shows: *Clever Little Lies*, *Sylvia*, *Hand to God*. joanjhettproductions.com

JAY ALIX & UNA JACKMAN (*Producer*). *Gentleman's Guide* (Tony Award), *Fish in the Dark*, *Skylight* (Tony Award).

RHODA HERRICK (*Producer*). Off-Broadway: *Sunday in the Park*, *Hamlet Machine*, *Gardens of Frau Hess*, *Bully Pulpit*, *You Should Be…*, *Garden of Earthly Delights*. Broadway: *All's Well That Ends Well*.

KATHLEEN K. JOHNSON (*Producer*) became a producer of *Gentleman's Guide* because the show made her laugh and laugh and laugh. May you find the same enjoyment she did.

JAMIE deROY (*Producer*). *Gentleman's Guide* (Tony Award), *Vanya & Sonia* (Tony), *Norman Conquests* (Tony). Broadway: *Gin Game*, *Cinderella*, *Nice Work*, *Starcatcher*, *Catch Me…*, *The Addams Family*, *Finian's…*, *All My Sons*, *Thurgood*. Off-Broadway: *The Lion* & more.

MEGAN SAVAGE (*Producer*) is a New York-based producer of theater and live events. Broadway: *Vanya and Sonia and Masha and Spike* (Tony Award), *Gentleman's Guide* (Tony Award).

FOUR LADIES AND ONE GENT (*Producer*). The Ladies: Louise Beard, Barbara Freitag, Ruth Hendel, and Heni Koenigsberg are proud to be a part of this Tony-winning show. We dedicate this tour to the memory of our dear Gent, Michael Filerman.

RICHARD WINKLER (*Producer*). Four Tony Awards since 2009: *Norman Conquests*, *La Cage…*, *Memphis, Vanya and Sonia…* Currently: *Something Rotten!*, *Hand to God*, *Cinderella* (tour). Also West End.

JOHN ARTHUR PINCKARD (*Producer*). Broadway: *Gentleman's Guide* (Tony Award), *Clybourne Park* (Tony), *HAIR*, *American Idiot*, *Slava's Snowshow*. Managing Partner, Tilted Windmills Theatricals. Inaugural recipient, Hal Prince's T. Fellowship for creative producers.

TRUE LOVE PRODUCTIONS (*Producer*). Jeanne Donovan Fisher and Laurie Gilmore. Most recent Broadway: *Skylight*, *Fish in the Dark*, *A Gentleman's Guide to Love & Murder*, *Fela!*, *The Norman Conquests*.

CATHERINE ADLER (*Producer*). *Skylight* (Tony Award), *Gentleman's Guide* (Tony), *Vanya and Sonia* (Tony), *Elephant Man* (Drama Desk), *Fish in the Dark*, *The Flick*. #GGLAM

JAMIE & BRUCE BENDELL (*Producer*). Partners/producers at Big Block Media Holdings, a film, theatrical, commercial and design production company. Broadway: *Gentleman's Guide*, *Grace*, *The Performers*. Off-Broadway: *Heathers*, *One Day*.

MICHAEL T. COHEN (*Producer*) is a member of the Board of Directors for the Roundabout Theatre Company. *Gentleman's Guide* is his first production credit and Tony Award!

JOSEPH & CARSON GLEBERMAN (*Producer*). *Gentleman's Guide* (Tony Award), *Vanya and Sonia and Masha and Spike* (Tony). With Old Campus Productions: *It Shoulda Been You*. Longtime supporters: Manhattan Theatre Club, Page 73 and Play Company.

WILLIAM MEGEVICK (*Producer*). *Gentleman's Guide* (Tony Award) was Bill's Broadway producing debut. Since 2012, he has invested in several Broadway and Off-Broadway productions, including Tony Award and Pulitzer Prize-winning shows.

RON SIMONS (*Producer*). *Porgy and Bess* (Tony Award), *Vanya and Sonia and Masha…* (Tony), *Gentleman's Guide* (Tony). Film: *Night Catches Us*, *Gun Hill Road*, *Blue Caprice*.

SEAVIEW PRODUCTIONS (*Producer*). Greg Nobile and Jana Shea. Credits include *Gentleman's Guide*, *Side Show*, *Gypsy* (West End), *Absolute Brightness*. Investments: *Fun Home*, *Something Rotten!*, *It's Only a Play*. seaviewprods.com

STEWART F. LANE & BONNIE COMLEY (*Producer*). Nine Tony Awards, collectively produced over 40 Broadway productions. Mr. Lane is the author of *Black Broadway*, *Jews on Broadway*, and *Let's Put on a Show*.

TED SNOWDON (*Producer*) with credits going back to 1979's Tony Award-winning The Elephant Man, is thrilled to be a part of the *Gentleman's Guide* family.

JOE SIROLA (*Producer*) starred on Broadway in *Molly Brown*, *Pal Joey*, etc. Over 600 TV shows and movies. Broadway: *Gentleman's Guide* (Tony Award). 10,000 voiceover commercials.

HARTFORD STAGE. (*Development*) One of the nation's leading resident theatres since its founding 51 years ago, the Tony Award-winning Hartford Stage is currently under the leadership of Artistic Director Darko Tresnjak and Managing Director Michael Stotts. More than 70 world or American premieres include *Our Country's Good*, *Falsettos*, *Enchanted April*, *Tea at Five*, *The Orphans' Home Cycle*, and *Water by the Spoonful* (Pulitzer Prize).

THE OLD GLOBE. (*Development*) San Diego's Old Globe (Regional Tony Award recipient 1984) has been among the country's leading theatres for over 80 years. Under Artistic Director Barry Edelstein and Managing Director Michael G. Murphy, the Globe produces 15 productions annually, including its internationally renowned Shakespeare Festival. World premieres such as *The Full Monty*, *Dirty Rotten Scoundrels*, *Dr. Seuss' How the Grinch Stole Christmas!* and *Allegiance* were developed at the Globe.

NEURO TOUR (*Physical Therapy*) provides performing arts physical therapy and is honored to be part of *A Gentleman's Guide to Love & Murder*. We have provided back-stage treatment to more than 80 productions. Credits include: *The Lion King*, *Hedwig*, *STOMP!*, *Movin' Out*, *Billy Elliot*, *War Horse*, U2, P!nk, and Katy Perry.

ALLIED LIVE (*Marketing and Press*) is a full-service marketing/advertising agency representing national tours, performing arts institutions and experiential entertainment entities. Current clients include: *The Book of Mormon*, *Kinky Boots*, *A Gentleman's Guide to Love & Murder*, *Mamma Mia!*, *Motown The Musical*, *Once*, and *Irving Berlin's White Christmas*. Upcoming tours include *An American in Paris* and *Something Rotten!*.

BROADWAY BOOKING OFFICE NYC (*Tour Booking and Engagement Management*) is a leading theatrical tour booking, marketing and press company representing award-winning musicals and plays. Current projects include: *Jersey Boys*, *The Phantom of the Opera*, *Matilda The Musical*, *Beautiful*, *A Gentleman's Guide to Love & Murder*, *The Sound of Music*, and *Love Letters* starring Ali MacGraw & Ryan O'Neal. bbonyc.com

STAFF FOR
A GENTLEMAN'S GUIDE TO LOVE & MURDER

GENERAL MANAGEMENT
JOEY PARNES PRODUCTIONS
Joey Parnes Sue Wagner John Johnson
Kit Ingui Jillian Robbins Jesse Rothschild

COMPANY MANAGER
David van Zyll de Jong

ASSISTANT COMPANY MANAGER
Mike McLinden

CASTING
BINDER CASTING
Jay Binder, CSA, Jack Bowdan, CSA,
Mark Brandon, CSA, Jason Styres, CSA
Heather Washburn

TOUR BOOKING & ENGAGEMENT MANAGEMENT
BROADWAY BOOKING OFFICE NYC
Steven Schnepp, Temah Higgins, David Freeland
Sean Mackey, Stacey Burns, Steve Chazaro

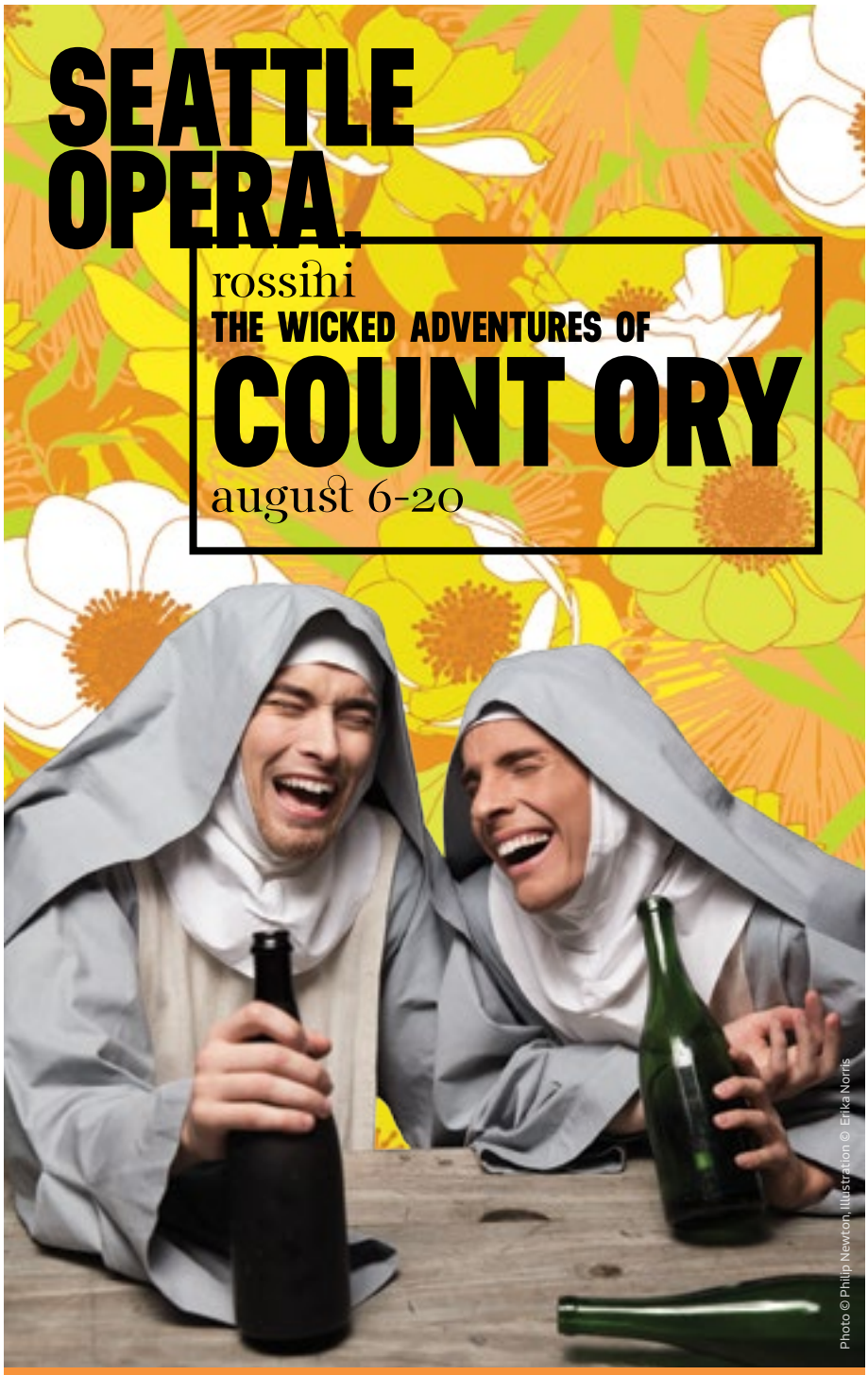
TOUR PRESS & MARKETING
ALLIED LIVE
Laura Matalon Marya K. Peters
Anne Waisanen Doug Blemker
Sarah Dahlberg, Anne Dailey Meyer,
Andrew Damer, Jen Gallagher, John Gilmour,
Meghan McDonald, Jacqueline Smith

NATIONAL PRESS REPRESENTATIVE
O&M CO.
Rick Miramontez / Andy Snyder / Scott Braun

Production Stage Manager..... Daniel S. Rosokoff
Stage Manager.....Eric H. Mayer
Assistant Stage Manager.....Sarah Helgesen
Assistant Director.....Tripp Phillips
Associate Choreographer.....Adam Cates
Fight Director ..... Jeff Barry
Dialect Coach .....Ben Furey
Production Assistants .....Kate Dial, Garrett Rollins

Associate Scenic Designer.....Colin McGurk
Associate Costume Designer.....Nancy A. Palmatier
Associate Lighting Designer.....Craig Stelzenmuller
Assistant Lighting Designer ..... Aaron Porter
Associate Sound Designer .....Dillon Cody
Assistant Sound Designer.....Joshua Reid
Assistant Projection Designer.....Bart Cortright
Assistant Hair and Wig Designer .... Brittany Hartman
Assistant to Hair and Wig Designer .....
Gretchen Androsavich

Production Carpenter ..... Larry Morley
Head Carpenter ..... Patrick Venn
Assistant Carpenter ..... Andrew Shaw



From the playful composer of *The Barber of Seville* comes a madcap comedy about a notorious skirt-chaser who schemes his way into a medieval castle by means of outrageous disguises and dubious "help" from his minions. Our lively and satirical new production recalls the humor of Monty Python with exaggerated fashions, whimsical animations, and ridiculous staging to start the season with a bang.

A New Seattle Opera Production
In French with English subtitles.
Evenings 7:30 PM
Sunday 2:00 PM
Featuring the Seattle Opera Chorus and members of Seattle Symphony Orchestra.

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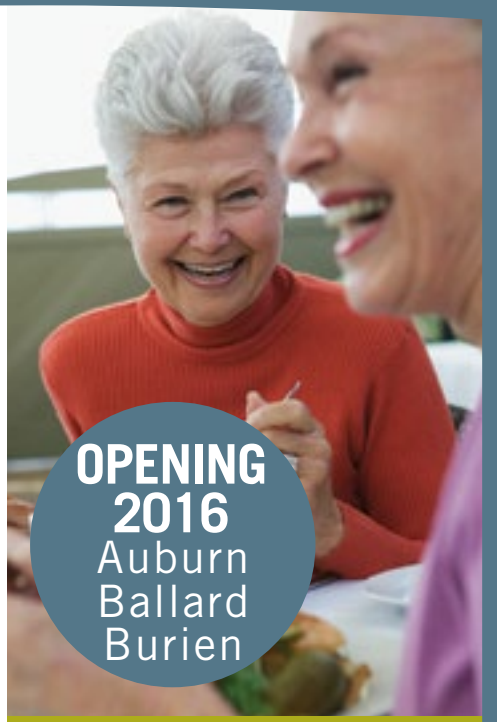

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WHO'S WHO

Assistant Carpenter ..... Steven Ball
Production Properties..... Mike Smanko
Production Props Assistant ..... Sydney Schatz
Head Props ..... Jillian Bartels
Assistant Props ..... Rachel Juozapaitis
Production Electrician ..... Dan Coey
Head Electrician ..... Oliver Read
Assistant Electrician ..... Rob Connors
Assistant Electrician ..... Stephanie McFarland
Moving Lights Programmer..... Alex Fogel
Projection Programmer ..... Matthew Mellinger
Production Sound ..... Dillon Cody
Head Sound ..... Jason DeJardin
Assistant Sound ..... Kellie DeJardin
Production Costume Supervisor..... Rob Bevenger
Assistant Wardrobe Supervisor..... Kristina May
Star Dresser ..... Nadine Hettel
Hair/Wig Supervisor..... Suzanne Storey

Physical Therapy..... NEURO TOUR Physical Therapy, Inc.
Medical Director ..... Thomas Myers, MD
Merchandise..... Creative Goods Merchandise LLC
Legal Counsel ..... Lazarus & Harris LLP/ Scott Lazarus, Esq., Robert Harris, Esq., Emily Lawson, Diane Viale
Accountants ..... Marks Paneth/ Mark A. D'Ambrosi, Patricia Pedersen, Petrina Moritz, Jeff Vincent
Banking ..... City National Bank/ Stephanie Dalton, Michele Gibbons
Insurance ..... AON/Albert G. Ruben/ George Walden, Claudia B. Kaufman
Payroll ..... Checks and Balances Payroll, Inc.
Production Photographer..... Joan Marcus
Housing Coordination .... Road Concierge/ Lisa Morris
Travel Coordination... Tzell Travel Group/A-Team Tours Andi Henig & Alan Braunstein
Additional Housing and Ground Coordination..... Road Rebel Entertainment Touring
Casting Interns..... Kayla Walsh

FOR HARTFORD STAGE
Darko Tresnjak, Artistic Director
Michael Stotts, Managing Director
Elizabeth Williamson, Associate Artistic Director
Emily Van Scoy, General Manager
Bryan Holcombe, Production Manager
Jennifer Roberts, Director of Education
David Henderson, Director of Marketing

FOR THE OLD GLOBE
Barry Edelstein, Artistic Director
Michael G. Murphy, Managing Director
Amy Allison, General Manager
Dave Henson, Director of Marketing
Mark Somers, Director of Finance
Robert Drake, Director of Production

FOR THE SUNDANCE INSTITUTE
Philip Himberg, Artistic Director
Christopher Hibma, Producing Director
Keri Putnam, Executive Director
Sarah Pearce, Managing Director

CREDITS
Scenery and scenic effects built, painted, and automated by ShowMotion, Inc., Milford, CT. Automation and show control by ShowMotion, Inc., using the AC2 Computerized Motion Control System.

Lighting equipment from PRG Lighting, Sound equipment from Sound Associates. Video/projection equipment from WorldStage Inc. Costumes executed by Denver Bespoke by AJ Machete and Sons, Jennifer Love Costumes, John Kristiansen New York, Inc., and Eric Winterling, Inc. Men's shirts by Cego Custom Shirtmaker. Millinery by Lynne Mackey Studio. Shoes by La Duca Theatrical Shoes.

Makeup provided by INGLOT.

Rehearsed at the New 42nd Street Studios.

SPECIAL THANKS

Mark Ledbetter, Jenny Pendergraft, Margo at Tuxedo Wholesalers AZ, Alfredo at Duffy and Quinn, Denver Bespoke by AJ Machete and Sons, Christine A. Moore Millinery, Jenève Dubé.

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.

Backstage and Front of the House Employees are represented by the International Alliance of Theatrical Stage Employees (or I.A.T.S.E.).

United Scenic Artists represents the designers and scenic partners for the American Theatre.

The Theatre Managers, Press Agents, and Company Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

The musicians employed in this production are members of the American Federation of Musicians.

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

This production is produced by a member of The Broadway League in collaboration with our professional union-represented employees.

The 5th Avenue Theatre is a member of the National Alliance for Musical Theatre. Founded in 1985, NAMT is a national service organization dedicated exclusively to musical theatre. Members, located throughout 34 states and abroad, are some of the leading producers of musical theatre in the world, and include theatres, presenting organizations, higher education programs and individual producers.

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THE 5TH AVENUE EDUCATION DEPARTMENT
2015/16 SEASON WRAP-UP
BY THE NUMBERS

Rising Star Project uses the resources and professional knowledge that exist at The 5th Avenue Theatre to help young people achieve a fulfilling career, a stronger sense of self and confidence in their ability to inspire positive change in the world. In March 2016, the tuition-free Rising Star Project celebrated its fifth year, presenting an all-student production of *How to Succeed in Business Without Really Trying*.

79 STUDENT PARTICIPANTS FROM 39 SCHOOLS WERE CAST, CREW, ORCHESTRA, HAIR, WARDROBE AND MORE.

TWO PUBLIC PERFORMANCES ATTENDED BY
2,663 PEOPLE

2,322 STUDENTS FROM 31 LOCAL SCHOOLS ATTENDED SCHOOL PERFORMANCES

1,678 STUDENTS
FROM HISTORICALLY UNDERSERVED SCHOOLS RECEIVED FREE TICKETS

19 IN-CLASS WORKSHOPS
FOR PARTICIPATING SCHOOLS

Since 1994, the **Adventure Musical Theater Touring Company** has brought the wonder and joy of live musical theater to elementary and middle school students throughout the Northwest. Productions are created by local composers and writers and incorporate standards-based educational content. In spring of 2016, AMT toured with a production of *The Mercer Girls*. This original musical tells the story of the women who arrived in Seattle in the 1860s and became the teachers, wives, mothers and grandmothers of the founding families of the Puget Sound region.

PERFORMANCES: **149**

FREE PERFORMANCES: **63**

K-8TH GRADE STUDENTS SERVED: **62,250**

43% OF THESE STUDENTS WERE ELIGIBLE FOR FREE AND REDUCED LUNCH

WASHINGTON COUNTIES VISITED
21

MILES THE CREW OF 7 ACTORS AND 1 TOUR MANAGER DROVE THROUGHOUT WASHINGTON STATE IN 4 MONTHS:
MILLIONS
(OR SO IT SEEMS)

Thank you to the generous corporations, foundations, government agencies, board members, and countless individual donors who supported our education programs this season. With your help, we reached over 83,000 students across the Pacific Northwest region, increased our service by 14% and kept our thriving programs accessible to all students.

HERE'S A CLOSER LOOK. . .

The 5th Avenue Awards honors outstanding achievement in high school musical theater, celebrating the hard work and dedication students and educators put forth to make their school productions a success. This program was created to shine the spotlight on musical theater in the same way sports are regularly celebrated in schools.

5TH AVENUE AWARDS EVALUATORS: 24

PRODUCTIONS SEEN: 116

PARTICIPATING SCHOOLS: 95

MOST FREQUENTLY PERFORMED SHOWS: *THE ADDAMS FAMILY* and *GUYS AND DOLLS*

WASHINGTON COUNTIES VISITED: 18

HOURS SPENT DELIBERATING OVER THE NOMINATIONS: 16

NOMINATIONS AND HONORABLE MENTIONS: APPROXIMATELY 350

HOURS SPENT IN AWE OF THE AMAZING TALENT AND COMMITMENT OF HIGH SCHOOL STUDENTS, TEACHERS AND ADMINISTRATORS IN OUR STATE: TOO MANY TO COUNT

Show Talks with Albert Evans allow our audiences a deeper look at the productions on our stage. Join us one hour before the show on select dates for entertaining, delightful and educational talks that explore the world of musical theater. Show Talks with Albert Evans are always free and open to the public.

SHOW TALK EVENTS: 78

PATRONS WHO ATTENDED SHOW TALKS: 3,000

TOPICS OF SHOW TALKS INCLUDED:

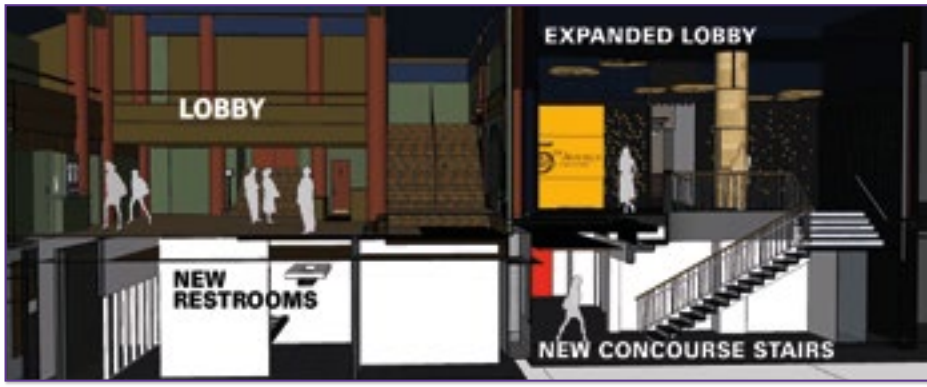
The Real Story of the Von Trapp Family,
The Many Worlds of Frank Loesser,
The History of Drag and
Revising a Classic Musical

BOTTLES OF WATER CONSUMED BY ALBERT EVANS:

WE STOPPED COUNTING HALF WAY THROUGH *THE SOUND OF MUSIC* SHOW TALKS

THE NEXT STAGE

We have exciting plans as our historic theater rounds the corner to its 90th Anniversary—including 36 years as one of the nation's leading musical theater companies. We heard you when you told us what you want most when you walk through our doors. Below are some highlights of the capital improvements planned for this summer and next summer that will considerably enhance your theater-going experience.



Artist renderings of the Next Stage improvements by Weaver Architects.

A NEW DIGITAL SOUND SYSTEM (SUMMER 2016) As Seattle's premier home for musical theater, we know that clear music and sound are critical to the audience's enjoyment and understanding of every production. Our current system was installed 36 years ago and uses analog technology which is no longer supported. A new digital sound system will reflect advances in sound technology and design and deliver clear, lush sound to every seat in the house.

REFRESHED LOBBY (SUMMER 2016) Our lobby carpeting (installed in 1980) has suffered the wear and tear of over 9 million patrons and poses a safety concern. The carpet will be replaced with new patterned carpet which replicates the original design from 1926.

EXPANDED RESTROOM FACILITIES (SUMMER 2017*) We are finalizing negotiations with the University of Washington to lease a portion of the old retail space adjacent to the south wall of the theater lobby. This will allow us to build a grand staircase down to a lower concourse that will house expanded restroom facilities. Our overall restroom capacity will increase by 16 women's restrooms, four men's restrooms, two ADA restrooms and one family restroom.

HELP SUPPORT THE NEXT STAGE CAMPAIGN Preserving and updating an aging, historic theater requires significant resources that are not provided by ticket sales or the annual fund. After raising nearly $5 million from our Board of Directors, community leaders, government and foundation sources, we turn to you, our subscribers, to help us raise the final $1 million to complete the fundraising on the first phase of our Next Stage. **We're delighted to announce an anonymous donor will MATCH, dollar for dollar, up to $500,000 pledged by August 31st. Please step forward and make a pledge to support your 5th Avenue Theatre today!**

- **90th Anniversary Benefactors** (Donors who give $9,000, payable over 3 years) will receive prominent top-tier name recognition on our permanent Anniversary Wall, an invitation to an anniversary celebration dinner hosted by the Board of Directors and recognition in the Next Stage donor listing in our Encore program.

- **36th Anniversary Friends** (Donors who give $3,600, payable over 3 years) will receive name recognition on our permanent Anniversary Wall, an invitation to an anniversary celebration and recognition in the Next Stage donor listing in our Encore program.

To make your pledge today for our Next Stage, please go to www.5thavenue.org/support/donate or contact Linda Sherran in the development office at (206) 971-7936 or lsherran@5thavenue.org.

* Dependent on show schedule and fundraising commitments.

5TH AVENUE FOLLIES

PROUDLY SPONSORED BY
Peoples Bank

On May 20, 2016, 5th Avenue Theatre friends and supporters came together to celebrate the 5th at our 13th annual A Night at the 5th Gala, 5th Avenue Follies. Guests gathered at the beautiful Fairmont Olympic Hotel for dinner and a silent auction, then crossed the street to the theater for an entertaining program with special guest star Cheyenne Jackson and talented 5th Avenue favorites!

A special performance from students who have participated in The 5th's Education Programs was a wonderful highlight. The event was a huge success and with the support of our community, we were able to raise over $700,000 for The 5th's Education and Outreach programs!

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PHOTOS BY: TEAM PHOTOGENIC

6

1. Board Member Tony Repanich of Peoples Bank (5th Avenue Follies sponsor), and his wife, Julie Florida, enjoy the entertainment during the live auction program.
2. Board Member John Oppenheimer and his wife, Deanna, enjoy the evening's festivities.
3. Patti Payne, Maher Saba (live auction winner of the *Hamilton* trip) and Paula Rosput Reynolds check out the silent auction before enjoying dinner at the Fairmont.
4. Marlene Miller celebrates upon finding out she's the Golden Ticket winner for an exciting trip to London!
5. Special guest performer Cheyenne Jackson reunites backstage with Bill Berry, Bernie Griffin and David Armstrong.
6. The 5th Avenue Follies marks the second year that Board Members Tracy Wellens and David Quinn have co-chaired the Gala.

THANK YOU TO OUR MEMBERS

SUPPORTERS OF THE 5TH

We would like to say thank you to the following donors who provided support at the $600 level and above as of June 21, 2016. Through their annual and fund-a-need gifts, donors become partners in our commitment to artistic excellence, community engagement, education, and expanding the canon of musical theater. For more information on how you can support The 5th, please contact Development at (206) 625-1418.

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Karen and Mark Weber
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Mary Williams and Pat Gallis

THANK YOU TO OUR NEXT STAGE SUPPORTERS

The following donors have made commitments of $1,000 and above to support our Next Stage, an endeavor to enhance the patron experience at The 5th Avenue Theatre. Over the next few years we will focus on ambitious renovations to update our irreplaceable performance venue with state-of-the-art sound technology and inviting spaces which will foster an enjoyable musical theater experience for the 300,000 patrons we serve each year.

4Culture
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Sterling and Melinda Wilson
Margo and Curtis Wright
John and Marge Young

To learn how you can play a role in our Next Stage, please contact Linda Sherran in our Development Department at (206) 971-7936 or lsherran@5thavenue.org.

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Toyota of Tri-Cities
Pamela and Rick Trujillo
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Arlene A. Wright
Michael, Marita, Landon, and Irelyn Zyskowski
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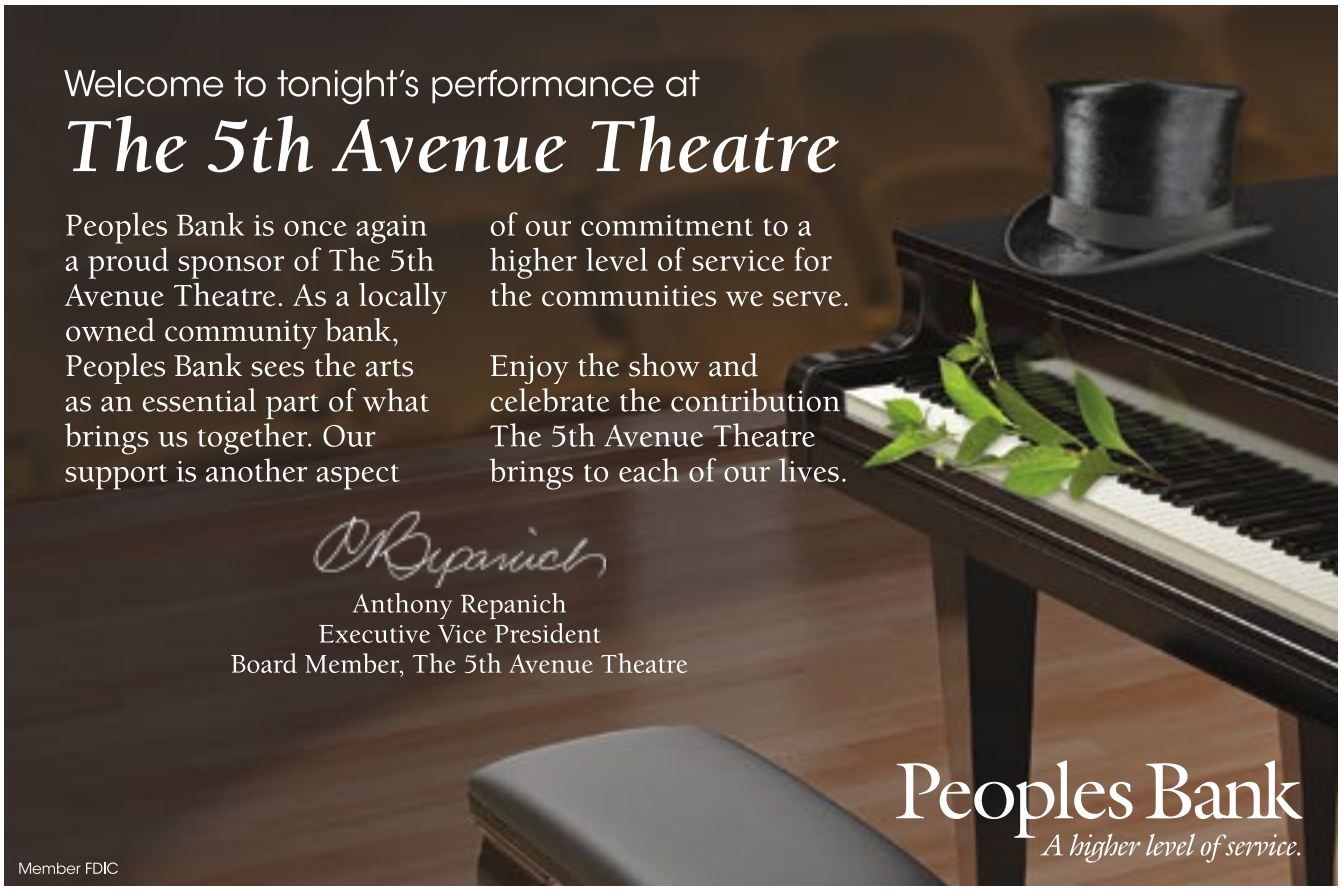

MEMBER SPOTLIGHT

Anne and Mark Stanton

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ANNE is a parish office coordinator in southeast Seattle. She grew up listening to Broadway cast albums from the Golden Age of musicals and inherited the love of theater from her parents who attended musical theater in San Francisco.

MARK is a senior manager at Boeing where he has worked for 30 years. Mark has enjoyed music and musicals since his childhood. Because he really couldn't sing, Mark chose to be in the ensemble in his high school musicals. As a freshman at Seattle University, he saw his first show at The 5th, sitting in the second to the last row of the balcony for *A Chorus Line*. From that moment on, he was hooked.

WHY IS COMING TO THE 5TH IMPORTANT TO YOU?

It means a Broadway quality date night, without the airfare and hotel. Owning season tickets means being pleasantly surprised when we really enjoy shows we were not sure we wanted to see such as *Spamalot* and *A Night With Janis Joplin*.

WHAT DO YOU ENJOY MOST ABOUT THE 5TH?

The music, the acting, the dancing…the anticipation before the show, the thrill during the show and the memories after the show. Coming to The 5th means we get to support the best of Seattle talent, while enjoying Broadway caliber performances. Also, we always feel smarter after attending a Show Talk with Albert Evans.

WHY DO YOU SUPPORT THE 5TH?

Supporting The 5th gives us the feeling of being part of something important. Alone, we could not possibly introduce musical theater to thousands of children and youth each year. By supporting The 5th's Education programs such as Adventure Musical Theater and Fridays at The 5th, we can.

WHAT HAS BEEN YOUR FAVORITE MUSICAL AT THE 5TH?

It is hard to choose just one favorite. We love seeing classic musicals where we know all the songs from and also finding new favorites. Some of our favorites have been *Carousel* and *A Room with a View*. We both cannot wait to see the new works that The 5th is developing.

5TH AVENUE MEMBERS EXPERIENCE EVEN MORE!

For *Lerner & Loewe's Paint Your Wagon*, The 5th reinvented a classic work and our Members had special opportunities to get an up-close glimpse at the creative process.

At the Tech Week Rehearsal on June 1, Members heard from Music Director Ian Eisendrath and special guest Emily Altman, President of the Loewe Foundation. They shared their insight on the collaboration to create a brand new book for *Paint Your Wagon*, and Ian elaborated on the way that the new orchestrations affect the pace and feel of the score.

At the Backstage Tour on June18, we brought Members onto our stage to take a closer look at the sets and props that create the sweeping landscape of Rumson City during the California Gold Rush. The tour also explored some of the spaces critical to mounting a show, including our rehearsal space in DAT 5 (Downstairs at The 5th), the Green Room and the Trap Room.

We are pleased to offer exclusive opportunities for our Members at each of our 5th Avenue productions. To learn more about becoming a Member, contact Jeanne Thompson, Membership Manager, at jthompson@5thavenue.org or 206-971-7900.

MEMBERS MAKE IT POSSIBLE!

Tom and Twyla Lucas enjoy the Members reception before *Paint Your Wagon* in the Producer's Club.

Member Tracy Goodwin and her daughter Mikayla get ready to explore the set of *Paint Your Wagon* on our Backstage Tour.

PATRON INFORMATION

EMERGENCY EVACUATION PROCEDURES
In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

EMERGENCY NUMBER
The theater's emergency number in Coat Check is 206-625-1294. Leave your account number or exact seat location with your emergency contact in case they need to reach you.

SMOKING POLICY
Smoking is NOT allowed in any part of the theater or within 25 feet of entrance.

FIREARMS POLICY
No firearms of any kind are allowed in any part of the theater.

ACCESSIBILITY
Wheelchair seating is available.The theater is equipped with the Sennheiser Listening System; headsets are available at Coat Check for use, free of charge, with a valid ID and subject to availability. Braille playbills are available at no cost from Coat Check. Elevator access is available with usher assistance.

The 5th Avenue offers American Sign Language interpreted, audio described, and open captioned performances.

For more information, call 206-625-1900 (voice) or email guestservices@5thavenue.org.

CANDY & BEVERAGES
Items purchased at the lobby concession stand may be brought into the theater. Beverages must be in a bottle with cap or a theater cup with lid.

COAT CHECK is located on the lower level lobby between Aisles 3 and 4.

LOST & FOUND
Call 206-625-1418 between 10 AM and 4 PM on weekdays.

ADDRESS
The 5th Avenue Theatre is located at 1308 5th Avenue, Seattle, WA 98101. The Theatre Administrative Offices are located at 1326 5th Avenue, Suite 735, Seattle, WA 98101.

BOX OFFICE 206-625-1900.

GROUP SALES Groups of 10 or more save. Call 888-625-1418 or email groups@5thavenue.org.

ADMINISTRATION 206-625-1418.

FAX 206-292-9610.

WEBSITE www.5thavenue.org

THEATER RENTAL For information regarding booking, please contact Cathy Johnstone at 206-625-1418.

5TH AVENUE THEATRE *Wish* LIST

As a non-profit theater, we rely on the generosity of our community to help us present the best work possible. The 5th Avenue Theatre is currently in need of the following items. If you or your company can help us, please contact **Office Manager Kelly Radke at (206)625-1418.** All items are tax deductible.

- 1 board-of-director-style conference table approximately 20'long x 5'wide
- 6-8' long sofa
- 8 padded arm/easy chairs
- Forklift

Stay Connected to The 5th! Join the Conversation with #5thGGLAM.

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Join our email list and you'll be the first to know about ticket deals, upcoming events, and everything else 5th Avenue! Sign up at: www.5thavenue.org/account/signup

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Visit our YouTube Channel
Chats with visiting artists, clips from Spotlight Night, behind-the-scenes looks at shows in progress and more. See what we've added to our video library on The 5th Avenue YouTube Channel. www.youtube.com/5thAvenueTheatre

2016|17 SEASON

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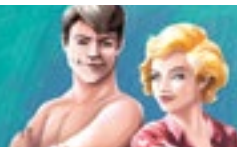
Oct. 7 - 30, 2016

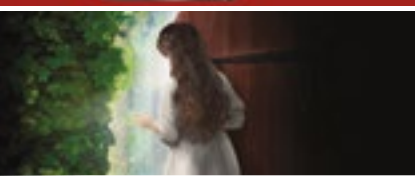
DISNEY'S THE LITTLE MERMAID
Nov. 23 - Dec. 31, 2016

THE PAJAMA GAME
Feb. 9 - March 5, 2017



MURDER FOR TWO
A co-production with and performed at ACT - A Contemporary Theatre
March 25 - June 11, 2017

THE SECRET GARDEN
A co-production with D.C.'s The Shakespeare Theatre Company
April 14 - May 6, 2017



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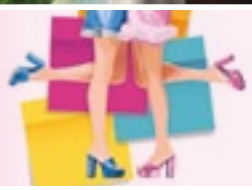

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EXECUTIVE LEADERSHIP

DAVID ARMSTRONG *(Executive Producer and Artistic Director)* Since his appointment in 2000, Armstrong has guided The 5th Avenue to a position as one of the nation's leading musical theater companies, acclaimed for both its development and production of new works and its innovative stagings of classic musicals. As a director, he has created memorable 5th Avenue productions of *Jacques Brel is Alive and Well & Living in Paris, A Room with a View; Oliver!; Candide*; *Hello, Dolly!; Sweeney Todd*; *White Christmas*; *Hair*; *Mame*; *A Little Night Music*; *The Secret Garden*; *Anything Goes*; *Company*; *The Rocky Horror Show*; *Pippin*; *Vanities*; *Yankee Doodle Dandy!*; and *Saving Aimee*, which made its Broadway debut as *Scandalous* under Armstrong's direction in November 2012. Prior to The 5th, he spent nearly 20 years as a freelance director, choreographer, and librettist. His work has been seen in New York, Los Angeles and at many leading regional theaters including The Kennedy Center, Ordway Center, Ford's Theatre, Cincinnati Playhouse, and New Jersey's Paper Mill Playhouse. From 1990 through 1995, he served as artistic director of Cohoes Music Hall in upstate NY. Armstrong has also written the books for the musicals *The Wonder Years* (winner of seven Drama-Logue Awards), *Gold Rush*, and *Yankee Doodle Dandy!*

BERNADINE (BERNIE) C. GRIFFIN *(Managing Director)* first joined The 5th Avenue in 2002 as director of theater advancement and development. She was appointed managing director in January 2010 and is responsible for the administrative, marketing, fundraising, information services and facility operations, as well as oversight of all activities related to the Board of Directors. During her tenure, The 5th Avenue has grown from a $10 million to a $25 million organization. She brings to her position 30 years of fundraising and arts management experience. Prior to The 5th Avenue, she served as director of development for the prestigious Geffen Playhouse in Los Angeles, as well as for The Laguna Playhouse in Laguna Beach, California. Before moving to California, she served at the Seattle Symphony where she is proud to have been part of the team that built Benaroya Hall. In addition to the Symphony, Griffin worked for the Tony Award-winning Seattle Repertory Theatre, as well as Tony Randall's National Actors Theatre in New York. She began her career at the University of Denver. She received her Bachelor of Arts degree from St. Martin's University in Lacey, Washington and is proud to have been born and raised in Walla Walla, Washington. She is a member of Theater Communications Group, the National Alliance for Musical Theatre as well as a board member of Seattle Rotary #4 and the Downtown Seattle Association. She has also served as a grants panelist for the National Endowment for the Arts. Griffin was named one of the Puget Sound Business Journal's 2013 Women of Influence. She is married to award-winning actor Seán G. Griffin.

BILL BERRY *(Producing Artistic Director)* served as The 5th Avenue's associate producing artistic director and casting director from 2002 through 2009. During that time, he directed productions of *West Side Story* (*Seattle Times* Footlight Award), *Wonderful Town* (*Seattle Times* Footlight Award), *Wizard of Oz* and *Smokey Joe's Café*. In 2014, he made his Broadway debut as the director of the hit musical *First Date* at the Longacre Theatre. Berry's directing work has been seen at theaters across the country, most recently at New Jersey's Paper Mill Playhouse where he directed a critically acclaimed production of *On the Town.* Directing highlights include *Cabaret* performed at The 5th Avenue Theatre, St. Paul's Ordway Center (Ivey Award), San Jose's American Musical Theatre, and Houston's Theatre Under the Stars, as well as the smash hits *How to Succeed…*, *Little Shop of Horrors*, *First Date, RENT, The Music Man,* and *Rodgers & Hammerstein's Carousel* at The 5th. From 2002 to 2009, he served as the producing director for The 5th Avenue's education and outreach programs. During that time he significantly expanded the scope and impact of these initiatives, including spearheading the creation of Fridays at The 5th and The 5th Avenue Awards, honoring excellence in high school musical theater, as well as substantially increasing the reach of the Adventure Musical Theater Touring Company throughout the Northwest. These programs combined now serve over 70,000 students annually. He also initiated the Show Talk series, which seeks to deepen the theater-going experience. Prior to his work at The 5th Avenue Theatre, Berry was a freelance theater artist based in New York City.

5TH AVENUE THEATRE STAFF

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Bernadine C. Griffin, ***Managing Director*** **Bill Berry,** ***Producing Artistic Director***

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Sarah McKee Bednar
Corporate Giving Manager
Jill Carnine
Individual Giving Officer
Amy Chasanov
Foundation & Government Relations Manager
Danielle Franich
Special Events Manager
Camille Gomez
Donor Relations Officer
Christine Johnson
Circles Manager
Chelsea Judd
Development Coordinator
Desiree Saraspi
Donor Information Services Manager
Linda Sherran
Major & Planned Giving Officer
Jeanne Thompson
Membership Manager

EDUCATION AND OUTREACH
Anya Rudnick
Director of Education and Outreach
Orlando Morales
Director of Rising Star Project and Internships
Connie Corrick
School Programs Manager
Kwapi Vengesayi
Community Engagement Specialist
Lauren Ruhl
Adventure Musical Theater Coordinator

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Vice President of Finance
Rory Krout
Controller
Sherrill Nichols
Payroll Administrator
Sean Stelfox
Production Staff Accountant
Joline Fung
Accounting Associate
Kelly Cogswell
Accounts Payable Coordinator
Ben Leifer
Human Resources Manager

INFORMATION TECHNOLOGY
Jim Cornelson
Director of IT
Melisa Bumpus
Assistant Director of IT – Systems
Maryke VanBeuzekom
Assistant Director of IT – Data
Nichole Mines
Senior Database Manager
Douglas Day
Helpdesk Administrator
Christopher Cuhel
Database Coordinator

OPERATIONS
Catherine Johnstone
Director of Facility Operations
Alda Shepherd
Facility Manager
Kelly Radke
Office Manager/Volunteer Coordinator

STAGE DOOR/SECURITY STAFF
Mike Chang, Karen Hall, Erik Knauer, Dean LaRoque, Meg Plimpton

ATTORNEYS
For The 5th Avenue Theatre:
Levin Plotkin & Menin
Loren H. Plotkin and Susan Mindell
Lawton Penn
Sendroff & Baruch, LLP

PRODUCTION
Joan Toggenburger
Director of Production
Mo Chapman
Production Logistics Coordinator
Erik Holden
Technical Director
Shannin Strom-Henry
Costume and Wardrobe Director

Sets & Rigging
Laurel S. Horton
Head Carpenter
Benjamin Baird
Assistant Carpenter
Ken Berg
Automation Carpenter
John Hudson
Head Flyman/Rigger
Dave McCawley
Production Flyman
C. Luke Mathis
Head Builder
Brian Ainslie
Assistant Builder

Lighting
Sean Callahan
Head Electrician
Stephen A. Graham
Assistant Electrician
Ross M. Brown, Noel Clayton
Key Electricians
Nate Redford
Programmer

Sound
Karen Marta Katz
Head Sound Engineer
James Rudy
Assistant Sound Engineer
Kelly Mickelson
Key Sound Engineer

Props
Diana J. Gervais
Production Property Master
Tristan E. Hansen
Creative Property Master
Katy Brown
Assistant Property Master
Ariana Donofrio, Austin Smart, Patty Kovacs
Prop Builders/Artisans

Costumes & Wardrobe
Christopher Moad
Costume Shop Manager
Deborah Engelbach
Costume & Wardrobe Assistant
Marlys McDonald
Wardrobe Master
Randy Werdal
Assistant Wardrobe Master
Gillian Paulson
Draper
Rigmor Vohra
Cutter/Tailor

Hair & Make-up
Mary Jones
Head Hair and Make-up
Heather Sincic
Assistant Hair and Make-up
Jason Goldsberry
Assistant Hair and Make-up

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