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# MURDER FOR TWO

A NEW MUSICAL COMEDY



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## FROM THE ARTISTIC DIRECTORS

David Armstrong  
Executive Producer and Artistic Director  
The 5th Avenue Theatre



John Langs  
Artistic Director  
ACT – A Contemporary Theatre

As we were talking in late 2016, it became apparent that one of our joint New Year's resolutions needed to be delivering a great big belly laugh to our audiences in 2017. Our goal was to shake off the blues grown out of our national political discourse with a joyous celebration of creativity, talent, and artistic virtuosity. We are happy to say that this year's co-production fulfills that promise.

*Murder for Two* pulls out every trick in the trunk in a vaudeville-style romp packed with cleverness and agility. Director Dan Knechtges calls *Murder for Two* "a rollicking adventure, combining elements of Agatha Christie, *The Twilight Zone*, the Marx Brothers and Victor Borge." It also celebrates three uniquely talented local artists: Richard Gray, who gave a memorable performance last season as Charles Guiteau in our 5th Avenue/ACT production of Stephen Sondheim's *Assassins*; Chris DiStefano, the Music Director of our *Grey Gardens* collaboration who will be making his Seattle acting debut in this production; and the show's co-author and lyricist Kellen Blair who was born in Carnation, WA and grew up right here in Seattle.

This is the seventh collaboration between The 5th Avenue Theatre and ACT Theatre, and we're feeling stronger than ever about the work we're able to produce together. The spirit of collaboration has deep roots in our respective institutions. We are proud of our artistic relationship, and our shared contribution to Seattle's growing reputation as one of the world's finest cultural destinations.

David Armstrong

John P. Langs



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# The 5th Avenue Theatre

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Executive Producer & Artistic Director

Bernadine C. Griffin  
Managing Director

Bill Berry  
Producing Artistic Director

## ACT — A Contemporary Theatre

John Langs  
Artistic Director

Becky Witmer  
Managing Director

present

# MURDER FOR TWO

A NEW MUSICAL COMEDY

Book and Music by  
**JOE KINOSIAN**

Book and Lyrics by  
**KELLEN BLAIR**

Starring

**CHRIS DiSTEFANO**

**RICHARD GRAY**

Scenic Design  
**CAREY WONG**

Costume Design  
**HARMONY ARNOLD**

Lighting Design  
**RICK PAULSEN**

Sound Design  
**CHRISTOPHER WALKER**

Associate Sound Designer  
**BRENDAN PATRICK HOGAN**

Production Stage Manager  
**JEFFREY K. HANSON**

Music Direction by  
**KAT SHERRELL**

Directed and Choreographed by  
**DANIEL KNECHTGES**

*Murder for Two* was originally produced in New York by  
Jayson Raitt, Barbara Whitman, Steven Chaikelson and Second Stage Theatre.

*Murder for Two* World Premiere was presented on May 12, 2011 at Chicago Shakespeare Theatre, Chicago, IL;  
Barbara Gaines, Artistic Director, Criss Henderson, Executive Director.

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

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# CAST

Dahlia Whitney, Murray Flandon, Barb Flandon, Steph Whitney, Dr. Griff,  
Barrette Lewis, Timmy, Yonkers, Skid, Henry Vivaldi. . . . . RICHARD GRAY\*  
Marcus Moscovicz, Chief (voice), Vanessa (voice) . . . . . CHRIS DiSTEFANO\*

## UNDERSTUDIES

Understudies never substitute for listed performers unless a specific announcement  
is made at the time of the performance.

Understudy for Mr. Gray: RICHARD ANDRIESSEN  
Understudy for Mr. DiStefano: JON LUTYENS\*

## STAGE MANAGEMENT

Production Stage Manager: JEFFREY K. HANSON\*  
Assistant Stage Manager: ERIN B. ZATLOKA\*

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\*Members of Actors' Equity Association, the Union of Professional  
Actors and Stage Managers in the United States



The use of any recording device, either audio  
or video, and the taking of photographs, either  
with or without flash, is strictly prohibited.



Please turn off your cell phones and pagers  
prior to the beginning of the performance.

# MUSICAL NUMBERS

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“Overture/Waiting in the Dark”  
“Protocol Says”  
“A Perfectly Lovely Surprise”  
“It Was Her”  
“A Lot Woise”  
“He Needs a Partner”  
“So What If I Did?”  
“A Friend Like You”  
“Henry Vivaldi”  
“Process of Elimination”  
“Steppin’ Out of the Shadows”  
“Finale (I Need a Partner/Protocol Says)”  
“Finale Ultimo”

**Running time:** 90 minutes with no intermission

**Setting:** An isolated mansion in rural New England, present day.

## PATRON INFORMATION - ACT

### 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 theatre’s emergency number in the Union lobby is 206.292.7667. Leave your 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 theatre or within 25 feet of the entrance.

### FIREARMS POLICY

No firearms of any kind are allowed in any part of the theatre.

### FOOD

Food is not allowed in the theatre. Tuxedos & Tennis Shoes is the exclusive caterer of ACT.

### ACCESSIBILITY

Wheelchair seating is available. The theatre is equipped with the Williams Sound Listening System for the hard of hearing; headsets are available from the house manager for use, free of charge, with a valid ID and subject to availability. ACT offers American Sign Language interpreted and audio-described performances. For more information, email [service@acttheatre.org](mailto:service@acttheatre.org).

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# MEET THE SUSPECTS

By **Jordan Lusink**, 5th Avenue Communications Coordinator



*Murder for Two* is performed by two piano-playing actors who portray 13 characters between them. Unlike other shows in which actors play multiple characters; however, there are no elaborate costume changes to indicate who they are. All character changes are indicated by small props, change of voice, inflection and mannerisms. Here's a quick chart to help you recognize the suspects:

## CHRIS DISTEFANO

**1. MARCUS MOSCOWICZ** is an ambitious young officer who is hoping to make Detective by solving the case before the REAL Detective shows up.

**VOICE OF THE CHIEF** Marcus's boss

**VOICE OF VANESSA** Marcus's former partner

## RICH GRAY

**2. DAHLIA WHITNEY** is the widow of the victim, who is a bit kooky, and somewhat resentful of her now-deceased husband.

**3. MURRAY FLANDON** is the husband half of the squabbling couple who live next door to the Whitneys.

**4. BARB FLANDON** is the wife half of the squabbling couple who live next door to the Whitneys.

**5. STEPH WHITNEY** is the victim's niece, who is, strangely enough, pursuing a Masters in Criminology when her uncle is murdered.

**6. BARRETTE LEWIS** is an overdramatic ballerina who charms Marcus immediately, distracting him from some potentially vital clues.

**7. DR. GRIFF** is a gruff but friendly psychiatrist at the party, who coincidentally also happens to be Marcus' psychologist.

**8. TIMMY, YONKERS** and **SKID** are three of the 12 members of the boys' choir which is inexplicably at the party. They seem to be a bit jaded beyond what you would expect for nine-year-olds.

**9. HENRY VIVALDI** is a local firefighter who arrives late to the party.





**7 DR. GRIFF**



**8 TIMMY, YONKERS, & SKID**



**2 DAHLIA WHITNEY**



**4 BARB FLANDON**



**1 MARCUS MOSCOWICZ**



**3 MURRAY FLANDON**



**9 HENRY VIVALDI**



**5 STEPH WHITNEY**



**6 BARRETTE LEWIS**





JOE KINOSIAN(LEFT), KELLEN BLAIR(RIGHT). PHOTO CREDIT: ELI SCHMIDT

# “STEPPIN’ OUT OF THE SHADOWS”

## AN INTERVIEW WITH KELLEN BLAIR

By **KWAPI VENGESAYI**  
5th Avenue Community Engagement Specialist

**W**elcome to *Murder for Two*, a killer new musical comedy! This show received rave reviews Off-Broadway and makes its Pacific Northwest premiere in this 5th Avenue Theatre/ACT — A Contemporary Theatre co-production. In an exclusive interview with Carnation, Washington-born lyricist and co-writer Kellen Blair we peek behind the curtain for more insight into the show’s creation and success.

### What are your prior connections to The 5th and/or ACT?

I grew up in Seattle and most of my family still lives here (all proud subscribers at 5th Avenue, thank you very much). And interestingly enough, my very first theater experience was at ACT. I was two years old and my parents took me to see *A Christmas Carol*. It was a terrible idea because the sight of Jacob Marley had me screaming my head off and made everybody hate us, I’m sure. But I’ve been back every year since (and the screaming has definitely mellowed since then). So you can imagine, having my show here, the first theater I set foot in, is extremely meaningful to me. It’s also meaningful to my mom, who has been waiting for this day since our first reading of the show seven years ago.

### What was the inspiration for *Murder for Two*?

Joe Kinosian and I had started working on a great big full blown American musical, complete with a thousand person cast and a giant orchestra. (I’m exaggerating, but it was huge.) This was during the financial crisis and we noticed a lot of theaters replacing their big full blown shows with much more economical shows like *The 39 Steps* (which we had both seen several times and loved, by the way). And it occurred to us that we probably wouldn’t get very far as two newbies with a big expensive show on our hands. Once we decided to go “small,” we actually found it really rewarding to start brainstorming how to use those limitations not as a hindrance but as an integral part of the storytelling; hence, one actor playing multiple characters. In terms of the story and the tone, it really came down to some similar interests we shared. We’re both huge fans



of good old murder mysteries from the likes of Agatha Christie, and both hugely inspired by the Marx Brothers. Early on we had the idea: what if the Marx Brothers performed an Agatha Christie play? The detective would be trying to take things seriously because the stakes would be so high, but inevitably things would just devolve into chaos.

### How does this story work as a musical?

Actually it's funny because it's sort of a joke in the musical theater world that murder mysteries usually make terrible musicals. The logic is that songs often bring out the inner-thoughts of the characters, and that doesn't bode well for a genre that's all about secrets and twists and turns. But we actually found that the two genres fit together really nicely. I think it also helps that the actual murder mystery is only one small part of what's going on onstage; it's really about a guy learning to connect with someone. And any time you've got characters who desperately want and need things, letting them sing is a great way to get from point A to point B. Plus, there's all the piano playing. Since they both play their own accompaniment, the various antics around the piano were a great way to set up the rivalries and relationships.

### Has the show changed since its first staging?

In some ways it has changed a lot, but in terms of the core concept, it hasn't really changed at all. However, in the first incarnation of the show, our hero, Detective Marcus, wasn't very well-developed. He didn't really seem to want much more than to solve the crime, which was fine on the surface, but it wasn't a very meaningful reason to root for him. So we turned him into a young officer who wanted to make detective... and in fact, he pretends to be the detective in hopes of solving the crime and impressing his chief. All at once he had an internal goal in addition to the external one, plus a ticking clock (the real detective is on his way to the scene of the crime), ambition, flaws and a whole slew of other things that make characters more or less sympathetic and interesting! That was definitely the most meaningful change, in my opinion, during the show's development.



***“Early on we had the idea: what if the Marx Brothers performed an Agatha Christie play?”***

### What do you hope audiences will walk away with?

Every now and then during writing, Joe and I would remind ourselves of our list of priorities, and here they are in reverse order: 4) write a good mystery. 3) write a good musical. 2) I don't remember what two was so it couldn't have been that important after all. And 1) make people laugh. So we hope audiences laugh, and we hope for 90 minutes people are able to escape from anything in the world that might be getting them down right now.

Learn more at [www.kinosianandblair.com](http://www.kinosianandblair.com).

Read more from this interview on our blog: <http://bit.ly/SEAKellenBlair>.

# WHODUNIT?

By **Albert Evans**, 5th Avenue Artistic Associate

A cloud obscures the moon. A window shatters. A woman screams. Silence. Then...a car speeds away.

## There has been a murder!

Never fear: the Great Detective is on the case, aided by a faithful but slightly befuddled companion.

Through the Detective's keen powers of deduction and extensive knowledge of ceramics, pipe tobaccos, etc., the time has come to pin the crime on the perpetrator. All the suspects are brought together in one room to answer the question on everyone's mind—

## WHODUNIT?

In a classic whodunit mystery, the reader (or viewer) is given the same clues that the detective uncovers and is then invited to "play along" with the investigation.

The author introduces plenty of false leads to prevent anyone from guessing the answer prematurely, but a helpful recap of the investigation—provided by the Detective just before the final revelation—shows that the author has played fair.

All the puzzle pieces were in plain sight, but only one dazzling mind could fit them together. That mind typically belongs to an eccentric amateur sleuth or unorthodox private investigator, a constant irritant to the official police force.

The whodunit template was perfected in the 1880s by Arthur Conan Doyle. His characters—consulting detective Sherlock Holmes, admiring but clueless friend Dr. Watson, irritable Inspector Lestrade and criminal mastermind Moriarty—will all reappear in various guises throughout the following 130 years of crime fiction.

In the **Golden Age of the whodunit**, roughly 1920 to 1950, a flood of highly addictive novels and short stories often written by women showcased popular sleuths such as Agatha Christie's two immortal characters: Miss Marple, an elderly spinster, and Hercule Poirot, the self-important Belgian who boasts of his "little gray cells." Golden Age stories typically took place in secluded English country houses and nearby villages, with the occasional foray into London.

Raymond Chandler and Dashiell Hammett adapted the whodunit to the big-city streets of mid-century America, introducing a more violent, "hard-boiled" tone while retaining the same basic plot construction as the cozier British mysteries.

Agatha Christie, the unchallenged Queen of Crime Fiction, also wrote plays, most notably *The Mousetrap*, which opened in 1952 and is now the longest-running production in theater history, having run continuously since it opened and having more than 25,000 performances in London's West End. Its success has inspired dozens of plays, parodies and musicals.

Other Christie plays include *And Then There Were None* and *Witness for the Prosecution*, both adapted from her published fiction and both made into highly successful films, as were over 30 of her novels and short stories.

## TRIVIA NOTE:

The word "**whodunit**" (an altered form of "who done it?") was coined in the 1930s by a staff writer for *Variety*, the show-biz newspaper. It endures, perhaps because its breeziness reminds us not to take stories too seriously.

Television has thrived on whodunits, often in multi-season series, giving Netflix an endless supply of *Masterpiece* *Murdoch* *Morse* *Monk* *Midsomer* *Marple* *Mysteries* to stream to our home screens.

Despite "murder most foul" being at the center of most plots, true fans find the genre relaxing—nothing makes us forget our own troubles like a good whodunit.



"HOLMES PULLED OUT HIS WATCH."



## WHO'S WHO



**CHRIS DiSTEFANO** (Marcus) is sincerely excited about making his ACT and 5th Ave acting debut in *Murder for Two*. Previous ACT credits include Music Director for *A Christmas Carol* and

*Grey Gardens* (co-pro with The 5th Avenue). Other credits include the national tours of *The Wizard of Oz* and *Annie* The 30th Anniversary. He also works as a private vocal coach. YourMindOnSinging.com. Thanks to Rich for being a great scene partner-in-crime, Dan, Kat, to ACT, The 5th and my tribe: Cayman, Katherine and Albert. When Chris is not in America he's in France, so bon spectacle!



**RICHARD GRAY** (Dahlia Whitney, Murray Flandon, Barb Flandon, Steph Whitney, Dr. Griff, Barrette Lewis, Timmy, Yonkers, Skid, Henry Vivaldi) has appeared at ACT Theatre in *Assassins*

(Charles Guiteau), *First Date*, *A Marvelous Party* and *Jumpers*. His 24 productions with The 5th Avenue Theatre include *The Music Man* (Marcellus), *Spamalot* (Sir Bedevere) and *A Room With A View* (Reverend Beeber). Other favorites include *Chitty Chitty Bang Bang* (Baron Bomburst) at SCT, and *The Producers* (Max Bialystock) and *Chicago* (Amos Hart), both at Village Theatre. As a composer, Gray's musical scores include *Cold Turkey*, *Love Is Love*, *Time Again in Oz*, *Lyle the Crocodile*, *The Flea and The Professor* (Barrymore Award for Best Musical), *Dick Whittington and His Cat* (Gregory Award nomination for Best Musical) and *The Long Game*.



**RICHARD ANDRIESSEN** (Understudy for Mr. Gray) is enjoying his first official performance in a season at ACT. He moved to Seattle to pursue a B.F.A. in Theater from Cornish

College of the Arts. A writer and performer originally from California, Mr. Andriessen is most often seen under the stage name Major Scales, and is a touring show creator and performer with fellow Cornish graduate Jinx Monsoon. His most recent local performances include *Unwrapped!* and *The Vaudevillians* at Seattle Repertory Theatre. He is currently preparing for a U.K. tour of *The Vaudevillians* as well as the release of his second album with Ms. Monsoon, *The Ginger Snapped*.



**JON LUTYENS** (Understudy for Mr. DiStefano) returns to The 5th Avenue after touring twice with their Adventure Musical Theater educational program. Patrons of ACT Theatre may

recognize him from *Mary Stuart*, the Endangered Species Project, the Great Soul of Russia, Showtunes Theatre Company and other ACTLab partnerships. He has also appeared locally with Intiman Theatre, Village Theatre, Seattle Children's Theatre, Seattle Shakespeare Company, Book-It Repertory and others—in roles ranging from British intellectuals to ill-fated Frenchmen to an East African elephant. Proud AEA member and WWU graduate.

**JOE KINOSIAN** (*Books and Music*) is the co-recipient of Chicago's Joseph Jefferson Award recognizing *Murder for Two* as Best New Musical following its record-breaking run at Chicago Shakespeare Theater; Kinosian was also nominated for Best Actor as The Suspects. *Murder for Two* had its Off-Broadway premiere at Second Stage Uptown, going on to a year-long run at New World Stages. Kinosian's work with Kellen Blair has been showcased at the Kennedy Center, The York Theater and on Broadway at the Theatre World Awards. Kinosian received the ASCAP Foundation Mary Rodgers/Lorenz Hart Award and the Harrington Award from the BMI Workshop. Kinosian also appeared in *Dirty Blonde* with Emily Skinner (Hangar Theater) and the NYC premiere of *Dear Edwina* Off-Broadway. [www.kinosianandblair.com](http://www.kinosianandblair.com).

**KELLEN BLAIR** (*Book and Lyrics*) is the Drama Desk nominated co-creator of *Murder for Two* (Off-Broadway: Second Stage Theatre and New World Stages. World premiere: Chicago Shakespeare Theater). The show is currently touring internationally (with productions in Tokyo, Shanghai, Buenos Aires and the UK). Blair and co-writer Joe Kinosian are the recipients of the Joseph Jefferson Award for Best New Musical Work in Chicago (2011) and the ASCAP Foundation Mary Rodgers/Lorenz Hart Award (2013). Their work has been showcased on Broadway, the Kennedy Center, and theaters across the country. They're currently developing an original musical farce with Second Stage Theatre in NYC. Blair is also the lyricist of *Scrooge in Love* (42nd Street Moon, 2015 and 2016), for which he and composer Larry Grossman won the 2015 Bay Area Critics Award for Best Score. Updates, videos, song demos and sheet music can be found at [www.kinosianandblair.com](http://www.kinosianandblair.com).

**DANIEL KNECHTGES** (*Director & Choreographer*) Knechtges' Broadway credits include *Lysistrata Jones* (Direction & Choreography), *Xanadu* (directed by Christopher Ashley, Tony nomination, Drama Desk nomination), *Sondheim on Sondheim*, *110 in The Shade* (starring Audra McDonald) and *The 25th Annual Putnam County Spelling Bee* (directed by James Lapine). His Off-Broadway credits also include *Tail! Spin!* (starring Rachel Dratch), *Clinton the Musical*, *Lysistrata Jones* for the Transport Group, *Merrily We Roll Along* for Encores, *Vanities* and *The 25th Annual Putnam County Spelling Bee* at Second Stage, which earned him a Lucille Lortel Award nomination. Knechtges' film and television choreography can be seen in the Todd Solondz's movies *Dark Horse* and *Palindromes*, Fatboy Slim's music video "It's a Wonderful Night" (which reached #1 in the U.K.), *White Collar* and the 2011 TVLand Awards starring Liza Minnelli. For more information visit [www.danknechtges.com](http://www.danknechtges.com).

**KAT SHERRELL** (*Music Director*) is in her third season at The 5th Avenue Theatre, currently as the Interim Music Supervisor, and is excited to work with all these great theater artists at The 5th and ACT on *Murder for Two*! Sherrell has worked on a wide variety of projects, including Broadway shows *In the Heights*, *Bring It On* and *The Book of Mormon*, and NBC's *Smash*. She has music directed and written arrangements for numerous shows for readings and festivals, and is the composer-lyricist for a musical in development, *Sweethearts of Swing*. Sherrell's first book, *Experiencing Broadway Music: A Listener's Companion*, was published last fall, covering theater music from the *Ziegfeld Follies* through *Hamilton*. She publishes a haiku (almost) daily, which can be found on Twitter @pianokatsmeow.

**CAREY WONG** (*Scenic Designer*) Theater credits include Seattle Repertory Theatre, Berkeley Repertory Theatre, Portland Center Stage, Arizona Theatre Company, Syracuse Stage, Intiman, Seattle Children's Theatre, Village Theatre, Tacoma Actors Guild, Phoenix Theatre, Childsplay, Mixed Blood Theatre, Prince Music Theater and Hey City Theater. He has been Resident Designer for Portland Opera, Opera Memphis and Wildwood Park for the Arts. Opera credits include Seattle Opera, Spoleto Festival USA, New York's Valhalla Wagnerfest, Pittsburgh Opera, Opera Carolina, Vancouver Opera and the San Francisco Opera Center. Wong is a graduate of Yale College and attended the Yale School of Drama. Previous designs for ACT include *The Royale*, *Cat on a Hot Tin Roof*, *Vanya*, *Sonia*, *Masha and Spike*, *Bethany*, *Uncle Ho to Uncle Sam*, *The Pitmen Painters*, *First*

## WHO'S WHO

*Class*; *The Underpants*; *A Number*; *Good Boys*; *Fish Head Soup* and *Holy Ghosts*.

**HARMONY ARNOLD** (*Costume Designer*) returns to The 5th after designing for *Man of La Mancha*. Stage credits include: 5th Avenue Theatre (*Grease*), 5th Ave/ACT (*Jacques Brel is Alive and Well & Living in Paris*), Intiman Theatre Festival (*Lysistrata*, including Outstanding Costume Design Gregory Award nomination), New Century Theatre Company (*O' Lovely Glowworm*, including an outstanding Costume Design Gregory Award nomination), Seattle Repertory Theatre (*Buyer & Cellar*, *Venus in Fur*). Film credits include: I Ate My Eye Films (*Waxie Moon in Fallen Jewel* and *Capitol Hill Series*, for which she won Best Costume Design in the Indie Series Awards). Arnold is an Associate Professor at Seattle University and a member of the United Scenic Artists Local USA 829.

**RICK PAULSEN** (*Lighting Designer*) is pleased to be working on his 5th Avenue debut. His work with ACT goes back to 1984 and covers more than 60 plays. Paulsen has designed regionally for over 30 years at such companies as Seattle Rep, the Goodman, Arizona Theatre Company, Seattle Children's Theatre, Milwaukee Rep, Intiman, Cleveland Playhouse, Empty Space, the Guthrie, Village Theatre and Childsplay. Recent work: *Stupid Fucking Bird* (ACT); *Lion, the Witch and the Wardrobe* (Seattle Children's Theatre); *Goodnight Moon* (Toronto). He is a trustee and Special Representative for United Scenic Artists Local USA 829.

**CHRISTOPHER WALKER** (*Sound Designer*) is very pleased to be returning to The 5th Avenue and ACT this season. In Seattle, he's worked at the Seattle Repertory Theatre and Intiman, and has been the resident sound designer at Seattle Children's Theatre since 2002. Previously he spent seven years as resident sound designer for the American Repertory Theatre in Boston. He's designed in San Francisco, Los Angeles, San Diego, Phoenix, Houston, Chicago, Philadelphia, Washington, D.C. and New York. Internationally, he's designed in Taiwan, Singapore and Moscow. Commercially, he's composed for Intel and Starbucks. He holds a B.A. in Classical Piano Performance from Cornish College.

**BRENDAN PATRICK HOGAN** (*Associate Sound Designer*) Hogan's work combines practices in composition, sound and media design for theater, dance and film, as well as electronics, programming and show control systems for live and installation/immersive performance. He is a two-time winner of the TPS Gregory Award for Sound Design

and Composition (*Red*, Seattle Repertory Theatre, 2012; *The Birds*, Strawberry Theatre Workshop, 2016), as well as a two-time winner of Best Musical Score at the Seattle 48 Hour Film Project.

**KATHRYN STEWART** (*Assistant Director*) feels thrilled to join the *Murder for Two* team with ACT/5th Avenue! Her most recent work includes casting *Storyville Rising* at Seattle Immersive and directing *The Gift of the Magi* at Taproot. Casting Director for Theatre Battery, Stewart has also assisted at Village, ACT, Book-It and Intiman.

**JEFFREY K. HANSON** (*Production Stage Manager*) Previously at The 5th, Hanson was the production stage manager for *The Pajama Game*, *A Night With Janis Joplin*, *How to Succeed...*, *Oliver!*, *Pirates of Penzance*, *Oklahoma!*, *Candide*, *Mame*, *Hello, Dolly!*, and *Irving Berlin's White Christmas*. Hanson has been stage manager for more than 70 productions at ACT since 1990. Other regional credits include Seattle Children's Theatre, Seattle Repertory Theatre, Intiman Theatre, and Arizona Theatre Company.

**ERIN B. ZATLOKA** (*Assistant Stage Manager*) most recently worked as the stage manager on *Roz and Ray* at Seattle Repertory Theatre. She is glad to be back at ACT where last season she stage managed *Assassins*. Other favorites at ACT include *Little Shop of Horrors*, *Pilgrims Musa and Sheri in the New World*, *The Lieutenant of Inishmore* and *Rock 'n' Roll*. Nothing in her life could happen without friends and family. Love to Greg and Zoey.

### CREDITS

*Murder for Two* is presented through special arrangement with Murder for Two Musical LLC. For more information, please visit [www.MurderForTwoMusical.com](http://www.MurderForTwoMusical.com). For licensing inquiries, please call 212.354.6510 or email [MurderForTwoMusical@gmail.com](mailto:MurderForTwoMusical@gmail.com).

### ADDITIONAL STAFF FOR MURDER FOR TWO

Scenic Design Assistants.....  
Charlotte Emrys, Nick Passafiume  
Costume Design Assistant..... Elaine Ortiz  
Assistant Lighting Designer..... Evan Anderson  
Assistant Costume Designer.....  
Michael Notestine

### SPECIAL THANKS

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Backstage employees are represented by the International Alliance of Theatrical Stage Employees (or IATSE). Construction and Scenic Art performed by employees represented by IATSE Local #15 and IATSE Local #488. Costume Shop and Wardrobe staff represented by IATSE Local #887.



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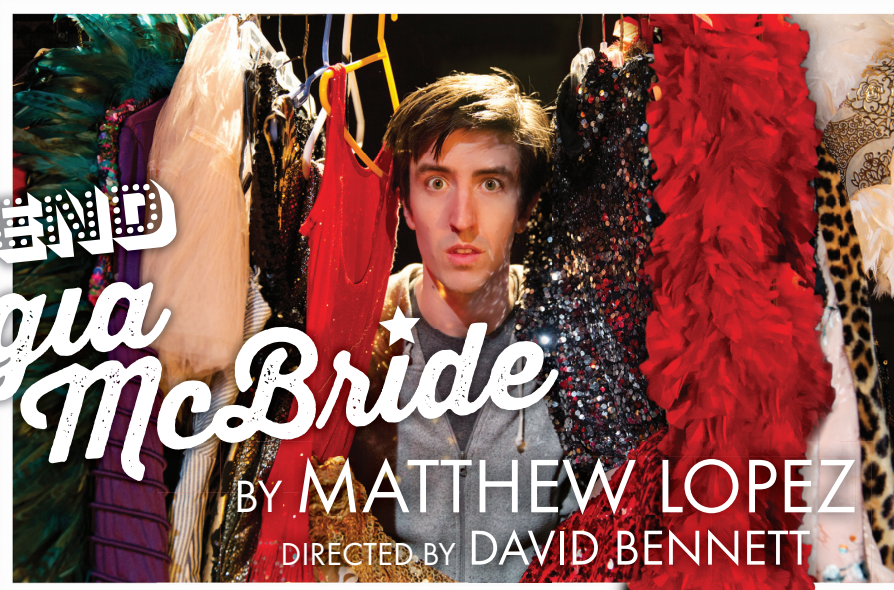


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# ABOUT THE 5TH AVENUE THEATRE

- 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 aspects 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 83,000 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 20,000 season subscribers (one of the largest theater subscriptions in America). More than 330,000 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](http://www.5thavenue.org) for specific information on these important companies and individuals.



# EXECUTIVE LEADERSHIP

## The 5th Avenue Theatre



**DAVID ARMSTRONG** (*Executive Producer and Artistic Director*) Since his appointment in 2000, Armstrong has guided The 5th 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 *Paint Your Wagon*; *Jacques Brel is Alive...*; *A Room with a View*; *Oliver!*; *Candide*; *Hello, Dolly!*; *Sweeney Todd*; *White Christmas*; *HAIR*; *Mame*; *A Little Night Music*; *Anything Goes*; *Company*; *The Rocky Horror Show*; *Pippin*; *Vanities*; *Yankee Doodle Dandy!*; and *Saving Aimee*, which he later directed on Broadway where it was renamed *Scandalous*. Most recently he directed an acclaimed production of *The Secret Garden* at DC's Shakespeare Theatre Company which will come to The 5th this spring. Prior to The 5th, Mr. Armstrong spent 20 years as a freelance director, choreographer and librettist. His work has been seen in New York and at many leading regional theaters including The Kennedy Center, Ordway Center, Ford's Theatre, Cincinnati Playhouse, Paper Mill Playhouse, and from 1990 to 1995 he served as Artistic Director of the Cohoes Music Hall in upstate New York. Armstrong has written the books for the musicals *The Wonder Years* (winner of seven Los Angeles Drama-Logue Awards), *Gold Rush*, *A Christmas Carol* and *Yankee Doodle Dandy!* In 2016, The *Puget Sound Business Journal* named Armstrong as one of their Business of Pride Outstanding Voices!



**BERNADINE (BERNIE) 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 83,000 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.

## ACT – A Contemporary Theatre



**JOHN LANGS** (*Artistic Director*) John has been delighted to serve ACT as Artistic Director since 2016, and previously as Associate Artistic Director for three years. John's 16-year freelance career has afforded him the opportunity to work with many prestigious theatre companies across the country. He has directed productions at Playwrights Horizons NY, Ensemble Studio Theater NY, the Milwaukee Repertory Theater, The Lookingglass Theatre in Chicago, Circle X in Los

Angeles, American Player's Theatre, NCTC, WET, and Seattle Shakespeare Company. John received his directing degree from the University of North Carolina School of the Arts. Some of his favorite directing credits include *The Shaggs Philosophy of the World* (LA Drama Critics Circle Award for Best Original Musical), *Brothers Karamazov* (seven LADCC Awards including Best Production and Best Direction), and directing Kurt Beattie in *King Lear*. John received the first annual Gregory Award honoring excellence in direction for *The Adding Machine*. Recent Seattle credits include *Mary's Wedding* (NCTC), *The Three Sisters* (The Seagull Project), and *Othello* (Seattle Shakespeare Company). As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.



**BECKY WITMER** (*Managing Director*) has been with ACT since 2011, serving as the General Manager (2014-2015) and also the Director of Marketing and Communications (2011-2014). Becky began her career in arts management through marketing and communications. She was the Director of Marketing and Public Relations at Intiman Theatre (2008-2011) and Opera Colorado (2006-2008). She was the Associate Director of Marketing with Central City Opera (2002-2005). Becky is an advisory board member for TeenTix, a founding co-chair of the Cultural Resource Collective, an Arts Business Consultant with Shunpike, and she frequently appears as a guest lecturer for Seattle University's Arts Leadership M.F.A. program. She is a graduate of the Leadership Tomorrow program.

# ACT *A Theatre of New Ideas*

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*Artistic Director*  
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*Managing Director*  
Samie Detzer  
*Literary and Executive Manager*

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Kurt Beattie<sup>†</sup>  
*Artistic Director Emeritus*  
Margaret Layne<sup>†</sup>  
*Director of Casting*  
Angie Kamel  
*Artistic Engagement Manager*  
Emily Penick  
*Literary and Artistic Manager*  
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*Young Playwrights Program Administrator*  
Megan Brewer, Mario Gomez,  
Arica Jeffery Kidd, Eliza Wu  
*Literary Interns*

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*Capital Projects and Operations Manager*  
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*Events and Venue Manager*

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*Facilities Maintenance*  
AC/R Services  
*Engineer*  
Rica Wolken  
*IT Director*  
Tuxedos and Tennis Shoes  
*Catering*  
*Bar and Concessions*

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*Payroll and Accounts Payable Specialist*

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*Institutional Funding Manager*  
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*Development Associate*  
Robert Hankins<sup>†</sup>  
*Associate Director of Development*  
Amanda Rae  
*Development Coordinator*  
Jill Robinson  
*Development Officer*

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*Director of Marketing and Communications*  
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*Associate Director of Marketing*  
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*Marketing Manager*  
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*Groups Manager*  
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*Marketing & PR Assistant*  
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*Graphic Design Associate*  
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*Production Photographic Services*  
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*Graphic Design Services*

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Becky Plant  
Shane Unger  
*Audience Services*  
Christine Jew  
*Audience Services Affiliate*

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Alyssa Byer  
*Production Manager*  
Amber K. Lewandowski  
*Assistant Production Manager*  
Meaghan Darling  
*Production Office Manager*  
Patty Liang  
*Production Runner*

### STAGE MANAGEMENT

Jeffrey K. Hanson<sup>†</sup>  
*Production Stage Manager*  
JR Welden<sup>†</sup>, Briana Kersten,  
Erin B. Zatloka  
*Stage Manager*

### COSTUME DEPARTMENT

Lisa A. Knoop  
*Costume Director*  
Janet Edman Lind  
*Head Draper*  
Susanne R. Sherman  
*First Hand*  
Sally Mellis<sup>†</sup>  
*Wardrobe Master*  
Courtney Kessler-Jeffrey  
*Dresser*

### SCENIC DEPARTMENTS

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*Technical Director*  
Nick Murel  
*Master Scenic Carpenter*  
Ron Darling  
*Lead Scenic Carpenter*  
Mike Sterkowicz  
*Scenic Carpenter*  
Jeff Scott  
*Scenic Charge Artist*  
Lisa Bellerio<sup>†</sup>  
*Assistant Charge Artist*  
Marne Cohen-Vance<sup>†</sup>  
*Properties Master*  
Ken Ewert<sup>†</sup>  
*Master Properties Artisan*  
Thomas Verdos<sup>†</sup>  
*Lead Properties Artisan*

### STAGE OPERATIONS

Nick Farwell<sup>†</sup>  
*Stage Operations Supervisor*  
James Nichols<sup>†</sup>  
*Master Stage Carpenter*  
Pam Mulkern<sup>†</sup>  
*Master Electrician*  
Max Langley<sup>†</sup>  
*Master Sound Engineer*  
Ryan Dunn  
*ACTLab Technical Associate*

### FOR THIS PRODUCTION

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Nova Dobrev  
*Costume Shop Assistant*  
Meghan Roche  
A2  
Scott Gray  
Eric Andor  
*Crafts*

<sup>†</sup> Denotes staff member has worked at ACT for 10 years or more

# 5TH AVENUE THEATRE STAFF

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**David Armstrong, *Executive Producer and Artistic Director***  
**Bernadine C. Griffin, *Managing Director***  
**Bill Berry, *Producing Artistic Director***

## ARTISTIC

Ian Eisendrath  
*Alhadeff Family Director of New Works & Music Supervisor*  
Lauren Smith  
*Assistant Producer*  
Kat Sherrell  
*Interim Music Supervisor*  
Kelsey Thorgalsen  
*Casting Director & Artistic Associate*  
Albert Evans  
*Artistic Associate*  
Hattie Andres  
*Directing & Artistic Leadership Fellow*  
Christa Smith  
*Casting Assistant*  
Jasmine Joshua  
*Company Manager*  
Dane Andersen  
*Music Coordinator*  
Brandon Peck  
*Music Apprentice*

## EXECUTIVE AND ADMINISTRATION

Pauls Macs  
*Executive Assistant to Mr. Armstrong & Mr. Berry*  
Denver Bingham  
*Executive Assistant to Ms. Griffin & Ms. Moga*

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*Director of Sales & Guest Services*

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*Circles Manager*  
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*Donor Information Services Manager*  
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*Membership Manager*  
Rachel Whalen  
*Major & Planned Giving Officer*

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Connie Corrick  
*School Programs Manager*  
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*Community Engagement Specialist*

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*Adventure Musical Theater Coordinator*  
Beth Pollack  
*Rising Star Project Coordinator*

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Alda Shepherd  
*Facility Manager*  
Kelly Radke  
*Office Manager/Volunteer Coordinator*

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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  
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## PRODUCTION

Joan Toggenburger  
*Director of Production*  
Mo Chapman  
*Production Logistics Coordinator*  
Erik Holden  
*Technical Director*  
Austin Manning  
*Assistant Technical Director*  
Shannin Strom-Henry  
*Costume and Wardrobe Director*

## Sets & Rigging

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Benjamin Baird  
*Assistant Carpenter*  
Ken Berg  
*Automation Carpenter*  
John Hudson  
*Head Rigger*

Dave McCawley  
*Head Flyman*  
Scot C. Allison  
*Assistant Flyman*  
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*Assistant Electrician*  
Ross M. Brown, Noel Clayton  
*Key Electricians*  
Nate Redford  
*Programmer*

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*Assistant Sound Engineer*  
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Heather Sincic  
*Assistant Hair and Make-up*  
Jason Goldsberry  
*Assistant Hair and Make-up*

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