KEN LUDWIG’S
BASKERVILLE
A SHERLOCK HOLMES MYSTERY

By Ken Ludwig
Directed by
Theo Langason

JUN 15 – AUG 5, 2018
Area Premiere / Proscenium Stage

Made possible in part by Park Square Theatre’s
Mystery Writers Producers’ Club

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Audience Services: 651.767.8489
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TICKET OFFICE HOURS
Tuesday – Saturday*
12:00-5:00pm
*Open Saturdays on performance days only

Performance Days*
6:30-8:30pm for 7:30 evening performances
1:00-3:00pm for 2:00 matinee performances
*Hold times may be longer due to in-person customer service before performances

Proscenium Stage seats 348. Andy Boss Thrust Stage seats 203.
The Historic Hamm Building is a smoke-free facility.
Latecomers are seated at the discretion of the House Manager.
Restrooms and water fountains are on main floor and lower level.
Cameras/audio/video equipment and laser pointers are prohibited.

These activities are made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.
Dear Park Square Patron:

In 2003, I joined the board of Park Square Theatre. From my very first meeting, I was in awe of Richard Cook, the artistic director. I had never before been involved with an arts organization run by someone who had both a keen artistic sense and an innate awareness of the responsibility to run a financially stable organization.

Five years ago, after my board tenure had ended, my husband, John Clarey, and I were pleased to answer Richard’s call to re-engage with the theatre by creating the Mystery Writers Producers’ Club (MWPC) ... a group of friends (both old and new) who are interested in theatre in general, and the mystery genre in particular. Since its inception, the MWPC has contributed funds to allow Park Square to engage two wonderfully inventive playwrights – Jeffrey Hatcher and Joseph Goodrich – to bring us works featuring Sherlock Holmes and Nero Wolfe, and to produce Murder for Two and this production of Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery.

The group of 35 households (whose names are listed on page 4) gathers over dinners, cocktail parties, play readings and rehearsals, and in some small way helps to bring these plays to life. And, as importantly, we have fun while we are learning more about both the art and business of theatre. We would be pleased to have you (yes you) join us for future productions.

Thanks are due to Richard for finding a creative way for our group to have a voice in the making of theatre at Park Square ... and for the work he has consistently done throughout his years to make sure that this theatre reflects all of the voices of this community. It is important work, and he will be missed.

Speaking not only for John and myself, but for all of our fellow MWPC members, we hope you will continue to join in the fun (yes, fun) of supporting and growing Richard’s extraordinary vision for future generations.

Gratefully,
Robyn Hansen

OUR MISSION is to enrich our community by producing and presenting exceptional live theatre that touches the heart, engages the mind and delights the spirit.
SYNOPSIS

The male heirs of the Baskerville line are being murdered one by one. To find their ingenious killer, Sherlock Holmes and Dr. Watson must brave the desolate moors before a family curse dooms its newest heir. Does a wild hound of supernatural origin prowl the moors of Devonshire? Will our heroes discover the truth in time?

_Baskerville: A Sherlock Holmes Mystery_ is a humorous adaption of Sir Arthur Conan Doyle’s classic _The Hound of the Baskervilles._

THE PLAYWRIGHT

KEN LUDWIG is a two-time Olivier Award-winning playwright whose work is performed throughout the world in more than thirty countries in over twenty languages. He has written twenty-six plays and musicals, with six Broadway productions and seven in London’s West End. His first Broadway play, _Lend Me A Tenor_, won two Tony Awards and was called “one of the classic comedies of the 20th century” by The Washington Post. He has received commissions from the Royal Shakespeare Company, The Old Globe and the Bristol Old Vic, and he is a Sallie B. Goodman Fellow of the McCarter Theatre in Princeton. His awards include the Charles MacArthur Award, the Helen Hayes Award, the 2017 Samuel French Award for Sustained Excellence in the American Theatre, the SETC Distinguished Career Award, the Edgar Award for Best Mystery of the Year, and the Edwin Forrest Award for Contributions to the American Theater. His book _How To Teach Your Children Shakespeare_, published by Penguin/Randome House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published by the Yale Review. His newest play, _The Gods of Comedy_, will premiere at The McCarter Theatre and The Old Globe in spring 2019. He holds degrees from Harvard and Cambridge Universities. His plays and musicals are produced somewhere in the United States and abroad every night of the year. For more see www.kenludwig.com. _Read more about Ken Ludwig’s thoughts about Sherlock Holmes in an interview on pages 12-13._

MYSTERY WRITERS PRODUCERS’ CLUB:

Anonymous (2)    Jewelie Grape    John W. Harris Family    Michael Monahan &
Steve & Nancy Apfelbacher    John W. Harris Family    David & Ann Heider    Molly O’Shaughnessy
Clint & Sara Beckstrand    David & Ann Heider    Robert & Lucille Ingram    Rosanne Nathanson
Linda Boss    Kaj & Meaghan Johansen    Wesley & Deirdre Kramer    George Perez & Karna Peters
John Clarey & Robyn Hansen    Ray & Jan Krause    James & Mary LaFave    Steve & Deb Ragatz
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Ken & Gwen Crabb    Ken & Diana Lewis    Ken & Diana Lewis    Jim Rustad & Kay Thomas
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Tim & Susan Flaherty    Jack & Jeanne Matlock    Fred Wall    Jim & Miriam Stake
David & Genny Freier    Paul Stembler & Mary Ebert    Robert & Barbara Wieman
The Gallagher & Eversoll Family

The Mystery Writers Producers’ Club is a fun and devoted group of Park Square Theatre donors who help support our mystery show each season and stay connected to the production year round. Next year the group will produce _Agatha Christie – Rule of Thumb_.

Learn about joining this group, the Future Audiences Club (The Agitators) or the Premiere Club (Marie and Rosetta) by contacting Mackenzie Pitterle: 651.767.1440 / pitterle@parksquaretheatre.org

This show was made possible in part by Park Square Theatre’s
**ARTISTIC STAFF**

Director .................................................. Theo Langason  
Scenic Designer ........................................... Eli Sherlock  
Costume Designer ........................................ Mandi Johnson  
Lighting Designer ........................................ Michael P. Kittel  
Sound Designer ........................................... Peter Morrow  
Properties Designer ................................. Sadie Ward  
Dialect Coach .................................................. Keely Wolter  
Assistant Director ........................................... Ashawnti Sakina Ford  
Stage Manager .......................................... Laura Topham*  
Assistant Stage Manager .......................... Samantha Diekman*

**CAST**

Sherlock Holmes ........................... McKenna Kelly-Eiding  
Doctor Watson .......................... Sara Richardson*  
Dr. Mortimer, Milker, Barrymore,  
Stapleton and others .................. Ricardo Beaird  
Sir Henry Baskerville,  
Inspector Lestrade and others ........ Eric “Pogi” Sumangil*  
Mrs. Hudson, Cartwright, Mrs. Barrymore,  
Miss Stapleton and others .................. Marika Proctor*

**TIME & SETTING**  London & Devonshire. The late 1890s.

**PERFORMANCE TIME**  The show will run approximately 2 hours, 20 minutes including a 20-minute intermission.

Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery is presented by special arrangement with Samuel French, Inc.  
Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery was originally produced by  
McCarter Theatre Center, Princeton, NJ / Emily Mann, Artistic Director, Timothy J. Shields, Managing Director  
and Arena Stage, Washington, DC / Molly Smith, Artistic Director, Edgar Dobie, Executive Producer

The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author’s rights and actionable under United States copyright law.

As a courtesy to our actors and those around you, please DEACTIVATE all PHONES and ELECTRONIC DEVICES.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States  
Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.
CAST

RICARDO BEAIRD
Dr. Mortimer, Milker, Barrymore, Stapleton and others

Park Square Dot, Sons of the Prophet

Representative Theatre Yellow Tree Theatre: Clybourne Park; Pangea World Theater: Conference of the Birds; Theater Latté Da: Peter and the Starcatcher;
Walking Shadow Theatre Company: 21 Extremely Bad Breakups; Public Theatre of MN: Much Ado About Nothing, I and You; Nebraska Shakespeare Festival: The Tempest Training
B.A., Theatre and Marketing, Middle Tennessee State University; additional training with the Nashville Shakespeare Festival

Upcoming Ten Thousand Things: Scapin

McKENNA KELLY-EIDING
Sherlock Holmes
Park Square Debut
Representative Theatre Jungle


MARIKA PROCTOR*
Mrs. Hudson, Cartwright, Mrs. Barrymore, Miss Stapleton and others

Park Square Debut Representative Theatre Actors Theatre of Louisville: You Across From Me (42nd Humana Festival), Hardware, A Christmas Carol; Yellow Tree Theatre: One Man, Two Guvnors; Savage Umbrella: June; Classical Actors Ensemble: The Tempest, Twelfth Night, A Midsummer Night's Dream, The Two Gentlemen of Verona; Market Garden Theatre: Public Exposure Training Professional Training Company, Actors Theatre of Louisville

Other Bakken Museum: Mary and Her Monster

*A members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors’ Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity’s mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For information, visit www.actorsequity.org.

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SARA RICHARDSON*  
Doctor Watson  
Park Square The Liar Representative Theatre  
Jungle Theater: The Night Alive; Mu Performing Arts: You for Me for You; Pillsbury House Theatre: Buzzer; Torch Theater: Boeing Boeing; Children’s Theatre Company: Mercy Watson to the Rescue!; Gremlin Theatre/Provincetown Tennessee Williams Theater Festival: A Lovely Sunday for Creve Coeur Film Rough Tender; Per Bianca (Cannes shorts 2011) Training  École Jacques Lecoq Other Sara-Richardson.com

ERIC “POGI” SUMANGIL*  
Sir Henry Baskerville, Inspector Lestrade and others  
Park Square Macbeth, Flower Drum Song (Co-produced with Mu Performing Arts), The Realistic Joneses Representative Theatre Mu Performing Arts: Twelfth Night; La Jolla Playhouse: The Seven; Children’s Theatre Company: The Monkey King; Chanhassen Dinner Theatres: Altar Boyz; Jungle Theater: The Oldest Boy; Ten Thousand Things: Park and Lake Training The Actors Workout; B.A., Communication; B.A. Asian Studies, St. John’s University Accolades/Other Many Voices Fellow 2009-10, 2010-11, Playwrights’ Center; 2002 Fil-Minnesotan Association Excellence in the Arts Award; ericpogisumangil.com

THEO LANGASON  
Director  
Park Square As Assistant Director: A Raisin in the Sun; As Actor: Hamlet, A Raisin in the Sun, The Snow Queen Representative Theatre Sandbox Theatre: Queens (at Park Square Theatre), The Little Pilot (Director), Killer Inside, This Is a World to Live in; 7th House Theater: Hair; Frank Theatre: Citizen Training B.A., Theatre Arts, Rutgers University – Camden

SAMANTHA DIEKMAN*  
Assistant Stage Manager  
Park Square The Pirates of Penzance, Hamlet, Might As Well Be Dead, Amy’s View, The Curious Case of the Watson Intelligence, The Soul of Gershwin, The Liar, Love Person, Great Expectations; As Run Crew: Flower Drum Song, Sons of the Prophet, The Snow Queen Representative Theatre CLIMB Theatre: Blue Company 2017-18 Season; Illusion Theatre: Jeffrey Hatcher’s Hamlet, Artistry: Phantom TV/Film Touch for a New Generation, Illusion Theatre (Production Assistant) Training B.F.A. Theatre Design/ Technology, Minnesota State University, Mankato Other Ordway: Annie (Child Supervisor), Flint Hills Festival (Liaison) (Artistic Staff continued on page 10)

Newly announced!  
Triple Espresso is coming to Park Square’s Andy Boss Thrust Stage  
NOV 5 – JAN 13  
Tickets on sale soon—watch your email.
**SOMETIMES THERE’S WINE**  
**Sept 14 – Oct 14, 2018  Comedy**  
By Shanan Custer and Carolyn Pool  
Directed by Angela Timberman  
*When there’s wine, the stories flow...from the team of Two Sugars, Room for Cream.*

**THE AGITATORS**  
**SEPT 21 – OCT 28, 2018  Historical Drama / Regional Premiere**  
By Mat Smart; Directed by Signe V. Harriday  
*Changemakers Susan B. Anthony and Frederick Douglass were friends, allies, and sometimes, adversaries.*

**MARIE AND ROSETTA**  
**NOV 23 – DEC 30, 2018  Play with Music / Regional Premiere**  
By George Brant; Directed by Wendy Knox  
*Fierce guitar playing and gospel music set the stage for the story of two women whose music laid the foundation for rock ‘n’ roll.*

**ANTIGONE**  
**FEB 1 – MAR 3, 2019  Greek Tragedy**  
By Sophocles; Adapted and Directed by Meagan Kedrowski  
Created with the Ensembles  
*A wounded family and a woman’s need for civil disobedience lie at the heart of this classic Greek tragedy.*
THE SKIN OF OUR TEETH
Park Square Presents Theatre in Residence Girl Friday Productions
FEB 7 – MAR 3, 2019  American Classic Comedy
By Thornton Wilder; Directed and Designed by Joel Sass
An optimistic tribute to the invincibility of the human spirit...did we mention the dinosaur?

MARJORIE PRIME
Park Square Presents Theatre in Residence PRIME Productions
APR 19 – MAY 19, 2019  2015 Pulitzer Prize Finalist, Drama
By Jordan Harrison; Directed by Elena Giannetti
What would we remember, and what would we forget, if given the chance?

HEAVEN
Park Square Presents Theatre in Residence Flying Foot Forum
MAY 31 – JUN 23, 2019  Drama / Music / Dance
Created and Directed by Joe Chvala; Music by Chan Poling
Friendship, love and painfully beautiful moments in this dance/theatre mash up set in the Bosnian War.

JEFFERSON TOWNSHIP SPARKLING JUNIOR TALENT PAGEANT
JUN 14 – JUL 28, 2019  Musical / World Premiere
Book, Music and Lyrics by Keith Hovis; Directed by Laura Leffler
A brand-new musical satirizes the quirks of small town life and explores what it means to “win” in the 21st century.

AGATHA CHRISTIE - RULE OF THUMB
JULY 12 – AUG 25, 2019  Mystery / Twin Cities Premiere
By Agatha Christie; Directed by Austene Van
Three masterful one-act mysteries including The Wasp’s Nest, featuring Hercule Poirot.
ARTISTIC STAFF

ASHAWNTI SAKINA FORD
Assistant Director
Park Square Debut Representative Theatre History Theatre: A Crack in the Sky; Sandbox Theatre: In the Treetops; Guthrie Theater: Iraqi Voices TV/Film Empire (FOX) Training B.F.A, Theatre emphasis in Acting, Viterbo University Accolades/Other Arts and Cultural Partnership Grant from Minnesota State Arts Board to work in partnership with Exposed Brick Theatre to write EDGES: a play on hair Upcoming EDGES: a play on hair (Playwright); Traveling to Liberia to teach social justice theater

MANDI JOHNSON
Costume Designer
Park Square Doubt Representative Theatre Four Humors Theater: The Importance of Being Earnest; Sandbox Theatre: Big Money; Transatlantic Love Affair: The Privateer; Theatre Pro Rata: The Minotaur; Mixed Blood Theatre: Vietgone; Live Action Set: Crime and Punishment Training B.A., Technical Theatre, College of St. Catherine; Millinery Training, Arts University Bournemouth, UK Upcoming Sandbox Theatre: Houdini, The Golden Record Project

MICHAEL P. KITTEL
Lighting Designer
Park Square Over 180 productions (as Resident Lighting Designer) including Hamlet, The Color Purple, Red, Ragtime, Grey Gardens, Democracy, To Kill a Mockingbird, Rock ‘n’ Roll Representative Theatre Ordway, Frank Theatre, Stages Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre TV/Film tpt: The St. Olaf Christmas Festival Training University of Wisconsin-River Falls Accolades Ivey Award for The Pillowman (Frank Theatre); Lavender Magazine Best Lighting Design 2008 & 2009

PETER MORROW
Sound Designer
Park Square Debut Representative Theatre New Native Theatre: Native Woman The Musical (Sound Designer); Stages Theatre Company: The Hobbit (Composer and Sound Designer); Red Eye Theatre: While You Were Out (Sound Designer); Guthrie Theater: Solo Emerging Artists (Sound and Video Designer); Theatre Latté Da: Lullaby (Sound Designer and Music Director) Brokentalkers: In Real Time (Composer

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creativestpaul.com
and Sound Designer) Training M.A. Music and Media Technology, University of Dublin, Trinity College

ELI SHERLOCK
Scenic Designer
Park Square The Liar Representative Theatre Theater Latté Da: Assassins; History Theatre: Lord Gordon Gordon; Artistry: Follies; 7th House Theater: The Passage; Yellow Tree Theatre: Violet; Walking Shadow Theatre Company: The Coward Training B.F.A., Theater Design and Production, University of Michigan
Upcoming Lyric Arts Main Street Stage: Guys and Dolls

LAURA TOPHAM*
Stage Manager
Park Square A Raisin in the Sun, Hamlet, Might as Well Be Dead, The Realistic Joneses, Calendar Girls, Jacob Marley’s Christmas Carol, A Midsummer Night’s Dream, Sherlock Holmes and the Ice Palace Murders, The Diary of Anne Frank, 33 Variations, The Red Box, Of Mice and Men, Mary T. & Lizzie K. Representative Theatre Artistry: Follies; Ordway: Flint Hills Children’s Festival; Theater Latté Da: Beautiful Thing Training B.A., Theatre Arts, University of Minnesota

SADIE WARD
Properties Designer
Park Square A Raisin in the Sun; Nina Simone: Four Women; Murder for Two; The Other Place; 2 Sugars, Room for Cream; 33 Variations; Behind the Eye; Of Mice and Men Representative Theatre Theatre in the Round, The Phipps Center for the Arts, Lyric Arts, Theatre Unbound, Theatre Pro Rata Training B.A., Theatre Studies; B.F.A., Arts Administration Other Human Resources Generalist at the Guthrie

KEELY WOLTER
Dialect Coach
Park Square Amy’s View, Calendar Girls Representative Theatre Jungle Theater: Miss Bennet: Christmas at Pemberley, Lone Star Spirits, Le Switch, Constellations; Old Log Theater: Guys and Dolls, Savannah Sipping Society, Million Dollar Quartet; Theater Latté Da: Five Points, Assassins, Man of La Mancha, Six Degrees of Separation, All is Calm, Ragtime, Lullaby, Sweeney Todd; Artistry: Noises Off, The Secret Garden, Blithe Spirit Training M.A., Voice Studies, Royal Central School of Speech and Drama; B.A., Theatre Performance, Viterbo University

Production Staff & Crew
Master Electrician: Michael P. Kittel
Electricians: Kyia Britts, Kyla Moloney, Courtney Schmitz, Brittany Pooladian, Karin Olson
Technical Director: Ian Stoutenburgh
Associate Artistic Director: Laura Leffler
Master Carpenter: William Bankhead
Carpenters: Madi Smith, Brittany Pooladian, Charlotte Deranek, Maya Simon
Scenic Charge:
Mary Montgomery-Jensen
Painter: Nicole DelPizzo
Run Crew: Kyla Moloney, Haley Walsh
Wardrobe: Mary Farrell
Sound Board Op: Charlotte Deranek
THE ROMANCE OF SHERLOCK HOLMES:
Q & A WITH KEN LUDWIG

Linda Lombardi, Literary Manager at Arena Stage talks with the playwright of Baskerville: A Sherlock Holmes Mystery.
The interview was originally published on Stage Banter: the Arena Stage Blog.

What is it that makes Sherlock Holmes and Dr. Watson so popular with both writers and audiences?

There is something romantic at the heart of Sherlock Holmes that touches all of us. He is quixotic, cerebral, dashing and inspiring. But there is also something dark and dangerous about Holmes, and we admire him for the courage with which he fights his demons. He broods, he plays Beethoven, he revels in danger and experiments with drugs. At times he frightens us, and that is part of his allure.

Meanwhile, Watson creates a resonance of his own. He is steady, stalwart and wonderfully earthbound. Together they are Don Quixote and Sancho Panza. They are Ariel and Caliban. They are fire and earth. These roots plant them firmly in our shared mythology, and we respond to them as we respond to all mythological characters, not just through the brain, but also viscerally and through our hearts.

Sherlock Holmes is one of the most famous characters to be portrayed in literature, in film and on TV. What attracted you to him and, in particular, The Hound of the Baskervilles?

Sherlock Holmes and Doctor Watson have been a staple of our culture since the 1890s, but they have recently reentered our world in a more muscular way. For some reason, it seems to be just the right time for Holmes and Watson. Perhaps these days we crave a hero who succeeds despite, or perhaps because of his quirks, his obsessions and his near-fatal flaws.

Also, it is easy to dismiss Sir Arthur Conan Doyle as a writer of mere genre literature. After all, say the critics, he wrote only mysteries and adventure stories. But the man had a touch of genius about him. Certainly his genius was different in kind from that of, say, Jane Austen or Henry James. It was not as deeply personal or psychological. But genius comes in many shapes, and Conan Doyle inhabited one of them.

To begin with, he virtually invented the entire mystery genre as we know it. There would be no Agatha Christie without Conan Doyle, no Dorothy Sayers, no Raymond Chandler, and no detective movies or television shows. The detective and his sidekick, the locked-room mystery, the clues, the red herrings, the bungling policeman and the grateful client—he virtually invented all of it.

In addition, in the characters of Holmes and Watson, he somehow plumbed the depths of our immortal souls—and his audience recognized this from the beginning. Think about the number of times in the history of literature that there have been people literally waiting in line for a novel or story. I can think of Charles Dickens; I can think of J.K. Rowling; and I can think of Conan Doyle, whose myriad fans would wait on the dock in New York for the latest installment of Sherlock Holmes in The Strand Magazine. The public realized instantly that Holmes and Watson were not just for an age but for all time.

As for The Hound of the Baskervilles, Conan Doyle wrote it with his usual instinct for a whopping good story. Again, in the history of English literature, how many truly great adventure stories have been written—stories of depth and quality that create mythologies...
and yet keep you turning the pages while you hold your breath. I would include *Treasure Island* and *The Hobbit*. *Kidnapped*, perhaps, and *The Prisoner of Zenda*. And preeminent among them is *The Hound of the Baskervilles*. Like *Treasure Island*, it contains a villain who reaches deeply into our subconscious. And like *Treasure Island*, it touches on the darkness in all of us. The very image of the hound brings out the danger that lurks in the depths of our souls. The hound is mysterious and unknowable, and so are we. He is frightening and difficult to control. There is a hound in all of us.

**Why write a play about Sherlock Holmes at this moment in time?**

There is a great tradition of melodrama in our theater, both English and American. In melodramas, we sit on the edge of our seats watching exciting stories where anything can happen. There are villains, there are mysteries, there are fortunes lost and reputations regained. These are the plays that defined our theater for over two hundred years, and the literary icons we most revere, like Jane Austen and Charles Dickens, loved to act in them and write about them.

There should be a bigger place in our lives for these kinds of plays. They needn’t be a steady diet, but they shouldn’t disappear, either. Beginning in the 1930s, this genre was subsumed by Hollywood movies, and the theater was poorer for it. And while I yield to no one in my love for Errol Flynn in *Robin Hood* and Kirk Douglas in *Spartacus*, I think that adventure stories are just as good, and maybe even better, when they’re presented on a live stage with actors you can touch.

My hope is that *Baskerville* is about the theater as much as it is about Sherlock Holmes and Doctor Watson. I want it to succeed not only as a tale of fellowship and courage, but also as an adventure in itself. I’d love us to return, at least now and then, to nights at the theater when we feel the way we do in the movies watching *Indiana Jones and the Temple of Doom*: sitting breathless in the dark, mesmerized by the action, munching bags of popcorn.

*Baskerville* is a cast of five. Three of the actors play over 40 characters. What is that like in your development process, as far as writing these very distinct characters, knowing that one actor will be playing these ten roles, another these ten, another these ten?

Writing for this many characters in a single play felt joyous; and knowing that they’d be played by only three actors felt like a breath of fresh air. It was liberating.

Classical theater has always been filled with doubling and tripling, and it is often a source of theatrical joy. Shakespeare’s company had between 12 and 15 actors in it, but his plays contain as many as 25-35 characters.

One of my favorite authors, J.B. Priestley, said something about theater that I like very much: he reminded us that when we go to the theater we feel two things at the same time. First, we see characters who tell us a story. Second, we’re conscious that professional actors are playing those characters and telling the story on a small wooden stage.

When actors double, triple—and, in the case of *Baskerville*, play dozens of parts—we’re reminded of this duality. Characters may die, but the actors are, reassuringly, still standing at the curtain when they take their bows. I believe that this knowledge can enrich the experience of seeing a play, and reminds us that play-going is not merely life, but life enhanced.

**Are you more a Holmes or a Watson?**

I think I’m a Watson but I wish I were a Holmes.

**Finally, a question I ask all our playwrights...what’s your favorite word?**

“Fadge.” In *Twelfth Night*, at the first great turning point in the play, Viola sums up the story and then asks, “How will this fadge?” meaning how will it all turn out in the end. What a simple, and simply breathtaking word.
SPECIAL THANKS TO THE HISTORIC HAMM BUILDING
Their investment of $12,000,000 in donated rent and use of facilities over our 40-year tenure creates a vibrant cultural life in downtown Saint Paul.

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Jack & Jeanne Matlock
Paul & Tara Mattessich
Kristin & Davis Parker
Scott T. & Jennifer Norris Peterson
Susan Rostkowski
Kari Ruth & Tom Park
Thomas & Sharon Stoffel
Terri & Michael Uline
Helen Wagner
Fred Wall
Ann Wynia

PACESETTERS $1,500+
Jim & Ellen Altman
Anonymous (2)
Steve & Nancy Apfelbacher
John & Barbara Balkanz
Mary Beth Brody &
Richard Crowell
Paul & Tina Casey
Casey & Rachael Crabb
Jill Irvine Crow
Tom & Mary Lou Detwiler
Mary Finnerty &
Patrick Esmonde
John & Karen Larsen

GUARANTORS $1,000+
Anonymous
Lynne Beck
Tim & Sara Beckstrand
Daniel Boone
Christopher & Kristin Boylan
C.C. & Dawn Clawson
Michael & Sharon Conley
The Crab Family, Ken, Gwen, Casey & Rachael
Fran Davis
Joan Duddingston
Lucas Erickson
Tim & Susan Flaherty
John Gillen in memory of Lawrence E Pierson
Douglas R. Heidenreich
David & Ann Heider
Robert & Lucille Ingram
Heath & Elyse Jensen
Kaj & Meghan Johansen
Bruce Jones & Joann Nordin
Ray & Janet Krause
James & Mary LaFave
Carol Millar
Robert Milligan & Sharon Danes
Richard & Joan Newmark
Ford & Catherine Nicholson
Robert & Megan O’Leary
Molly O’Shaughnessy &
Michael Monahan
Douglas & Carol Ogren
Michael-jon Pease &
Christopher Taykalo
Ken & Diana Lewis
Sharon & James Lewis
Rosanne Nathanson
Edwin & Jennifer Ryan
Emily & Dan Shapiro
Mark & Susan Stutrud
Gail Ward & John Smith
Sheri Zigan
Laurel Krause & Ross Collins
Thomas & Mary Krick
Lynn Kralness
David Long & Jill Tammen
Ron & Mary Mattson
Laura McCarten
James Miller
Roger Miller
Derrill Pankow & Al Bradley
Brad & Linda Quarderer
Russell & Kathryn Rhode
Joseph Robillard
Tim & Kim Scanlan
Noel Schenker
Jackson Smith
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