ELLIOIT, A SOLDIER’S FUGUE
By Quiara Alegria Hudes
Directed by Robert Rosen
SEPT 11 – OCT 4
Proscenium Stage

produced with special support from our Premiere Club

MURDER for Two
Book and Music by Joe Kinosian
Book and Lyrics by Kellen Blair
Directed by Randy Reyes
SEPT 18 – Nov 1
Andy Boss Thrust Stage

produced with special support from our Mystery Writers Producers’ Club

PARK SQUARE THEATRE
2015-2016 SEASON

Murder for Two
piano courtesy of Wells Pianos

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Created by the Ensemble

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Dear Park Square Patron,

Point and counterpoint. The two shows opening our 2015-2016 Season juxtapose a lyrical, emotional look at the personal sacrifice of war (Elliot, A Soldier’s Fugue on the Proscenium Stage) with a witty, fast-paced musical murder mystery (Murder for Two on the Andy Boss Thrust Stage).

Two different “tour de force” shows for local talent on two stages. In our goal to be theatre for MORE of you (yes you), these juxtapositions continue throughout the season.

Point and viewpoint. We continue to expand our range of stories and storytellers. That seems obvious with Elliot, A Soldier’s Fugue which introduces a tightly knit Puerto Rican family created by a Tony-Award winning Latina writer. Not so obvious was our choice to cast Andrea Wollenberg as one of the musical duo in Murder For Two. Written and originally performed by two men, our production is the first to feature a woman. (The original creators are thrilled!)

Audiences like you say they rely on us to present unexpected viewpoints. Artists are eager to bring all of who they are to the stage. Together, audiences and artists teach us what a “Park Square play” is and could be.

There is a place for you at the Park Square table – room for your story in this expansive season of counterpoints and viewpoints. We hope today is only your first visit of the new season.

All our best,

Richard Cook, Artistic Director
651.767.8482 | cook@parksquaretheatre.org

C. Michael-jon Pease, Executive Director, CFRE
651.767.8497 | pease@parksquaretheatre.org

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.
Elliot Ortiz is home from Iraq. Like his father and grandfather before him, the eager soldier is forced to unravel his experience as he nurses his injuries and considers returning to the frontlines. Elliot’s mother, a nurse in Vietnam, holds three generations of this family’s soldiers together; turning their city lot into a lush and healing tropical garden. Hudes’s poetic fugue is a unique non-political exploration of the tolls of war from an often overlooked point of view. Park Square Artistic Associate Ricardo Vázquez will be featured as the youngest of three generations of a Puerto Rican family of soldiers.

Quiara Alegría Hudes is a Pulitzer Prize winning playwright. Her work has been produced around the globe, from Broadway’s Richard Rodgers Theatre, to Off-Broadway’s Second Stage Theatre, to London’s Southwark Playhouse, to translated productions in Armenia, Germany, Brazil, Korea, Japan, Puerto Rico, and beyond.

Her plays include the upcoming Daphne’s Dive at Signature Theatre, The Happiest Song Plays Last, Water by the Spoonful (Pulitzer Prize for Drama), Elliot, A Soldier’s Fugue (Pulitzer Finalist), and the book of the Broadway musical In the Heights (Pulitzer Finalist, Tony Award for Best Musical, Tony Nomination for Best Book of a Musical, Lucille Lortel Award, Outer Critics Circle Award).

After graduating from public school in Philadelphia, Hudes received a B.A. in music composition from Yale University and an M.F.A. in playwriting from Brown, where she studied with Paula Vogel.
ELLIOIT,
A SOLDIER’S FUGUE

By Quiara Alegría Hudes

on the PROSCENIUM STAGE

Director Robert Rosen
Costume Designer Sonya Berlovitz
Sound Designer Evan Middlesworth
Lighting Designer Michael P. Kittel
Properties Designer Jennifer Johnson
Set Designer Kit Mayer
Stage Manager Megan Fae Dougherty*

CAST

Elliot Ricardo Vázquez*
Grandpop Pedro R. Bayón*
Pop Rich Remedios*
Ginny Adlyn Carreras

PERFORMANCE TIME:
The performance will run 80 minutes with no intermission.

Original production produced by Page Seventy-Three Productions Inc.
ELLIOIT, A SOLDIER’S FUGUE is presented by special arrangement with

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produced with special support from our Premiere Club

Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.
Elliot, A Soldier’s Fugue is a timely contribution to a theatrical tradition that dates to the very beginnings of Western drama. Plays about war have captivated audiences for more than two thousand years, from the battle scenes of Shakespeare to the moral quandaries of Arthur Miller, from Aeschylus to Zola, from Jean Racine to Bertolt Brecht. The use of the word “theatre” to describe a region where war is taking place suggests its inherent spectacular nature, something to see, something needing a witness. On the other hand, Quiara Alegría Hudes told NPR in 2012, “We can really forget about wars and these sorts of conflicts pretty quickly, and it’s not a very exciting topic these days anymore because there are not easy ways to have those conversations in commonplace civilian life, about — how do you live with that? What happened there? Who does that make you now?”

Playwrights have had varying motivations for featuring war. When Aeschylus composed The Persians in the fifth century BCE, he may have done so to celebrate the recent Greek victory over King Xerxes. In the play, the ghost of Xerxes’ father returns to condemn his son’s hubris for the invasion. In 2003, Ellen McLaughlin penned a version as a protest against the invasion of Iraq. For all the historical
figures that fill Shakespeare’s history plays, some scholars now argue that his debilitated portrait of Richard III had little to do with the king’s actual deformities and deeds. First produced in 1592, the play may have been heavily influenced by the Tudor crown, as Queen Elizabeth asserted her right to the throne — her grandfather defeated Richard on Bosworth Field. To portray Richard as a “slander of his mother’s womb” and “abortive, rooting hog,” to quote Queen Margaret in the play, was an act of political propaganda. The Vietnam trilogy of Sticks and Stones, The Basic Training of Pavlo Hummel, and Streamers are searing portraits by the Army draftee David Rabe of the personal tolls of a disputed conflict.

Hudes has insisted that Elliot, A Soldier’s Fugue, along with the other plays that form its trilogy, Water by the Spoonful and The Happiest Song Plays Last, is not a protest against recent American military endeavors. Her interest was more homegrown, and she began by interviewing family members about their life in Philadelphia, their Puerto Rican heritage, about addiction and trauma. She also interviewed her cousin, Elliot Ruiz, about his experience in Iraq. Hudes would use the person Ruiz as the model for the character Elliot, as a reason, she told American Theatre Magazine last year, to deal “with the things we don’t talk about.” Ruiz was intimately involved in the play’s creation — for his own reasons. “We are fed so much war on television, and it is so easy for people to put a ribbon on the back of the car that says, ‘I support the troops,’” he told the Boston Globe in 2013. “But I don’t think people are in touch with what goes on when these guys come back. That is a story I wanted to see told.” The relationship between Hudes and Ruiz might well be an important new tradition in theatre of war.

Matt DiCintio was a producing director for Emigrant Theater and a dramaturg for Park Square and the Guthrie, among others. His writing has been published in the new Routledge Companion to Dramaturgy, Columbia Encyclopedia of Modern Drama, American Theatre and City Pages. Matt is pursuing a PhD in Drama at Tufts University.
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**Park Square Debuts**

**Representative Theatre**

Broadway: *Love! Valour! Compassion!*, An Inspector Calls

Regional: Frank Theatre: *Ajax in Iraq*; Theatre in the Square: *A Man for All Seasons*

Theatrical Outfit: *A Lesson Before Dying*; Milwaukee Rep: King Lear

Theatre South Carolina: *The Country Wife*

TV/Film: *The Public Domain*, To Say Goodbye, Drop Dead Diva (Lifetime Television), All My Children (ABC), As the World Turns (CBS)

Training M.F.A., Acting, University of South Carolina; Certified Meisner Technique teacher, The True Acting Institute; Graduate of the two-year program at William Esper Studios; Graduate of the Shakespeare LAB at the Public Theatre

**Other**

Teaches privately in Minneapolis at Remedios Creative LLC – Twin Cities

Creative LLC – Twin Cities Meisner Training and has held faculty positions at Kennesaw State University and Clayton State University

**Upcoming Projects**

Mu Performing Arts: *Purple Cloud*

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**PEDRO R. BAYÓN**

*Grandpop*

**Park Square The House on Mango Street**

Representative Theatre

Mixed Blood Theatre: *Elemeno Pea, Minnecanos, Quinceañera, Esperando la Carroza, The Pajama Game, Immigrant Dreams, Lazarus, The Wonderful Ice Cream Suit*; History Theatre: *River Road Boogie, Rumbaleros, To Kill a Mockingbird*; Pangea World Theater: *Oedipus el Rey*; Teatro del Pueblo: *Don Quijote de la Minni, Pueblo Christmas, La Posada*; Frank Theatre: *Ambient Love Rites*; Wilhelm Bros. & Co.: Clandestino; TeAda Productions: *Global Taxi Driver*

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**ADLYN CARRERAS**

*Ginny*

**Park Square The House on Mango Street**

Representative Theatre

Mixed Blood Theatre: *In the Time of the Butterflies, Living Out, Quinceañera*; Pangea World Theater/Teatro del Pueblo: *The House of Bernarda Alba, Oedipus El Rey*; Teatro Latino: *La Vida es Sueño* Film (commercial and industrial) Target, Kohls, H&R Block, Pawn America

Training Macalester College

**Other**

Children’s Theatre Company: Teaching Artist, Neighborhood Bridges Program

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*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.*
CAST - Elliot, A Soldier’s Fugue

RICARDO VÁZQUEZ*
Elliot
Park Square A
Midsummer Night’s Dream, Of Mice and Men

Representative Theatre
Men
Blood Theatre: Next to Normal;
Ten Thousand Things: The Seven,
The Music Man; History Theatre:
River Road Boogie; Pangea World
Theater/Teatro del Pueblo: Lorca in
a Green Dress; Alabama Shakespeare
Festival: Hamlet; HERE Center New
York: Border Towns; Massachusetts
Museum of Modern Art: Time and
Motion Study TV
ABC’s In an Instant,
M@dabout TV! (Season 1), Best
Buy, Pizza Ranch Film
The Public
Domain (Feature) Death to Prom
(Feature), Divine Sparks (Animated),
Comfort Food (Short), Transfer (Short)
Training University of Minnesota/
Guthrie Theater B.F.A. Actor Training
Program
Awards 2013 Emerging
Artist IVEY Award, Playwrights’
Center Many Voices Fellowship
(2012-2013), 2007 C. Lance Brockman
Performance Award
Upcoming
Projects Mixed Blood Theatre: An
Octoroon; History Theatre: Buddy:
The Buddy Holly Story; Ten Thousand
Things: Changelings (2016)

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ROBERT ROSEN
Director
Park Square Debut Representative Theatre
Mu Performing Arts:
Middle Brother (Director); Open Eye Figure Theatre: The Juniper Tree (Performer); Minnesota Orchestra: Peter and the Wolf (Co-Director/Performer); The Saint Paul Chamber Orchestra: Pulcinella (Director/Performer); Live Action Set: My Father’s Bookshelf (Performer); Theatre de la Jeune Lune: Co-Artistic Director; Performer/Director/Writer/Designer in 75 productions Training Certificate, Ecole Jacques Lecoq; Certificate, Dell’Arte International School of Physical Theatre Awards/Other 2010-11 Playwrights’ Center McKnight Theatre Artist Fellow; Currently Co-director of Studio 206 where he leads workshops in improvisation, devising, physical comedy, Commedia Dell’Arte and mask work; Co-founder of The Gymnasium, a consortium of creative risk-takers who are using the arts as a nexus for connections with science, industry, business and innovation; Adjunct faculty member in the theatre departments of the University of Minnesota and Macalester College
Upcoming Projects Bee Arts: A collaboration between The Gymnasium and the University of Minnesota Bee Squad to foster new relationships between artists and scientists, and to inspire cross-disciplinary, creative projects that ponder the role of bees in our creative lives, our community and environment, and our human history

SONYA BERLOVITZ
Costume Designer
Park Square Debut Representative Theatre
South Coast Repertory Theatre: Tartuffe; Theatre de la Jeune Lune: Hamlet; The Moving Company: Out of the Pan Into the Fire; Actor’s Theatre of Louisville: Love’s Labour’s Lost; Ten Thousand Things: The Unsinkable Molly Brown; Playmaker’s Repertory Theatre: The Imaginary Invalid Training BFA, Fashion & Painting, The School of the Art Institute of Chicago Awards/Other Best Costume Design for a Production (Tartuffe), Costume Society of America; Minnesota State Arts Board Initiative Grant; McKnight Theatre Artists Fellowship Upcoming Projects Park Square Theatre: Great Expectations; Macalester Theatre Department: As You Like It; Ten Thousand Things: The Changeling
MEGAN FAE DOUGHERTY*
Stage Manager

Park Square The Other Place, The Color Purple, Sexy Laundry, Behind the Eye, Cyrano, Good People, Or, Stick Fly

Representative Theatre TigerLion Arts: Nature, The Dragons Are Singing Tonight; Troupe America: A Christmas Carol; Utah Shakespeare Festival: 2007 Season; Santa Fe Opera: 2006 Season Training B.A., Theatre Arts, University of Minnesota Upcoming Projects Park Square Theatre: Sons of the Prophet

JENNIFER JOHNSON
Properties Designer

Park Square Debut Representative Theatre Penumbra Theatre: By the Way Meet Vera Stark; Normandale Community College: The Tempest; Children’s Theatre Company: Busy Town the Musical; Minnesota Continental Showboat: Jekyll and Hyde Training B.A., Theatre Arts, University of Minnesota Upcoming Projects Park Square Theatre: Sons of the Prophet

MICHAE L P. KITTEL
Lighting Designer

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KIT MAYER  Set Designer
Park Square Stick Fly, Shooting Star
Representative Theatre Commonweal
Theatre: Resident Scenic Designer, 30 productions; Fairbanks Shakespeare
Theatre: 18 productions; The Public
Theatre: Tigers Be Still; Mixed Blood
Theatre: Next to Normal (props); Skylark Opera: La Rondine; Minnesota
Centennial Showboat: Is There a
Doctor in the House? Training M.F.A.,
University of Minnesota Awards/Other
Adjunct Faculty in Design/Tech, Viterbo
University

EVAN MIDDLESWORTH
Sound Designer
Park Square Sherlock Holmes and the Ice
Palace Murders, Cyrano, Words By, Of Mice
and Men, Good People, King Lear, August:
Osage County, The Last Seder Training B.A.,
Sound Design, Purdue University Other
Owner, Pine Hollow Audio, Eau Claire,
WI (Audio Production, Sound Design,
Composition)
Production Staff & Crew
Assistant Stage Manager: Cassandra
Flowers
Sound Operator: Rob Hagen
Wardrobe Supervisor:
Clara Cavins-Wolford
Wardrobe Assistant: Mercede Hanson
Technical Director: Rob Jensen
Assistant Technical Director:
Ian Stoutenburgh
Paint Charge: Angelique Powers
Lead Carpenter: Matt Erkel
Master Electrician: Brent Anderson
Electricians: Ian Stoutenburgh,
Matt Erkel, Courtney Schmitz

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Romeo and Juliet
Love Person
ANDY BOSS THRUST STAGE:

MURDER FOR TWO
Book and Music by Joe Kinosian; Book and Lyrics by Kellen Blair; Directed by Randy Reyes
Sept 18 – Nov 1, 2015

MY CHILDREN! MY AFRICA!
By Athol Fugard; Directed by James A. Williams
Nov 11 – 29, 2015

JACOB MARLEY’S CHRISTMAS CAROL
By Tom Mula; Directed by Richard Cook
Dec 9 – 20, 2015

THE BEAUTY QUEEN OF LEENANE
By Martin McDonagh; Produced by Theatre Pro Rata
Directed by Carin Bratlie; Jan 6 – 24, 2016

ROMEO AND JULIET
By William Shakespeare; Adapted and Directed by David Mann; Feb 12 & 13, 2016

NINA SIMONE: FOUR WOMEN
By Christina Ham; Directed by Faye Price
Mar 8 – 26, 2016

SIX CHARACTERS IN SEARCH OF AN AUTHOR
By Luigi Pirandello; Adapted and Directed by Alan Berks; Park Square presents this Wonderlust Production; Apr 19 – May 8, 2016

QUEENS
Created by the Ensemble of Sandbox Theatre
May 19 – Jun 4, 2016

PROSCENIUM STAGE:

ELLiot, A SOLDIER’S Fugue
By Quiara Alegría Hudes
Directed by Robert Rosen
Sept 11 – Oct 4, 2015

THE SNOW QUEEN
Hans Christian Andersen’s Fairy Tale
Adapted and Set to Music by Michael Smith
Directed by Doug Scholz-Carlson
Nov 27 – Dec 27, 2015

CHARLES DICKENS’ GREAT EXPECTATIONS
Adapted and Directed by Joel Sass
Jan 15 – Feb 7, 2016

LOVE PERSON
Written and Directed by Aditi Brennan Kapil
Mar 18 – Apr 10, 2016

SONS OF THE PROPHET
By Stephen Karam
Directed by Jef Hall-Flavin
May 20 – Jun 5, 2016

CALENDAR GIRLS
By Tim Firth
Directed by Mary M. Finnerty
Jun 17 – Jul 24, 2016

*member, actors’ equity association | photo by Tom Wallace
Officer Marcus Moscowicz is a small town policeman who dreams of making it to detective. One fateful night, shots ring out at the surprise birthday party of Great American Novelist Arthur Whitney and the writer is killed. With the nearest detective an hour away, Marcus jumps at the chance to prove his sleuthing skills. Everyone is a suspect in this hilarious miniature musical murder mystery filled with patter songs and comic ballads. One actor in this daring Vaudevillian duo investigates the crime. The other plays all the suspects. And they both play the piano.

This show was made possible in part by Park Square Theatre’s MYSTERY WRITERS PRODUCERS’ CLUB:

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MURDER for Two

Book and Music by Joe Kinosian; Book and Lyrics by Kellen Blair

on the ANDY BOSS THRUST STAGE

Director Randy Reyes
Music Director Stephen Houtz
Scenic Designer Sarah Brandner
Costume Designer Aaron Chvatal
Lighting Designer Michael P. Kittel
Sound Designer Anita Kelling
Properties Designer Sadie Ward
Stage Manager Jamie J. Kranz*

CAST

Marcus Moscowicz Nic Delcambre
The Suspects Andrea Wollenberg*

PERFORMANCE TIME:
The performance will run 90 minutes with no intermission.

SETTING: An isolated mansion in rural New England, present day

“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 Theater, Chicago, IL.; Barbara Gaines, Artistic Director, Criss Henderson, Executive Director.

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

“Steppin’ Out” track by Ethan Deppe, arranged by Nic Delcambre

“Murder for Two” is presented through special arrangement with Murder for Two Musicals LLC. For Information, please visit www.murderfortwomusical.com. For licensing inquiries, please call 212.354.6510 or email murderfortwomusical@gmail.com.

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INTERVIEW with the Director - Murder for Two

COMIC CHOPS and Magic Moments

As rehearsals got underway, feature writer Matt DiCintio spoke with director Randy Reyes about stamina, repetition, and ego.

I work very collaboratively and I like to make discoveries in the rehearsal room; there’s not a lot that I plan out. I make sure I know the story backwards and forwards, and that I know the dynamics of the relationships and characters, but I like actors to bring things to the process. [The famed director] Anne Bogart once said that actors should have all the ego in the world to make their characters come alive, but they should have no ego to let go of things that are not adding to

This is the play’s first production after an Off-Broadway premiere and National Tour, and it’s the first to feature a woman in the role of the Suspects. How do you go about creating a vaudevillian murder mystery?

I was really looking for two actors who could play the piano, sing, have comic chops, do all of it really well and sometimes simultaneously. We didn’t want to limit the show’s possibilities, so I was open to casting any gender and ethnicity.
the world of the play. We’re all (including designers) looking for the most effective, most dynamic ways to tell the story. I’m there to help find the magic moments, the surprise, the moments that really pop. Every play has to have magic.

The play is physically demanding, and you yourself have performed strenuous roles. What does it take to make something so demanding look so easy, night after night?

For me it starts with someone who works really hard and has great physical health. Every play has its demands on actors. Sometimes it’s an emotional place they need to go. Sometimes it’s physical like a big dance musical. Rehearsal is essentially a rigorous training process, like training for a marathon. It’s all about practice. This show will demand a lot of repetition. There’s a lot of choreography, not as in dance steps, but how you move from one character to another, being very specific very quickly about choices in characterization. In addition, they need to get to the piano when they need to, while playing different characters, sometimes from one line to the next. Learning the show like a score is crucial.

You’re the artistic director of Mu Performing Arts, which explores the Asian American experience in a way this musical does not try to do.

I went into training as an actor in order to do theatre. I love great stories, and I love great theatre. When I did M. Butterfly [at the Guthrie in 2010] that was a huge turn from my usual comedic roles; I always want to push myself outside my comfort zone. I am the artistic director of an Asian American theatre company, and there are things within that world that I need to contextualize in a certain way. As a person of color, I bring that perspective to every show I do. This show has particular challenges, and I always want to challenge myself. At the end of the day, I’m in the rehearsal room trying to tell the best story I can in the most dynamic way possible.

Matt DiCintio was a producing director for Emigrant Theater and a dramaturg for Park Square and the Guthrie, among others. His writing has been published in the new Routledge Companion to Dramaturgy, Columbia Encyclopedia of Modern Drama, American Theatre and City Pages. Matt is pursuing a PhD in Drama at Tufts University.

“I make sure I know the story backwards and forwards, and that I know the dynamics of the relationships and characters, but I like actors to bring things to the process.” — Randy Reyes, Director
ABOUT THE WRITERS - Murder for Two

JOE KINOSIAN (music and book) and KELLEN BLAIR (lyrics and book) met in the BMI Musical Theatre Writing Workshop in 2008 and have been collaborating ever since.

*Murder For Two*, their award-winning murder mystery musical comedy, made its off-Broadway debut at Second Stage Uptown (before transferring to a commercial run at New World Stages) earning nominations from the Drama League, Outer Critics Circle, and Drama Desk Awards. The show’s world premiere took place at Chicago Shakespeare Theater in 2011 and was awarded the Joseph Jefferson Award for Best New Musical in Chicago. The show is currently touring around the country.

Kellen and Joe have had their work performed on Broadway, at the Kennedy Center, and various theaters across the country. They’re proud members of ASCAP and the recipients of the 2013 ASCAP Foundation Mary Rodgers / Lorenz Hart Award.

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-Adam J. Rohne

Adam J. Rohne
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Nic Delambre
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Andrea Wollenberg*
The Suspects
Park Square The School
Night’s Dream, Anna in the Tropics, Enchanted April
Representative Theatre Guthrie Theater: Top Girls; Guthrie Theater in co-production with American Conservatory Theater: Mr. Burns: a post-electric play; Ordway: Cinderella; Culbreth Theater: An Evening with Bill Irwin; Brooklyn Players, NY: Torch Song Trilogy; Old Log Theater: Cowgirls; History Theatre: Coco’s Diary; Theatre Pro Rata: Much Ado About Nothing; Hey City Theater: Tony ‘n’ Tina’s Wedding; Paul Bunyan Playhouse: Seussical, Oklahoma!, The Robber Bridegroom, Proof; Jon Hassler Theater: Proof, Bordertown Café; St. Michael’s Playhouse, Vermont: Educating Rita, Into the Woods; Heritage Repertory Theater, Virginia: The Rainmaker, Gypsy, A Funny Thing Happened on the Way to the Forum Film/TV: Midwest region television commercials Training: M.F.A., Acting, University of Virginia; B.A., Theater, St. Olaf College Upcoming Projects History Theatre: Complicated Fun

*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.
ARTISTIC STAFF - Murder for Two

RANDY REYES
Director

Park Square Debut Representative Theatre
Guthrie Experience:
Concrete Orange; Mu Performing Arts: Twelfth Night; Ten Thousand Things: A Streetcar Named Desire;
Theatre In The Round: Marriage of Bette and Boo TV/Film The Choo Choo Bob Show (on Qubo), Public Domain (film by Patrick Coyle)
Training The Juilliard School Drama Division; B.F.A. Actor Training Program, University of Utah Awards
2009 Metro Magazine Keeper Award; 2015 Distinguished Alumni Award, University of Utah
Upcoming Projects Mu Performing Arts: Purple Cloud at Mixed Blood Theatre and You For Me For You at Guthrie Theater (Dowling Studio)

SARAH BRANDNER
Scenic Designer

Park Square Debut Representative Theatre History Theatre: The Debutante’s Ball; Loudmouth Collective: A Bright New Boise; Mu Performing Arts: FOB; Guthrie Theater: Concrete Orange: An American Fable; Penumbra Theatre: A Peculiar Patriot; Minnesota Opera: Elixir of Love
Training M.F.A., Scenic and Lighting Design, University of Minnesota
Upcoming Projects Stages Theatre Company: A Boy in the Girls Bathroom; Penumbra Theatre: Rodney King

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AARON CHVATAL
Costume Designer
Park Square 4000 Miles Representative Theatre Penumbra Theatre: Detroit ‘67; Castleton Opera Festival: Our Town; The Rose Ensemble: Singing for Freedom; Opera on the James: Il Trittico; Lakeshore Players: The Mystery of Edwin Drood; Spinning Tree Theatre: A Little Night Music Training M.F.A., Costume Design and Technology, University of Missouri, Kansas City; B.A., Theatre Arts, Hamline University
Awards/Other Featured Artist – Main Gallery: Gallery 92West, Fremont, Nebraska Upcoming Projects Opera on the James: Carmen

STEPHEN HOUTZ
Music Director
Park Square Mary Stuart, The Diary of Anne Frank, Biography Representative Theatre Minnesota Opera: Turandot; Theatre Unbound: The Judge’s Wife; Skylark Opera: Mlle. Modiste; Commonweal Theatre: Uncle Vanya; History Theatre: Sisters of Swing; Chanhassen Dinner Theatres: Can Can TV/Film Mayo Heritage Films: Our Father Taught Us Training M.A., Composition, University of Minnesota; B.M., Composition, Indiana University
Awards/Other Minnesota State Arts Board Artist Fellowship Upcoming Projects Director: SteppingStone Theatre, Phipps Center for the Arts, Eden Prairie Players
ANITA KELLING  Sound Designer
Park Square  Shooting Star, 33
Variations, The Red Box, The Diary of Anne Frank
Representative Theatre
Walking Shadow Theatre Company: Gabriel; 20% Theatre: If We Were Birds;
Minnesota Jewish Theatre: Handle With Care; Theatre Unbound: Julius Caesar;
Freshwater Theatre: Mrs. Charles;
COLLIDE Theatrical Dance: Romeo and Juliet Training
B.A., Theatre Arts, University of Minnesota

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School for Lies, Sherlock Holmes and the Adventure of The Suicide Club,
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December 10-12, 2015
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Travel back in time to the Fezziwig Estate (the Historic Grand Ballroom of the Saint Paul Athletic Club) where Fezziwig and his staff have decided to stage Charles Dickens’ A Christmas Carol at Fezziwig’s annual Christmas Feast. The Star Tribune calls Fezziwig’s Feast “an annual holiday hit!”

**ARTISTIC STAFF - Murder for Two**

**ANITA KELLING** Sound Designer
**Park Square** Shooting Star, 33
Variations, The Red Box, The Diary of Anne Frank
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Walking Shadow Theatre Company: Gabriel; 20% Theatre: If We Were Birds;
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Shakespeare Festival; Goodspeed Musicals; Utah Shakespearean Festival; Shakespeare Theatre of New Jersey; Maine State Music Theatre Training M.F.A., Stage Management, Columbia University

**SADIE WARD** Properties Designer

**Park Square 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 Coordinator at the Ordway

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**Production Staff & Crew**

Assistant Stage Manager: Lyndsey Harter
Sound Operator: James Harding
Wardrobe Supervisor: Clara Cavins-Wolford
Wardrobe Assistant: Mercede Hanson
Technical Director: Rob Jensen
Assistant Technical Director: Ian Stouthenburgh
Paint Charge: Angelique Powers
Lead Carpenter: Matt Erkel
Master Electrician: Brent Anderson

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**Special Acknowledgements**

*Park Square Theatre would like to thank the following:* Wells Pianos, Theatre in the Round Players, and Vieux Carré (live music venue in the lower level of the historic Hamm Building)
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Members of the producing clubs get to touch their show at different points during its development, meet the writer, director, cast and designers — and get to know each other. They sit in on readings and rehearsals, learn the back story, the challenges and happy opportunities. They see the work evolve from page to stage. And for those who like parties, there are plenty of those!

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