

BEST MUSICAL! 2014 TONY WINNER



Welcome to *A Gentleman's Guide to Love & Murder!*

Getting away with murder can be so much fun... and there's no better proof than the knock-'em-dead musical show that's earned unanimous raves and the 2014 Tony Award® for BEST MUSICAL – *A Gentleman's Guide to Love & Murder*.

Coming to you directly from New York, where a most gentlemanly National Public Radio critic said he'd "NEVER LAUGHED SO HARD AT A BROADWAY MUSICAL," *A Gentleman's Guide* tells the uproarious story of Monty Navarro, a distant heir to a family fortune who sets out to jump the line of succession, by any means necessary. All the while, he's got to juggle his mistress (she's after more than just love), his fiancée (she's his cousin but who's keeping track?), and the constant threat of landing behind bars! Of course, it will all be worth it if he can slay his way to his inheritance... and be done in time for tea.

A Gentleman's Guide is a celebration of theatricality. It is funny, silly and smart! Through the tour de force performances, the beautiful singing, and spectacular sets, it taps into the joy of witnessing virtuosity. From the moment the curtain rises, the larger than life characters take us on a journey filled with comedy and laughter.

A Gentleman's Guide gives us the guilty pleasure of seeing despicable people get what they deserve. Director Darko Tresnjak asks, "Why do we like to see people get away with it? Because a part of us wants to get away with it – whatever it is...there is a little bit of Monty in all of us."

Enjoy the wickedly witty *A Gentleman's Guide to Love & Murder*. Thank you for joining us for an evening of merriment and murder! We're dying to see you at the theatre!



—Monty Navarro,
A Gentleman's Guide to Love & Murder

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“It is a fact of life that no one ever really tells the truth about himself. But... I have decided to leave behind a purely factual record of events.”

—Monty Navarro

Young and penniless Monty Navarro is shocked to discover his true identity — he is a member of the powerful D'Ysquith family, and 9th in line to be an Earl and Lord of Highhurst Castle. Only eight relations — many in the prime of their lives, and none of them very nice — stand between him, fame and fortune. What's a gentleman to do?

Join Monty on his quest for revenge, riches and romance. Can he avenge his mother's honor? Can he put his highbrow relatives in their proper place by *taking* their place? Will he prove worthy of his lady-love?



Lord Adalbert:
The family tree's been whittled down to size.

Mourners:
It's just a twig now!



MEET THE D'YSQUITHS (WHILE YOU STILL CAN!)

**Montague
“Monty” Navarro**
Our Hero

**Sibella
Hallward**
Monty's true love

**Phoebe
D'Ysquith**
Monty's cousin

**Lord Adalbert
D'Ysquith**
Eighth Earl
of Highhurst

**Major Lord
Bartholomew
D'Ysquith**
Bodybuilder

**Henry
D'Ysquith**
Country squire

**Lady Salomé
D'Ysquith**
Grande Dame
of the theatre

**Lord Asquith
D'Ysquith, Sr.**
Banker

**Lady Hyacinth
D'Ysquith**
Benefactress

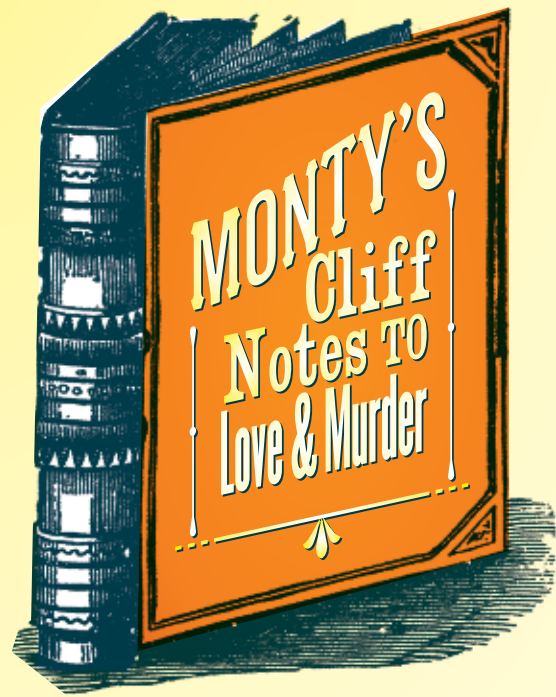
**Lord Asquith
D'Ysquith, Jr.**
Dandy

Miss Shingle
House servant and
devoted friend to
Monty's mother

**Reverend
Lord Ezekial
D'Ysquith**
Clergyman

Chauncey
Custodian

Original Broadway Company. (Top-Bottom) Jefferson Mays as Lord Adalbert; Jefferson Mays as Asquith D'Ysquith Jr. in a scene from A Gentleman's Guide to Love & Murder. Photo Credit: Joan Marcus.



A step-by-step guide to wooing two women who are out of your league and eliminating obstacles between you, fame and fortune.

Life not going your way? Don't let a broken heart and a dismal future get you down. Follow this simple ten-step system, perfected by celebrated lady's man and ladder-climber Monty Navarro. You, too, can be the master of your own destiny!

STEP 1: Discover you're an heir to vast riches and a royal title.

STEP 2: Others might be skeptical when you share the good news, but don't worry! Stick with these steps and they'll come around (or keel over) in the end!

STEP 3: Take a moment for honest self-reflection. What are your strengths? (For example, you aren't afraid to take risks.) Does anyone in your family need their honor avenged? (Say, your mom, who lived a hard life when she was entitled to better.)

STEP 4: Build a killer resume. Focus on the skills that make you unique. Do you have a working knowledge of chemistry (perhaps poisons?) and physics (perhaps gravity)? Are you equally comfortable with difficult personalities and dangerous insects? Are you well read and up-to-date on current events?

STEP 5: Set a realistic goal (becoming Earl, for example). Identify the obstacles (people, for example) preventing you from achieving that goal, and find creative ways to remove them. This is a chance to show the world what you're capable of, so have fun with it!

STEP 6: You've got to make your own opportunities, so be in the right place at the right time. (For example, comfort your sweetheart in her moment of need — even if you caused the need.)

STEP 7: Converse beautifully.

STEP 8: This process may be stressful, so don't forget self-care. Find a hobby or outlet. Journaling, singing and dancing, or sharing your thoughts with a supportive audience can do wonders.

STEP 9: Act surprised when you are the last one standing. Assume your rightful place in society with grace and humility, and enjoy the adoration of men and women alike.

STEP 10: Don't get caught. (But if you do, fear not! Your love trap will have snared two charming lovers, who can be counted on to get you out of almost any bind, and just might surprise you with their own creative problem solving!)



“LOOK AT HIMSELF, all grown up and handsome as the devil.”

—Miss Shingle, *A Gentleman's Guide to Love & Murder*

ANTI-HERO

Who Doesn't Love a Bad Boy With (or Without) a Cause?

It's easy to be on Monty's side, despite his murderous proclivities. This is partly due to the charm, charisma, goods looks and talent of the actor playing him. But the fact remains, bad boys (from Dexter Morgan to Draco Malfoy, from Don Juan to Don Draper) have been capturing hearts since time immemorial. Every time Monty is rejected or underestimated, we root for him. Besides, his dastardly deeds are all done with such charm and impeccable manners, it's impossible not to love him.

Who's your favorite bad boy? On stage? Screen? In life? (We won't tell, honest!)



Original Broadway Company. (L-R) Lisa O'Hare as Sibella Hallward, Bryce Pinkham as Monty Navarro and Catherine Walker as Phoebe D'Ysquith in a scene from *A Gentleman's Guide to Love & Murder*. Photo credit: Joan Marcus.

EDWARDIAN ENGLAND

Noteworthy... if not exactly "news" worthy

- 1 Only 50% of the population could have read this list.
- 2 The average workweek for the working and middle-class was 54 hours long; for the upper classes and gentry, it was zero hours long.
- 3 The throne belonged to King Edward VII, who was recognized for his international diplomacy and trend-setting sartorial savvy. We can thank King Edward VII for the popularity of the homburg hat (You're welcome, Winston Churchill!), the Norfolk jacket (You're welcome, Sherlock Holmes!), and tweed (You're welcome, everyone else!).
- 4 Suffragettes were making headlines, particularly those of the militant Women's Social and Political Union. Under the motto, "Deeds, not words," these women got their point across via civil disobedience, hunger strikes, vandalism, and occasional late-night arson.
- 5 J.M. Barrie premiered *Peter Pan, or The Boy Who Wouldn't Grow Up*, a play about a flying boy who refuses to grow up and lives in a land where "morality is ambivalent." It opened late-December, 1904 – what Christmas is complete without a little moral ambiguity?
- 6 Arthur Conan Doyle continued his monthly Sherlock Holmes serial in *The Strand Magazine*, chronicling the misadventures of an eccentric (and addicted) detective and his male companion. "This sleuth's got maybe twelve good cases in him, then I'm pretty sure readers will lose interest," said a source close to Doyle.



7

London bachelors wept openly when the West End's Gaiety Theatre was demolished to make way for a wider road. If you were a gentleman ready to marry, this music hall's stage door was the place to loiter in London. Gaiety chorus girls were known for being ideal wife material: talented, beautiful and well behaved (unlike their naughty burlesque counterparts, who were only two of the three).

8

After a major fire at the Colney Hatch Lunatic Asylum, the rebuilt facility boasted state-of-the-art accommodations and equipment, and (drum roll, please!) the longest corridor in all of Europe – it took more than two hours to walk the entire length of the wards!

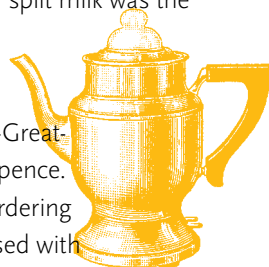


9

Londoners out-and-about after sundown were quick to appreciate the safety benefits of electric streetlights. Indoors, however, electricity took a little getting used to: electricians routinely reminded homeowners not to approach their new electrical wall sockets with matches. And electric tablecloths – which allowed hosts to plug in lamps at every place setting – were all the rage until manufacturers realized *crying* over spilt milk was the least of their worries.

10

A cup of coffee at your local Great-Great-Grandfather-Starbucks was only 3 pence. The look of disgust you'd get for ordering a cup of coffee in a country obsessed with tea – priceless!



POPULAR PARLANCE, OR What's an Earl?

EARL: Male, a Count, the ruler of a county; there's no Earl-y equivalent for a woman, so she is referred to as Countess. Earldoms can only be inherited.

LORD: Honorific prefix for the sons of dukes, marquises, earls and counts.

LADY: Honorific prefix for the daughters of dukes, marquises, earls, counts and/or the wife of any Lord.

GENTLEMAN: A man from a wealthy family, or one who received a good education.

SQUIRE: A man of high social standing who owns an estate in a rural area.

SPOT: (as in "spot of tea") A very scientific and exact measurement specific to tea.

MOUNTEBANK: A charlatan, a con-artist.

BLADE: (as in "a blade in a motorcar") A dashing fellow, a sharply dressed ladies' man.

HALT: (as in "the lame and the halt") One who limps.

BOUNDER: A man of objectionable social behavior; a cad.

CRUMPET: A loose woman, or a tasty treat.

COME A CROPPER: To fail or to fall (specifically off the ass-end of a horse).

RAGGER: Upstart, interloper, troublemaker. This is how Lord Adalbert views Monty.

The Class System in Edwardian England



"I don't understand the poor... I suppose there are some with ambition. Say, the pickpocket, beggar, or whore... They're rising above and it's work they love. But I don't understand the poor."

- Lord Adalbert, *A Gentleman's Guide to Love & Murder*

England under King Edward VII was peacefully nestled between the Boer War and World War I. The economy was stable, and the rigid class system provided a kind of predictability. While their American cousins insisted even the lowliest dirt farmer could rise up to become a person of power and wealth (especially if that dirt farmer struck oil!), the Brits knew differently – you were born into your class, and that was that.

While working folks labored long hours in (at best) unsavory conditions, British nobility lived a life of unapologetic leisure. Accepted manners and mores of the British upper classes emphasized civility and restraint at all times; vulgarity, much like small-pox, was to be avoided like the plague. The divide between upper and lower classes was big enough to drive a horse cart through, and mixing was frowned upon. One could fall in love with just about anyone, but you certainly couldn't marry just anyone. Marriage was a contractual merger of titles, assets, and histories. If you and your betrothed were of appropriate status and found each other basically tolerable, your marriage was a success!



Monty:
Sibella, has it ever occurred to you to marry for love?

Sibella:
Now you're being cruel.

Original Broadway Company. (L-R) Bryce Pinkham as Monty Navarro and Lisa O'Hare as Sibella Hallward in a scene from *A Gentleman's Guide to Love & Murder*. Photo credit: Joan Marcus.

COAT OF ARMS



Every great family has a coat of arms.

The central piece of the coat of arms is a shield, which is adorned with colors and symbols – both have meaning, and relate to the ideals and history of the family they represent. Symbols on the shield can be religious. They can be from nature, such as trees, leaves, and flowers; and real or imaginary animals. A family coat of arms also typically includes a family motto. Taken together, these symbols represent character traits the family is known for: loyalty, leadership, wisdom, or strength, etc.

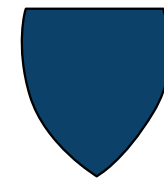
Here is a facsimile of the 9th Earl of Highhurst's coat of arms.



"In designing the crest for Monty, I wanted to show how far-fetched it was that he would become the Earl. When he tells Sibella that he could become Earl one day, she teases him, saying "...and pigs might fly!" So instead of the usual lions you might see on a crest like this, I thought of those flying pigs. The Latin which says "when pigs fly" was the tricky part. Everyone thought we had it right until the last minute when I checked with a Latin scholar, and he corrected a simple grammar mistake that had slipped by everyone. We made sure that the pigs were as cute as possible, keeping with the lighthearted feeling of the end of the show." — Alexander Dodge, Set Designer

Using Monty's as inspiration, take a moment to think about what your own family coat of arms might look like. Below are some traditional elements and their symbolic meanings. Pick and choose, or make up your own!

Colors:



BLUE = truth and loyalty



GREEN = hope, joy and loyalty in love



RED = military strength



YELLOW = generosity



ORANGE = worthy ambition

Ordinaries (aka: stripes):

A broad band of color across the top stands for domination of will

A vertical band down the center indicates great military strength

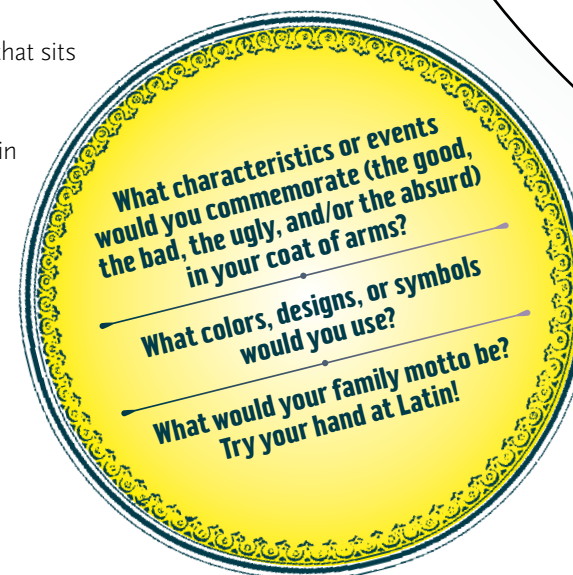
Supporters and Wreath:

Decorations around the shield. Figures on either side of the shield that appear to be "holding" it are called supporters. They usually relate to the family's local region. They can be any real or imaginary animal (like Monty's porcine Pegasus), human figures, or plants. The wreath resembles a twisted roll of fabric or decorative ribbon around the shield.

A coronet or small crown can adorn the top of the shield, and indicates rank.

HELM — A knight's helmet that sits above or below the coronet.

FAMILY MOTTO – Often in Latin, so no one educated in modern public schools will have any idea what it means.



A Conversation with Composer/Lyricist Steven Lutvak and Center Theatre Group's Marcos Nájera:



MARCOS:
Steven, how would you define your job in this field?

STEVEN:
Simply by definition. I write music and I write lyrics. I write lyrics with other people. I have on occasion collaborated with people on music. So I am a sort of a full-service collaborator!

As someone who doesn't come from a musical theater background, I realize I would love to break out into song at any given moment—but I just don't have that kind of voice! Even so, I still don't completely understand the difference between what you call the "music," the "book" and the "lyrics."

Simply put, the notes that people sing and what the orchestra plays, is the "music." The "lyrics" are the words that they are singing. The "book," in the simplest terms is everything else! The "book" is the dialogue that is spoken between songs and sometimes during a song. Sometimes, there will be a dialogue break in the middle of the song and that is still "book."

It sounds like a chicken versus egg battle over which comes first—the music or the lyrics. Is that true?

Oh, absolutely! That is exactly right. It is always a challenge over which comes first. Generally — like the way Robert [Freedman] and I wrote *A Gentleman's Guide* — is that we would come up with an idea for the song, it could be a short phrase, sort of music and lyrics.

So, I might come up with a little piece of music that might include the title line, and then we would be off and running from there.

Where and how did you and Robert start with the littlest seedling for telling this story?

In 1978, I was in college and I turned the television on. And this movie, "Kind Hearts and Coronets" was on. And I said, "Oh, I remember this movie! This is one of my dad's favorite films." And I watched a few minutes of it and really bolted right up out of bed and I went, "Oh my God, this is a musical!

I knew this was mine to write. I knew I wasn't old enough to write it, or I wasn't far enough along in developing my craft to write it, but I knew that it was for me to write.

Many years later, we secured the rights. And we began working on it and for reasons we are not really quite sure of, the film company wasn't quite happy with us and our adaptation. They stopped us from using the movie.

We hired the biggest, baddest intellectual property attorney we could—to say, "Can we re-write this and base it solely on the novel?" And he said, "Yup, absolutely, you can."

It took you eleven years to get it to Broadway. Why were you so committed, why did this story matter to you so much, Steven? You were not going to give up.

Robert [Freedman] has said to me, had I not dedicated my life to getting this to Broadway it would not have happened. I was one of those people — I'm not anymore — whose identity was so completely wrapped up in his work that I just wasn't going to let this go.

A Conversation with Bookwriter/Lyricist Robert Freedman and Center Theatre Group's Marcos Nájera:



MARCOS:
What is your job?

ROBERT:
I'm a writer. I write for television and I write for theatre. I write comedy and I write drama.

Steven was saying that A Gentleman's Guide to Love & Murder resonates with people as funny because everyone has moments of incredible anger with family members.

Oh, absolutely! I think we all have fantasies of revenge! So the trick was to make Monty sympathetic. How do you make a serial killer sympathetic? Monty is an underdog, and you see how horribly he's been treated and his mother was treated. You see the arrogance of his relatives who denied his existence. Also, every relative who gets killed is an odious person. You are waiting to see how the next one is going to die! And all the deaths are funny. But every time somebody dies — because all the characters who die are played by the same actor—everyone who dies comes back in the next scene! So you are never feeling like this is a horrible story about murder. It's very fun and you are along for a really great ride.

So it's not like the musical Sweeney Todd, where everyone gets turned into a pie after being killed?

No, [A Gentleman's Guide] is very different. It's a real musical comedy. Even though there are deep themes, it's light hearted and fun. And I do think there is some satisfaction for the audience in seeing bad people get what they deserve.

In any story — any drama, any musical -- the most important question to ask and answer is, "Why should we care?" And I think that is something this show achieves. You really care about Monty. He's not only been denied his family fortune and position in society, but he's been denied the girl he loves because she's only interested in marrying someone who is wealthy and has great position. You can't help but root for him!

So did you and Steven have to figure out a way to give people the permission to laugh with your show?

That's what we did in our opening. It's very brief, really. But it gives you the period and the attitude and the style of the show. It doesn't say, "This is a comedy," but there are enough funny things about it that you say, "Okay, I get it!"

Opening numbers are important and they can be very difficult. I remember Steve saying, "We have to write the opening number last because we don't know what our show is until we write it. And then, we'll know what we need for an opening number."

I'd love to demystify what you do as a writer a little bit for young people who might read this and be sitting in their classroom and thinking about how "One day, I'll write something for Broadway." Can you tell us about what your daily life is as a writer?

Procrastination! When there is a blank page, you kind of put off getting started as long as possible because it's terrifying. The more and more you write, the less terrifying it becomes. You start to get a flow and the words just come pouring out. So it's a process. It's always hard at the beginning. It's just a kind of fear, and I think that's not uncommon at all with all of the writers I know. The fear that you won't be good enough. But once you get going, the writing and the story you're telling takes on its own momentum. And pretty soon, it's like something flowing through you. The characters come to life and the story progresses and it takes you over. It just becomes easier and easier.

It takes a certain amount of discipline. And for me, that is the hardest. I start with a schedule. I very rarely stick to it, but I have lofty goals at the beginning for myself.



A Gentleman's Guide to Love & Murder masterfully balances unexpected pairings: silly and smart, comic and fatal, good manners and murderous tendencies. The music is no different. Think waltz ("Foolish to Think") meets carnival march ("Better With a Man") meets Italian folk song ("Poison in My Pocket"). Steven Lutvak and Robert Freedman's vision melds high and low musical forms with the playful plots and broad comedy of the Edwardian music hall. Triple rhymes and double entendres, puns and patter — in Monty's world, they are all in perfect harmony.



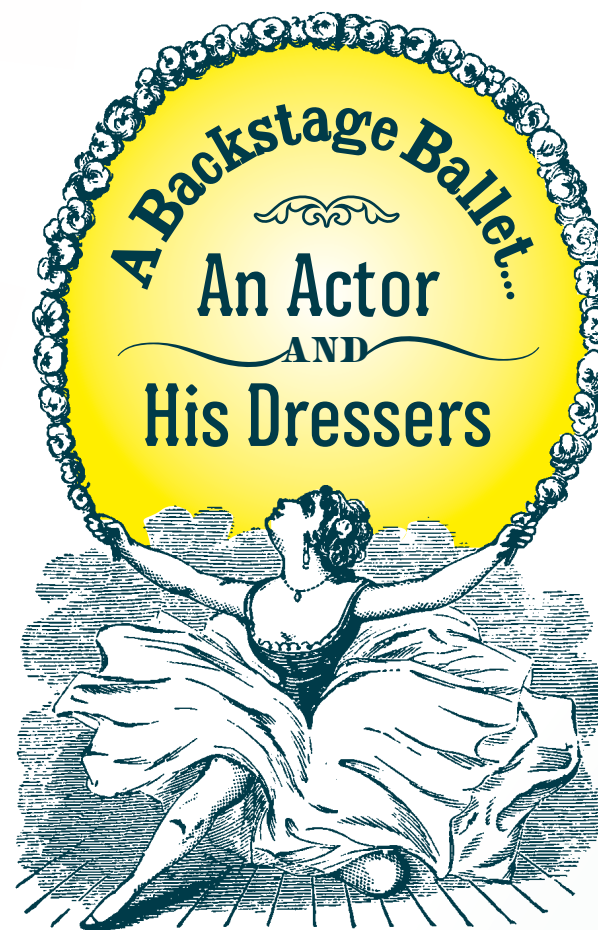
A Gentleman's Guide to Love & Murder is a very low comedy in a very fancy box... There's all that faux classical music and it's all very proper and it's Edwardian England and the women are all corseted and everything is buttoned up. But, in reality, it's a low comedy—a laugh-your-ass-off comedy.” — Steven Lutvak

Dying is easy, comedy is hard... but dying comically in a comedy about a young man bumping off all his relatives? Is it polite to laugh? Is it in good taste? Of course it is! *A Gentleman's Guide to Love & Murder* is a musical comedy about a potentially dark subject that gives us permission to laugh until our sides ache.

To insure the audience is along for the ride from the very start, the creators of *A Gentleman's Guide* made several important artistic choices. The music and lyrics are upbeat and rollicking. The dying D'Ysquiths are delightfully revolting – a veritable parade of snobbishness and bigotry, who were unforgivably mean to Monty's mom. Their actual deaths are over-the-top – more Wile E. Coyote than tragedy. Most importantly, though, one actor plays all eight D'Ysquiths! No sad endings here!

One Actor, Eight Deaths - A Tour de Force!

To play the entire D'Ysquith family tree requires a level of virtuosity delightful to behold. Like a whack-a-mole on a conveyor belt, combining a bafflingly wide range of different voices, different walks, and elaborate costume changes at breakneck speeds, the D'Ysquith of the moment makes an entrance, makes us laugh, kicks the bucket, exits into the wings, and comes back again ready for more.



The physical dexterity demonstrated on stage is matched by something the audience will never see – the backstage ballet with his team of dressers. The timing, coordination, and near psychic level of communication required to pull off those costume changes would put any circus act to shame. The transformation from deceased D'Ysquith to about-to-be-deceased D'Ysquith must take place in seconds, in nearly complete darkness and silence so as not to disturb the action of the play on stage.

Every time the actor steps offstage, he is in the care of a team of dressers who have plotted the course of every zipper, fat-pad, shoelace, and false beard, timing it all down to the second. The ingenious costumes (which earned Linda Cho the Tony Award® for Best Costume Design) are designed and constructed to be taken off and put on in split seconds. But detail is not sacrificed. Man, woman, old or young, each character takes the stage dressed from head-to-foot in finery that matches their unique and over-the-top personalities.

During twelve costume changes, sometimes in the wings, sometimes in the dressing room below the stage, sometimes in darkened secret compartments built into the set, the dressers and actor operate in complete calm and unity, like a pit-crew of mimes, mindfully executing a series of precise and rapid wardrobe maneuvers.

Star Dresser on Broadway Julian Andres Arango explains, “You can never put *Gentleman's Guide* on autopilot. Never, never, never. You can't. It's about being agile, alert, grounded, a troubleshooter... always prepared to execute any situation without taking [the actor] out of his moment.”

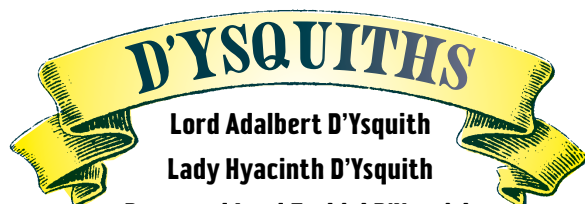
“Off comes his character's handlebar mustache and helmet. Off comes his fake foam muscular arms. On go a pair of trousers and suspenders. Over that goes a dress adorned with feathers. A fluffy wig is put on his head. Lipstick is added and [the actor] rushes back onstage. It's a remarkable transformation — and one that takes only about a minute.”

— Mark Kennedy, “The Backstage Ballet at *A Gentleman's Guide*,” Associated Press, 2013



Game night!

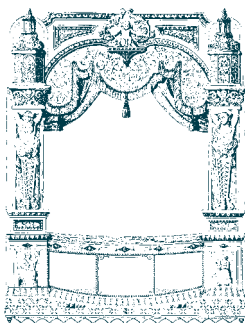
We already know who did it. (Or do we?)
Match the character name with your best guess at the location and mode of their death.
During the performance, follow along – are you as clever and cunning as charming Monty Navarro D'Ysquith?



Lord Adalbert D'Ysquith
Lady Hyacinth D'Ysquith
Reverend Lord Ezekiel D'Ysquith
Major Lord Bartholomew D'Ysquith
Lord Asquith D'Ysquith, Sr.
Lord Asquith D'Ysquith, Jr.
Henry D'Ysquith
Lady Salomé D'Ysquith



Church
Winter Get-Away
Country Estate
Harbor
Gymnasium
Theatre
Bank Office
Highhurst Castle



Poison
Luck (aka: "Natural Causes")
Method Acting
Bodybuilding
Going Overboard
Bumble Bees
Skating
Great Height



These materials were created for the national tour of *A Gentleman's Guide to Love & Murder* by Center Theatre Group, Los Angeles' preeminent non-profit theatre company.

On our three stages – the Ahmanson Theatre, the Mark Taper Forum and the Kirk Douglas Theatre – we present the highest quality and broadest range of theatre: groundbreaking new works, explosive productions of the classics and hit Broadway plays and musicals. The same high standards that we apply to our stages extends to our array education programs for people of all ages, experience levels and backgrounds. www.CenterTheatreGroup.org

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Original Broadway Company. (L-R) Bryce Pinkham as Monty Navarro and Carole Shelley as Miss Shingle in a scene from *A Gentleman's Guide to Love & Murder*. Photo credit: Joan Marcus.



**“THIS IS NOT
THE END.”**

– Ensemble, *A Gentleman's Guide to Love & Murder*

Original Broadway Company. (L-R) Lisa O'Hare as Sibella Hallward, Bryce Pinkham as Monty Navarro and Catherine Walker as Phoebe D'Ysquith in a scene from *A Gentleman's Guide to Love & Murder*. Photo credit: Joan Marcus.