



TO LOVE & MURDER

THURSDAY-SUNDAY

OCTOBER 19-22

7:30 PM

BOOK & LYRICS BY

ROBERT L.  
FREEDMAN

MUSIC & LYRICS BY

STEVEN  
LUTVAK

BASED ON A NOVEL BY  
ROY HORNIMAN

*Ventura*  
COLLEGE

**VC PERFORMING ARTS CENTER**  
YUNKER AUDITORIUM  
4700 LOMA VISTA RD  
VENTURA, CA 93003

# **A Gentleman's Guide to Love & Murder**

Book and lyrics by  
ROBERT L. FREEDMAN

Music & lyrics by  
STEVEN LUTVAK

Based on a novel by  
ROY HORNIMAN

BRENT WILSON director  
JAMIE BIRKETT scenic and light design  
ANAIS LIBUNAO costume and makeup design  
DANIEL McGANN-BARTLEMAN sound design  
ELAINA CRENSHAW stage manager

## **CAST**

**Monty Navarro**—Isaiah Maldonaldo

**Miss Shingle**—Izzy Catalano

**Sibella Hallward**—Taylor Bernstein

**The D’Ysquith Family**—Jared Lantiegne

(Asquith, Jr., Lord Adlabert, Reverend Lord Ezekiel,  
Lord Adlabert, Henry, Lady Hyacinth,  
Major Lord Bartholomew, Lady Salome Humphrey, Chauncey)

**Phoebe D’Ysquith**—Lilith Calhoun

**Evangeline Barley**—Olivia Calhoun

**Lady Eugenia**—Alia Rivas

**Inspector**—Alyssa Renea

### **Ensemble**

Sarabeth Ingle, Abby Levine, Ryn Lakes, Mariah Gruber, Mae Lazarovits, Andrea Venegas, Jermome Morata, Gianni Nicolini, Harper Weyman, Joshua Minjarez

## **ORCHESTRA**

**Clarinet** Sarra Hey; **Oboe/English Horn** Kimaree Gilad

**Bassoon** Nick Akdag; **French Horn** Jon Titmus

**Trumpet** Dave Etterbeek;

**Violin I** Steve Zander; **Violin II** Maia Zander,

**Viola** Karen Goulding; **Cello** Madlen Sarkissian,

**Bass** Barry Newton; **Piano** Ovanes Arakelyan,

**Percussion** Jon Nathan

## **CREW**

### **Backstage tech**

Alyssa Crenshaw, Cari Frantz, Paul Oseguera, Trinity Ullom,  
Tyson Sauthoff, Paul Voekler, Shayla Kruff

### **Costume Shop Assistants**

Nora Gutierrez, Alessandra Gotico, Jess Valencia  
Carlos Rincon, Yocelin Magana

### **Hair & Make-up**

Neko Tudhope, Mariah Gruber, Abby Levine

# SONG LIST

## Act I

"Prologue: A Warning to the Audience" - Mourners

"You're a D'Ysquith" – Miss Shingle and Monty

"I Don't Know What I'd Do" – Sibella

"Foolish to Think" – Monty

"A Warning to Monty" – Paintings

"I Don't Understand the Poor" – Lord Adalbert and Paintings

"Foolish to Think (Reprise)" – Monty and Lord Ezekial

"Poison in My Pocket" – Monty, Asquith Jr., and Miss Barley

"Poor Monty" – Sibella and Wedding Guests

"Better With a Man" – Henry and Monty

"Inside Out" – Phoebe and Monty

"Lady Hyacinth Abroad" – Lady Hyacinth, Monty and Ensemble

"The Last One You'd Expect" – Company

## Act II

"Why Are All the D'Ysquiths Dying" – Mourners

"Why Are All The D'Ysquiths Dying (Reprise)" – Lord Adalbert and Ensemble

"Sibella" – Monty

"I've Decided to Marry You" – Phoebe, Sibella, and Monty

"Poison in My Pocket (Reprise)" – Monty

"Looking Down the Barrel of a Gun" – Lord Adalbert/Servants

"Stop! Wait! What?!" – Monty and Inspector Pinckney

"That Horrible Woman" – Sibella, Phoebe, Inspector Pinckney, Magistrate

"Finale" – Company

**He's charming, well mannered, sensitive, and sings like an angel.** Make that a fallen angel.

Monty Navarro, the main character in the new musical *A Gentleman's Guide to Love and Murder*, also happens to be a serial killer, a plot point that may be just a teensy bit disturbing for audiences—and must have been more than a little challenging for the show's creators.

But that's the twist—and the triumph—of this modest-in-scale but elegantly fashioned show. The show's fascination comes not in the "whodunit" or the "why'd-he-do-it" of the story, but in the creative team's "how'd-they-pull-it-off."

The musical revolves around Monty, the oh-so-distant (as well as oh-so-poor) relation to one of England's wealthiest families. Upon his sainted mother's death, Monty learns that he is eighth in line to a Downton Abbey-sized fortune. Callous treatment from his relatives—and desperation to win a woman who desires money more than love—sets him on a path to eliminate those who stand in line to the fortune that he would inherit.

Like the book and the film, the musical is told as a first-person flashback as Monty writes the memoir that chronicles his deeds. He's writing from his prison cell on the eve of his hanging, having just been convicted of murder—ironically, one that he meant to, but didn't, commit. In voiceover, he tells the audience the story that brought him from poverty to the heights of wealth, and, finally, to the steps of the gallows.

**The D'ysquith clan is presented as a bunch of despicable twits and revolting snobs** whose disdain for most of humanity is shown in the infectious patter song "I Don't Understand the Poor," an oblivious anthem for the one-percenters. Monty's plea to the first relative he visits—a dithering reverend who refuses to help—ends with the reverend teetering precariously on the edge of a church steeple in a high wind, and Monty simply supplies the finishing puff to send him toppling to his demise.

Subsequent killings also happen in the most discreet and theatrically inventive fashion: an ice-skating mishap, an attack of killer bees and, in a delicious theatre-insider turn, a real loaded gun for a hammy Hedda Gabler.

The musical's title, it should be noted, speaks of love as well as murder, and what softens our feelings toward Monty and his lethal agenda are matters of the heart. Beautiful Sibella may be shallow, but Monty clearly is mad for her. And when he meets Phoebe, the kind, aristocratic sister of one of his victims, he falls for her, too. Their romantic duet, "Inside Out," is one of the score's high points.

In the end, the musical takes a different twist from both the book (in which Monty gets away with it). It's a finish that is fitting and fun and in keeping with the light tone of the production—we in the audience feel fulfilled, but not guilty. That adds up to a sublime theatrical escape that nearly gets away with murder.

Frank Rizzo, Hartford Courant

## DEPARTMENT OF PERFORMING ARTS FACULTY & STAFF

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Department Chair, Performing Arts	Brent Wilson/Nathan Cole
VCPAC Technical Director	Jamie Birkett
VCPAC Assistant	Maggie Zinke
Schwab Performing Arts Assistant	Laura Solis

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Voice	Dr. Luvi Avendano
Percussion	Jordan Curcuruto
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Voice	Brian Hotchkin
Trombone	Dr. Gwang Kim
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Guitar	Dr. Cesar Mateus
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Classical Guitar	Dr. Hugo Nogueira
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Strings, Composition	Dr. Andrew Tholl
Brass	Jon Titmus
Cello, Chamber, Orchestra	Dr. Ashley Walters
Voice, Choir, Musical Theatre, Opera	Brent Wilson
Music Theory	Dr. Scott Wolf

### SPECIAL THANKS

Ronald Mules, Luvi Avendano, Brian Hotchkin, Helen Yunker,  
Miriam Schwab