

asolo rep
ASOLO REPERTORY THEATRE

THE MIRROR CRACK'D

by
Agatha Christie

A New Adaptation by **RACHEL WAGSTAFF**
Directed by **MICHAEL DONALD EDWARDS**



**JAN 21 -
MAR 14,
2026**



**DON'T MISS
A MOMENT**
of the Final shows
of the season!

**4 SHOW FLEX PASS
ON SALE NOW**



FEB 18 - MAR 22



APR 11 - MAY 24



MAY 6 - MAY 31



JUN 6 - JUN 27

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ASOLO REPERTORY THEATRE

Peter Rothstein Producing Artistic Director Ross Egan Managing Director
Proudly Present

THE MIRROR CRACK'D

by
Agatha Christie

A New Adaptation by **RACHEL WAGSTAFF**

Directed by **MICHAEL DONALD EDWARDS**

Scenic & Costume Design
ROBERT PERDZIOLA

Lighting Design
AMANDA ZIEVE

Sound Design & Original
Compositions
CONNOR WANG

Projection Design
**AARON RHYNE
& STEVEN ROYAL**

Hair, Makeup,
and Wig Design
MICHELLE HART

Assistant Director
CAT BRINDISI

Voice & Dialect Coach
PATRICIA DELOREY

Casting
**MURNANE CASTING
CHAD ERIC MURNANE, CSA
& AMBER SNEAD, CSA**

Production Stage Manager
**KIMBERLY ANN
MCCANN***

Assistant Stage Managers
**HANNA HAGERTY*
& BETH KOEHLER***

CO-PRODUCERS
GEORGE ALLISON and J. ALAN WATKINS
PATRICIA ANDERSON, IN LOVING MEMORY OF HER HUSBAND RICHARD ANDERSON
BETH COTNER and JOE CUCCI • LINDA DIGABRIELE and GARY SWEETMAN • GEORGE‡ and JUDITH HOFMANN
BEVERLY L. KOSKI • JOANNE OLIAN • DR. HAL E. OTT • DR. ALAN and CLAUDIA PORTER • ALAN ROSE
STEPHANIE SHAW, IN LOVING MEMORY OF DR. STAN PASTOR
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* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
‡ *in memoriam*

Directors are members of Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829;
Backstage and Scene Shop Crew are members of IATSE Local 412.
The U.S. Premiere of *The Mirror Crack'd* was produced by the Alley Theatre, Houston, TX
Rob Melrose, Artistic Director



CAST

IN ALPHABETICAL ORDER

MARK BENNINGHOFEN* Jason Rudd
SYLVIA DAY* Ella Zielinsky
TASSO FELDMAN* Giuseppe Renzo
CALEE GARDNER *f* Lola Brewster
MORGAN GLYNN Heather Leigh
SUZANNE GRODNER* Miss Jane Marple
ALEX HATCHER *f* Assistant Director/Ensemble
BILLY LYONS § *f* Chief Inspector Dermot Craddock
YAALA MULLER *f* Cherry Baker
JAN NEUBERGER* Dolly Bantry
ARUSI SANTI* Cyril Leigh
REBECCA WATSON* Marina Gregg
YUEYING “URI” ZHANG *f* Ensemble

* - Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

f - FSU/Asolo Conservatory Students

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UNDERSTUDIES

**UNDERSTUDIES NEVER SUBSTITUTE FOR LISTED PLAYERS UNLESS
A SPECIFIC ANNOUNCEMENT FOR THE APPEARANCE IS MADE AT THE TIME OF THE
PERFORMANCE.**

For Giuseppe Renzo: JON BEAL, For Ella Zielinsky and Heather Leigh: LAURA BRENNAN,

For Assistant Director and Ensemble: PAUL HOLOVCHENKO, CHARLIE LAVARONI

For Marina Gregg: VICKIE DAIGNAULT*, For Miss Jane Marple: SYLVIA DAY*

For Chief Inspector Dermot Craddock: ALEX HATCHER,

For Jason Rudd and Cyril Leigh: CASEY MURPHY

For Cherry Baker: EMELIE O’HARA, For Ensemble: ARIA RAYES

For Lola Brewster: BIANCA UTSET, For Dolly Bantry: SALLY WINGERT*



AFFILIATIONS

Asolo Repertory Theatre is a member of the Theatre Communications Group (TCG), the League of Resident Theatres (LORT), the National Alliance for Musical Theatre (NAMT), Florida Professional Theatre Association (FPTA), the Arts and Cultural Alliance of Sarasota County and the Manatee County Cultural Alliance.

UNION CREDITS

Asolo Rep operates under an agreement between the League of Resident Theatres (LORT) and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States, the Stage Directors and Choreographers Society, and the United Scenic Artists Local USA-829, IATSE Local 412 of the International Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators of the United States and Canada.



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THE CAST



MARK BENNINGHOFEN (Jason Rudd) is delighted to return to Asolo Repertory Theatre where he's appeared in: *Inherit The Wind*, *Dial M for Murder*, and *Dancing at Lughnasa*. *Rope* at The Hartford Stage Company. *Juno and the Paycock*, *Born Yesterday*, *Appomattox*, *Time Stands Still*, *Great Expectations*, and *St. Joan* at The Guthrie Theater. *Sweeney Todd*, *Six Degrees of Separation*, and *A Little, Night Music* at Theater Latté Da. *Tyrone and Ralph* at The History Theater. TV and film credits include: *Movie Stars*, *Frasier*, *Drew Carey*, *Chicago Hope*, *The Public Domain*, *Wilson*, and *Older Than America*. www.markb@shout-radio.com



SYLVIA DAY (Ella Zielinsky) is thrilled to be back at Asolo Repertory Theatre where her credits include: *Cabaret*, *Fountain*, *Grand Horizons*, *Sweeney Todd*, *Sweat*, and *A Doll's House, Part 2*. Her off-Broadway credits include *50 Shades of DAY!* which she starred in, wrote, and directed. While living in Europe for over 20 years, Sylvia enjoyed success as an international actor and comedian, performing in five languages. She is a mainstage cast member of Florida Studio Theatre Improv and a rising star in the stand-up comedy world. IG @mssylviaday



TASSO FELDMAN (Giuseppe Renzo) Regional credits include: *The Lehman Trilogy* (Denver Center), *Waiting for Godot* (Rogue Theater Company), *Intimate Apparel* (McCarter Theater), *The Seagull*, *The Taming of the Shrew*, *The Heart of Robin Hood*, *A Midsummer Night's Dream*, *The Comedy of Errors*, *On the Razzle* (Oregon Shakespeare Festival), *Amadeus*, *Charley's Aunt*, *The Two Gentlemen of Verona*, *The Cocoanuts*, *The Three Musketeers* (Utah Shakespeare Festival), *Goldfish* (South Coast Rep), *Equivocation* (Geffen Playhouse), *The Goat, or Who is Sylvia?* (Lyric Stage Co, Boston). TV/Film: Six seasons on *The Resident*, *Black Box*, *CSI:NY*, *The Artist*, *Pirandello on Broadway*. Training: BFA, Boston University.



CALEE GARDNER (Lola Brewster) has appeared with Asolo Rep on Tour as Alice in *Alice in Wonderland* and Juliet Capulet in *Shakespeare45*. Additionally, at Asolo Repertory Theatre she served as Assistant Choreographer and Swing/Dance Captain for *A Year with Frog and Toad* and understudied Mrs. Bollinger in *Inherit the Wind*. Selected credits include: Shelby Holcomb in *John Proctor is the Villain* (FSU/Asolo Conservatory) and Siobhan in *The Curious Incident of the Dog in the Night-Time* (Tampa Rep). www.caleegardner.com



MORGAN GLYNN (Heather Leigh) is proud to be joining Asolo Repertory Theatre's 2025/2026 season in *The Mirror Crack'd*. Recent projects include: Asolo Rep's workshop reading of *Lady Disdain*, *It's A Wonderful Life* and *White Christmas* (Barter Theatre). Favorite Chicago credits include: *Next Thing You Know* (Refuge Theatre Project), *Big Fish* (Jedlicka Performing Arts Center), and *Brighton Beach Memoirs* (Fox Valley Rep). Thank you RE, CE, DE, JB, NB, and MO for making this possible.



SUZANNE GRODNER (Miss Jane Marple) is thrilled to be back at Asolo Repertory Theatre, where she has performed in 18 shows over 10 seasons, including: *Silent Sky*, *Incident at Our Lady of Perpetual Help*, *Grand Horizons*, *The Plexiglass Slipper*, *Nonsense*, *Tartuffe*, and *How The Other Half Loves*. Broadway: *Beautiful: The Carole King Musical*, *Bye Bye Birdie*, and *The Rose Tattoo*. Off-Broadway: *Old Jews Telling Jokes*, *Sarah/Sarah*, *Cakewalk*, and *Death Defying Acts*. National/Int'l Tours: *Beautiful: The Carole King Musical* and Ken Hill's *Phantom*. Regional Theatre: over 90 productions in over 45 Theatres, including: *Vanya & Sonia...* (Cincinnati Playhouse), *Emma* (The Old Globe), *The Sisters Rosensweig* (Indiana Rep), *Ragtime* (Broadway Sacramento), and *Annie* (Pioneer Theatre), among many others. TV & Film include: All the *Law & Order's*, *Ray Donovan*, *Ed*, and *Muck*. For Alba.



ALEX HATCHER (Assistant Director; Ensemble) is in his final year of MFA Acting training at the FSU/Asolo Conservatory and is thrilled to be back on the Mertz stage! His credits in Florida include: *A Year With Frog and Toad*, *Born with Teeth*, *Dial M for Murder*, *12 Angry Men: A New Musical* (Asolo Repertory Theatre); *The Curious Savage*, *John Proctor is the Villain*, *The Winter's Tale* (FSU/Asolo Conservatory). BFA from BU. IG @alx.hatch. www.alexanderhatcher.com.



BILLY LYONS (Chief Inspector Dermot Craddock) is a third-year graduate student at the FSU/Asolo Conservatory from NYC. Last season at the Conservatory he played Leontes in *The Winter's Tale*, Carter Smith in *John Proctor is the Villain*, and Dr. Emmett in *The Curious Savage*. Off-Broadway: *Dancing at Lughnasa* (The Irish Rep) and *The Things They Carried* (American Place). Regional: *Dancing at Lughnasa*, *The Imaginary Invalid*, *The Time of the Cuckoo* (Schoolhouse). Director of *It Takes a Lunatic*, Netflix. BFA Ithaca College.



YAALA MULLER (Cherry Baker) is a soon-to-be New York-based actress in her final year at the FSU/Asolo Conservatory. Originally from Israel, she spent recent years working as a political organizer and voting rights advocate and is ecstatic to return to theatre. At Asolo Repertory Theatre, she appeared as an understudy in *Inherit the Wind* and was part of her class's uproarious ensemble in the Asolo Rep On Tour production of *Alice in Wonderland* and *Shakespeare45*.



JAN NEUBERGER (Dolly Bantry) made her Broadway debut fifty-two years ago. Her still-growing resume includes five original Broadway companies: *Wicked*, *How the Grinch Stole Christmas*, *Big, A Change in the Heir*, and the 1974 revival of *Gypsy*, directed by Arthur Laurents and starring Dame Angela Lansbury. She has signed-in off-Broadway, in regional, stock and touring productions aplenty and even made it to Royal Albert Hall and Carnegie Hall. Among this century's outings are: *Richard II*, *The Importance of Being Earnest*, *Deceived*, *Tartuffe*, *Billy Elliot*, *On Golden Pond*, *Into the Breeches*, *Dial M for Murder*, *Boeing Boeing*, *Mrs. Mannerly*, and several Hallmark films.

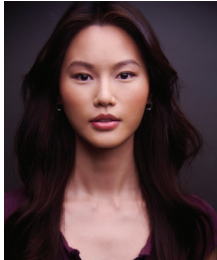


ARUSI SANTI (Cyril Leigh) was born and raised in Mexico and currently spends most of his time in the mountains of North Carolina. Select regional credits include: *Real Women Have Curves* (A.R.T.), *A Christmas Carol* (Guthrie Theater), *Somewhere Over the Border* (Syracuse Stage, Geva Theatre, People's Light, City Theatre), *Nosotros la Gente*, *Ironbound* (B Street Theatre), *Blood Knot* (Flat Rock Playhouse), *Witch*, *The Last Wide Open* (NC Stage), *Once, Chaps* (Lamb's Players), *The Liar* (Creede Rep), *Clandestino* (Mixed Blood). UK: *Much Ado About Nothing* (Edinburgh Fringe). Mexico: *La Alondra* (Teatro UNAM). Training: University of Minnesota/Guthrie Theater BFA Actor Training Program.



REBECCA WATSON (Marina Gregg) Broadway: *To Kill A Mockingbird*, *By Jeeves*. Regional highlights include: *Hamlet* (Denver Center), *To the Lighthouse* (World Premiere/Berkeley Rep), *Realistic Joneses* (A.C.T.), *Old Times* (Shakespeare Theatre), *A Midsummer Night's Dream*, *Sunday in the Park with George* (Rep of St. Louis), *Much Ado About Nothing* (Pioneer Theatre), *Julius Caesar* (Portland Stage), *Ring Round The Moon* (Barrington Stage), *1776* (Goodspeed Opera), *Sweeney Todd* (Human Race). Film/TV: *The Great Lillian Hall*, *Fallout*, *The Gilded Age*, *The Night Agent*, *Elsbeth*, *The Good Nurse*, *High Maintenance*, *Difficult People*, *Normal Heart*, *FBI*. Rebecca is a proud FSU Grad. She is Black Belle in *Red Dead Redemption II*.

THE CAST



YUEYING “URI” ZHANG (Ensemble) is an actor from Shanghai, grateful to return for her second season with Asolo Repertory Theatre and proud to be an MFA candidate in 2026 cohort of the FSU/Asolo Conservatory for Actor Training. Her previous Asolo Rep credit includes Understudy Mrs. Blair/Margaret

Aronson in *Inherit the Wind*. Her favorite credits include: *The Lion King*, *The Chinese Lady*, *The Winter's Tale*, and *Alice in Wonderland*. She is grateful to share the Asolo Rep stage with her classmates as their MFA journey comes full circle.



JON BEAL (Understudy Giuseppe Renzo) Jon is excited to make his Asolo Repertory Theatre debut. Recent acting credits include: *Richard II*, *Loves Labours Lost* (Shakespeare in the Woods), *As You Like It* (Shakespeare Theater Company), *As You Like It*, *Macbeth* (Chicago Shakespeare), *Macbeth*, *Faust*, *Bel*

Canto, *Otello*, *Die Walkure*, *The Barber of Seville*, *Rigoletto*, *A Streetcar Named Desire* (Lyric Opera of Chicago). TV: *Chicago PD*. MFA from Shakespeare Theatre Company Academy; BA from Columbia College Chicago.



LAURA BRENNAN (Understudy Ella Zielinsky; Heather Leigh) is a Chicago-based actor who originally hails from Pittsburgh, PA. Regional credits include: *Emma: The Musical*, *As You Like It*, *A Gentleman's Guide to Love and Murder*, *The Play That Goes Wrong* (Utah Shakespeare Festival), *Sweeney*

Todd, *Julius Caesar*, *Much Ado About Nothing*, *The Tempest*, *The Music Man*, *Nell Gwynn* (Texas Shakespeare Festival), and *Darling Grenadine* (Marriott Theatre). Laura is a proud BFA Acting graduate of Ithaca College. www.laurabrennan.net



VICKIE DAIGNAULT (Understudy Marina Gregg) Selected regional theatre credits include: *The Immigrant* (Sarasota Jewish Theatre), *Ugly Lies the Bone* (Florida Studio Theatre), *The Sound Inside*, *Women Laughing Alone with Salad* (Urbanite Theatre), *Silent Sky*, *Between*

Riverside and Crazy (American Stage), *Hats!*, *the Musical* (The Royal George), *The Dixie Swim Club* (Alhambra Theatre), *Big River*, *Kindertransport*, and *To Kill a Mockingbird* (Apple Tree Theatre). In addition to her acting work on the stage, she has performed in indie films and commercials, has directed plays, operettas and readings, produced a short film and is producing the new podcast, *Dear Friends*.



PAUL HOLOVCHENKO (Understudy Assistant Director; Ensemble) is a graduate of the Kharkiv National University of Arts, where he earned his BA and MA in Acting. He served at the Kharkiv Academic Drama Theatre before moving to Germany, where he co-authored and performed in

contemporary performative theatre in Hamburg and collaborated with the Hamburg State Opera. In Canada, he trained at the Michael Chekhov Studio in Toronto. Paul is currently an MFA Acting student at the FSU/Asolo Conservatory.



CHARLIE LAVARONI They/Them (Understudy Assistant Director; Ensemble) is a first-year MFA student at the FSU/Asolo Conservatory. As a bi-coastal actor, they have proudly worked with Shakespeare & Co., SFBATCO, Livermore Shakespeare (SPARC), Pacific Repertory Theatre, and the San

Francisco Shakespeare Festival. Some of their favorite recent credits include: Puck (*A Midsummer Night's Dream*), Clown (*The 39 Steps*), Nell Gwyn (*Charlie and Nell*), and Touchstone (*As You Like It*). www.charlielavaroni.com



CASEY MURPHY (Understudy Jason Rudd; Cyril Leigh) Currently based in Sarasota, Casey is making his first appearance with Asolo Repertory Theatre. His local credits include: Urbanite Theatre, Westcoast Black Theatre Troupe, Florida Studio Theatre, and the Hermitage. Other credits include: Prague Shakespeare

Company, Utah Shakespeare Festival, Colorado New Play Festival, Magic Theatre, Ensemble Studio Theatre, Eugene O'Neill Theater Center, Bigfork Summer Playhouse, Cohoes Music Hall, and Michigan Shakespeare Festival. Casey is a graduate of the University of Michigan. www.CaseyMMurphy.com; IG: @case.murphy



EMELIE O'HARA (Understudy Cherry Baker) Regional theatre credits include: Utah Shakespeare Festival, Colorado Shakespeare Festival, Cincinnati Shakespeare Festival, Sierra Repertory Theatre, Arvada Center, Drive Theatre, Local Theatre Co., Theatricum Botanicum, Adobe Theatre,

Colorado Music Festival, and Redhouse Arts Center. Film credits include *Don't Blink* and *Stained Glass Windows*. TV credits include: Starz, USA, and Lifetime. International credits include Kerry Tribe's *Critical Mass* in London. Training credits include Moscow Art Theatre and the Gaiety School of Acting.



ARIA RAYES (Understudy Ensemble) is a storyteller, singer, and songwriter who is overjoyed to be making her Asolo Repertory Theatre debut! She recently graduated from Azusa Pacific University with her BFA in acting and is currently working towards her MFA at the FSU/Asolo Conservatory. Her

heart goes out to her support system. To her professors and directors, thank you for dedicating your lives to the pursuit of truth. IG: @ariarayes



BIANCA UTSET (Understudy Lola Brewster) is a Miami-born and raised actress and a Florida International University BFA Theatre Performance alum. She's a board member of absurdist theater company LakehouseRanchdotPNG and enjoys writing and developing new plays in her free time. Bianca is thrilled to

join the FSU/Asolo Conservatory Class of 2028 and is excited to continue growing as an artist in Sarasota's vibrant and inspiring community.



SALLY WINGERT (Understudy Dolly Bantry) is an actor with over 40 years of experience home-based in the Twin Cities. She has worked extensively at home and across the country. Most recently she played the title character in *An Act Of God* at Six Points Theater, Virginia Noyes in *It's Only A Play* at Park

Square, and Amanda in Rob Melrose's production of *The Glass Menagerie* at The Alley. She has worked at The Shakespeare Theater in Chicago, Arena Stage, Yale Rep, ART, The McCarter, London's West End, Broadway, and many others. In the Twin Cities Sally has worked at Mixed Blood, Ten Thousand Things, Artistry, Theatre Latté Da, The Moving Company, The Playwright's Center, and so many more including over 90 productions at The Guthrie. She is thrilled to be returning to Asolo Repertory Theatre where she has been seen in *Inherit The Wind* and *Sweeney Todd*.

THE CREATIVE TEAM

CAT BRINDISI (Assistant Director; Associate Artistic Director) From 2013-2017 Cat was a co-founder of 7th House Theater creating new musicals (*Jonah and the Whale*, *The Great Work*, and *The Passage* —featured in the 2017 NAMT Festival at New World Stages) as well as radically reimagined stagings of plays from the canon. Directing credits: *Once Upon A Mattress* (Cedar Summerstock), *Beautiful: The Carole King Musical* (Chanhassen Dinner Theatres). Asolo Repertory credits include: *Alice in Wonderland* (Director, Asolo Rep on Tour), *Lady Molly of Scotland Yard* (Assistant Director), *Man of La Mancha* (Choreographer), and *Dancing at Lughnasa* (Choreographer). Upcoming at Asolo Rep: Assistant Directing *Fiddler on the Roof* directed by Peter Rothstein. Cat is also the writer and performer of *The Daughters*, a solo musical centered on her journey through recovery—proudly sober since 7/28/2015.

AGATHA CHRISTIE (Author) Born in Torquay, England in 1890, is the best-selling novelist of all time. With over one billion books sold in English and another billion in over 100 languages, she is outsold only by the Bible and Shakespeare. She wrote 80 crime novels and collections of short stories, over 25 plays (including *The Mousetrap*, the world’s longest running play), and six novels under the pseudonym Mary Westmacott. Her first novel, *The Mysterious Affair at Styles*, introduced the world to the Belgian detective Hercule Poirot, followed a decade later by the shrewd and often-underestimated Miss Marple.

PATRICIA DELOREY (Voice and Dialect Coach) Asolo Repertory Theatre favorites include: *Knoxville* (world premiere), *Silent Sky*, *Cabaret*, *The Cake*, *Sweeney Todd*, *Gloria*, *Ragtime*, *Rhinoceros*, *Roe*, *The Elaborate Entrance of Chad Deity*, *The Great Society*, *Josephine* (world premiere), *All The Way*, *West Side Story*, *Sotto Voce*, *Other Desert Cities*, *The Grapes of Wrath*, *Vanya and Sonia and Masha and Spike*, *Clybourne Park*, *The Innocents* (world premiere), *Bonnie & Clyde* (world premiere), *Doubt*, and *Equus*. Other credits include: *Judith* (world premiere Urbanite Theatre), *Pitmen Painters* (American Stage Theatre), *The Smuggler* (Urbanite Theatre), Studio Six’s production of *Plasticine* (The Baryshnikov Arts Center), *Saturday Night Fever* (Royal Caribbean International Cruises), *Stone Cold Dead Serious* (world premiere American Repertory Theatre), and *Nocturne* (world premiere American Repertory Theatre).

MICHAEL DONALD EDWARDS (Director) served as producing artistic director of Asolo Repertory Theatre for eighteen seasons. He was previously the associate artistic director of Syracuse Stage and served as artistic director of Shakespeare Santa Cruz. A Garland Award and Drama-League Award winning director, Michael has directed at celebrated theatres across the country including: Cleveland Play House, Indiana Repertory Theatre, Geva Theatre, Syracuse Stage, Oregon Shakespeare Festival, the Old Globe, Virginia Stage Company, the State Theatre of South Australia, and the Metropolitan Opera. For Asolo Rep, Michael has directed *Disgraced*, *Our Betters*, *The Grapes of Wrath*, *Clybourne Park*, *My Brilliant Divorce*, *Las Meninas*, *La Bête*, *The Last Five Years*, *The Life of Galileo*, *Perfect Mendacity*, *The Winter’s Tale*, *Equus*, *A Tale of Two Cities*, *Darwin in Malibu*, *Nobody Don’t Like Yogi*, *Amadeus*, *The Smell of the Kill*, *The Crucible*, and *Hamlet*, *Prince of Cuba*.

ROSS EGAN (Managing Director) began his arts administration career in Chicago where he was a co-founder of Jeff award-winning Refuge Theatre Project. Ross has served as managing director at Barter Theatre, the nation’s longest-running professional theatre, and as director of marketing & operations at Illinois Shakespeare Festival. Ross holds a BFA in acting from Michigan State University and an MBA from Illinois State University. He lives with his family in Lakewood Ranch and proudly serves as a den leader for Scouting America.

HANNA HAGERTY (Assistant Stage Manager) is very excited to be returning to Asolo Repertory Theatre! Her previous Asolo Rep credits include: *All is Calm: The Christmas Truce of 1914* as assistant stage manager, *Much Ado About Nothing* on tour as stage manager, and *Crazy for You* and *Dial M for Murder* as a stage management apprentice. Other credits include *Ring of Fire* and *The 39 Steps* at Drury Lane Theatre in Oakbrook, IL. She’d like to thank her parents, family, friends, and partner for their unwavering support, and Asolo Rep for welcoming her back!

MICHELLE HART (Hair, Wig, and Makeup Design) designs for Asolo Repertory Theatre and the FSU/Asolo Conservatory. Other credits: Sarasota Ballet, Palm Beach Drama Works, FreeFall Theatre, Urbanite Theatre, Florida Studio Theatre, WestCoast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage, and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil,

Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Justin Long, and Paul Downs. Music videos “Second Chance” by Shinedown and “Reverse Cowgirl” by T-Pain. Film and TV: *The Loyalists*; *Lady of the Manor*; *Paradise, FL*, and *The Real Stephen Blatt*.

BETH KOEHLER (Assistant Stage Manager) is thrilled to return to Asolo Repertory Theatre! She was previously at Asolo Rep for *Good Night, Oscar*. Her regional credits include: *The Color Purple*, *Inherit the Wind*, *Joe Turner’s Come and Gone*, *The Matchbox Magic Flute*, *A Christmas Carol*, *The Who’s Tommy* (Goodman Theatre), *Where We Stand*, *Or*, and *Bad Dates* (Portland Stage Company). She was a Stage Management Apprentice at Portland Stage Company, a Goodman Theatre Floor Manager, and graduated from Northwestern University as part of the Theatre Management Module.

KIMBERLY ANN MCCANN (Production Stage Manager) is in her second season at Asolo Repertory Theatre, previously working on *Beautiful: The Carole King Musical*, *Anna in the Tropics*, *Jesus Christ Superstar*, and *Come from Away*. Broadway credits include *Curtains*, and off-Broadway credits include: *Bill W. and Dr. Bob*, *How to Save the World*, and *John Ferguson*. Kimberly has also worked with Goodman Theatre, Northlight Theatre, Milwaukee Repertory Theatre, Peninsula Players Theatre, Skylight Music Theatre, Tuacahn Center for the Arts, and The Juilliard School.

ROBERT PERDZIOLA (Scenic and Costume Design) For Asolo Repertory Theatre: *Good Night, Oscar!*, *Knoxville*, *Rhinoceros*, *A Doll’s House, Part 2*, *Born Yesterday*, and *Living on Love*. Robert has designed sets and costumes for American Ballet Theatre, Bolshoi Ballet, Boston Ballet, Finnish National Ballet, Kyoto Performing Arts Center, Latvian National Ballet, Lyric Opera of Chicago, Opera Australia, Opera Boston, Metropolitan Opera, Opera Monte Carlo, Saito Kinen Festival, San Francisco Opera, San Francisco Ballet, Santa Fe Opera and the Stratford Shakespeare Festival. Among these designs have been Capriccio and Il pirata for the Met, Arabella for Opera Australia, and Anna Karenina for Florida Grand Opera. In 2025 his designs will be featured in *La Traviata* in Kyoto, as well as *The Flames of Paris* in Tokyo.

PETER ROTHSTEIN (Producing Artistic Director) directed *Come from Away*, *Ken Ludwig’s Lady Molly of Scotland Yard* (World Premiere), *Twelve Angry Men: A New Musical*, *Inherit The Wind*, *Man of La Mancha*, *Sweeney Todd*, and *Ragtime*. He works extensively as a director of theatre, musicals, opera, and new work development. For 25 years, Rothstein served as the founding artistic director of Theater Latté Da, a Minneapolis-based company dedicated to new and adventurous music-theater. Other collaborations include: the Guthrie Theater, Children’s Theatre Company, Ten Thousand Things, and Seattle’s 5th Avenue, as well as the Minnesota Opera, Boston Lyric Opera, Florida Grand Opera, and Chicago Opera Theater. Rothstein is the creator of *All Is Calm: The Christmas Truce of 1914*, which had its off-Broadway debut in 2018 receiving the Drama Desk Award for Unique Theatrical Experience. Rothstein served on the board of directors for the National Alliance for Musical Theatre, Alive and Kickin’, and the Twin Cities’ Ivey Awards. He holds degrees in music and theater from St. John’s University and an MFA in Directing from the University of Wisconsin-Madison.

AARON RHYNE (Projection Design) Asolo Repertory Theatre: *Fannie*, *We Need a Little Christmas*, *Hero*, *My Brilliant Divorce*, *The Last Five Years*, *Hamlet*, *Bonnie and Clyde*, and *Working*. Other design credits include BROADWAY: *For Colors Girls...*, *The Sound Inside*, *Anastasia* (Outer Critics Circle Award, Drama Desk Award), *A Gentleman’s Guide to Love and Murder* (Drama Desk Award), *Bonnie and Clyde*. OFF BROADWAY: *Prosperous Fools* (TFANA), *Big Gay Jamboree* (Orpheum), *Drag* (New World Stages), *Sorry For Your Loss* (Minetta Lane). REGIONAL THEATRE: *This Ain’t No Disco* (Atlantic), *Absolute Brightness of Leonard Pelkey* (Westside), *Bootycandy* (Playwrights Horizons), *Appropriate* (Signature), *Water By the Spoonful*, *Lonely, I’m Not*, *The Blue Flower*, *All New People* (Second Stage), *Wild With Happy* (The Public, Drama Desk Nomination), *Graceland* (Lincoln Center). Other projects include: the first non-replica production of *Wicked*, currently touring the Middle East and Asia, *Hasan Minhaj’s The Kings Jester* world tour and Netflix special, and various projects for Disney Live Entertainment including *Frozen* (Disneyland), *Beauty and the Beast*, *Hercules*, and *Moana* for Disney Cruise Lines. @aaronrhynedesigns

THE CREATIVE TEAM

STEVEN ROYAL (Projection Design) Broadway: *A Wonderful World*. Previously at Asolo Repertory Theatre: *Jesus Christ Superstar*. Other design credits include: productions at The Old Globe, Disney Cruise Line, The MUNY, Goodspeed Musicals, Bucks County Playhouse, Miami New Drama, Tectonic Theatre Company, Signature Theatre, Westport Country Playhouse, Maltz Jupiter Theatre, Tuacahn Center for the Arts, Ogunquit Playhouse, Oceania and Regent Cruise Lines, Dollywood Theme Park, Virgin Voyages, and *Harry Potter: The Exhibition*. Helen Hayes Award for Outstanding Director of a Musical. IG @s_royal_t

RACHEL WAGSTAFF (Adaptor) wrote the book for *Flowers for Mrs. Harris* which transferred to Chichester Festival Theatre, directed by Daniel Evans, after premiering at the Sheffield Crucible. The original production won the UK Theatre Award for Best Musical and the London premiere at Riverside Studios won the WhatsOnStage Award for Best Off-West End Production. Her critically acclaimed adaptation of *Birdsong* opened in the West End and was revived for a record-breaking fifth UK tour with Original Theatre in autumn 2024. With Duncan Abel she adapted Dan Brown's *The Da Vinci Code* which toured the UK and made its US premiere at the Ogunquit Playhouse in 2023 and Paula Hawkins' *The Girl on the Train*, which had a record-breaking UK tour and West End run in 2019 and is now performed across the UK and beyond. Her adaptation of Agatha Christie's *The Mirror Crack'd* has enjoyed two UK tours and toured India. She has multiple TV and feature film adaptations in development.

CONNOR WANG (Sound Design and Original Composition) is thrilled to be making his Asolo Repertory Theatre debut. As a former pantomime, Connor thoroughly enjoys using sound and music to craft immersive experiences. As a collaborator, he thinks about sound (and silence!) as a tool to help shape the emotional experience of an audience. In addition to his work as a designer, he enjoys spending time as mix engineer for Disney Concerts and 10th&Main Productions. Recent credits include *Huzzah!* at The Old Globe and *Amadeus* at Steppenwolf Theatre Company. DePaul University BFA Sound Design.

AMANDA ZIEVE (Lighting Design) is delighted to make her debut at Asolo Repertory Theatre. Her national work includes: *The Who's Tommy* (Broadway), Off Broadway, The La Jolla Playhouse, The Old Globe, The Goodman, Goodspeed Opera House, Signature Theatre, Alliance Theatre, Arizona Theatre Company, Bucks County Playhouse, Maltz Jupiter, Cygnet Theatre, San Diego Symphony and others. She is the Co-founder of The Howell Binkley Fellowship Program and a Lecturer at UCLA and UCSD. She is thankful for her supportive family and friends that enable her to be a working mom. www.amandazieve.com.

MURNANE CASTING (Casting) casts for Broadway, tours, and regional theatre. Current and recent projects include: *TINA—The Tina Turner Musical*, *Dear Evan Hansen*, *Mrs. Doubtfire*, *The Sound of Music*, *Dr. Seuss' How the Grinch Stole Christmas! The Musical*, and *Kinky Boots*. Developmental work includes: *Anne of Green Gables*, *The Boy Who Loved Batman*, and *Fremont Ave*. Murnane Casting regularly collaborates with major theatres nationwide, including: Arena Stage, Asolo Repertory Theatre, Bay Street, Denver Center, Goodspeed, and The Hollywood Bowl. Learn more at www.MurnaneCasting.com.

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THE LADY OF SHALOTT MEETS THE LADY OF ST. MARY MEAD

BY JAMES MONAGHAN

Like many of the characters in

The Mirror Crack'd, the text from which the title is derived, is unstable. Alfred Tennyson—later Lord Tennyson, Poet Laureate of England—first published *The Lady of Shalott* in his inventively titled: *Poems* (1833). A decade later, in *Poems* (1842), he shifted the emphasis of the narrative to tighten the focus on the isolation and longing of its titular character and the encounter that leads to her tragic destruction. For our purposes here, we will take the later edit of the poem as the definitive source.

Set in the chivalrous world of Arthurian Legend, populated with Knights gallant and damsels fair ...*Shalott* tells the story of a beautiful woman, confined to the top of a tower on an island.

**THERE SHE WEAVES BY NIGHT AND DAY
A MAGIC WEB WITH COLOURS GAY.
SHE HAS HEARD WHISPERS SAY,
A CURSE IS ON HER IF SHE STAY
TO LOOK DOWN TO CAMELOT.**

Her only connection to the outside world is mediated through a mirror where she sees reflections of real life—its “shadows” as Tennyson calls them—which she captures in her tapestry.

**BUT IN HER WEB SHE STILL DELIGHTS
TO WEAVE THE MIRROR'S MAGIC SIGHTS,
FOR OFTEN THRO' THE SILENT NIGHTS
A FUNERAL, WITH PLUMES AND LIGHTS
AND MUSIC, WENT TO CAMELOT
OR WHEN THE MOON WAS OVERHEAD,
CAME TWO YOUNG LOVERS LATELY WED:
“I AM HALF SICK OF SHADOWS,” SAID
THE LADY OF SHALOTT.**

She is portrayed as simultaneously content in her comfortable seclusion, free to create beautiful art, but also quite alone and deeply aware that something very important is missing. We never learn how she got there or the source of the curse. She herself seems unaware of its nature... until it is too late.

One day, none other than Sir Lancelot comes within her mirror's view. Instantly entranced, she stands up for the first time, leaves her art, and dares to look directly at Lancelot, the fabled Camelot, and the full spectrum of undiluted humanity. Perhaps she is struck dumb by the overwhelming weight of a reality she had only ever seen in imitation, like the escaped citizen in Plato's *Allegory of the Cave*. Perhaps the impossibility of ever being known to Lancelot in any way approaching the “young lovers lately wed” unravels her carefully constructed world.



Elizabeth Siddals art work of *The Lady of Shalott*

Whatever the cause, there is no going back and the effect is immediate.

**OUT FLEW THE WEB
AND FLOATED WIDE;
THE MIRROR CRACK'D
FROM SIDE TO SIDE;
“THE CURSE IS COME
UPON ME,” CRIED**

**THE LADY OF
SHALOTT**

As lush and evocative as Tennyson's work is—as any member of the generations of English school children made to memorize the work of celebrated poets could tell you—you would be justified in asking ‘what is the connection between the courtly Camelot of legend and St. Mary Mead of the 1960s?’ The answer has at least a little to do with those school children.

The connection is made by one of Miss Marple's friends, Dolly

Bantry, who almost certainly (mis)remembers the poem from her grammar school days. Dolly draws the parallel based solely off the intense look on movie star Marina Gregg's face moments before disaster strikes the party she is hosting, but the analogy to *The Lady of Shalott* infuses much about Marina's life.

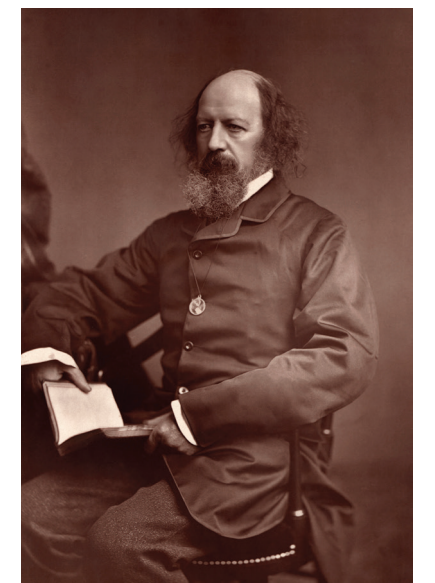
Like the Lady of Shalott, Gregg lives an elevated, but aloof and somewhat isolated life. At the pinnacle of her career, those trusted few allowed in her presence take great pains to insulate her from the harsh realities of day-to-day living. They are quite certain she wouldn't be able to withstand it and are convinced separation will preserve her cherished ability to weave her art, in this case, movies. The mirror too finds its modern parallel in the lens of the camera that

captures Marina's famously emotive talents, only to display these filmic shadows of life to an all too eager audience. Perhaps more than anything, Marina too longs for true love and connection and spends her life chasing it at considerable cost.

In the end of the 1842 version, Lancelot has the final words *. Upon seeing her “dead-pale” and “glassy countenance,” the final lines read:

**BUT LANCELOT MUSED
A SPACE;
HE SAID “SHE HAS
A LOVELY FACE;
GOD IN HIS MERCY LEND
HER GRACE,
THE LADY OF
SHALOTT**

And what happens to Mrs. Gregg? Well, you'll have to ask Miss Marple about that one...



Alfred Tennyson in the late 1860's

*In the first version, he is curiously absent after passing by her mirror.

UNRAVELING THE MYSTERIES OF HUMAN NATURE

Dramaturg James Monaghan sat down with Michael Donald Edwards, director of *The Mirror Crack'd*, just before the start of rehearsals to discuss Agatha Christie, Miss Marple, and the dark corners of human nature. Here's a selection of that conversation.

JM: How did you first encounter Agatha Christie?

MDE: It feels like I've known her all my life. She's a fixture in the landscape of English literature. I'm sure I never studied her at university, so it would have been through popular culture.

JM: What do you think makes her work so universally popular?

MDE: It's her whole idea of the thriller. She essentially invented what we think of as the police procedural, and she puts the audience in the position of conducting the procedure: figuring out who did it. She's an absolute master of that structure, of giving you enough information to keep you involved but not enough information that you can leap ahead. Once we all know who did it, we think, "of course, of course. It was there all along."

JM: That is Aristotelian, right?! That is the surprising but inevitable thing. When the culprit is revealed it's so obvious and yet you never see it coming. That's so satisfying.

MDE: Very satisfying. And it works. But the other thing about her work that explains her popularity is that she has a very kind of accessible, immediately available, uncomplicated use of the English language. She is artful and engaging, but there's no complicated metaphors, she doesn't condescend. In fact, she adds to a reader's feeling of being intelligent along with her.

JM: For all of that, the strength of the writing and the success of her books, it's taken a long time to get Miss Marple onto the stage. Why do you think that is?

MDE: Miss Marple, like Agatha Christie herself, is the classic underestimated woman. We kind of love that everyone underestimates her, so they think they can reveal things about themselves. They don't realize until too late how smart she really is. And by that point, they're implicated. I think that's something that's true in every profession, women being underestimated, but it's really emphasized

in the male dominated criminal justice system.

JM: They'll come to Marple for the gossip—to get the tea, as it were—but then they shove her out of the way. I think that makes this particular Marple story ripe for the stage because she gets to face off with Marina Gregg who is this celebrated woman in her own field. She's a superstar. I think there's something about that encounter that gets something new and different going inside Marple.

MDE: That is a throughline that I think Rachel has teased out that is not quite so apparent in the novel. The play opens with Marple dreaming of stardom, dreaming of what Marina's life must be like. The story that we're telling is the relationship between those two women. That whole idea of a beautiful, celebrated woman being trapped in an image that she has to sustain permeates the piece through Tennyson's *The Lady of Shallot*. And Marina, like the Lady, doesn't have a huge knowledge of herself. Even though she's famous and glamorous and beautiful and talented, her personal life is something that has happened to her, rather than something that she's in charge of.

JM: Did you have to memorize Tennyson when you were in school?

MDE: Yes. But I can do Wordsworth better. I got a classic British education.

JM: What're the challenges associated with directing a mystery?

MDE: The challenge for me is going to be finding the right grammar for how we can always be confident that we know where we are, we know who's who, and we know what is happening. Those are the three things I have to do, whatever I'm directing. Who are they, where are they, and what are they doing?

And the clever thing Rachel's done by making Miss Marple physically compromised for

most of the play, which is not the case in the novel, is that Marple's forced to have people come to her as she puts together the story. This allows the audience to explore the differences in opinion and perspective just as Marple does. That narrative structure really emphasizes how complicated the moral scheme is. Audiences may be surprised in the end to find where their sympathies lie. When it gets into the realm of real people who are doing something that is morally and legally wrong, but they do it for reasons that can be understood... that's different territory. That's human nature. And *that* is her forte. She understands how people think.



Michael Donald Edwards, Director & Former Asolo Repertory Theatre Producing Artistic Director



Dame Agatha Christie

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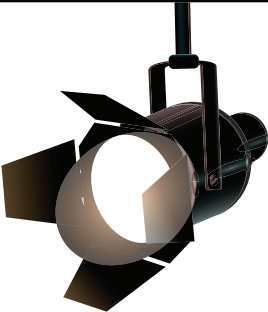
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