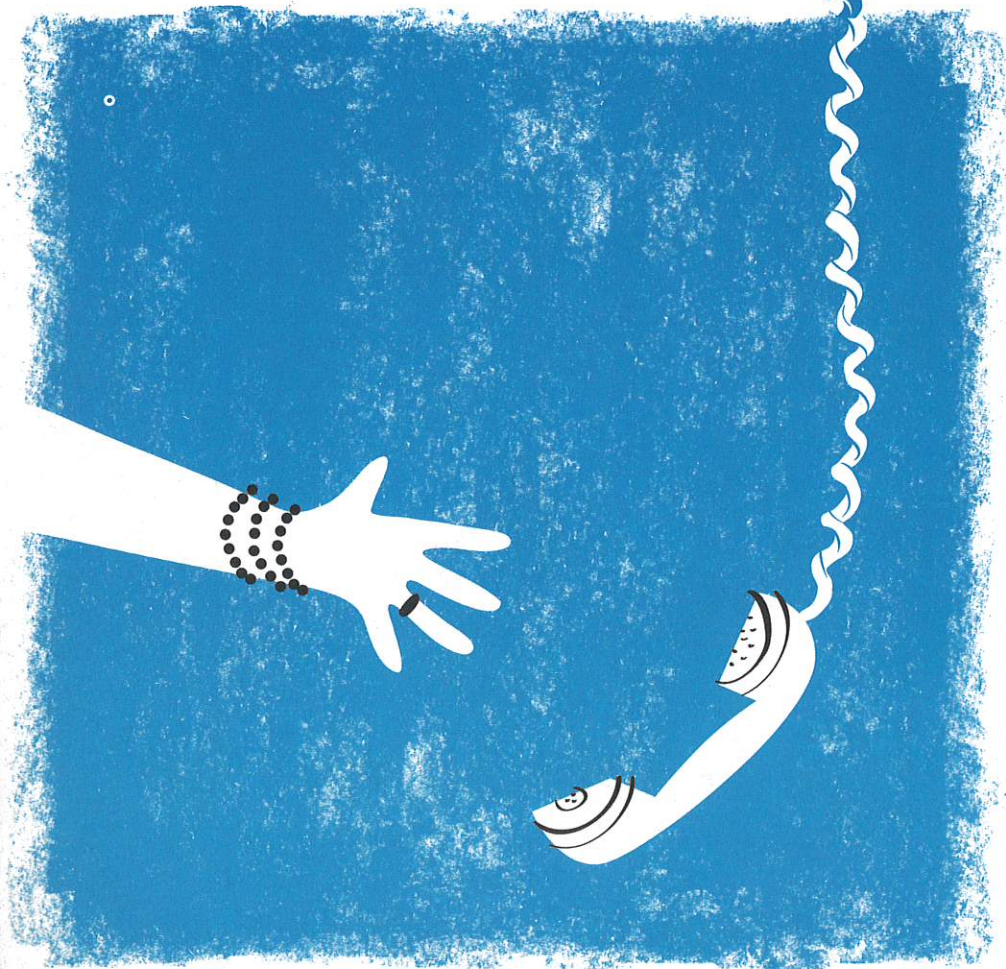


# Dial “M” for Murder

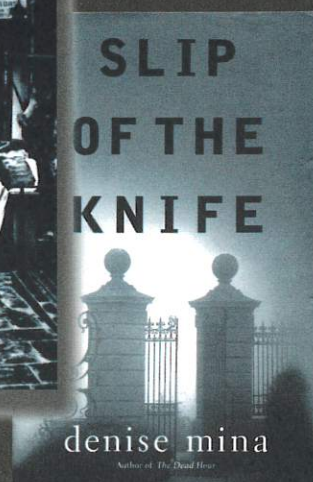
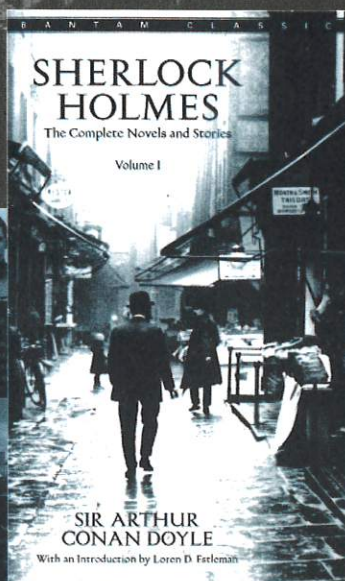
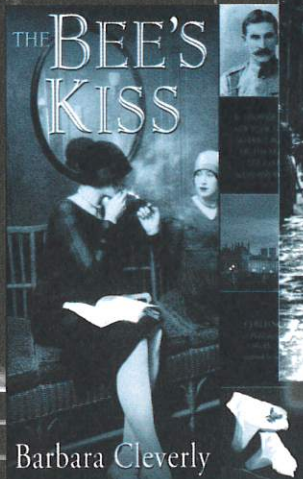
Written by  
**Frederick Knott**

Directed by  
**David Morgan**  
**Ward L. Wright**

Sept. 24–Oct. 11, 2008  
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## Cast

Tony Wendice  
Margot Wendice  
Max Halliday  
Captain Lesgate  
Inspector Hubbard  
Thompson

M. Murphy Smith  
Jenny Latimer  
Andrew Veenstra  
Joseph Reidhead  
Benjamin King  
Jeff Murphy

## Production Staff

Directors  
Dramaturg  
Scenic Designer  
Costume Designer  
Lighting Designer  
Makeup and Hair Designer  
Sound Designer  
Production Stage Manager  
Assistant Stage Manager  
Assistant Scenic Designer  
Assistant Costume Designer  
Asst. Makeup and Hair Designer

David Morgan, Ward L. Wright  
David Mortensen  
Rory Scanlon  
Catie Gleason Baker  
Amber Coyne  
Rebecca Thorpe  
Katie Harrel  
Mitchell Glass  
Richie Uminski  
Dick Merkling  
Crystal Wiederhold  
Crystal Wiederhold



*The play is not over yet.*

The next act is in



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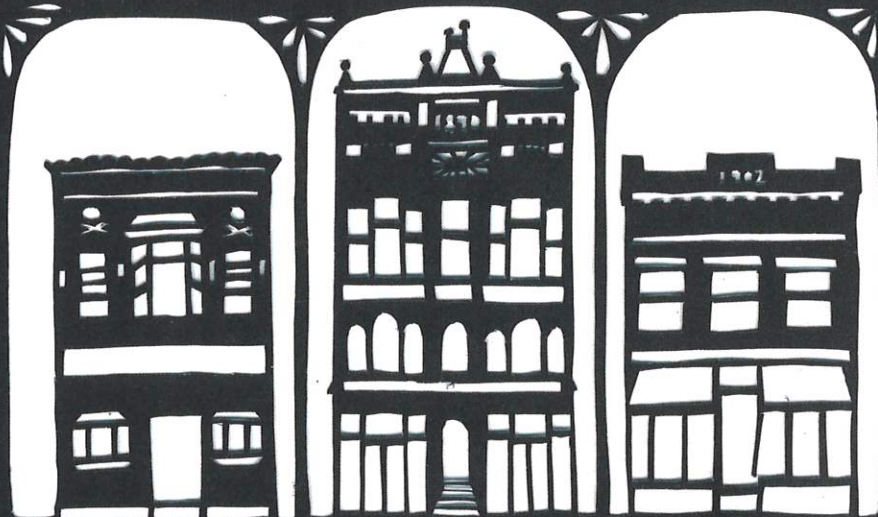
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Ward L Wright  
Director

## Director's Note

Murder mysteries or "who dunnits" have been a part of American culture for many years. I am not sure why. Perhaps it is the satisfaction of putting a puzzle together. Or, perhaps it is the fact that we all secretly want to be Sherlock Holmes using dispassionate logic and science to solve the most mysterious crimes (even though *Dial "M"* is more of a "will he get away with it?"). For whatever reason, crime dramas have been a staple of literature, film, television, and theatre for decades. I vaguely remember watching reruns of *Alfred Hitchcock Presents* in the mid-sixties and, in my teenage years, watching the bumbling Columbo as he deftly revealed a murderer in every episode. Other favorites were *Ironside*, *Banacek*, *The Rockford Files*, *Longstreet* (remember the blind guy?), and of course, *Hawaii Five-O* ("Book 'em, Danno!"). In each of these shows the viewer could sit back and help the detective solve the crime. Today's TV fare includes shows like *CSI* (how many cities now?) and others that lead the way for arm-chair sleuths.

The film noir look of the 40's and 50's is our visual image for this production. We want to explore, at least in some small way, the atmosphere of these great films. The use of sharp lighting angles and the rotation of the set will hopefully simulate some of the cinematic elements of these



films. Our dramaturg, Dave Mortensen, has done a wonderful job describing film noir in the study guide section of the program and I encourage you to read it.

Why present a murder mystery at BYU? What possible use can it have for our students in their training? The answer is easy: two of the most important concepts a young actor needs to understand and use are *objectives* and *tactics*. Having an objective in each scene and a series of tactics to reach that objective is a basic yet important part of acting. Murder mysteries provide strong objectives and tactics because they deal with life-and-death situations. We constantly encouraged our actors in the rehearsal process to find their objectives and make them as clear and understandable as possible and then use effective tactics to reach those objectives. These students have taken this challenge and I believe you will not only find clear, believable acting choices but a vibrant and exciting performance as well.

One last thing, if you have already seen Hitchcock's film or another production of this play, please resist the temptation to divulge the ending to the person seated next to you. That, my dear friend, is cheating! Let him figure it out for himself. You can always say later, "Oh, I knew it all along!"



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## Meet the Company

**Benjamin King**  
Inspector Hubbard

From Provo, Utah. Senior in the BFA acting program. Recent credits include Sir Bevin in *Berlin* at BYU, Gabriel in *Savior of the World* at the Conference Center Theater, the voice of Prospero in *The Tempest* at UVU, and recently served a summer performing mission for the LDS Church in Nauvoo, Illinois.

**Jenny Latimer**  
Margot

Senior in the BFA acting program. Recent credits include Ophelia in BYU's production of *Hamlet*, the title role in *Cinderella* at Tuacahn Center for the Arts, Mary in *Savior of the World* at the Conference Center Theater, Luisa in *The Fantastiks* at Provo Theater Company, Belle in *Beauty and the Beast* at the Hale Center Theater West Valley, and Percy in *The Spitfire Grill* at the Hale Theater Orem. Jenny was a regional finalist at the American College Theater Festival where she was awarded a scholarship for the Steppenwolf Theatre's summer actor training intensive.

**Joseph Reidhead**  
Captain Lesgate

From Mesa, Arizona. Junior in the BFA acting program. Recent credits include James Keller in *The Miracle Worker* at the Hale Center Theatre and Snout the Tinker in *A Midsummer Night's Dream* at Sundance. Joseph is also gaining some recognition for his writing projects.

**M. Murphy Smith**  
Tony Wendice

From Hamden, Connecticut. A senior in the BFA acting program. Recent Credits include Drum Major in *Woyceck* with BYU's Experimental Theatre Club, Harvey in Alan Ayckbourn's *Season's Greetings* at BYU, Cord Elam in Roger and Hammerstein's *Oklahoma!* at BYU.

**Andrew D. Veenstra**  
Max Halliday

From Rochester, New York. Andrew is a senior in the BFA acting program. Favorite credits include James in BYU's production of *Roofsliding*, Medvedenko in Chekhov's *The Seagull*, Nick Bottom in Shakespeare's *A Midsummer Night's Dream*, Lumiere in Disney's *Beauty and the Beast*, and Henry Higgins in Shaw's *Pygmalion*.

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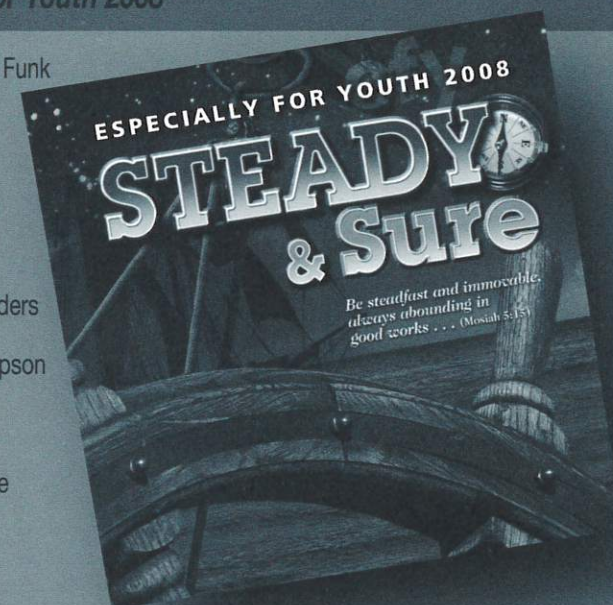
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Captain Lesgate (Joseph Reidhead) and Margot Wendice (Jennifer Latimer) in BYU's *Dial "M" for Murder*.

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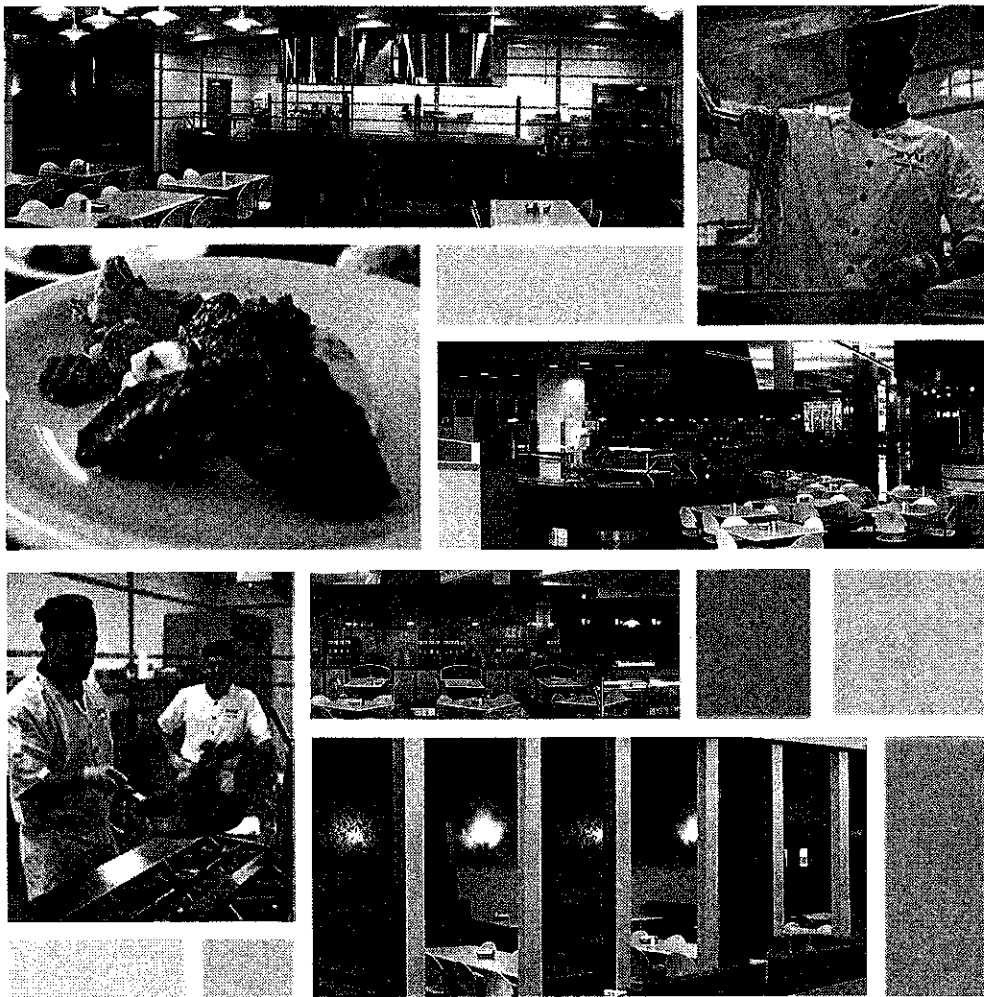
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# DIAL "M" FOR MURDER

study guide

Think meal plans are just for freshmen and on-campus residents? Think again.

The Off-Campus Block of Meals plan is an easy and affordable way for all students (even upperclassmen and off-campus residents) and faculty to enjoy delicious food at the brand new Commons at the Cannon Center.



Dave Mortensen, *dramaturg*

"The typical film noir would rather move the scene cinematographically around the actor than have the actor control the scene by physical action."

-Paul Schrader  
*The Dark Side of the Screen*



Mixing the stage and the screen isn't as seamless as you might think. There are a number of extra questions the director and designers have to consider, like perspective. In a film, the audience's eye is the camera. It can go anywhere and see anything: peering over a wall, sneaking up through a sewer grate, eavesdropping into a closed room. In a standard live theatre we can't physically move our audience and give them the same experience as that camera. The few exceptions to that rule might be the occasional multimedia ride at Disneyland or Universal Studios.

One characteristic of film noir cinematography is its use of a variety of angles. The director is constantly wanting to place the audience in a position where their view is not complete or somewhat blocked, placing you into the scene through the less than standard point of view. We can accomplish similar effects on the stage by using the tools of color, lighting and texture. Constant discussion between director and designer provides the results you see.

Merging mediums always prompts the question, "Now how in the world do we do this?"

## QUESTIONS

Are there ways that the stage is superior to the screen? The screen to the stage?

How do theatrical designers seek to influence your perspective?

In this production, what tools have been used to place you into or distance you from the action?

How do these choices affect the story that is told?



## high angle shots

Underline the victim's helplessness or terror.



## low angle shots

Using ceiling lines to box in the characters and suggest disorientation.



## framing within the frame

Underscore themes of enclosure and imprisonment. Characters in these shots occupy a fixed, tight space.



## dutch angle shots

Combine both disorientation and helplessness. It's a favorite among most film noir.





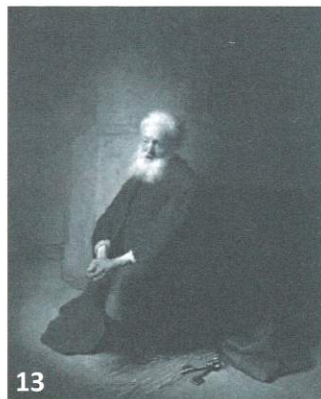
## CHIAROSCURO

Contrasting light and dark in order to create 3 dimensional appearances on a 2D plane. A few of the tools in cinema are frontal lighting, low-key lighting contrasted with high-key lighting, and close shots.



## STIMMUNG

The aura or shimmer of mood resonating from an object filmed.



*Think of a streetlight providing the shelter of light to the mysterious silhouettes conspiring in fugitive schemes of escape.*



*Why? To create a sense of spiritual isolation, anxiety and fear.*

"The stories of noir are like bad dreams, but the directors treat the events like someone else's nightmare, presenting personal apocalypse with deadly impassivity."

-Foster Hirsch  
*The Dark Side of the Screen*



## UMWELT

The uniting and protective rays of light generating a recognition of objects and characters clustered in their discreetly intimate environment.

## QUESTIONS

How is does this production use lighting to help tell the story?  
Is the lighting revealing or misleading?



# From the *New York Times* by Douglas Martin, December 20, 2002

## Frederick Knott, Playwright, Dies at 86

Frederick Knott, a notoriously unprolific playwright who scored big when he did write with his 1952 Broadway hit "Dial M for Murder" and later with the 1966 thriller "Wait Until Dark" died on Tuesday in his Manhattan apartment. He was 86.

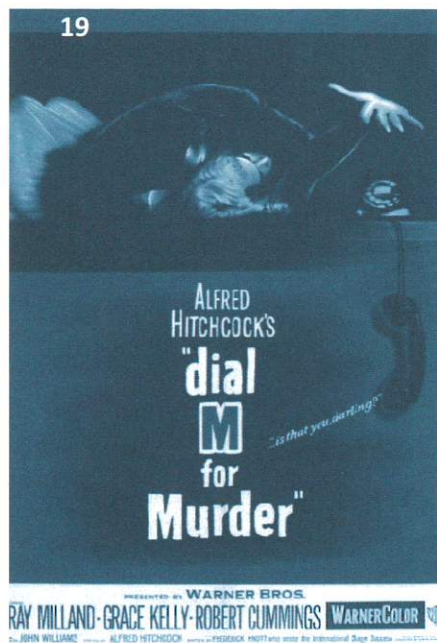
"He hated writing," his wife, Anne Hillary Knott, said.

That is perhaps understandable. The clever, complicated "Dial M for Murder" was turned down by seven London producers before being accepted as a television drama by the British Broadcasting Corporation. Mrs. Knott said that he became so discouraged that he almost tore up the script.

Making matters worse, he signed away the movie rights for a paltry £1,000 after the television production. Though he wrote the screen version for Alfred Hitchcock in 1954, he thus made far less money than he might have. When the picture was remade in 1998 as "A Perfect Murder," he received credit for writing the play, but no payment, Mrs. Knott said.

But he made enough with just three plays to live comfortably and that was his sole objective. "He wrote only for money," his wife said.

"Dial 'M' for Murder" was translated into two dozen languages and is still performed by professional and amateurs around the world. "Wait Until Dark" was a Broadway hit and then a successful movie with Audrey Hepburn in 1967. He also wrote "Write Me a Murder" in 1961.



Frederick Major Paull Knott was born in Hankow, China, on Aug. 28, 1916. His parents were Quaker missionaries who sent him back to England for his education. He graduated from Cambridge University in 1938 and served in the Royal Artillery from 1938 to 1946.

He then retreated to a cottage next to his parents' home in Sussex to struggle with a play he had already imagined. His inspiration was the bang of a gun going off, he said in an interview with the *New York Times* in 1961. He imagined the bang in an old, very oak-paneled English house that had seen better days.

He worked for 18 months straight; he stayed in his bathrobe and his mother left meals by the door. He emerged with "Dial 'M' for Murder".

Then the struggle really began. A succession of producers rejected the play, with one calling it trivial. His wife read aloud a letter from the producer August MacLeod, who complimented the "ingenious little plot," but said that "the play as a whole would cause little interest."

But the BBC offered to use it as a 90-minute television play early in 1952 that received rave reviews. He sold the film rights to a London movie company headed by Sir Alexander Korda.

Then James Sherwood, a stage producer with a lease on a London theater, had to cancel the production of a play and asked to produce "Dial 'M' for Murder". After less than three weeks of rehearsal, it opened to critical acclaim.

The excitement in the plot does not arise from trying to solve a murder. The theatergoer knows who committed it and how it was executed. Rather, the tension grows from the attempts of Scotland Yard to break down the culprit's seemingly perfect alibi so that an innocent party can be saved from execution.

Maurice Evans, the actor, saw the London production and offered to star in the show on Broadway. That plan was almost scuttled by the film deal, according to *The Encyclopedia of Mystery and Detection*. Sir Alexander had a clause barring any future live productions until after the movie came out. That snap was worked out, and "Dial 'M' for Murder" began its run of 552 performances in October 1952 at the Plymouth Theater.

In the next five years, the play was produced in 30 countries. It is still a standard of summer stock and school productions.

Mr. Knott then worked closely with Hitchcock on writing the screenplay, though Mrs. Knott said that he was paid just his expenses. Sir Alexander had received \$175,000 from Paramount for the rights to the 1954 movie.

His next play, "Write Me a Murder", opened at the Belasco Theater in October 1961 and ran for 196 performances.

His final play, "Wait Until Dark", opened in February 1966 at the Barrymore Theater and ran for 11 months on Broadway and two years in London. Its Broadway star, Lee Remick, was nominated for a Tony Award as best actress.

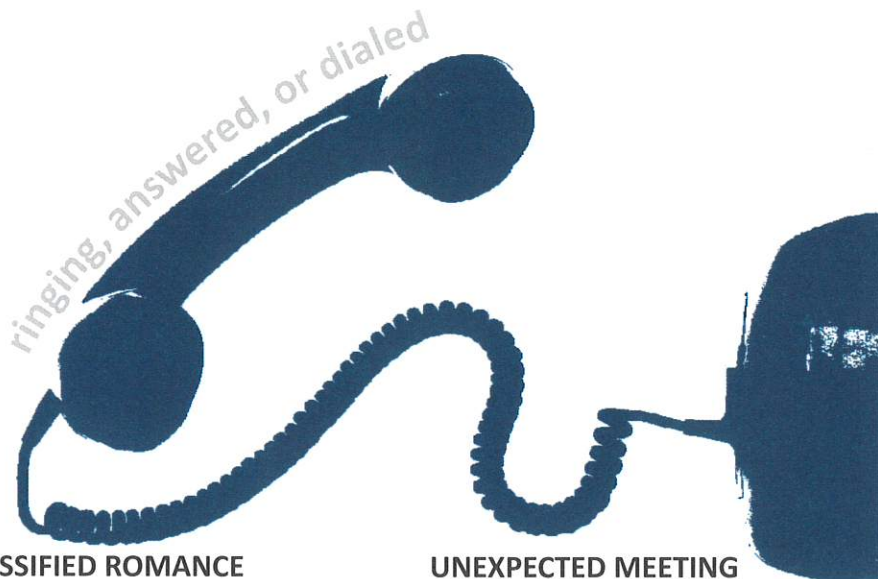
The movie rights were sold to Paramount before the Broadway opening for what was then a record for such a deal. Mr. Knott again received nothing, his wife said.

Along with Mrs. Knott, Mr. Knott's survivors include a son, Dr. Anthony Frederick Knott of Kayenta, Arizona, and two grandsons.

Mrs. Knott said that her husband had imagined two other plays through from beginning to end, but had never written a word. One concerned an elderly couple confronted by a gang in Vermont and the other was a fanciful tale of a brothel. He received many offers of advances to write plays, turning them all down.

"His drive was gone," she said. "He didn't want to live in Palm Beach."





### CLASSIFIED ROMANCE

On December 4, 1904, Johann Hoch had inserted in a newspaper an advertisement wishing the acquaintance of a widow without children. "Object: matrimony." A Mrs. Julia Walke, 46 years old, answered. Hoch paid her a visit. This single event resulted in their marriage on December 12 of that same year.

Things were moving quickly.

The bridegroom seems to have been able to explain to his bride the need of ready money, for he persuaded her to sell out her little shop for 75 dollars, to withdraw three hundred dollars from a savings bank, and to turn all this, her total worldly capital, over to him for use or safe keeping.

She suddenly became ill on December 20. On January 12, a month after the wedding, she died. The trial later proved that she had been poisoned. Four days after the death of his wife, Hoch married her sister whom he had conquered on the ride back from the cemetery.

*Famous Poison Mysteries*

### QUESTIONS

How do the motives of the murderers compare with Tony's motive?  
How is guilt discovered?

### UNEXPECTED MEETING

Belgian lawyer Guillaume Bernays had marital troubles. He suspected a former intimate friend of his to be in love with his wife.

Shortly before he was murdered, Bernays had written to a friend and had touched on the frictions in his home. He confessed his secret longing to withdraw from the world, and to live forgotten by everybody as a missionary in a faraway, isolated country where he might be devoured by cannibals or carried away by the yellow fever.

While driving to Brussels one night, the lawyer was drawn into the ambush of a vacated house in Brussels for a consultation and slain by the brother of his rival.

### DIRTY LAUNDRY

Between 23 and 20 B.C., the chief judge of the Nephites was found stabbed to death. When authorities arrived, five men were found at the scene and presumed the killers. Had the real murderer, the chief judge's brother, remembered to clean the blood of his cloak, these five innocent men would have been killed in his place.

*2 Nephi 9  
Book of Mormon*

# The detective is a prophet looking backwards.

—Ellery Queen

*The Chinese Orange Mystery*

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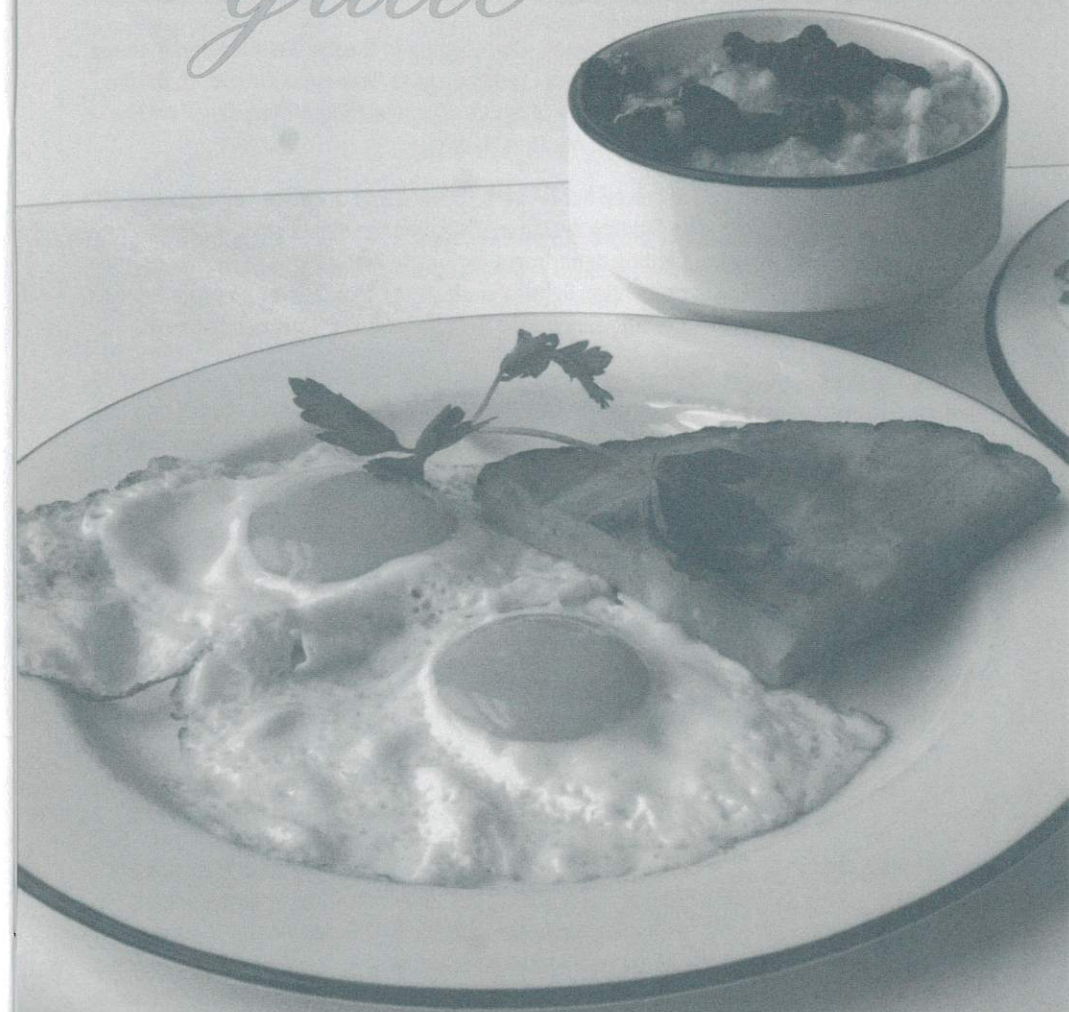
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# Production Staff

## Catie Gleason Barker

Costume Designer

From Mapleton, Utah. Senior in theatre costume and makeup design. Recent Credits include *Prometheus Unbound*, *Berlin*, *The Marriage of Figaro*, *The Wrestling Match*, *Stuck on The Edge*, and *My Man Godfrey*.

## Amber Coyne

Lighting Designer

Received her BA from University of Northern Colorado and MFA in lighting design at UNLV. She spent five years as head of the lighting department for Encore Productions in Las Vegas and convention lighting work. Some favorite credits include *Sweet Charity*, *Edward the Second*, and *The Threepenny Opera*.

## Mitchell F. Glass

Production Stage Manager

From Mesa, Arizona. Senior in theatre arts education. Recent credits include production stage manager for *Roofsliding* at BYU, Le Fou in Disney's *Beauty and the Beast* at Hale Centre Theatre Orem. Gravedigger 1/Player 1 in *Hamlet* at BYU, Ellard in *The Foreigner* at BYU. Mitchell has also just returned from a theatre study abroad in London.

## David Morgan

Director

David Morgan graduated from the National Theatre Conservatory in Denver with an MFA in acting. He has worked with the Arvada Center for the Performing Arts, Commonwealth Theatre Company in Minnesota, Tuacahn Theatre, Provo Theatre Company, Actors Repertory Theatre Ensemble, Gold Rush Productions, and the Hale Center Theater. David has taught with the Oswego Theatre Institute in New York. He teaches in the BFA acting program at BYU.

## Dave Mortensen

Dramaturg

From Kaysville, Utah. Senior in theatre arts studies with an emphasis in directing and dramaturgy. He also serves as managing producer of the BYU Experimental Theatre Company, a completely student-run producing organization sponsored by the Department of Theatre and Media Arts.

## Rebecca Pendleton

Props Designer

From Provo, UT. Senior in theatre studies with an interest in drama therapy. Recent credits include co-scenic designer for *The Gondoliers* and props designer for *You're a Good Man, Charlie Brown*; *Little Women*, and *Roofsliding*.

## Rory Scanlon

Scenic Designer

Faculty member at BYU for 24 years. Professional credits include television productions with such companies as Hasbro, General Foods, and Disney. Recent designs include new costumes for the Hill Cumorah Pageant. He is currently associate dean of the College of Fine Arts and Communications and director of the Division of Design and Production.

## Richie Uminski

Assistant Stage Manager

From San Antonio, Texas. Junior in theatre arts education. Recent credits include *The Yellowboat* with BYU's Mask Club. Richie currently is the resident stage manager for the Nelke Theatre.

## Ward L. Wright

Director

Assistant technical director and scene shop supervisor at BYU. Ward was a professional actor for 15 years before coming to BYU to build sets.



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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2009.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.





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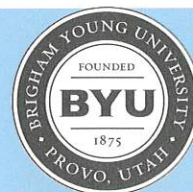
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For information on how you can play a greater role in Theatre and Media Arts at BYU contact Rodger D. Sorensen, department chair, at (801) 422-8132 or [rodger\\_sorensen@byu.edu](mailto:rodger_sorensen@byu.edu)



# Producing Staff

## Producer/Artistic Director

Janet L. Swenson

## Division of Design & Production Dir.

Rory Scanlon

## Production Manager

Russell D. Richins

## Stage Events

### Coordinator

Jennifer Reed

## Production Assistants

Tyler Wright

David Mortensen

## Technical Director

Travis Coyne

## Expeditor

Chris Witham

## Draftsman

Matt Walser

## Asst. Technical Director

Ward Wright

## Special Projects

### Coordinator

Frank Weight

## Special Projects Asst.

Todd Andersen

## Scenic Studio Crew

Mark Boivin

Garrett Dodge

Jared Massic

Preston Mathews

Michael Qualls

M. Murphy Smith

Heather Starr

Su Chong

Matt Walser

## Scenic Artists

Matt Bennett

Rachel Oglevie

Chelsea Osborn

Anne Shakespeare

## Properties Advisor

Travis Coyne

## Properties Designer

Rebecca Pendleton

## Prop Shop Crew

Rebecca Pendleton

Justine Trotter

Andrew Veenstra

## Set Dresser

Justine Trotter

## Tech Crew

TMA 260 & 360 students

## Lighting Advisor

Michael G. Handley

## Asst. Lighting Advisor

Marianne Ohran

## Master Electrician

Anna Kron

## Electrics Crew

Torie Ashton

Elizabeth Bunch

Nichole Clement

Owen Merckling

Heidi Rebarchik

Mark Walker

Jacob Washburn

Graham Whipple

## Costume Shop

### Manager

Donnette Perkins

## Asst. Costume

### Shop Manager

Deanne DeWitt

## Cutter/Draper

Mary Jane Wadley

## First Hand/ Stitchers

Aleatha Shannon

## Hair & Makeup

### Supervisor

Erika Landeen

## Hair/Makeup Crew

TMA 367 students

## Wardrobe Supervisor

Shelby Luke

## Dressers

TMA 360 students

## House Audio Engineer

Troy Streeter

## Audio Crew

Mat Goebel

KT Harrel

Jake Peery

Christina Tibbetts

## Resident Stage

### Manager

Maggie Laurencell

## Scheduling

### Coordinators

Olivia Serafin

Bethany Talley

Scheduling Secretaries

Heather Burgess

Mandy Leal

## Arts Manager

Jeff Martin

## Ticket Office

### Accountants

Esther Yoder

Ashleigh Lutes

## Ticket Office

### Supervisors

Jared Brenner

Kylie Marquis

Lindsay Smith

## Ticket Office Cashiers

Abigail Adams

Julianne Asbury

Kathryn Bagley

Allison Barnes

Julie Bonifay

Meagan Carr

Kimberly Holm

Kimberly Knighton

Katie Martin

Emily McBride

## House Managers

Anna Cluff

Stephanie Davis

Jacob Long

Bradley McOmber

Ben Sparks

## Ushers

Dallas Bean

Amelia Beukers

Janey Butler

Benjamin Isaacs

AmiCheri Mason

Lyssa Owens

Ben Roeling

Lindsey Sommercorn

Megan Straw

Suzanne Tanner

Matt Thatcher

Kya Turner

Chelsea Utley

## Business Manager

Kyle Nielsen

## Asst. Business Manager

Thaylene Rogers

## Accountants

Rohit Adhikary

Nathan Cragun

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Chanyoung Noh

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Mark Philbrick

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## Poster Design

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