

Dial M for Murder

Adapted by **Jeffrey Hatcher**
from the original by **Frederick Knott**

Directed by **Michael John Garcés**

January 10 - 25, 2025

SPOTLIGHT STUDY GUIDE **For Teachers and Students**



Pioneer Theatre Company's Student Matinee Program is made possible through the support of Salt Lake County's Zoo, Arts, and Parks Program, The Simmons Family Foundation, and The Meldrum Foundation Endowment Fund.

A large, stylized graphic of a red rotary telephone handset held by a hand, set against a solid purple background. The handset is positioned vertically, with the receiver at the top and the base at the bottom. The hand is shown from the wrist up, with fingers slightly curled around the handset. The overall image has a high-contrast, graphic quality.

DIAL M FOR MURDER

SETTING: The living room of the Wendice flat in London, 1952.

SYNOPSIS: Adapted from Frederick Knott's 1953 play of the same name, *Dial M for Murder* follows married couple Tony and Margot Wendice. Although their marriage may look ideal, all is not to be believed in this well-known murder mystery thriller.

Tony Wendice, a former writer who now works in publishing, suspects his lovely wife Margot of having an affair with one of his writers. In an attempt to gain the upperhand, Tony spins a tangled web of deception, lies, and revenge that can only end in one thing: murder.

**Dial M for Murder is not a whodunit; the tension comes from knowing who did it and how and if they'll get away with it!*



DIAL M FOR MURDER

CHARACTERS

MARGOT WENDICE – 30s/40s, English. The wealthy wife of Tony Wendice. Although she tries to hide it from her husband, and the world, Margot was unfaithful to her husband. She is charming, kind, and completely unaware of the plan her husband is hatching.

TONY WENDICE – 30s/40s, English. A publisher with dreams of being a writer. Tony is married to Margot, but he is creating a plan that will alter their futures irreparably. He is charming, charismatic, and thinks he has it all figured out.

MAXINE HADLEY – 30s/40s, American. An American crime novelist with an unorthodox way of killing off her characters. As an author, Maxine is working with Tony Wendice. However, Maxine carries a secret in the reality of her relationship with the Wendices.

LESGATE – 30s/40s, English. A former schoolmate of Tony Wendice. Lesgate appears to have an issue with his identity, which gets him into some hot water with Tony. His past is less than perfect, and now he must deal with the consequences.

INSPECTOR HUBBARD – 40s/50s, English. A Scotland Yard detective who takes his job quite seriously. Although he may appear to be just an eccentric policeman, there may be more than meets the eye with this investigator.

“Fear - jealousy - money - revenge - and protecting someone you love.”

-Frederick Knott, Playwright, *Dial M for Murder*, Dramatists Play Service Inc.

Elements of the Play

Setting: the play is set in the Wendices' London apartment, a confined space that enhances tension and claustrophobia, focusing the audience's attention on character interactions and the unfolding plot.

Conflict: The central conflict is between Tony and his wife, Margot, with additional conflicts arising between Tony and Maxine, and Tony and Inspector Hubbard.

Point of View: The play primarily using an objective point of view. Revealing events through character interactions and dialogue without delving into internal thoughts, thereby heightening dramatic tension and suspense.

Foreshadowing: Early discussions and what seems to be trivial details hint at key plot developments, such as the importance of the key and the murder set-up.

Dialogue: The dialogue in *Dial M for Murder* is sharp, precise, and filled with subtext, revealing character motivations, advancing plot, and heightening suspense. Confrontational scenes are crucial for maintaining the tension.

Plot: The structured sequence of events centers on Tony's intricate plan to murder his wife, Margot, and the unraveling of his scheme. The plot includes *rising action*, *climax*, *falling action*, and *resolution*, all carefully designed to maintain suspense.

Suspense: The play builds suspense through plot twists, character interactions, and the gradual revelation of Tony's scheme, maintaining tension through dramatic irony.

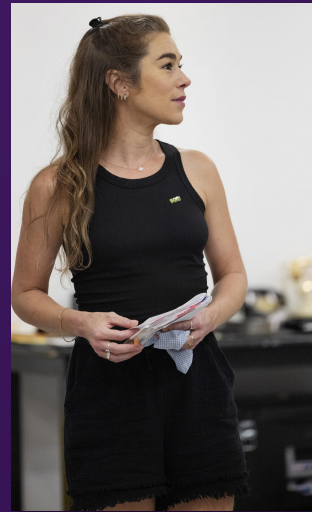
Irony: A literary device where there is a difference between appearance and reality, often highlighting a contrast between what is expected and what actually occurs, creating a deeper or unexpected meaning.

Symbolism:

- Key: Represents control and access, important to Tony's plan.
- Telephone: Symbolizes communication and miscommunication, used for connection and manipulation
- Scissors: Symbolize empowerment and strength.



In Rehearsals for *Dial M for Murder* - Photos by Tim Fuller



Lucy Lavery as Maxine Hadley



Aaron Cammack as
Lesgate & Director Michael
John Garcés



Awesta Zarif as Margot Wendice &
Dan Domingues as Tony Wendice

Terms and Themes of the Play



Alibi: Proof or assertion that someone was elsewhere when a crime was committed, proving their innocence.

Blackmail: Demanding money or favors from someone in return for not revealing compromising or damaging information.

Frame: To falsely incriminate someone by planting evidence or manipulating circumstances to make them appear guilty.

Intrigue: A complex and often secretive plot or scheme designed to achieve a specific outcome, usually through deceit.

Motive: The reason behind a person's actions, especially in committing a crime.

Premeditated: Planned or thought out in advance, indicating intent, especially in the context of murder.



Peter Howard as Inspector Hubbard & Director Michael John Garces in rehearsals for "Dial M for Murder." Photo by Tim Fuller.

THEMES

Betrayal and Deception: Tony's plot against Margot represents a betrayal, illustrating how deception can lead to major consequences.

Justice and Moral Order: The play goes into the quest for justice through Inspector Hubbard's investigation, emphasizing that truth and moral order will prevail in the end.

Greed and Corruption: Tony's motives are driven by selfishness and greed, showcasing how the desire for wealth can corrupt and lead to terrible acts.

Love and Loyalty: The primary relationship in the play highlights genuine affection and loyalty, contrasting the darker theme of the play.

Appearances vs. Reality: The narrative underscores the differences between outward appearances and true intentions, urging audiences to look beyond the surface.

Crime and Punishment: The story explores the criminal mind of Tony and the consequences of criminal actions. It also explores the hope that justice will prevail, wrongs will be righted and the desire for punishment of the offenders, reinforcing the theme of justice.

Red Herring: A misleading clue or piece of information that distracts from the true issue or culprit.

Self-Defense: Protecting oneself from harm using reasonable force.

Suspense: A state of mental uncertainty or excitement, creating anxiety about what will happen next, key in thrillers.

Testimony: A formal statement made by a witness under oath, used as evidence in legal proceedings.

Thriller: A genre characterized by excitement, suspense, and high stakes, often involving a crime.

Witness: A person who observes an event and can provide a firsthand account, crucial in legal contexts for providing evidence.

Frederick Knott: The Reluctant Writer

By Carly Higley, Utah Shakespeare Festival

For someone who received a lot of fame and acclaim for his ingenious and unorthodox plots, Frederick Knott has a remarkably slim list of credits to his name. These plays and screenplays, however, were so successful that they allowed him to thrive in his beloved Manhattan for the last thirty years of his life, adding nothing further to his literary accomplishments. As his wife told the *New York Times* in a 2002 interview, “He hated writing. He wrote only for the money.” It is extremely fortunate, then, that he was still in need of finances when he contrived the play and, later movie adaptation, *Dial M for Murder*.

Frederick Knott was born 28 of August 1916 in Hankow, China, the son of well-to-do Quaker missionaries. During this time, the foundation was laid for his career with the stage when he and his sister Jean listened to records from Gilbert and Sullivan plays with Knott then staging his own versions in the family garden. At ten years of age his parents sent him back to England for formal education at the Quaker approved schools of Sidcott and Oundle, followed by four years at Cambridge from 1934 to 1938. During this time he played tennis for Cambridge and was by all accounts a gifted competitor. He would have competed at the most prestigious of all tennis tournaments, Wimbledon, had not World War II occurred. As it was, he served Britain admirably in the Royal Artillery for the duration of the war.

After the war, he tried his hand at screenwriting for several years with little success until the simple sound of a gunshot became the muse for a masterpiece. Knott later said in an interview: “I was always intrigued with the idea that somebody would plan a crime, and then you see that everything doesn’t turn out right. You can plan a murder in great detail and then put the plan into action and invariably something goes wrong and then you have to improvise, and in the improvisation you trip up and make a very big mistake.”

He spent the following eighteen months confined in a small “chalet” next to his parents’ estate in Sussex, purchased in 1948, doing very little but eating, sleeping, and writing about his idea. Indeed, there were many days he spent entirely in pajamas where the only other soul he saw was his mother, when she would drop off meals.

Apparently, he wasn’t the only one intrigued by the idea of a planned murder gone awry because the success of the result, *Dial M for Murder*, continues to capture audiences over fifty years later.

Amazingly, Knott was turned down seven times when he offered it to various producers, including August McLeod who was confident that, “the play as a whole would cause little interest.” In 1952, just before Knott was about to accept that his screenplay was a failure, the BBC offered to produce it as a ninety-minute “television play.” The production enthralled audiences and caught the eye of a very shrewd producer, Sir Alexander Korda. Recognizing the big screen potential of the play, he persuaded Knott to sell the rights to him for a paltry \$1,262 before selling it in turn to Warner Brothers for \$220,850.

However, it was not all disappointment that Knott experienced during this time period. At a party following a Broadway performance, he met his future and lifelong wife, Ann Hillary, who later revealed, “I took one look at Frederick and was absolutely fascinated.” The feeling was mutual and they married in 1953.

Meanwhile, Warner Brother’s entrusted the rights to *Dial M for Murder* to the skilled hands of Alfred Hitchcock, who entrusted Knott himself to



Frederick Knott: The Reluctant Writer (cont.)



Frederick Knott and Grace Kelly on the set of Dial "M" for Murder, 1954.

write the screenplay. During the shooting of the movie, Knott stayed with Alfred Hitchcock and his family, and the two similar, scheming minds got along so well that a lasting friendship was formed. In 1954 *Dial M for Murder* premiered at the cinema, and a legend was born.

Encouraged by his success, Frederick Knott tried his hand outside the suspense genre with the play, *Mr. Fox of Venice*, but to no avail; His gift was weaving sinister suspense stories, and all future theatrical success fit into that category, most notably the plays *Write Me A Murder* in 1961 and *Wait until Dark* in 1966. In 1967 *Wait Until Dark* was made into a film starring Audrey Hepburn as a blind woman who destroys the lights in her house, leveling the field as she confronts three intruders. The film was tremendously popular, and Audrey Hepburn received an Oscar nod for her performance.

Frederick Knott had a mind that was a potential money pot. Maurice Evans, who played the lead in *Dial M for Murder* at Westminster Theatre in 1952, described him as “a particularly meticulous writer. The fascinating web of clues, counter clues, and red herrings that so intrigued theatre audiences is typical of the way his mind works. . . . Every detail of his plot is placed with the deadly accuracy of stroke in a championship tournament.

The lucrative potential of his genius plot lines generated a demand for more stories of morbidly fascinating themes, but Knott had no desire to accommodate any request. No amount of money offered could change his mind. Though he had two complete plays already constructed in his head, he could not be induced to ever pen a word of them to paper. “He was perfectly happy the way things were,” related his wife. Knott spent the last three decades of his life with his wife in New York enjoying the fruits of a few strokes of genius and the company of friends until his death on December 17, 2002. Mrs. Knott described their life together as “a marriage as perfect as any I can imagine.” Frederick Knott is survived by his wife and son, two grandsons, and a legacy of literary intrigue.

ACTIVITY: Although murder is a horrifying crime in reality, it makes for very popular entertainment in fiction and drama. Why do you suppose we are fascinated by detective mysteries in all formats? Is it our desire to have a hero? Do we need the cause revealed so we can come to an understanding of the actions and thereby have peace of mind? What do you think?

Dial M for Murder - the History

Dial M for Murder played at Westminster Theatre in June of 1952. After a successful run at the Westminster Theatre in London, England, the play made its debut on Broadway at the Plymouth Theatre in October 1952. As the play proved to be successful with audiences, Warner Brothers attained the rights and had playwright Frederick Knott adapt his script for the screen. The film adaptation was directed by the Master of Suspense himself, Alfred Hitchcock, and featured Grace Kelly as Margot Wendice, Ray Milland as Tony Wendice, and Robert Cummings as Max Halliday. The film received positive reviews, and was considered well-received by audiences.

The newest adaptation by Jeffrey Hatcher has had some updates made to the original script. A simple change is in the profession of Tony Wendice. Although originally a former tennis professional, Hatcher's version has rewritten Tony to be a former writer-turned-publisher. To create a stronger complication, Tony Wendice is now the publisher to Maxine Hadley, the American crime novelist. In an effort to up the stakes for the characters, Hatcher played around with the idea of transforming Max Halliday into Maxine Hadley. It was then, he says, that things fell into place with his adaptation. This allowed for bigger secrets, larger problems, and stronger character motives to propel the action of the play.

Some audiences might be familiar with *Dial M for Murder* because of the classic Alfred Hitchcock thriller film from 1954. The play had premiered only two years earlier, but was quite a success and was quickly adapted by playwright Frederick Knott for the silver screen. The film starred Grace Kelly as Margot and Ray Milland as Tony, with John Williams, and Anthony Dawson reprising their stage roles.



Alfred Hitchcock in a *Dial M for Murder* (1954) - movie publicity still.

Some classic tidbits about the film *Dial M for Murder*:

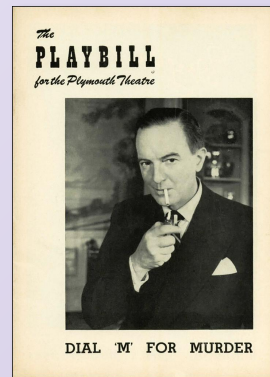
- The film was shot in 3-D as that was a fad in the early 1950s, making the film look unlike any other Hitchcock films. By the time of its release, the fervor over 3-D was waning, so most theaters showed the 2-D version instead.
- The film marked the first collaboration between Hitchcock and Grace Kelly, but she would later appear in the more notable films *Rear Window* and *To Catch a Thief*. Almost all of the action of the film takes place indoors, to reflect the single set of the stage play and also to increase the tension and confinement in the story.
- As the film progresses, Kelly's wardrobe gets darker and more somber to reflect the changing tone of her life and circumstances. The film was named #9 in the American Film Institute's best mystery films list in 2008. Of the small cast of Credited actors (10), Grace Kelly is the only woman.
- The film was shot in just 36 days.

ACTIVITY: Is it really possible to plan a perfect crime? Why or why not? What variables would be involved?

Dial M for Murder - the History (cont.)

A TIMELINE

- March 1952** - *Dial M for Murder* by English playwright Frederick Knott premieres on BBC Television's Sunday Night Theatre.
- June 1952** - The play premieres in London's West End. The stage play was not expected to be a huge success and had an incredibly modest budget. The actors were even asked to provide their own costumes. The play ran for 425 performances and, of course, went on to be a huge success on both the stage and screen.
- October 1952** - The play has its Broadway premiere. John Williams won the 1953 Tony Award for Featured Actor in a Play for his portrayal of Inspector Hubbard. The play ran for 552 performances.
- 1954** - The *Dial M for Murder* film adaptation directed by Alfred Hitchcock hits theaters. The film stars Grace Kelly, Ray Milland, Robert Cummings, John Williams, And Anthony Dawson.
- 1958** - NBC presents a television film adaptation in which several of the Broadway actors revived their roles.

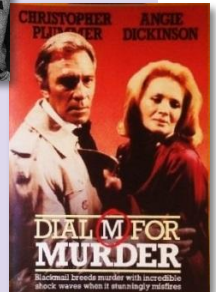


- 1959** - The television show 77 Sunset Strip creates an episode adaptation called "The Fifth Stair."

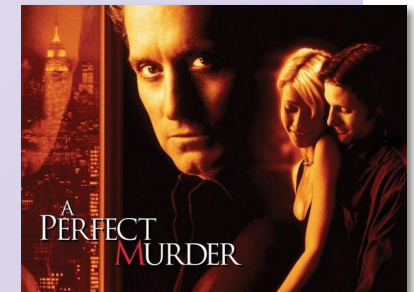


- 1967** - ABC produces a television film.

- 1981** - An NBC television film is released starring Angie Dickinson and Christopher Plummer.



- 1998** - *A Perfect Murder* is released in theaters starring Gwyneth Paltrow, Michael Douglas, and Viggo Mortensen. The film is a contemporary reimagining of *Dial M for Murder* with the characters of Max and Lesgate combined into one lover/potential murderer. Unlike the play, the wife, played by Paltrow, unravels much of the scheme herself and confronts her husband at the end of the film.



- 2022** - This new adaptation by Jeffrey Hatcher, approved by the Knott estate, premieres at the Old Globe in San Diego receiving positive critical and audience reception.



A Conversation with Jeffrey Hatcher

Very early in your career as a playwright, you began writing adaptations of previous works. What drew you to adapting existing works for the stage?

JH: Ambition. In the early 1990s, I saw friends of mine adapting books and plays, and I thought, “Why am I not getting in on this?” So, I wrote letters to a dozen or more artistic directors asking if there was a book they’d always wanted to see adapted, one that had never been attempted or one that had been adapted but perhaps not well. The most interesting response I received was from Greg Leaming who was artistic director at Portland Stage in Maine, saying that he’d always wanted to see a really good, really scary, highly theatrical version of Henry James’ *The Turn of the Screw*. Greg and I came up with a two-actor version that’s been staged hundreds of times over the last 25 years.

In your book *The Art and Craft of Playwriting*, you state, “Craft is the vehicle of talent and the imagination.” Are there elements of the playwright’s craft that are particularly applicable to writing adaptations or do you employ similar principles to both adaptations and original works?

JH: A solid understanding of craft is essential in adaptation. It provides you with the tools to answer questions like, “Does this book lend itself to dramatic form *on stage*?” For example, some novels can be adapted into dramatic form for film or television but don’t work well within the confines of live performance. In reading the source material, you’ve got to ask yourself: “Is there already a protagonist the audience can identify with? Are there cliffhangers in the text that move the plot forward in the way a well-crafted play must move? Is the book already leaning towards the stage?”

Original work is subjective. It requires exploration, imagination, and, foremost, inspiration. Adaptation is much more objective. The subject is laid out before you. Someone else has already conceived the story

and brought it to a conclusion. You don’t identify with it as much as you do with your own work. Still, it’s vitally important that you bring something of yourself to the endeavor, or the adaptation will become a hollow, technical exercise, efficient but Empty.

What did writing original works teach you about crafting adaptations and vice versa?

JH: I’ve learned an enormous amount from adapting other people’s books and plays. Adaptation forces you to think about structure. It develops those muscles, which is useful when you go back to your own stuff.

You told *The Minneapolis Post*, “Frederick Knott will always be known for *Dial M for Murder*. That’s the perfect one.” What do you think is perfect about *Dial M* and how did your assessment inform or inspire the qualities in the play that you wanted to be part of your adaptation?

JH: Henry James has a quote about “the drama” that describes it as being akin to “...a box of fixed dimensions and inelastic material into which a mass of precious things are to be packed away. It is a problem in ingenuity of the most interesting kind. The precious things in question seem out of all proportion to the compass of the receptacle. But the artist has an assurance that with patience and skill a place may be made for each and nothing need be clipped or crumpled, squeezed or damaged. The false dramatist either knocks out the sides of his box or plays the deuce with the contents. The real one gets down on his knees, disposes of his goods tentatively, this, that and the other way,



A Conversation with Jeffrey Hatcher (cont.)

loses his temper but keeps his ideal, and at last rises in triumph, having packed his coffer in the one way that is mathematically right. It closes perfectly and the lock turns with a click. Between one object and another you cannot insert the point of a pen knife.”

Frederick Knott created one of those perfect boxes with *Dial M for Murder*. Its perfection has to do with its clockwork mechanism plot, its continuous forward motion, the well-timed reveals and reversals, its sleight of hand in shifting audience allegiance from victim to murderer, back to victim again. All this is so beautifully put together that it was daunting to adapt the play because the first rule of any adaptation of an existing play is “Don’t screw up what already works.” Fortunately, I was able to find places to massage the text, develop the characters and add a few more twists without jarring the mechanism.

Your adaptation of *Dial M for Murder* maintains the play’s original setting of London in 1952, but you are, of course, writing from and for our own time and place. What considerations informed that balance of crafting an experience that depicts the play’s original time and place while also speaking to us and our time?

JH: The play’s plot requires that it takes place in time before cell phones and card keys and things of that sort. In that sense, it’s very much a period piece. But by looking at that time from the perspective of today, you can excavate many of the subtextual elements in the script. By changing the gender of one of the characters, we found that it immediately upped the stakes for Margot, the play’s heroine, and made the secrets she’s keeping much more dangerous, especially in the context of 1950s upper-class London. Also, in the original, Tony “gaslights” Margot, so we built on that to give that notion a contemporary spin.

A compelling feature of your adaptation is the way it makes use of the character of the writer to weave reflections about the craft of

writing a thriller through the thriller you have written. What are some ways you crafted your adaptation to highlight those features of a good thriller that Maxine outlines in the play?

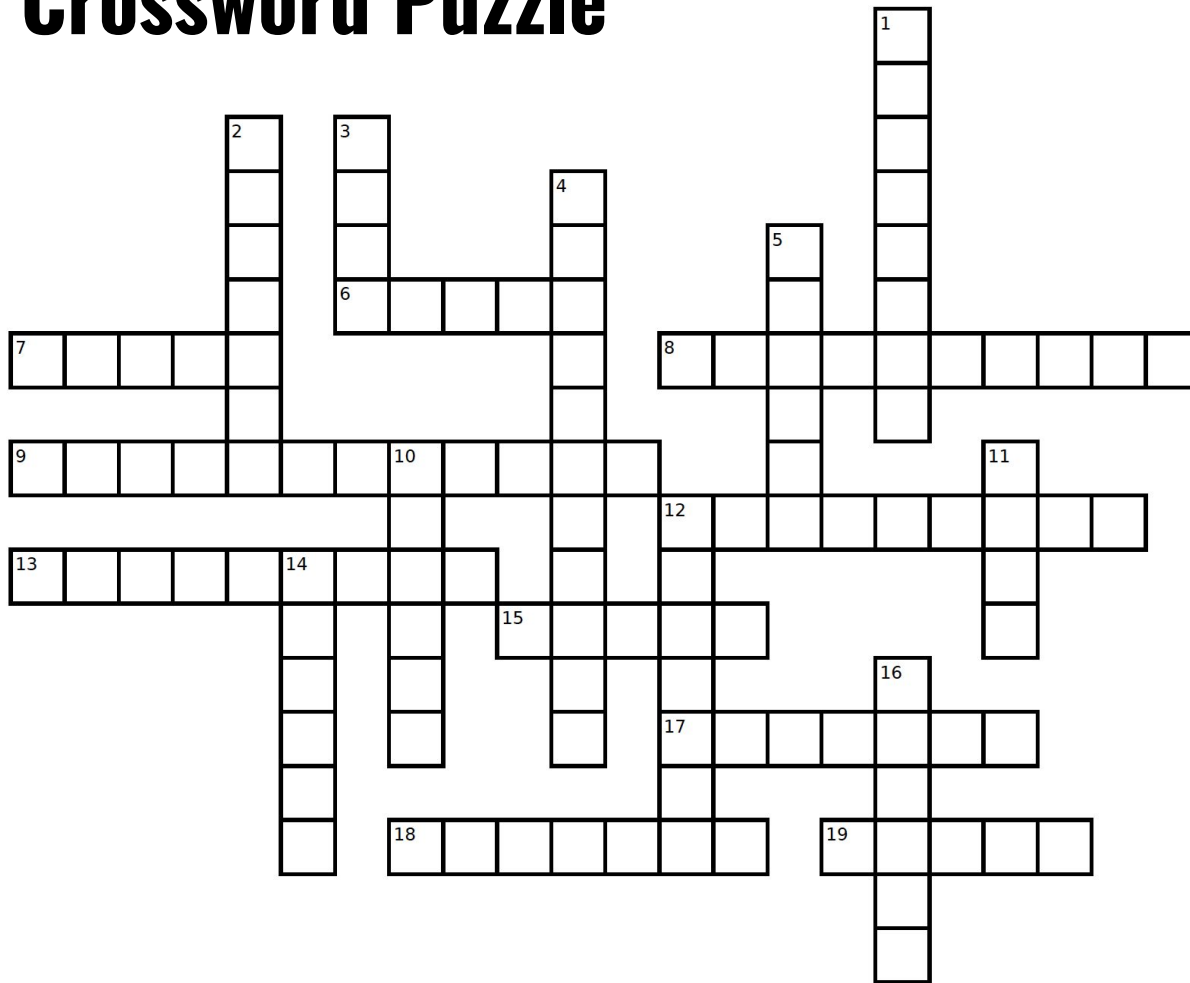
JH: I was able to use Maxine to comment on the very kind of play the audience is watching: a stage thriller. It’s self-conscious, but she’s the kind of character who likes to expound on these things. Her meta commentary is employed three times: (1) when Maxine is talking about the premise for a book she’s writing, but she’s really sending a message to Margot; (2) when she’s on the BBC interview and we hear her talking about murders and motives while the attempted killing of Margot is taking place; and (3) when she’s trying to figure out how to save Margot and applies the rules of thriller writing to the crime that Tony has conceived and executed.

What did you find compelling about Frederick Knott’s *Dial M For Murder*? What do you hope audiences will find compelling about your version?

JH: The joy of plot, the joy of the pieces fitting together, Knott had an almost unerring sense of when to drop a surprise or throw a wrench into his own machinations, forcing his characters to change course in an instant. And there’s the style of the play. It’s very much a mid-century confection, as is Alfred Hitchcock’s 1954 version with Grace Kelly and Ray Milland. It’s a world of Dior gowns and dry martinis, tuxedos and cigarette boxes. Audiences love that sort of thing. I know I do.

ACTIVITY: Although technically *Dial M for Murder* is a suspense play rather than a mystery play, it does fall into the genre of murder mysteries. What other mystery plays or movies have you seen? What detective dramas do you watch on TV? What elements of the mystery genre establish mood, tone, and atmosphere? What do you believe are the key ingredients of an engaging detective story?

Crossword Puzzle



DOWN:

1. The crime genre known for its focus on mystery and suspense.
2. The character who Tony blackmails into carrying out the murder.
3. The main setting of the play, where much of the action takes place – British term.
4. Protecting oneself from harm using reasonable force.
5. The protagonist's name, the target of the murder.
10. PLAYER - The original profession of the character Tony before the new adaptation.
11. Husband to Margot Wendice.
12. The name of the playwright whose new adaptation of *Dial M for Murder* is being performed at PTC.
14. The character who is the crime novelists.
16. Actress portraying Maxine.

ACROSS:

6. The legal process that determines the guilt or innocence of a defendant.
7. The country where playwright Frederick Knott was born.
8. The term for the script that is used in film making.
9. The term for a murder that is planned in advance.
12. The famous director who adapted *Dial M for Murder* into a film.
13. The main setting of the play, where much of the action takes place - American term.
15. The playwright of *Dial M For Murder*.
17. The character who proves Margot's innocence.
18. The month that *Dial M For Murder* plays the PTC stage.
19. DIAL M FOR MURDER film actress who would later appear in REAR WINDOW.

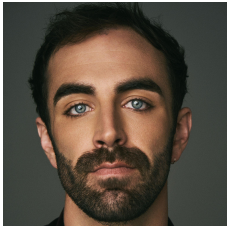
ACTIVITY: Adapting for the Stage

- In a group choose a movie to adapt to become a stage play.
- Assign a playwright, director, and designers.
- Discuss what will be different from the movie and what will stay the same:

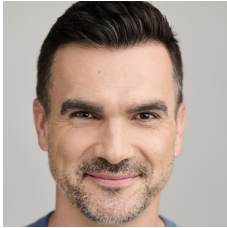
What challenges will this story present in shifting to a live show?
 What will you keep the same from the film and what will you change? Why?
 Why will this story be a compelling stage production?

- Each group can then pitch their play to an imagined theatre producer and convince them to produce it in their next season.

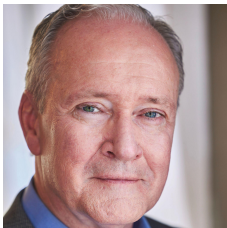
Meet the Cast



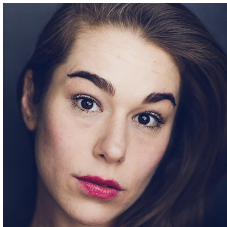
AARON CAMMACK* (Lesgate) is thrilled to be making his Pioneer Theatre Company debut. Cammack is the Resident Artist at Arizona Theatre Company. Select regional credits: *The Glass Menagerie* as Tom (Arizona Theatre Company), *Intimate Apparel* as Mr. Marks (Arizona Theatre Company), *Fiddler on the Roof* as Mordcha (The Phoenix Theatre Company), *SCROOGE!* (Arizona Theatre Company) *Sex with Strangers* (12th Avenue Arts), *Love's Labour's Lost* as Berowne (Seattle Shakespeare Company), *Lungs* as M (Live Theatre Workshop), *Venus in Fur* as Thomas (Live Theatre Workshop), *Skies Over Seattle* directed and devised by Lisa D'Amour (Jones Playhouse). Cammack attended the University of Washington as an MFA candidate and currently coaches actors in Southern Arizona and through ATC. Thanks to his family and the recovery community.
@Aaron.Cammack | AaronCammack.com



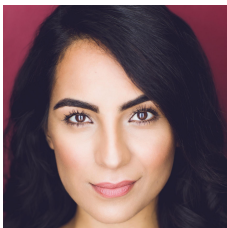
DAN DOMINGUES* (Tony Wendice) recently appeared in *Dial M for Murder* at Arizona Theatre Company and Virginia Stage Company and previously at Pioneer Theatre Company in *Othello* and *Amadeus*. Off-Broadway credits include: *A Sherlock Carol* at New World Stages, *The Tempest*, *Wild Goose Dreams*, *Fidelis*, and *The Great Immensity* at The Public Theater, and shows at 59E59, Rattlestick, Abingdon, BAM, INTAR, Atlantic, Sheen Center, and Cherry Lane. Regional work: Westport Country Playhouse, Bay Street Theater, George Street Playhouse, Barrington Stage, Alley, Arena, The Guthrie, Goodman, Repertory Theatre of St. Louis, Long Wharf, and Portland Stage. Film and TV: *Notice to Quit*, *Run All Night*, *Future '38*, *In Stereo*, *New Amsterdam*, *West 40s*, *Blacklist*, *Royal Pains*, and *Law & Order*. Domingues holds an MFA from the A.R.T. Institute at Harvard, is an associate artist with The Civilians, and is co-host of the movie podcast Hot Date (hotdatepod.com).



PETER HOWARD* (Inspector Hubbard) is delighted to be making his PTC debut. As a performer, his regional theatre credits include the Mark Taper Forum, Long Wharf, Yale Rep, Pasadena Playhouse, the Guthrie, South Coast Repertory, and Woolly Mammoth. Howard is a founding member of the Los Angeles-based Cornerstone Theater Company—a leader in the field of community-engaged artmaking—working as an actor, playwright, and director in collaboration with dozens of urban and rural communities across the U.S. since 1986. With Cornerstone, he has appeared in world premieres by Luis Alfaro, Sarah Ruhl, Erik Ehn, Naomi Iizuka, Larissa FastHorse, and Michael John Garcés, among many others. Howard is a recipient of a Fox Foundation Resident Actor Fellowship. Born and raised in Massachusetts, he currently lives in Los Angeles.



LUCY LAVELLY* (Maxine Hadley) is thrilled to return to Pioneer Theatre Company after performing in *Scapin*, *Macbitches*, and *One Man, Two Guvnors*. She loves Shakespeare, Sondheim, sunshine, salsa, chips, and all the cool plays she's done. Favorite theatre around the country includes Lady Macbeth in *Macbeth* at Orlando Shakes and Theatre at Monmouth, New York Classical Stage, Syracuse Stage, Baltimore Center Stage, Asolo Repertory Theatre, Florida Studio Theatre, Maltz Jupiter Theatre, Arizona Theatre Company, and more! Lucy runs the Night Shift Theatre Company, and is a licensed NYC tour guide. Proud SAG/AFTRA/AEA Union member, graduate of the University of Notre Dame (BA) and the Asolo Conservatory for Actor Training (MFA). Catherine Hicks Award. Love to cast, crew, Mom, Dad, Vern, family, Karen Azenberg, Judy Bowman, Michael John Garcés, Matt August, and ATC! For Barry. Thank YOU for joining us tonight. @rainbowdaylucy



AWESTA ZARIF* (Margot Wendice) is happily making her Pioneer Theatre Company debut, after an incredible run of this show at Arizona Theatre Company! She recently traveled the country in the Broadway national tour of *The Kite Runner* as Soraya. Other credits include Afiya in *Selling Kabul* (Signature Theatre, Seattle Repertory Theatre, InterAct Theatre Company), Stephanie Rahn in *Ink* (Round House Theatre/Olney Theatre Center co-production), Grace Poole/Blance Ingram/Bessie in *Jane Eyre* (Geva Theatre) and Margot in *Dial M for Murder* (Geva Theatre). Awesta has lived, trained, and performed internationally, including a several year stint in Shanghai, China, a residency with UNESCO'S International Theatre Institute in Croatia and a fellowship at Accademia dell'Arte's Collaborative Arts Lab in Italy. She's a proud immigrant and former asylee from Kabul, Afghanistan and was raised in San Diego, California. She holds a B.F.A. from Boston University's School of Theatre. Thank you for being here!
awestazarif.com. @awestaz. #etafghangirlslearn

