

# STAGES

**CAPITAL**★  
**REPERTORY** theatre  
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MAN OF LA MANCHA Edition  
NOV 11 - DEC 17

KEVIN MCGUIRE

- A LIFE IN THE THEATRE



Errant knight, Don Quixote (Kevin McGuire) and his trusty squire, Sancho Panza (Robert Anthony Jones) spy their dreaded enemy, The Enchanter, in the distance in *Man of La Mancha*, the Tony-Award winning musical

A Capricorn who describes himself as a “late bloomer” and a slow but steady climber of mountains, Kevin McGuire stars in Capital Rep’s *Man of La Mancha*. With a stellar career in the American Theatre that might be the envy of many, one would never know all that he has done from his modest and gentle demeanor. He loves to talk about the work that he’s doing, but rarely talks about the Who’s Who of theatre artists that he has worked with first hand and knows very well. As an actor, he has appeared in some of the biggest hits in Broadway’s history and assisted some of the world’s greatest directors.

**Man of La Mancha** is the first time we have worked together – and the adage, “the most talented people are always the nicest people” is certainly true of this wonderful actor who also sings beautifully! I convinced him to talk with me during our dinner break on a long rehearsal day.

**MAGGIE:** Kevin, I’ve read several articles about you and I’ve always been struck by your modesty and humility. You have worked with some of the greats of theatre and yet, I’m not sure that people here in the Capital Region know that about you.

**KEVIN:** Yes, well, this is my hometown and I feel like, well, it would be pretentious to say, “Oh, I did this and then I did that...” That’s just not me. When some people met me at Hubbard Hall, they would say, “Gee, you are nothing like I thought you would be... you’re nice.” And I would say, “Well, how did you think I would be?” And they would say, “well, full of yourself” and “controlling.” Well, I am controlling – ask anybody in my family at Thanksgiving dinner – but I’ve just never seen ME as being the important part of what I do. I hate to be thought of as somebody who thinks he has “big britches.” Being here at Capital Rep in *Man of La Mancha* is really fun – but me, being thought of as a star? I don’t see myself that way. I’m an actor...

**MAGGIE:** I know you feel that way...but you have quite an illustrious resume. I do remember meeting you at Hubbard Hall. I had waited in line for 45 minutes for a ticket to *HAMLET*, which was really impressive in itself and there you were running around talking to people, checking on a bunch of things – AND you were playing Claudius.

**KEVIN:** Was I obnoxious?

**MAGGIE:** NOT AT ALL! I remember thinking you were working so hard to make people happy. It made me smile. But when I read your bio, I thought, “Oh, my, do people really understand who this guy is? And my answer was, “probably not.”

**KEVIN:** (blushing) That’s probably true.

**MAGGIE:** So, let’s get to how you came to have this life in the theatre. You studied at Circle in the Square with Nikos Psacharopoulos, who you had worked with at Williamstown as an acting apprentice. Then you went on to Julliard on a scholarship, then you became a member of The Acting Company and toured the country doing classics for three years, then to Broadway and finally to Cambridge, New York, where you ran your own theatre for nine years. That’s quite a line-up.

**KEVIN:** Yes – and it really did start with Nikos -- he was a BIG influence on me. He liked me because I was from Hoosick Falls and he used to drive through there on his way to Williamstown. In fact, he was one of the people who stole the Indian in Schweitzer’s Cigar Store – but that’s another story. Nikos turned out to be a true mentor.

**MAGGIE:** What qualities do you think it takes to be a mentor?

**KEVIN:** Nikos always said he was a teacher. He didn’t say he was a director. He didn’t say he was the Artistic Director of Williamstown. He would say he was a teacher. Nikos told us that we had to share our information with the next generation – we had an obligation to teach the craft to others. I took that to heart. He had very high standards and could be prickly and difficult, but he really wanted you to be wonderful. He gave me a sense of freedom on stage – a sense of emotional connection to everything I did. As a kid, I always wanted to do everything “right.” Nikos taught me that there’s really no “right” or “wrong” – it’s the journey, the process to getting to the connection that’s much more important. He insisted on passion – the performance had to get into your bones...

**MAGGIE:** OK, it has to be in your bones, but you went to Julliard – didn’t that training involve a lot of discipline and technique?

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**KEVIN:** Yes, voice, swordplay, movement. And then the work with The Acting Company, doing the classics, took me another step – all of it comes together.

**MAGGIE:** And so, you're an actor – but some of your great successes have been in musicals. How did that happen?

**KEVIN:** Well, I've learned to always say, "Yes, I can do it." My agent told me I should go to an audition of Les Mis. What did I have to lose? I really didn't know any songs for an audition, but I finally choose a Stephen Sondheim song. I started my audition and got out about three notes and they called out, "No Sondheim!"

**MAGGIE:** Well, this has a happy ending, so what did you do?

**Kevin:** Eventually they had me learn "Bring Him Home," and thank goodness, they liked it. I never thought I would end up in a musical in a hundred years.

**MAGGIE:** So, Les Mis was a beginning. How many Broadway musicals have you done since?

**Kevin:** Four: **Les Mis, Phantom, Secret Garden** and **Jane Eyre**. I was with Les Mis for 10 years – on and off. I went away to do other shows, and would come back. But all told, those four shows take up a span of 20 years.

**MAGGIE:** And the directors you worked with who have influenced you?

**KEVIN:** I've been very fortunate to work with directors who are just wonderful, including Trevor Nunn and John Caird, Gerry Gutierrez, Donald Donnelly and Susan Schulman.

**MAGGIE:** Wow – there's a lot of Tony Awards in that list! What made you decide to come back to the Capital Region when you founded Hubbard Hall?

**KEVIN:** My mom was not well. She was struggling with Alzheimer's and I thought it was important for me to be a part of that for her and for my family. And I wanted to connect with what was happening in my son's life as well. I had been away so much and wanted to be able to get to his football games. I had been running from one show to the next – going to great places all over the world – but decided that it was time to take a breath.

**MAGGIE:** And nine years later, you went back to New York working and teaching – and now you have decided to run another theatre! The Short North Stage in Columbus, Ohio. Why?

**KEVIN:** Well, they asked me – and as I said, I'm a person who says "yes." That's how my life has taken me beyond anything I would have every imagined. Columbus is really a beautiful city – it reminds me of Albany on steroids. It has a very educated population and is home to the largest university in the country with 72,000 undergraduates

**MAGGIE:** So what's your impossible dream? Is it in Ohio?

**KEVIN:** For me, the impossible dream has always been that I make a living doing this; that I am able to do this for my life's work and this is what I give to world as my legacy: all that I know. I have no doubt that this is what I am going to do until I die – I'm never going to retire. I figure I have 30 or 40 years left in me...this is not the end, but a stepping stone to something else and I'm leaving myself open to the next possibility that life brings...the next dream...



## OPEN YOUR MIND (AND OTHERS)

The arts are an invasion of the senses and mind through words, movement, light and music. At Capital Rep, we do just that by offering outstanding productions and strong educational programs for area schools that are accessible to everyone.

To produce professional theatre costs much more than what is generated in our ticket sales alone. Nearly 40% of the budget is funded directly by individual gifts, sponsorships and grants. Without your annual support, there would be no Capital Repertory Theatre.

## BECOME A MEMBER TODAY!

Thank you for letting us into your head and heart. Thank you in advance for helping us to promote theatre, creativity and thoughtfulness in the Capital District.

## IT PAYS TO BE A STUDENT – \$16 TICKETS TO OUR SHOWS

It's important that every student has a chance to experience live theatre, especially shows that are locally produced. At Capital Rep, there is something for everyone, no matter what your interests are. We feel that the longevity of Capital Rep involves everyone and it's for that reason that we have student tickets for all of our performances. They are \$16 and all they have to do is let the box office representative know that they are a student.

## SPECIAL EVENTS FOR MAN OF LA MANCHA

**OPENING NIGHT** will be in the lobby of Capital Repertory Theatre. Courtesy of Flamenco Guitarist & Composer, Mariza Zemantauski with post-show champagne and desserts.

**BACKSTAGE WITH MAGGIE** - Dec. 4, 1:10PM, complimentary continental breakfast and discussion about designing Man of La Mancha

## BOX OFFICE NEWS & NOTEWORTHY

**Box Office Hours:** The Capital Rep Box Office at 111 North Pearl Street is currently only open 2 hours before each performance.

Tickets also may be purchased three ways through our partner - Tickets by Proctors:

- 1. On the phone**, by calling 518-445-SHOW: Monday through Friday 10am – 6pm Saturday and Sunday 10am – 5pm
- 2. In person** at the Proctors Box Office 432 State Street Schenectady: Monday through Friday 10 am – 6pm Saturday and Sunday 10am – 5pm
- 3. Online** 24 hours a day at capitalrep.org

Please note for credit card purchases, your statement now will show a charge to Proctors (our management partner).

Subscriber ticket exchanges may be made by fax using the Box Office Fax number: 518-881-1823.