



HALE CENTER THEATER OREM | 2009

PRODUCTION No. 151



OCT. 1
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{Musical}



LITTLE SHOP
OF HORRORS

Music by Alan Menken; Book and lyrics by Howard Ashman



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*Based on the film by Roger Corman,
 Screenplay by Charles Griffith*

*Originally produced by the
 WPA Theatre (Kyle Renick,
 Producing Director)*

*Originally produced at the
 Orpheum Theatre, New York City by
 the WPA Theatre, David Geffen,
 Cameron Mackintosh and the
 Shubert Organization*

*Little Shop of Horrors was originally
 Directed by Howard Ashman with
 Musical Staging by Edie Cowan*

starring

CLOTILE BONNER • CHRISTIAN BUSATH • KANDYCE MARIE GABRIELSEN
LITA LITTLE GIDDINS • SUZY GREENWOOD-FOX
KORIANNE ORTON JOHNSON • DARICK J. PEAD • MACKENZIE SEILER
HAILEY SMITH • CORY STEPHENS • BOBBY SWENSON • JASON TATOM*

costume design
 MARYANN HILL

puppet design & construction
 MARYANN HILL &
 BOBBY SWENSON

costume director
 ANNE SWENSON

costume assistants
 AMANDA FITT &
 TAMI CRANDALL

hair & make-up design
 STACEY WILLIAMSON

assistant hair & makeup
 MELISSA LEE

production stage manager
 MEAGAN M. DOWNEY

lighting design
 CODY SWENSON

properties
 LINDA HALE

executive producer
 LINDA HALE

technical operations manager
 JORDAN MCCLUNG

directed by
DAVID TINNEY

technical direction
 CODY SWENSON &
 CODY HALE

producers
 THE HALES &
 SWENSONS

scenic design
 BOBBY SWENSON

scenic painting
 PENNY JONES

choreographer
 DAVID TINNEY

music director
 JEREMY SHOWGREN

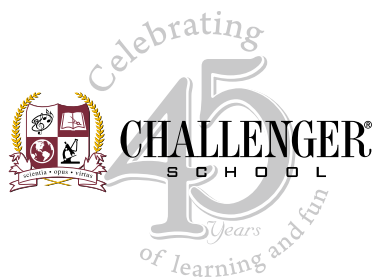
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CAST OF CHARACTERS

CHARACTER	NAME
Seymour Krelborn.....	CHRISTIAN BUSATH (M-S)
Audrey.....	KORIANNE ORTON JOHNSON (MTS) HAILEY SMITH (WThF)
Mr. Mushnik.....	JASON TATOM* (M-S)
Orin Scrivello, Skid Row Occupant, Customer, Bernstein, Mrs. Luce, Skip Snip, Patrick Martin.....	DARICK J. PEAD (MWF) BOBBY SWENSON (TThS)
Crystal.....	MACKENZIE SEILER (M-S)
Chiffon.....	KANDYCE MARIE GABRIELSEN (M-S)
Ronnette.....	CLOTILE BONNER (MWF) LITA LITTLE GIDDINS (TThS)
Audrey II (Voice), Skid Row Occupant, Patient, Customer	SUZY GREENWOOD-FOX (M-S)
Audrey II (Body), Skid Row Occupant, Customer	CORY STEPHENS (M-S)

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LETTER TO PATRONS

Dear Patrons,

It seems that for the last eight years we have been on the verge of moving into a new facility. However, despite our best efforts, here we are on good old Orem Boulevard! We are still pursuing the idea of building a new theater, but in the current economic climate, it may have to wait a while. That being said, we feel that it is high time to spruce up our old building, or in other words, "Embrace our Space."

As always, we have a limited budget for improvements and want to fix the most important things first. That is where we could use your assistance. We would like you, our patrons, to tell us what areas of the building you think need the most help.

Feel free to call in and talk to our box office staff, send us a letter, email us or just come on by and tell us what you think. We hope to hear from you soon!

— *The Hales and Swensons*

P.S. We fixed the leaking ceiling already!

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DIRECTOR'S NOTE

Let's see...a down and out florist, an abused bimbo, a sadistic dentist, and a man eating plant... sounds like a musical to me! Although "Little Shop..." is a dark comedy and a seemingly unlikely storyline for a musical, the success of this show is not all that surprising. The basic story of a man who sells his soul to the Devil to attain forbidden power has been retold in countless versions throughout theatre history, and in fact, the history of literature as well.

Often called a Faustian legend, (named for Dr. Faustus, the title character from the most popular version of the tale), the oldest known version of the story still existing is the ancient Greek tale of *Theophilus of Adana*. The Faust story first appeared in print in 1587 in the form of a chapbook (a cheap book or pamphlet), *Historia & Tale of Doctor Johannes Faustus*. Although the earlier tales may be sources of inspiration for the Faust tale, this chapbook is the first known printing of the traditional Faust legend, which was essentially re-told by Christopher Marlowe and then Goethe, with variations. Since then the legend has inspired many great writers, musicians, and other artists through the ages. Some other famous versions of the tale: The ancient Arabian fable of *The Camel's Nose in the Tent*, William Shakespeare's *Macbeth*, Washington Irving's *The Devil and Tom Walker*, Oscar Wilde's *The Portrait of Dorian Gray*, Charlie Daniels' song "The Devil went down to Georgia" and of course the other Faustian musical, *Damn Yankees*. In some versions, the devil is outwitted at the last moment and descends back to hell empty handed. But in most versions, the Devil does indeed

collect, and we are reminded of the true cost of deals made so easily.

Loosely adapting their script from a 1960 B horror film by Roger Corman, the then unknown writing team of Alan Menken and Howard Ashman married mid century camp horror with comedy, Greek chorus with a Supremes-esque rock and roll trio, and ancient legend with modern musical theatre and created a hybrid classic. The original production, directed by Ashman, opened off Broadway at the Orpheum theatre in New York on July 27th 1982 and was immediately acclaimed by audiences and critics alike. It won several awards including the 1982-1983 New York Drama Critics Circle Award for Best Musical, the Drama Desk Award for Outstanding Musical, and the Outer Critics Circle Award. When it closed on November 1, 1987, after 2,209 performances, it was the third-longest running musical and the highest-grossing production in off-Broadway history. In 1986, Frank Oz (yep...the Sesame Street/Yoda guy) directed the film version starring Rick Moranis as Seymour, Ellen Greene as Audrey (who originated the role), and Steve Martin as the sadistic dentist, Orin Scrivello DDS. It was revived again in 2003 in New York, this time on Broadway.

Little Shop of Horrors is a musical comedy, a Greek tragedy, a cautionary fable, and another Faustian reminder that "...whatever they offer you...don't feed the plants!"

— David Tinney

SYNOPSIS

The three doo-wop girls and narrators, Crystal, Ronnette and Chiffon, tell the tale of one Seymour Krelborn, a down-on-his-luck florist's assistant and orphan living on skid row. He and his co-worker, the beautiful bimbo Audrey (for whom Seymour secretly years), work for Mr. Mushnik at Mushnik's Skid Row Florists. All their luck begins to change when one day Seymour brings home a plant that looks like a cross between a venus flytrap and an avocado, bought during a total solar eclipse. To his horror, Seymour soon learns that the plant will eat one thing and one thing only: blood. He feeds it all he can from himself, but as their successes grow larger, the plant and its appetite do too.

One night, Seymour decides to pay a visit to Audrey's abusive and sadistic boyfriend, the dentist with a nitrous oxide addiction, Orin Scrivello. When Orin's laughing gas machine gets stuck in the "on" position, Seymour realizes that all he has to do is nothing and he will solve two problems: Audrey's abusive relationship and Audrey II's insatiable appetite. The late Orin soon becomes the latter Audrey's lunch.

Seymour and Audrey's friendship quickly blossoms into a romance almost as quickly as the small-time shop explodes into fame. They cannot keep up with all the business. All is going quite keenly until Mr. Mushnik (Seymour's newly

SCENES & MUSICAL NUMBERS

SCENES

ACT I	PROLOGUE	Mushnik's Skid Row Florists
	SCENE 1	Mushnik's Skid Row Florists
	SCENE 2	Mushnik's Skid Row Florists
	SCENE 3	Mushnik's Skid Row Florists and Dentist Office
	SCENE 4	Dentist Office and Mushnik's Skid Row Florists

ACT II	SCENE 1	Mushnik's Skid Row Florists
	SCENE 2	Mushnik's Skid Row Florists
	SCENE 3	Mushnik's Skid Row Florists

MUSICAL NUMBERS

ACT I

1. Little Shop of Horrors.....Crystal, Chiffon, Ronnette
2. Downtown (Skid Row).....Company
3. Da Doo..... Seymour, Crystal, Chiffon, Ronnette
4. Grow For Me..... Seymour
5. Ya Never KnowMushnik, Seymour, Crystal, Chiffon, Ronnette
6. Somewhere That's GreenAudrey
7. Closed For Renovation.....Seymour, Audrey, Mushnik, Crystal, Chiffon, Ronnette
8. Dentist Orin, Crystal, Chiffon, Ronnette, Patient
9. Mushnik and SonMushnik and Seymour
10. Git It.....Seymour, Audrey II, Crystal, Chiffon, Ronnette
11. Now (It's Just the Gas) Orin and Seymour
12. Little Shop of Horrors (reprise).....Crystal, Chiffon, Ronnette

ACT II

1. Call Back in the Morning Audrey and Seymour
2. Suddenly Seymour.....Seymour, Audrey, Crystal, Chiffon, Ronnette
3. Suppertime.....Audrey II, Crystal, Chiffon, Ronnette
4. The Meek Shall Inherit..... Seymour, Crystal, Chiffon, Ronnette Bernstein, Mrs. Luce, Skip Snip
5. Sominex/Suppertime (reprise)..... Audrey and Audrey II
6. Somewhere That's Green (reprise).....Audrey
7. Don't Feed the Plants.....Company

Continued on page 9

SYNOPSIS (cont.)

adoptive father) finds evidence making him think that Seymour killed Orin. Planning on turning him in, Seymour instead turns Mr. Mushnik into Audrey II's next meal.

Knowing the price of his worldwide renown, Seymour wants to leave the plant and spend his time with Audrey, but unfortunately the plant gets to her first. Seymour arrives just in time to pull from Audrey II's jaws its mortally wounded namesake, and per Audrey's wishes, he reluctantly agrees to feed her to the plant so that in death she may remain close.

The next day a businessman arrives and wants to market Audrey II all across the US. Realizing that world domination was the plant's sinister plan all along, Seymour makes a futile attempt to destroy it, but ends up himself as plant food.

The doo-wop girls relate that in similar cities around the world, other plants have tricked innocent people into bartering their blood for fame and fortune. They end with the soulful and rocking appeal that no matter how persuasive they may be, DON'T FEED THE PLANTS!!

WHO'S WHO

CLOTILE BONNER

Ronette

MWF

Clotile is excited to do this show fresh out of college and on to "real life". After this production she will go on to understand the role of Celie in the national tour of *The Color Purple*. Other favorite roles include: Sarah in *Ragtime* and Aida in *AIDA* at BYU and HCTWV, Titania in *A Midsummer Night's Dream* and Chief Elder in *The Giver* at BYU. "What a wonderful bird the frog are."

CHRISTIAN BUSATH

Seymour Krelborn

M-S

Christian is so thankful to be back for seconds here at HCTO after a long absence. He is stoked to be a part of such a modern morality play with such memorable music and characters. Recent credits include Henry in *The Fantasticks* (Sundance), William Barfee in *The 25th Annual Putnam County Spelling Bee* (National Tour), Vinnie in *Lucky Stiff* (HCTO), and many more! He hails from Elk Grove, California, but his heart belongs to NYC, where he'll return this January. For more information please visit www.christianbusath.com.

KANDYCE MARIE GABRIELSEN

Chiffon

M-S

Kandyce is thrilled to make her HCTO debut. She was most recently seen touring China in the Big League Theatricals / Nederlander production of *AIDA*. Favorite roles include: *AIDA* (Aida), *The Civil War* (Bessie Toler), *Once on this Island* (Erzulie) and *Ragtime* (Sarah). "Many thanks to God, and my amazing family and friends for their love and support; I love you guys."

LITA LITTLE GIDDINS

Ronette

TThS

Lita received her undergraduate degree in Sociocultural Anthropology and her MSW from BYU. However, she has developed a great passion for the arts and most recently, for the word "don't" as a result of taking part in her third production at HCTO (previously *Thoroughly Modern Millie* and *AIDA*). Her journey throughout this production has been and is a tremendous blessing because of the following "don'ts." To the director, crew, employees and cast... She thinks you ooze with beauty and



CHRISTIAN BUSATH

Continued on page 11

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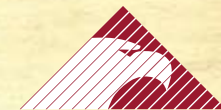
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WHO'S WHO (cont.)

goodness. Don't ever underestimate the wondrous things you do! To the producers...She thinks you are wonderful and brave. Thank you for the trust. Don't stop being courageous! To the Giddins family/team, friends and each new tomorrow...She thinks life is full of hope and purpose! Don't stop thinking, working, learning and growing. Don't stop fighting and loving. "Hold your hat and hang on to your soul!" "DON'T FORGET...!"

SUZY GREENWOOD-FOX

Audrey II (Voice) M-S

Suzy has been preparing for the role of Audrey II since she was a small bud, singing church hymns an octave lower than the rest of the children each Sunday. She was most recently seen as Potiphar's Wife in SCERA's *Joseph and the Amazing Technicolor Dreamcoat*. Suzy studied theater and opera performance at the University of Evansville in Indiana. It was there, while working on the musical *Jack's Holiday*, she met her husband Joe. She lived in Boston, Orange, CA, and San Diego before moving back to her hometown of American Fork five years ago. When she's not performing, Suzy enjoys watching one of her husband's many productions, going on walks with her two-year-old daughter, Moyra, or curling up with a NY Times crossword.

KORIANNE ORTON JOHNSON

Audrey MTS

Korianne has a BFA in Music Dance Theater from Brigham Young University. She is part time faculty at BYU in the Media Music and MDT departments. She also teaches voice lessons at her own studio. Most recent HCTO credits: Amneris in *AIDA*, Lily in *The Secret Garden*, Annabel in *Lucky Stiff*, Sister Mary Amnesia in *Nunsense*, Ms. Flannery and Muzzy in *Thoroughly Modern Millie*, Babette in *Beauty and the Beast*, Peggy in *Come Blow Your Horn* and Ilona in *She Loves Me*. Provo Theater Company Credits: Constance in *The Forgotten Carols*, Audrey in *Little Shop of Horrors*, *Hoola Hoop Sha Boop* (50's musical revue). BYU credits: Eliza in *My Fair Lady*, *The Fantasticks*, *Les Miserables*. Liberty Union Theater credits: Adelaide in *Guys and Dolls*, Fanny Brice in *Funny Girl*. SCERA Shell credits: Mother in *Ragtime*, Eliza in *My Fair Lady*. Film and TV credits include: *Touched by an Angel* and *The Singles 2nd Ward*. Much love and deep gratitude to my husband Neal, my sweet kids Kaleb and Reagan, and also to Hailey, Dave, Mom, Syd, and God.

DARICK J. PEAD

Orin Scrivello MWF

Darick is so grateful to be in another production at HCTO. He was last seen at HCTO when he played Radames in *AIDA*. He would like to thank The Hales, The Swensons, Dave, Meagan, and Jeremy for the opportunity to be in such an amazing production as well as the whole cast and crew for being so amazing to work with! Darick would like to thank Bobby for being such an amazing double. He truly is a crazy genius. Darick most recently played the part of El Gallo in *The Fantasticks* at Sundance Summer Theater. He would like to take this opportunity to thank all of his friends and family for all the support and love. He would also like to thank you for being here and supporting such a wonderful venue, which he considers to be his other home. "ENJOY THE SHOW!"

MACKENZIE SEILER

Crystal M-S

DA-DOO. Mackenzie is extremely excited to be back on the HCTO stage! SHOOOP-DA-DOO. She was last seen here at HCTO as Sylvia in *All Shook Up* and as the fabulous Woman #6 in *Aida*. CHANG-DA-DOO. Mackenzie has performed at HCTWV in *Once on this Island* as Mama Euralie and *Civil War* as Harriet. SNIP-DA-DOO. She also performed in the Salt Lake City debut of *Caroline, or Change*. SHA-LA-LA-LA-LA-LA. Mackenzie enjoys reading, and decorating cakes and hopes to one day own her own little cake shop. DOO-DOO-DOO-DOO. "A special thanks to my friends and family for always supporting me even when times are crazy I love you all so much."

HAILEY SMITH

Audrey WThF

Hailey is excited to be working on this fantastic production with such a talented cast and crew! At HCTO, she recently played Celia in *As You Like It* and Jo in *Little Women*. Other favorite credits include Beatrice in *Much Ado About Nothing*, Roz in *Moon Over Buffalo* and Susannah Cibber in *Joyful Noise*. Hailey has a BFA in Acting, and is a co-founder of The Thrillionaires, an improv theater troupe that performs at the Covey Center for the Arts www.thrillsimprov.com. She lives in Provo with her four awesome children and amazingly supportive husband.

Continued on page 13



KORIANNE ORTON JOHNSON



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WHO'S WHO (cont.)

CORY STEPHENS

Audrey II (Body)

M-S

Cory is happy to be back at HCTO this fall (as seems to be his tradition). He was last seen here in *AIDA* a year ago, and before that he played Ren in *Footloose!* Cory recently graduated from BYU with a BFA in Music Dance Theatre and could not be more relieved that he's finally a grown up with no more homework. Cory is still in awe of this amazingly talented production team and cast, and he considers himself lucky that he gets to play with them every night. Loves and thanks to family and friends for their continued support.

BOBBY SWENSON

Orin Scrivello

TThS

Bobby is excited to be playing the role of the Dentist because finally he can be himself on stage. Bobby has most recently been seen on stage at HCTO as Yank in *The Hasty Heart*, Axel Magee in *Don't Drink the Water* and Tom in *Man with the Pointed Toes*. You may have seen him in some

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DARICK J. PEAD

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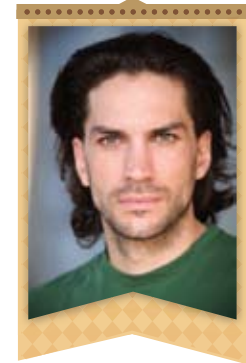
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*—These tickets will be offered with tiered pricing ranging from \$100 to \$200.

—During the Season Ticket pre-sale starting January 5th, current season ticket holders may only purchase as many tickets for this show, equal to the number of season tickets they currently have.

—During the general ticket sale starting January 19th, tickets will be limited to 8 per transaction.



FROM LEFT TO RIGHT: KANDYCE MARIE GABRIELSEN,
LITA LITTLE GIDDINS, CLOTILE BONNER, MACKENZIE SEILER

WHO'S WHO (cont.)

local movies like *The Single's Ward* (1&2), *Son's Of Provo* or *Take a Chance* among others. Bobby loves working at HCTO because of the fantastic energy that surrounds this place. He would like to thank the management and Dave Tinney for this opportunity and his wife for letting him start rehearsing a play the day they got home from their honeymoon. Love you Spud. Thanks Mom.

JASON TATOM*

Mr. Mushnik

M-S

Jason is thrilled to be making his debut at HCTO. He has recently been seen in *A Midsummer Night's Dream* at the Pioneer Theatre Company, *A Funny Thing Happened on the Way to the Forum* and *Urinetown* at the Egyptian Theatre Company, Plan-B's production of *Exposed*, *Man from Nebraska* for Salt Lake Acting Company and the Disney film *Minute Men*. Jason is a proud graduate of the National Theatre Conservatory, and while there was involved in over a dozen productions with the Tony award winning Denver Center Theatre Company. Jason is a proud member of the Actors' Equity Association.

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ABOUT THE AUTHORS

Alan Menken (Composer) – Born on July 22, 1949, in New Rochelle, New York, Alan Menken was always interested in music and studied both the violin and piano in high school. He had a wide variety of musical tastes, including classical, show tunes, rock, and folk, but at New York University, he studied to become a doctor to please his parents. Luckily, he stuck with his true passion—music—and before the age of 50, Alan Menken had won eight Academy Awards and four Grammy Awards.

Menken first met playwright, lyricist, and longtime collaborator Howard Ashman in 1978 when they worked together on a musical version of Kurt Vonnegut's *God Bless You, Mr. Rosewater*. Together, they would go on to revamp Roger Corman's 1960s film, *Little Shop of Horrors*, with Menken's father serving as the inspiration for the character Orin Scrivello. (He was a respected area dentist and a member of the American Analgesia Society, an organization which promoted the use of nitrous oxide as a safe anesthetic.)

Menken and Ashman went on to collaborate on *The Little Mermaid*, *Beauty and the Beast*, and begun work together on *Aladdin* before Ashman passed away and Tim Rice stepped in. The pair is credited with the revitalization of the American movie musical as well as the return of Disney and the Broadway stage musical. He went on to write the music for Disney's *Pocahontas*, *Newsies*, *The Hunchback of Notre Dame*, and *Hercules* and wrote music for many other films, including

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HALE'S TALES

An excerpt from Ruth Hale's personal history

Choosing the right play is always a most difficult decision. This was particularly the case when we first began as Drama Directors for our ward. Because the depression made it impossible to do a royalty play, we decided to overcome this difficulty by converting the novel, "The Covered Wagon" into a play. Half way through, a friend reminded us it had a copywrite and that we could end up in jail. So we stopped.

It was then that Nathan said, "Go talk to Allie McKay." Allie lived just through the field and one afternoon she told me the story of her Great Grandmother and her tragic trip with the handcart pioneers. That's how we happened to write "Handcart Trails," our first play.

To make a long story short, we wrote "Handcarts" around several true incidents garnered from people in the ward and with three complete settings including a snow storm. People in the ward loved it! Why shouldn't they? It was about their relatives and played by their children. We received so many compliments, we decided to invite out the General Board of the M. I. A. Much to our amazement, Superintendent Cannon himself came and at the end of the performance announced that this play would be included in the next year's Book of Plays. We simply couldn't believe that something we had written was going to be published.

But then we got word that we were to have a meeting with Dr. Pardoe, head of B.Y.U. drama and Dr. Joseph Smith, head of U. of U. drama, they were both members of the General Board and after reading our play were not convinced we were the next Eugene O'Neil.

"If something's wrong with it, fix it," was President Cannon's comment to them. "We cannot fix another person's play," they replied. "Then call the Hales in and have them fix it," was his answer. And that's what they did.

"Did you ever read Shakespeare?" was Dr. Pardoe's first curt question. "Yes," I answered, "Once in High School." "Well go home and read it again," he demanded. "Shakespeare had things happen on stage, not down the road five miles."

And that's why practically every play we've written since has at least one brawl in it. They were right about "Handcarts." There was much wrong with it but fifty years later the musical version is still being produced. But far more than that, it had whet our literary appetites. For once an author sees her work in print, she never again is free from her pencil or typewriter.

— Ruth Hale

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ABOUT THE AUTHORS *(cont.)*

Rocky V, and *Home Alone 2*.

Michael Eisner, Chairman and CEO of the Walt Disney Company commented, “Alan, it is impossible to fully appreciate what you have achieved in just ten years. In that time, you have helped revive two great American institutions: the animated film and the Broadway musical. When historians write about this era of entertainment, you will be cited as one of the driving forces. Your talent, devotion and tireless energy have made our movies and our shows sing again.”

Howard Ashman (Playwright and Lyricist) – Born in Baltimore, Ashman was educated at Goddard College and Boston University, eventually earning an MFA from Indiana University. He moved to New York in 1974 and became the

artistic director at the Off-Broadway WPA Theatre in 1977. There he wrote many plays, including *Little Shop of Horrors*, which opened there in 1982. That show would go on to win the New York Drama Critics Circle Award for Best Musical of 1982-83, and subsequently becoming the third longest-running and highest grossing musical in Off-Broadway history. *Little Shop of Horrors* is currently tied with *Our Town* as the most-produced play in high schools throughout America. As a collaborative team with Alan Menken, Ashman won many awards and much praise for *The Little Mermaid*, *Beauty and the Beast*, and *Aladdin*.

SKID ROW

Skid row derives from the term “skid road” which dates back to the 19th century. It originally referred to a corduroy road—one made of logs placed perpendicular to the direction of the road—which were used in logging camps to skid or drag logs through the woods and bogs. The term was in common usage in the mid-1800s, and

eventually “skid road” came to refer not just to the corduroy roads, but also to the logging camps and mills all along the Pacific Coast.

Seattle is most likely where the term originated, with its historic Skid Road district (now better known as Pioneer Square) centering on Yesler Way.

Murray Morgan, in his 1951 book *Skid Road*, described how the loggers spent the summers in the mountains cutting down trees and how in the winter, snow and mud hampered operations. The out-of-work loggers would hang out on Skid Road hoping to find work and



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SKID ROW (cont.)

would often run out of money, sleep on the streets, and find themselves reduced to begging. This is where the connection between the operation of skidding logs and being poor and unemployed originated.

Skid road, in its modern sense, was not used until the early 20th century when Reverend Mark A. Matthews popularized (and possibly originated) using the term to refer to a place of abject poverty and moral depravity. The Seattle-area Presbyterian minister regularly used it in his pulp-pounding, hellfire sermons, once remarking, "Yesler Way was once a skid road down which logs were pushed to Henry Yesler's sawmill on the waterfront. Today it is a skid road down which human souls go sliding to hell!" "Skid road" likely changed into "skid row" over the years in order to refer to larger geographic areas than just one road.

Other well-known examples of skid rows include Skid Row in Los Angeles, San Francisco's Tenderloin District, and the Downtown Eastside in Vancouver. In recent years some historic North American skid rows, such as The Bowery in New York City, have lost their rundown character through gentrification (the transformation of a run-down or aging neighborhood into a more prosperous one through investment in remodeling buildings or houses).

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YOUTH ACTING CLASSES

Taught by Ryan Hale Radebaugh

WHAT: Kids will be taken through the process of being in a theatric production. Skills will be strengthened in auditioning, blocking, projection, improvisation, character study and performance.

WHEN: October 5, 6, 12, 13, 19, 20, 26, 27

Final class recital for parents to watch on 27th of October

WHO: Kids 7-14 yrs old

COST: \$125.00

ADULT ACTING CLASSES

Taught by Page Petrucka

WHAT: A course where you'll learn auditioning, storytelling, scene work and Shakespeare sonnets.

WHEN: Thursdays at 5:30 p.m., beginning October 1st for 8 weeks.

WHO: Adults 17 yrs and older

COST: \$130.00

YOUTH CHRISTMAS CAROL

Taught by Ryan Hale Radebaugh

WHAT: Students will be cast in the various roles of Charles Dickens' timeless story. Students will develop and strengthen skills in memorization, blocking, character study, projection, accents and teamwork. The workshops will culminate in eight performances on the HCTO stage.

WHEN: Auditions will be held Oct. 23. Rehearsals will be Mon-Wed. after school with performances the second week of Dec.

WHO: Children 8-16 yrs old

COST: \$200.00



DANCE

PRE-BALLET SESSION 1

Taught by Erin Svenson and Megan Murphy

Come join us for a fun time dancing on the stage while learning beginning ballet. The class fees will include a parental showcase where the children will perform on our stage with lights and props. Limited class size so call now to make your reservations!

WHO: Children ages 3-5 yrs. old

WHEN: Mondays from 10:00-10:45 a.m.

COST: \$35.00 per/month. Costume fee \$15.00

BEGINNING DATE: Sept 14th 2009



PRE-BALLET SESSION 2

Taught by Erin Svenson and Megan Murphy

WHO: Children ages 3-5 yrs. old

WHEN: Wednesdays from 10:00-10:45 a.m.

COST: \$35.00 per/month. Costume fee \$15.00

BEGINNING DATE: Sept 16th 2009



YOGA

Taught by certified yoga instructor Mindy Hale

Relieve stress, improve breathing and circulation, increase strength and flexibility, and manage weight, all on the HCTO stage! No audience, just an invigorating hour-long Ashtanga Vinyasa class appropriate for all levels.

WHO: Anyone who wants relief from daily stress for 1 hour.

WHEN: Mondays: 8:30 - 9:30 AM Wednesdays:

6:30 - 7:30 AM First class free. Classes begin Sept. 14th.

COST: 8 Punch Pass: \$40.00 Walk-ins: \$10.00

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NOV. 27 THROUGH DEC. 23 | MUSICAL

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DEC. 31 THROUGH FEB. 13 | PLAY (with music)

APRIL ANN

In honor of the theater’s 20th anniversary, HCTO revives this classic and original musical by Ruth and Nathan Hale. A long-time favorite, April Ann is the story of a backwoods girl who sees a man her age for the first time in her life! Boy howdy, is she surprised when not just one fellow shows up, but two! Part Paul Bunyan, part Eliza Doolittle, April Ann dances and sings her quirky, axe-wielding self into the heart of everyone, including the audience.

TICKETING & THEATER POLICIES

- Doors open 30 minutes prior to each performance – all seats are reserved – you must be in your seat prior to the performance
- LATE-COMERS will be seated at the house management’s discretion *{Hale Center Theater Orem accepts no responsibility for inconvenience to late-comers}*
- NO CHILDREN UNDER THE AGE OF FOUR OR BABES-IN-ARMS
- No cell phones, pagers with alarms or other electronic devices
- The videotaping or other video or audio recording of this production is strictly prohibited
- No outside food or drink
- Free parking in our lot or on the street *{note: TESORO will tow your car}*
- Restrooms are located at the rear of the theater and downstairs
- Exits are located in the front and rear of the theater

ADVERTISING & INFORMATION

- For advertising and promotional opportunities, contact Sean Murphy at 801.669.7966
- For audition schedules, acting and music class schedules and additional theater information visit our website at www.HaleTheater.org
- For fundraising information for your organization contact Robinne Booth at 801.226.8600
- For general information and ticket reservations please call the Box Office at 801.226.8600

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 Puppet Design & ConstructionMARYANN HILL
 BOBBY SWENSON
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 Choreographer.....DAVID TINNEY
 Music Director.....JEREMY SHOWGREN
 Hair and Make-up Design.....STACEY WILLIAMSON
 Assistant Hair and Make-up.....MELISSA LEE
 Production Stage Manager.....MEAGAN M. DOWNEY
 Lighting Design.....CODY SWENSON
 Properties.....LINDA HALE
 Technical Assistant.....CHARLES ROSS
 Technical Operations Mgr.....JORDAN McCLUNG
 Technical Direction.....CODY SWENSON, CODY HALE
 Scenic Design.....BOBBY SWENSON
 Producers.....THE HALES & SWENSONS
 Director.....DAVID TINNEY

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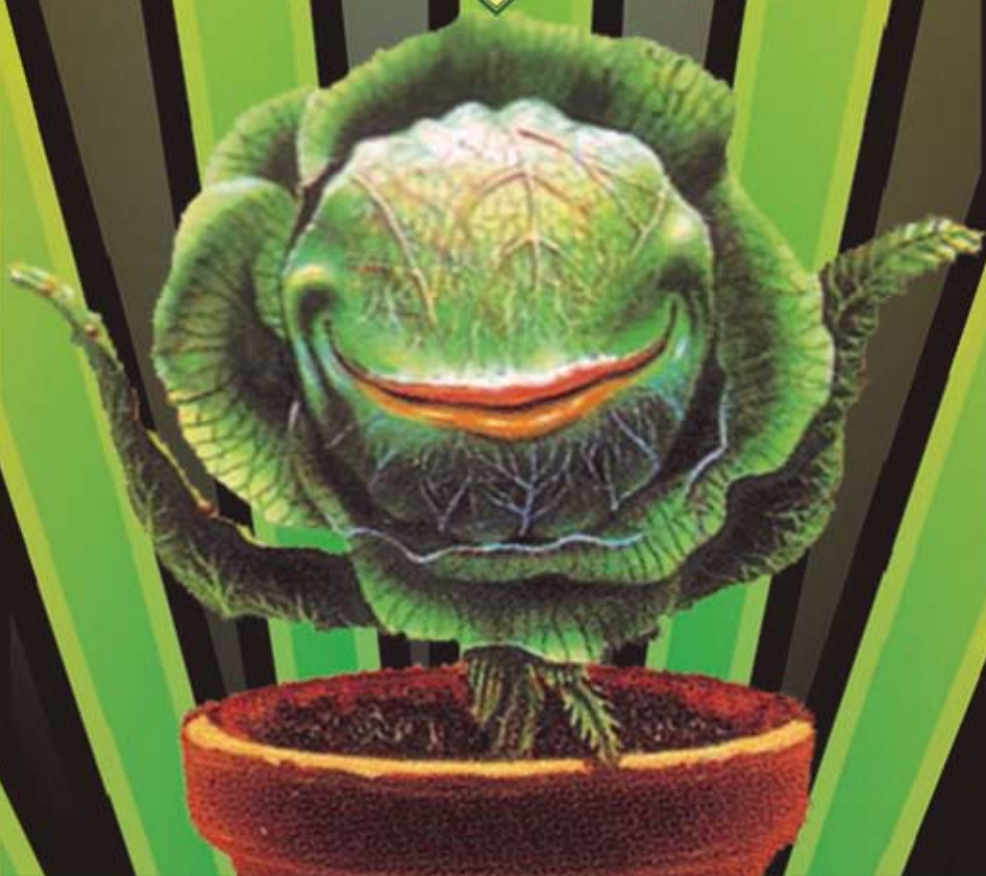
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