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PRODUCTION No. 160



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{Comedy}



# THE FOREIGNER

*By Larry Shue*



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HALE CENTER THEATER OREM proudly presents

# THE FOREIGNER

By Larry Shue

Originally produced by the Milwaukee Repertory Theatre, Milwaukee, Wisconsin.

starring

CAMERON AARON ASAY • KAREN BAIRD  
JUSTIN BRUSE • MITCH HALL  
DAVE HANSON • LARSON HOLYOAK  
BRITNI BILLS SMITH • DAVID SMITH

costume design  
MARYANN HILL

costume director  
ANNE SWENSON

costume assistants  
AMANDA FITT

hair & make-up design  
JANNA LARSEN

assistant hair & make-up  
MELINDA WILKS

production stage manager  
MEAGAN M. DOWNEY

properties  
LINDA HALE

technicians  
KYLER DALTON &  
RICK HOFFMANN

technical assistant  
CHARLES ROSS

directed by  
LAURIE HARROP  
PURSER

lighting design  
CODY SWENSON

technical operations manager  
TIM RIGGS

technical direction  
CODY SWENSON &  
CODY HALE

producers  
THE HALES & SWENSONS

scenic design  
BOBBY SWENSON &  
NATE HALE

THE FOREIGNER

is presented by special arrangement with Dramatists Play Service, Inc., New York.

## CAST OF CHARACTERS

CHARACTER	NAME
Sgt. "Froggy" LeSueur.....	JUSTIN BRUSE
Charlie Baker .....	DAVID SMITH
Betty Meeks .....	KAREN BAIRD
Reverend David Marshall Lee.....	MITCH HALL ( <i>MWF</i> ) DAVE HANSON ( <i>TT&amp;S</i> )
Catherine Simms.....	BRITTNI BILLS SMITH
Owen Musser .....	LARSON HOLYOAK
Ellard Simms.....	CAMERON AARON ASAY

## SCENES

### SETTING

Betty Meeks' Fishing Lodge Resort, Tilghman County, Georgia, U.S.A.

### TIME

1983

### SCENES

**ACT I** SCENE 1: Evening  
SCENE 2: The Following Sunday

### INTERMISSION

**ACT II** SCENE 1: Afternoon; Two Days Later  
SCENE 2: That Evening

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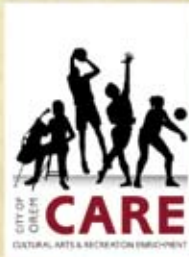
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## ABOUT THE AUTHOR

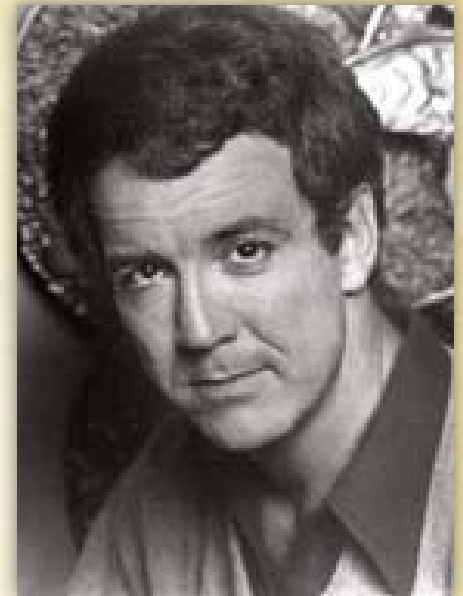
To author Larry Shue, buying a hamburger was a near overwhelmingly big deal. This is perhaps why there is such honesty in Shue's protagonists, including Charlie Baker, a man who describes himself as "shatteringly, profoundly – boring." Shue, himself, admitted that he was his own best inspiration for plays, remarking, "I write plays out of embarrassment. . . . I generally write them either about my personal experiences, or I find an interesting character and try to fill in the world around him."

Born July 23, 1946, in New Orleans, Larry Shue gravitated towards the theater at a young age. As a ten year-old, he would create plays in his family's garage and present them to the neighborhood, charging a penny for admission. He grew up throughout Kansas and Illinois, eventually attending Illinois Wesleyan University, where two shows he authored were produced.

After graduating in 1968, Shue joined the United States Army, serving from 1969 to 1972. Following his discharge, he began a successful acting career at the Harlequin Dinner Theatres in Washington D.C. and Atlanta, Georgia, winning two acting awards at the latter in 1977.

In that same year, Shue joined the Milwaukee Repertory Theatre and began writing again. After writing the one-act play *Grandma Duck Is Dead* (1979), he was named Playwright in Residence for Milwaukee Rep and began his full-length playwriting career.

Shue's career quickly blossomed with him writing *The Nerd* (1981) and *The Foreigner* (1983), followed by the more serious *Wenceslas Square* (1984). He also performed briefly with the Berkeley Repertory company in California and did some film and television work, even appearing in the popular soap opera *One Life to Live*.



Larry Shue

Things were looking up for Shue, whose play *The Nerd* was a hit in London while *The Foreigner* played in New York, and he was commissioned by Disney to write a screenplay for and star in a film version of *The Foreigner*. He was also working on a comedy series for CBS, he had been commissioned to write the book for a Broadway musical production of television's *The Honeymooners*, and had been cast in the Broadway show *The Mystery of Edwin Drood*.

Unfortunately, his career and life were cut short when Shue was killed along with fourteen others on September 23, 1985, as a commuter plane crashed on approach to Shenandoah Valley airport near Weyer's Cave on Hall Mountain, Virginia. Many feel that Shue would likely have become a theater legend, both as an actor and

Continued on page 7

## ABOUT THE AUTHOR

playwright, both in the comic and serious genres. Chicago Tribune writer Richard Christiansen suggested in Shue's obituary that his "career was building to a level of international fame."

Perhaps the most complete biography available for Shue are the works he left behind. Shue's fascination with shyness, disguise, the hazards of language, and the pain of everyday social life seems to grow directly from his own experience. According to David Richards, "Shue was so unflinchingly funny and inventive [as an actor that] people were often surprised to discover how quiet and introverted he could be offstage."

Life was frightening for Shue precisely because of its difference from theater: "It's because you can't rehearse it first," he declared "I'm a square," Shue said of himself, "I stammer and stutter a lot. A real klutz, especially when I go out into the world to do a big thing, like buy a hamburger."



Scene from *The Foreigner*

If ordering a hamburger was an occasion of anxiety, the idea of taking on a task like directing a play absolutely overwhelmed him. "If an actor told me he didn't want to move left, I'm afraid I'd say, 'That's okay. I'll just move the set right.'"

His interest in disguise was likewise rooted in his own experience. Friends of Shue remember his delight in "pulling off . . . double-talk impersonations at parties," where he would pretend to be speaking an alien language to avoid the embarrassment of talking to strangers.

Real encounters with real foreigners also reinforced his sense of the waywardness of conversation—even between people ostensibly speaking the same language. In 1974, Shue visited Czechoslovakia, an experience that provided the basis for *Wenceslas Square*. In several scenes from that play, Shue explores the absurd turns that communication takes when people try to talk to each other across the barrier of linguistic difference. At one point Vince tries to teach Ladislav an English idiom:

LADISLAV. English—my English—has grown—down.

VINCE. We'd say, "My English is rusty." . . . . .

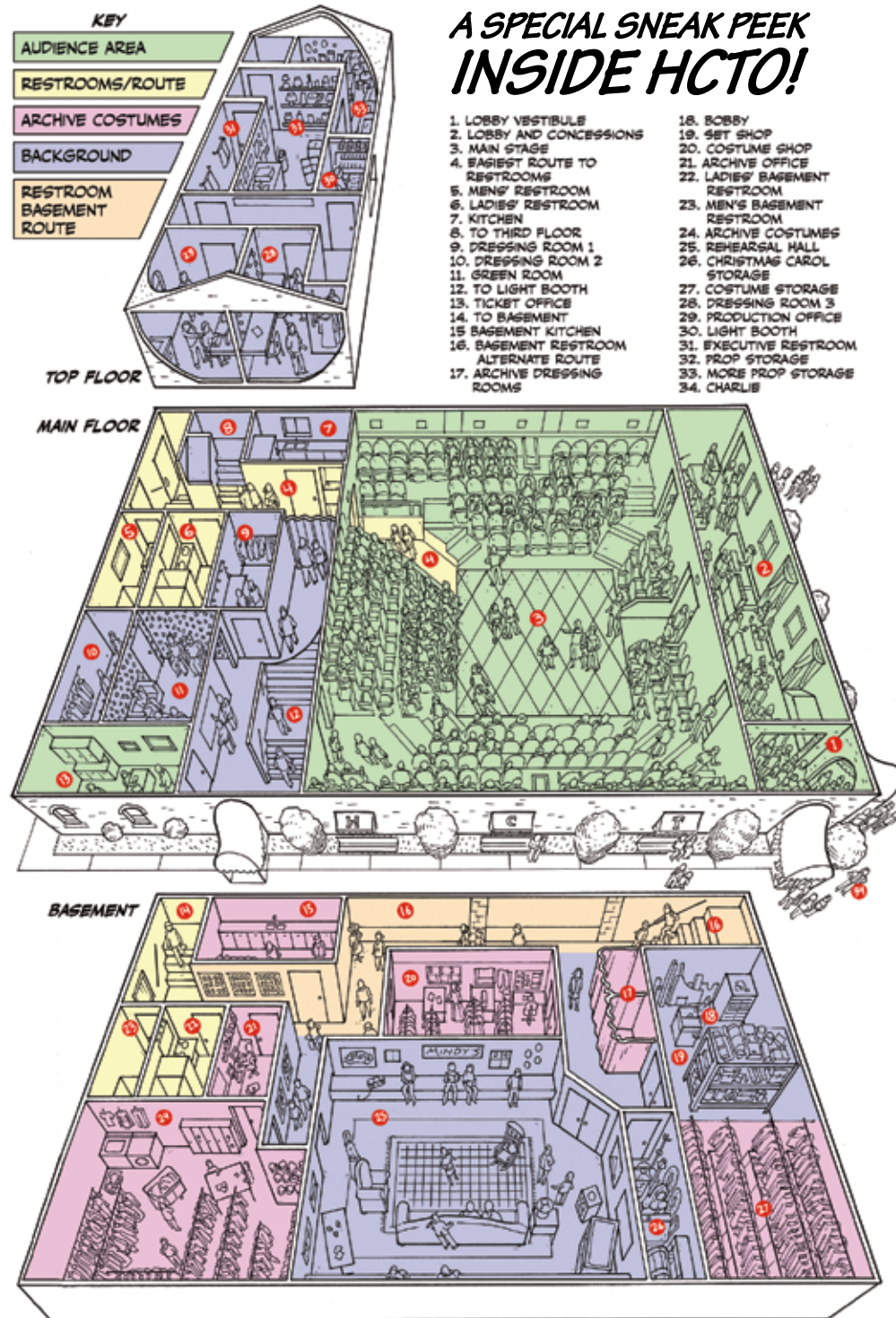
LADISLAV. (With dictionary. . . . Reading.) Rusty—"brown from oxidation" . . . . .

(Smiling) My English is brown from oxidation... Good. Now—shall we eat the beer?

The humor in such moments arises from the contrast between the speaker's earnest assumption that he is saying something coherent and the surreal wrongness of the words—a situation that recurs frequently in Shue's plays.

— Sean Murphy

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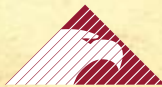
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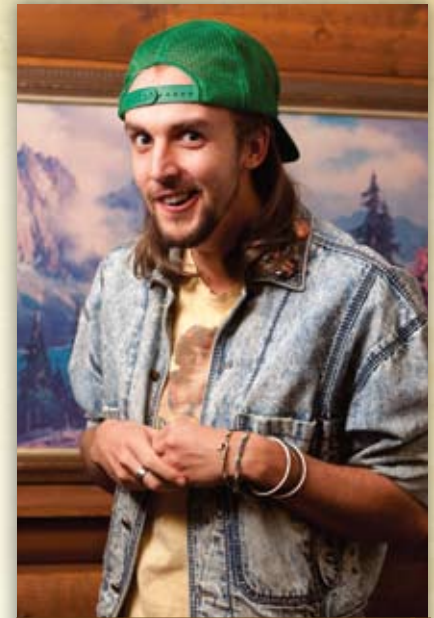
## WHO'S WHO

### CAMERON AARON ASAY

*Ellard Simms*

*M-S*

Cameron is a Junior at BYU in the BFA Acting program. He's excited to be back at HCTO after a taking a couple years off to run around in a suit in Nashville. From right here in Orem, Utah, some of his recent credits include Troy in *For Dear Life*, Lem in *The Man With Pointed Toes*, Mortimer in *Arsenic and Old Lace*, Lumiere in *Beauty and the Beast*, and a whole bucket of student films at BYU. Special thanks to Mommy, Daddy, and Mikey for their continued support.



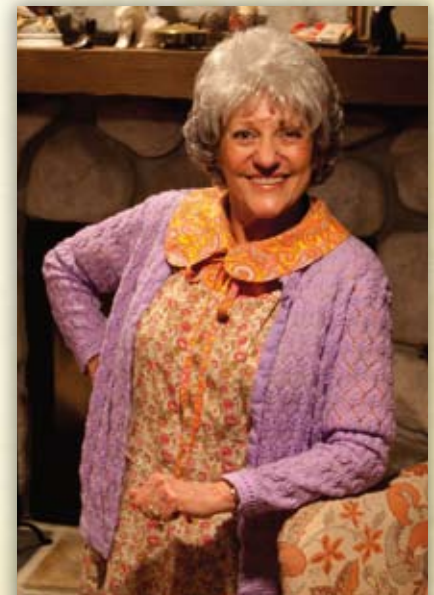
CAMERON AARON ASAY

### KAREN BAIRD

*Betty Meeks*

*M-S*

After making her stage debut at the annual Barnum Festival in Bridgeport, CT at the age of 9, Karen discovered she had been bitten by the performing bug - and here she is some 60+ years later still infected...What can she say? Obviously she hopes to be performing until she drops! Karen is grateful to all the characters she has had the opportunity to bring to life on the stage. Among her favorites: Aida: *Over the River and Through the Woods*, Amanda: *The Glass Menagerie*, Miriam: *Beau Jest*, Oiser: *Steel Magnolias*, Beulah: *The Last*



KAREN BAIRD

*Continued on page 11*

## WHO'S WHO (cont.)

*Night of Ballyhoo*, and *Ethel: Moon Over Buffalo* to name a few. Many thanks to HCTO and the director for this opportunity to add Betty to her list. And thanks to her husband, children and grandchildren for their continued support and this terrific cast for sharing the stage.

### JUSTIN BRUSE

*Sgt. "Froggy" LeSueur* M-S

Justin has been performing in the Salt Lake area since 1998. He has performed many times at HCTWV, and this is his fourth show with HCTO. Justin was last seen at HCTO as Fannie Babs in *Charley's Aunt*. Justin would like to thank his friends and family who continually support his theatrical efforts. Please enjoy the show!"

### MITCH HALL

*Reverend David Marshall Lee* MWF

Born in Boulder, Colorado, Mitch was raised mostly in the Salt Lake City area. He graduated from Brigham Young University in 1991. Mitch has been working in live theatre as an actor for over 20 years. Here at HCTO you may have seen him in such roles as Atticus Finch in *To Kill A Mockingbird*, Yank in *The Hasty Heart*, Brad in *Pillow Talk*, Mike in *Wait Until Dark*,

Continued on page 13



JUSTIN BRUSE



MITCH HALL



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### SUZUKI VOICE LESSONS

*Taught by Marcie Yachtman*  
**WHO:** Ages 4-12. **COST:** \$65/month, comprised of 4 private or semi-private lessons per month. **WHERE:** Hale Center Studios (300 N. 50 W. in Orem).

## ACTING

### RYAN'S WINTER WORKSHOPS

*Taught by Ryan Radebaugh*  
**WHAT:** Students will be taken through the process of being in a theatrical production. Skills will be strengthened in auditioning, blocking, projection, improvisation, character study and performance. **WHO:** Youth ages 8-13 **WHEN:** March 1, 2, 8, 9, 15, 16, 22, 23 from 4:00-5:00 p.m. (Tuesday/Wednesday class) Final Recital: March 23 at 4:00 p.m. **WHERE:** Hale Center Theater Orem



### ACTING SKILLS AND TECHNIQUES FOR ADULTS

*Taught by Shawnda Moss*  
**WHO:** Adults 16 years and older **WHAT:** Participants will explore a variety of acting approaches that can be utilized in any performance or public speaking setting. Specific skills that will be practiced include vocal techniques and physicalization in creating and communicating a character, collaborative ensemble work, and tapping creativity and imagination in performance. **WHEN:** Thursdays 6:00-7:00pm February 3-March 10 **WHERE:** Hale Center Theater Orem **COST:** \$125



**FOR MORE INFO** Call 801.226.8600



*Special Thanks to Orem City for their continued support of the Hale Center Academy for the Performing Arts.*

## WHO'S WHO (cont.)

Father Drobny in *Don't Drink the Water*, among many others. Mitch also has many national and local credits in film, television and radio. He resides in Midvale, Utah with his dog Raleigh.

### DAVE HANSON

*Reverend David Marshall Lee* TThS

After being away from the HCTO stage for more than six years, Dave is happy to be back among old friends, and new ones. He has been fortunate to star in many great experiences over the years such as *Jane Eyre*, *Kiss Me Kate* and *Sweeney Todd*. When not on stage, Dave enjoys being behind the scenes in various roles, most recently with an adaptation of *War of the Worlds*, which he wrote and directed for the Covey Center for the Arts.

### LARSON HOLYOAK

*Owen Musser* M-S

Larson has been doing community theater for over 19 years. He has played several different parts, including Daddy Warbucks in *Annie*, Hank in *The Man with the Pointed Toes* and Nunzio in *Over the River and Through the Woods*. His last gig at HCTO was Walter Cunningham

in *To Kill a Mockingbird*. Doing theater is Larson's way of relaxation and therapy.

### BRITJNI BILLS SMITH

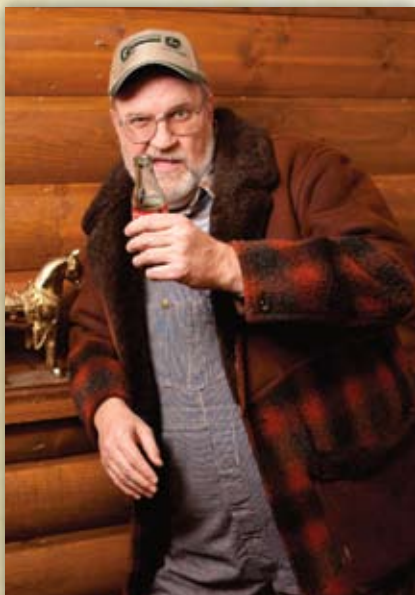
*Catherine Simms* M-S

Brittni is excited to reprise a role in her favorite comedy with such a talented cast and crew. Brittni earned her BFA in Acting and Theater Education from Brigham Young University, and is now the drama teacher at Mountain Ridge Junior High School. Go Huskies! She is also the choreographer and music director for the youth theater productions here at HCTO. Recent HCTO acting credits include Daria in *The Girl, the Grouch and the Goat*, April Ann in *April Ann*, Zelda in *Singin' in the Rain*, and Miss Dorothy in *Thoroughly Modern Millie*. Brittni would like to thank Laurie, the Hales and Swensons for this opportunity, Meagan for keeping us organized, and her Mom and Dad for being so supportive. She would also like to thank her husband David for being just as entertaining at home as he is on stage. Blit.

*Continued on page 15*



DAVE HANSON



LARSON HOLYOAK



BRITJNI BILLS SMITH



DAVID SMITH



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## THE FOREIGNER

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for the Arts and Education,  
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**www.HaleTheater.org**

## WHO'S WHO (cont.)

### DAVID SMITH

Charlie Baker

M-S

David is so happy to be here at the HCTO performing in his favorite role. He was honored to receive the Irene Ryan Acting Award the last time he played this role while attending BYU. David currently teaches private voice lessons here at HCTO. Other HCTO credits include the Narrator in the premiere of *The Girl, the Grouch, and the Goat*, Cosmo in *Singin' in the Rain*, and Georg Nowack in *She Loves Me*. This wouldn't be a show for David without sharing the stage with his multi-talented wife, Brittini (this is their 21st show together). Thanks so much to this extremely funny and talented cast, the Hales, Swensons, and Laurie for all they do, and to my wonderfully supportive family. "Thank you for making me a foreigner!"

## HALE'S TALES

Since this tale is in the playbill for *The Foreigner* I might as well tell you about an experience that happened to me when I played the part of "Charlie." One of the interesting things about learning to act is the art of "making it real." The director that we had at that time was a difficult person who demanded perfection from his actors. I told him not to pull any punches when it came to my acting. He didn't. I remember him making me so mad that something cracked inside. But afterwards I noticed that the shell he cracked was a "real" place that I could act from. Once I discovered this, everything changed in my acting.

Continued on page 17

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<b>DON MCLEAN</b>	Friday May 6, 2011
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## HALE'S TALES (cont.)

There is a scene in *The Foreigner*, that the characters are in serious danger of possibly being killed. I remember one particular night in that scene being truly frightened. When I noticed that my fellow actors were just as scared, the fear increased. Then I noticed and felt the fear of everyone in the audience. It was wonderfully terrifying because it felt so real. We had created an alternate reality.

I'm grateful to that difficult director who opened up that "real" place inside of me. I learned so much about what acting can become.

— *Cody Hale*



CAMERON AARON ASAY, KAREN BAIRD & DAVID SMITH

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- **Dracula: The Musical?** Book, Music, and Lyrics by Rick Abbot \$5.00 in advance, \$7.00 at the door. March 3, 4, 5, 7 @ 7:00pm
- **The Diary of Anne Frank:** Dramatized by Frances Goodrich and Albert Hackett. \$5.00 in advance, \$7.00 at the door. March 17, 18, 18, 21 @ 7:00pm

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### OREM HIGH SCHOOL

- **Charlie's Aunt:** Jan 20-25 @ 7
- **Les Miserables:** Apr 21-27 @ 7

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At the door: \$8 adults, \$6 students.  
Group family pass \$50 for 12 tickets.

- **"Starving Actors Showcase and Charity Event"** Dec 13 @ 6pm. Donations accepted.
- **"Syd Riggs Alumni Scholarship Concert"** Jan 20 \$10, reserved \$15 (time tba)
- **Senior Showcase:** May 20th \$5 (includes dessert)

### TIMPANOGOS HIGH SCHOOL

- **Our Town:** January 7, 8, 10, 11, 12 @ 7 PM in the THS Little Theatre
- **The Wicked Good Music Of Stephen Schwartz:** March 23, 24 @ 7 PM
- **Curtains:** April 28, 29, May 2, 3 @ 7 PM

## HISTORY

### *The Ku Klux Klan*

For nearly 150 years, the racially supremacist agenda of the Ku Klux Klan has waxed and waned in America. In the early-1980s Klan membership had experienced another resurgence, according to an organization called Klanwatch that was cre-

*Continued on page 21*



*KKK rally in Gainesville, Florida, 1923*

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## HISTORY *(cont.)*

ated in 1981 in response to that new growth spurt. In *The Dragon and the Cross: The Rise and Fall of the Ku Klux Klan in Middle America*, Richard Tucker quoted Klanwatch figures that number Klan membership in 1981 at “an estimated eleven thousand.” This membership statistic was up from a low of “about fifteen hundred in 1974.” In 1965 membership “had climbed to forty-two-thousand at the height of the civil rights battles,” and at one point in the nation’s history there were millions of Klan members.

Founded in Tennessee in the 1860s as an innocent social club, the Klan soon shifted to a racist agenda in response to southern disaffection over the politics of post-Civil War Reconstruction. But after a period

of rapid growth, the Klan’s excesses led to governmental sanctions and a decline in its numbers until the major revival of the Klan after World War I. The heyday of the organization lasted from 1915 to the mid-1920s, when somewhere between three and five million Americans throughout the United States claimed membership. This version of the Klan focused first on Catholics, then on Jews and Blacks, as undesirable groups. The Klan’s moralistic, white, Anglo-saxon, protestant prejudice considered these groups “foreign,”

not “100% American.” But the Klan’s negative publicity in the 1920s eventually caused another precipitous decline in participation and by 1930 there were only a few hundred thousand members, mostly located in the South.

Where racism persists, however, the Klan keeps at least a foothold, and the 1950s and 1960s saw another resurgence, this time smaller, less pervasive yet more violent than its historic predecessors. This “new” Klan was more

*Continued on page 24*

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## HISTORY (cont.)

focused in the South and, responding to the Civil Rights movement, was more targeted on blacks. As Tucker reported, "from 1956 to 1966, there were more than one thousand documented cases of racist terrorism, assaults, and murders committed by Klansmen and their allies."

Tucker reported that by 1988, Klan membership "had dropped again to about five thousand," but in the same year David Duke, a former "Grand Dragon" (or high level leader) of the Klan, was elected to the Louisiana state legislature, running openly as a racist and former Klansman. He lost when he ran for the United States Senate two years later but, as Tucker attested, "he managed to get

44 percent of the total vote and 60 percent of the white vote." In 1983, Larry Shue could ridicule the Klan and make the audience laugh at its silliness, but the humor was and continues to be powerful because the insupportable Klan idea refuses to die.

— Sean Murphy



Members of Ku Klux Klan in Mississippi, 1871

# 2011 SEASON

TONIGHT'S ADMISSION MAY APPLY

1 DEC. 31 THROUGH FEB. 12 | COMEDY



2 FEB. 24 THROUGH APRIL 16 | MUSICAL



3 APRIL 28 THROUGH JUNE 11 | MUSICAL



4 JUNE 23 THROUGH JULY 30 | COMEDY



5 AUG. 11 THROUGH OCT. 1 | MUSICAL



6 OCT. 13 THROUGH NOV. 26 | MUSICAL



7 DEC. 2 THROUGH DEC. 23 | MUSICAL



*[Not included on season ticket]*

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Hale Center Foundation for the Arts and Education



FEB. 24 THROUGH APR. 16 | MUSICAL

# hairspray

THE BROADWAY MUSICAL

**Big laughs, big hair, big hit.** Tracy Turnblad, a plus-size teenybopper, longs to perform on the popular “Corny Collins Show.” But she’ll have to overcome prejudice and jealousy in the form of the diva-duo Von Tussles and the aptly named Prudy Pingleton. This Tony winning musical will have you cheering Tracy’s indomitable, irrepressible spirit while singing along to music that celebrates the power of hope.



APR. 28 THROUGH JUNE 11 | MUSICAL

# Seussical

THE MUSICAL

**What’s better than a Dr. Seuss** story chock-full of his trademark rhymes and memorable characters? How about several stories woven into a charming homage to the artist’s work and featuring favorites such as Horton the Elephant, The Cat-in-the-Hat, The Whos, and Gertrude McFuzz? Adults and children alike won’t want to miss this enchanting musical romp through Seuss’ beloved stories and inspiring imagination.

**Production Staff for *The Foreigner***

Director.....LAURIE HARROP PURSER  
 Costume Design.....MARYANN HILL  
 Costume Assistant.....AMANDA FYTT  
 Hair and Make-up Design.....JANNA LARSEN  
 Assistant Hair and Make-up.....MELINDA WILKS  
 Production Stage Manager.....MEAGAN M. DOWNEY  
 Lighting Design.....CODY SWENSON  
 Properties.....LINDA HALE  
 Technical Operations Manager.....TIM RIGGS  
 Technical Direction.....CODY SWENSON, CODY HALE  
 Technicians.....KYLER DALTON  
 RICK HOFFMANN  
 Scenic Design.....BOBBY SWENSON  
 Scenic Painting.....PENNY JONES  
 HCTO Managing Directors.....LINDA HALE, CODY HALE  
 CODY SWENSON, ANNE SWENSON

**Costumes Executed for Archive Costumes by**  
 MARYANN HILL, DEBI CARLISLE, KATHY HALL  
 TAMI CRANDALL, JENNIFER McDONNELL

**Scenery Executed by**  
 BOBBY SWENSON, CODY SWENSON, CODY HALE,  
 CHARLES ROSS, NATE HALE, PENNY JONES

**Archive Costumes a Division of HCTO**  
 Manager.....STARLA NORDGREN

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Theater School Director.....RYAN RADEBAUGH  
 Theater School Instructors.....RYAN RADEBAUGH  
 Vocal School Director.....AMANDA CRABB  
 Vocal School Instructors.....DAVID SMITH,  
 DIANE DABCZYNSKI, AMANDA CRABB,  
 AND MARCIE YACTMAN

**Box Office**

Box Office Manager.....ANNIE WAIREPO

**Official Services**

Playbill Design and Layout.....BTHtwo  
 Playbill Printing.....MEDIA ONE  
 Publicity Photography.....PETE WIDTFELDT

**Marketing and Development**

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**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
- Season Ticket holders must make reservations early for each show. HCTO is not responsible for missed plays.

**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](http://www.HaleTheater.org)
- For fundraising information for your organization contact Annie Wairepo at 801.226.8600
- For general information and ticket reservations please call the Box Office at 801.226.8600

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**Men's 10k:**

1. Clark Nielson - Orem
2. Stephen Russell - Orem
3. Dan Varga - Lehi

**Men's 5k:**

1. Kyle Perry - Orem
2. Jeff Phillippi - Cedar Hills
3. Eli McCann - Provo

**Women's 10k:**

1. Amanda Mauldin - Orem
2. Melody Jenson - Orem
3. Elena Gee - Orem

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