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.....
PRODUCTION No. 163



JUNE 23
THROUGH
JULY 30

.....
{ Comedy }



The Hit

By Mike Buckley

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HALE CENTER THEATER OREM proudly presents

The Hit

By Mike Buckley

starring

**JOSH CURTIS • ELIZABETH DABCZYNSKI-BEAN
ADRIENNE EROR HARDMAN • LEVI LARSEN
ERIC PHILLIPS • DAVID ST. JULIEN
ANGIE OTTOSEN-STAHALI**

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costume director
ANNE SWENSON

costume assistant
AMANDA FITT

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MELINDA WILKS

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RYAN ROPER

technical assistant
CHARLES ROSS

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lighting design
CODY SWENSON

directed by
CHRISTOPHER CLARK

technical operations manager
TIM RIGGS

technical direction
CODY SWENSON &
CODY HALE

producers
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SWENSONS

scenic design
BOBBY SWENSON

scenic painting
PENNY JONES

CAST OF CHARACTERS

CHARACTER	NAME
Susan Timmerman	ANGIE OTTOSEN-STAHELI (M-S)
Sam Gunderson.....	DAVID ST. JULIEN (M-S)
Steve Timmerman	ERIC PHILLIPS (M-S)
Samm McQueen	ADRIENNE EROR HARDMAN (M-S)
Slavo.....	JOSH CURTIS (M-S)
Swanky, Sweet, Sal, Sexy, Sylvia.....	ELIZABETH DABCZYNSKI-BEAN (M-S)
Shifty, Siposh, Swishy, Smitty, Stu, Silent, Saul	LEVI LARSEN (M-S)

SCENE SYNOPSIS

SETTING

A charming little antique store in a friendly neighborhood of San Francisco

TIME

Present

SCENES

- ACT I**
- SCENE 1: An Afternoon
 - SCENE 2: The Next Morning
 - SCENE 3: Morning, A Few Days Later
 - SCENE 4: Later That Evening

INTERMISSION

- ACT II**
- SCENE 1: A Little While Later
 - SCENE 2: Three Nights Later
 - SCENE 3: The Next Morning
 - SCENE 4: Closing Time, Several Days Later

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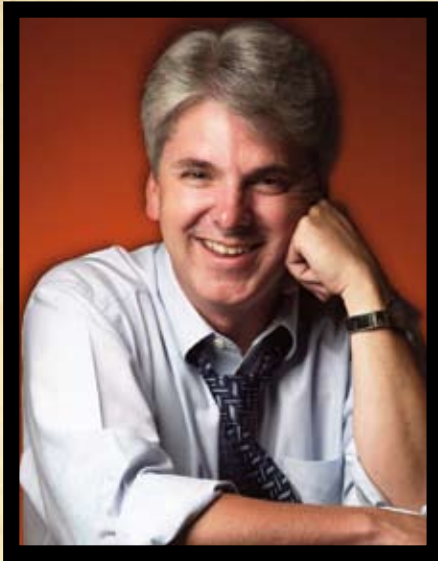


own a
Portrait
Masterpiece
from

Doug
Martin
Photography



ABOUT THE AUTHOR



MIKE BUCKLEY

Mike Buckley was born in Stockton, California in 1960. He was an unexpected child, and with three older sisters he was an unexpected gender as well. His parents had to give up their dream of naming him “Laura”, instead settling on Mike so that he and his father, Pat, could be their own “Pat and Mike” jokes. He first entered the acting arena at just two months, playing Baby Jesus at a local pageant. As he grew, it was clear that he was bright and imaginative, with a penchant for the theater world.

Despite having a beautiful facility, his high school’s drama program had been excised from the budget, but luckily for Mike, his church had a strong drama element in their youth program. By his senior year, he and two friends were producing weekly SNL-style comedy sketches. When the time came to think about college, his writing partner, Gordon, suggested following in Carol

Burnett’s shoes by going to UCLA and majoring in theater. His response? “I will if you will.” So they went.

When asked how his parents felt about their son going into theater, Mike replied, “[They] didn’t mind – they were just thrilled to have one of their kids actually go to college!”

As a theater major, Mike clearly had many strong skills, including acting, playwriting, and scenic design. After one scenic design class, a professor suggested he abandon acting and focus on design. While he was still torn between many areas, as a senior he was accepted to UCLA’s graduate program in scenic design, which effectively made his decision for him.

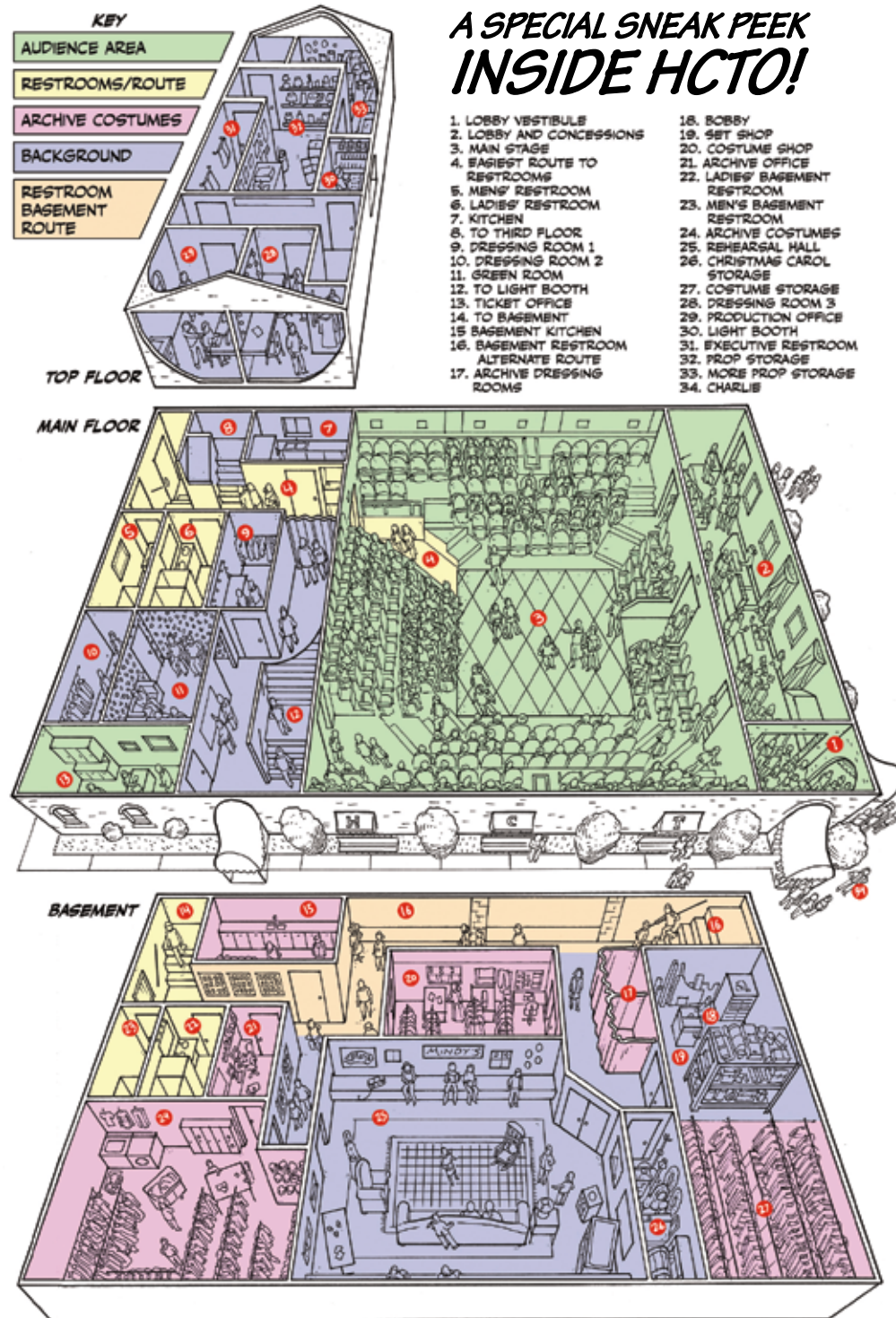
While in graduate school, Mike earned the disdain of a few professors by continuing to do it all – act, write, and design. He was even once handed a formal reprimand. “There’s no room in this town,” said the professor, “for a renaissance man.” Despite the discouragement, he continued to write, winning multiple awards with one play going on to tour Australia.

In 1984, Mike graduated from UCLA and moved to San Diego, joining the Lamb’s Players Theatre as resident scenic designer. He held that position for 13 years, and has continued to work with them for an additional 13 years as associate guest artist. In all, he has designed well over 150 productions.

Unlike his graduate professors, the Lamb’s Players Theatre not only

Continued on page 8

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ABOUT THE AUTHOR (cont.)

tolerated, but encouraged Mike's proclivity to wear many creative hats. He is a regular when it comes to prop, set, and lighting design, but has acted in numerous productions throughout the years. Two one-act Christmas plays were produced by the theater, but *The Hit* was definitely his "big break." (For more about *The Hit*, please see the "History" section.)

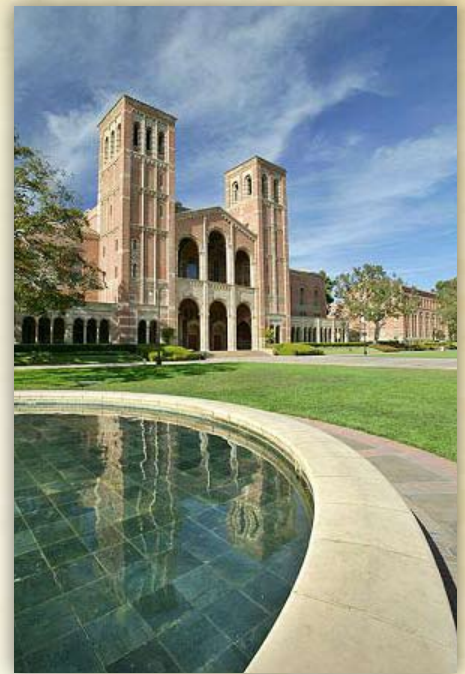
Today, Mike continues to write as much as his busy schedule as a designer allows. He has since written a new play which is currently under revision. He generally likes to have a three to four hour block of time to get serious writing done, but rarely finds such a luxury. Especially with the number of other jobs he juggles. Mike teaches design and technical theater at Southwestern College in addition to designing productions at numerous theaters around San Diego. (Author's Note: As we spoke on June 3, Mike was just getting ready to open a production of *The Music Man*.)

Despite all his love of acting, playwriting, and designing, Mike's self-proclaimed top priority is his family. He greatly enjoys being a "trophy husband" to his wife, Patricia, and a suburban father to three children. In his words, "My career serves them, not vice versa."

Mike writes the following dedication of *The Hit*, which he also used at its premiere in San Diego:

"I dedicate this romantic comedy thriller to my wife Patricia who adds so much romance, comedy and thrills to my life."

— Sean Murphy



Royce Hall is one of the buildings on UCLA campus where Mike Buckley graduated from in 1984



Aerial view of Southwestern College where Buckley currently teaches design and technical theater.



JOSH CURTIS

WHO'S WHO

JOSH CURTIS

Slavo

M-S

By day, Josh gets to hang out and play sports with some of the coolest kids in the world, and by night he coaches lacrosse and occasionally acts in shows. Some of his favorites have been playing Lumiere in *Beauty and the Beast*, Cinderella's Prince in *Into the Woods*, and Tony in *Tony and Tina's Wedding*. He is ecstatic to be back at HCTO with so many people that he loves and respects. He is really stoked to work with one of his heroes, Chris Clark. He'd like to thank the Cody's, Linda, Anne, Chris, and Meagan for this opportunity, as well as send a "shot" out to Glade, Robbie, Laurel, Heidi, Shannon, Sam, SYT, and his ever-growing family. Ya vas lyublyu, ochin.

ELIZABETH DABCZYNSKI-BEAN

Swanky, Sweet, Sal, Sexy, Sylvia *M-S*

Lizzy couldn't be more thrilled to be performing again at HCTO! She has most recently performed in HCTO's *A Christmas Carol*, as Belle, and in the SCERA's *Once Upon a Mattress*, as Lady Larkin. Lizzy will graduate from BYU in December with a degree in Media Music Studies and a minor in Business Management, and has enjoyed performing and touring abroad with BYU's Wind Symphony and Synthesis, on her trombone. THANK YOU to the Hales, Swensons and Chris Clark for this wonderful opportunity to work with such a wonderful bunch of talented folks! Love to Spenny, Mom, Dad, Amesily, Lucy and Pepper!

ADRIENNE EROR HARDMAN

Samm McQueen

M-S

Adrienne is delighted to be a part of *The Hit!* Originally from Hawaii, Adrienne made her way to Utah to study at BYU. Favorite credits include *Fefu & Her Friends* (Sue), *The Monster of Doctor Frankenstein* (Elizabeth/KCACTF



ELIZABETH DABCZYNSKI-BEAN

Continued on page 12



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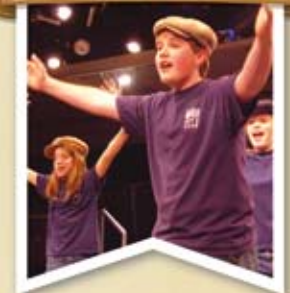
WHO: Anyone with a voice. **COST:** \$110/month. This includes 3-30 minute private voice lessons and 1 master class each month. Please call the Box Office (801-226-8600) for more details. **WHERE:** Hale Center Studios (300 N 50 W in Orem).

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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.



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NOVEMBER 30 THROUGH DECEMBER 22 {Musical}

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Not included in Season Ticket

WHO'S WHO (cont.)

Nomination), *Big River* (Joanna), *The Nerd* (Clelia), *Into The Woods* (Stepmother), *Baby with the Bathwater* (Cynthia) and several student films including the festival favorite, *Bread to Kill*. Adrienne would like to thank her friends and family for their love and support.

LEVI LARSEN

Shifty, Siposh, Swishy, Smitty, Stu, Silent, Saul M-S

This is Levi's very first show at HCTO. He has acted in film or theater for more than 20 years. Levi has appeared in various locally produced films including the *Liken* series. In addition to acting, Levi has been a puppeteer in a live touring show, *Bear in the Big Blue House Live* and built the puppets from HCTO's previous show *Seussical*. Levi thanks you for coming to the show, and the theater for the opportunity to wear mustaches and wigs.



ADRIENNE EROR HARDMAN

ERIC PHILLIPS

Steve Timmerman M-S

Eric is a Theatre Major/Film Minor at Utah Valley University. He is excited to perform at HCTO for the first time with such a fun cast. Eric has been seen on stage at UVU in various plays, including *She Stoops to Conquer*, *Never Swim Alone*, and *Voices From the Shore*. Eric is also an active member of the Grassroots Shakespeare Company, and has been seen in their touring production of *Romeo and Juliet*. He most enjoys performing in UVU's sketch comedy club *Laughing Matters*, for which he is a founding member and club president. He would like to thank Chris Clark for teaching him so much, HCTO for this wonderful opportunity and experience, and his friends and family for all their love and inspiration.



LEVI LARSEN

Continued on page 13



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* ON SALE JULY 15 TO CURRENT SEASON TICKET HOLDERS. AUG 1 TO GENERAL PUBLIC



DAVID ST. JULIEN

WHO'S WHO (cont.)

DAVID ST. JULIEN

Sam Gunderson

M-S

David has seen many, many plays at HCTO, and is very excited to finally be a part of one of the productions. He graduated with a BFA from BYU with an emphasis in acting. While at BYU he played the part of Trigorin in Chekhov's *The Seagull*, and Dr. Einstein in *Arsenic and Old Lace*. David was also lucky enough to be in a couple of Chris Clark directed plays at The Provo Theatre Company where he played Flute in *A Midsummer Night's Dream*, and Howard in *Moon Over Buffalo*. Before BYU, he was minoring in theatre arts at UVSC (UVU) where he was Tony Kirby in *You Can't Take it With You* and Valere in *The Miser*. Other than that, he just loves playing the part of husband/dad to his wife Heidi and his two daughters, Scarlet and Rosie.

ANGIE OTTOSEN-STAHALI

Susan Timmerman

M-S

Angie has wanted to perform on the HCTO stage since she saw *Dirty Rotten Scoundrels* last year. She grew up in Portland and the Seattle area and wound up in Utah. Although theatre was her life before marriage, she has taken a break to raise her two boys, Parker and Lincoln. Her favorite previous roles include Rosalind in *As You Like It*, Emily Webb in *Our Town* and Catherine in *The Foreigner*. Angie studied Acting at BYU-Idaho and performed in community theatre after college. Other than acting, her greatest passions are playwriting (www.ldsplays.com), directing and Zumba. She auditioned for *The Hit* to learn from Chris Clark as a director and has not been disappointed. She wants to thank her best friend/husband David, for his love and support, her mom, as well as her friends Joidee and Kristi. Someday she hopes to buy her very own Rue De Guerre.



ANGIE OTTOSEN-STAHALI

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The Hit

JUNE 23
THROUGH
JULY 30

[Comedy]

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OCT. 1

[Musical]

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A MUSICAL WITHIN A COMEDY.

OCT. 13
THROUGH
NOV. 26

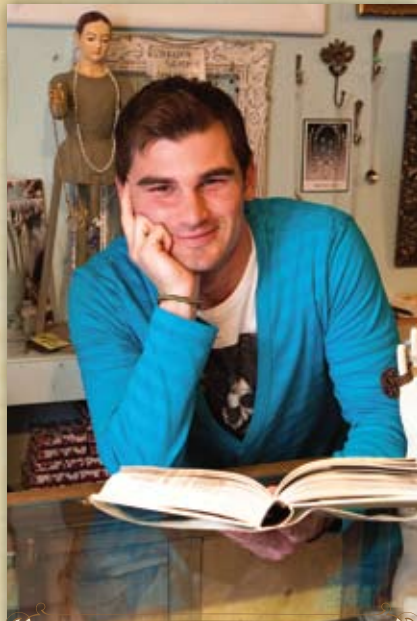
[Musical]

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ERIC PHILLIPS

HALES' TALES

Being a daughter of Ruth and Nathan Hale carried some responsibility with it. What an adventure it was to be raised in the theater! We never knew each night if we would have to go on stage for someone who was sick or in some accident. But we did get to have new furniture in our house with each play as they rotated ours from house to stage to storage and back again. And we had a garage full of costumes that my friends loved to go into to play dress up.

We were all pushed (or gently prodded) onto the stage at a tender age, (age 4 for me) and we were taught no to begrudge it...that we had a responsibility to the family to help make our living.

But then there was the night when I was supposed to be on stage and refused. My folks must have wondered, "Why now?" after all, I'd been in quite a few plays up to that point without a butterfly in my stomach. It had resulted from an incident the night before when the leading lady forgot her lines in a scene between us. The long silence was too much for me, and the next night I was bound and determined it wouldn't happen again. Daddy in

desperation tried everything, even a life-sized doll the very next day. Of course, nothing worked, and to save the play he carried me on stage sobbing and said my lines for me. Well, my five year old reasoning told me the next day that after all, I did go on stage and therefore deserved the doll. You can imagine my parents' reaction to that.

Looking back, I wouldn't have traded my childhood for anyone else's. (Although, my parents probably wanted to trade me in a couple of times for the grief that I gave them.) Because of my unique upbringing, I learned confidence, courage and wasn't afraid to be around and visit with adults. I just wish I could live down that doll incident!

— *Tanya Hale Radebaugh*

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HISTORY

*A Letter from Mike Buckley
about the writing of "The Hit"*

Like many of my playwriting ideas, *The Hit* came to me almost all at once. I had written an angsty, comic character piece about men's shifting roles in today's society and I was dissatisfied with its lack of solid central plot. So I decided that my next play would be all about the plot and that the characters would all pay slavish service to it. Instead of just putting interesting characters in a room and seeing where their conversations led me, I would meticulously chart out my opus before writing a word. It was a painstaking effort, but by the time I started writing dialogue, it nearly wrote itself. I had stumbled upon a new discipline in my writing that made my rough drafts a lot less rough. I had a bunch of actor friends over for spaghetti and a read through in my living room and the response was overwhelmingly positive. I did a rewrite - after all, good plays are not written, they are rewritten, and I submitted it to Robert Smyth, the artistic director of Lamb's Players Theatre. Sometime later, we had another read through of it at Lamb's. Improvements were suggested and again, I went back to work on a rewrite.

Out of the blue, I got a call from Robert. The rights to another show had fallen

Continued on page 19

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Can't wait for The Hit to open! It should be a good laugh.

1 hour ago



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2 hours ago



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Brian Quigley with his wife Jessica and their son, Hayden

HISTORY (cont.)

through and he had chosen *The Hit* as a last minute replacement. Robert has always had a keen eye for editing extraneous words or phrases to make dialogue flow. With his guidance, I quickly made a few more refinements on the script and we plunged into rehearsals. I had already been hired to design the set for the show that *The Hit* replaced, so now I was both the writer and the set designer. And since the props are so integral to the set, Robert asked if I would do the props as well. And while he was on the subject, he asked if I would also play Sam in the production. That was a big surprise. I had written several of the roles for specific actors (many of whom played those parts at Lamb's), but I hadn't written the role of Sam for myself. But I agreed to do it since the role is closely attuned to my own temperament and humor. Plus, taking one of the roles kept me on hand as the writer to oversee any script changes that came up in rehearsal (although there were few). Still, I don't recommend taking on four different job titles for one production!

I set *The Hit* in an antiques shop because I knew it needed to be in a place of business, to allow characters to come and go freely. As a set designer, I've spent a lot of time in antiques shops through the years, so I know the

Continued on page 21

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HISTORY (cont.)

world well, and I've always wanted to design a set in a cluttered antiques shop! Setting it in a shop provided interesting business and also allowed me to inject humor through the wacky customers that could come through. I started naming the main characters - Susan, Sam and Samm. By the time I chose the name Steve for the brother I felt I was committed to the fun of naming all of the characters with names that began with S. It was really just a game for my own amusement, as were the many inside jokes I sprinkled throughout the script. (For example, I once did a term paper on the Yoruba Egun-gun mask for an African art history class at UCLA and it makes an appearance in the script.)

By far the hardest part of the script to write was Uncle Slavo's invented Eastern European language. I didn't want an actor to have to learn an actual language, so I made up my own, thinking it would be much easier for him. David Heath, the actor who originated the role, told me it was his hardest role he'd ever memorized - and he had just played Salieri in "Amadeus"! I started by writing the dialogue in English, then word for word, created its Slavic translation, making sure to keep it consistent - "and" is always "and", etc.

I can honestly say that *The Hit* has been the highlight of my theatrical career thus far. The thrill of seeing something that only existed in my mind's eye actually come to life onstage is a rush I simply can't describe. I'd love for it to be produced far and wide and for people to recommend it to their friends, the way they did in San Diego. This show has been likened to a slice of lemon merengue pie. It's a light, frothy treat that's refreshing for the summer palate. That makes me happy, and not just because I have a great weakness for pie of any kind. Although I do like deep, insightful theatre, I think too many writers these days are writing from a dark, hopeless viewpoint and I really don't think that's what audiences want to see. Of course, we can't make a full diet of lemon merengue pie, but I'm just so weary of seeing theater that's supposed to be "good for me." I've eaten enough vegetables, thank you very much. To take the pie analogy further, when people leave a production of *The Hit*, I want them to say, "That was great! Let's go have some pie!" If Marie Callendar's reports an uptick of business during my plays' run, I will have considered it a success.

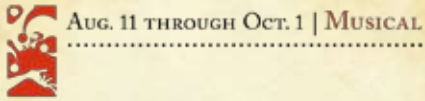
— *Mike Buckley*



Yoruba Egun-gun mask which was the subject of Mike's art history class term paper which also makes an appearance in "The Hit"

For updates

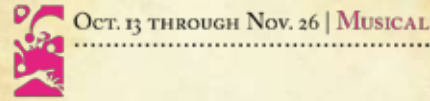
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 Production Stage Manager.....MEAGAN M. DOWNEY
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 CODY SWENSON, ANNE SWENSON

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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 801.360.6669
- 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 Annie Wairepo at 801.226.8600
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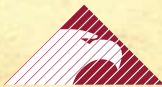
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