



HALE CENTER THEATER OREM | 2012

.....
PRODUCTION No. 167



DEC. 31
THROUGH
FEB. 11

UTAH VALLEY PREMIERE

{ Comedy }



THE 39 STEPS

Adapted by Patrick Barlow; From the novel by John Buchan



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HALE CENTER THEATER OREM *proudly presents*

THE 39 STEPS

Adapted by Patrick Barlow; From the novel by John Buchan

Directed by

CHRISTOPHER LAYTON CLARK

starring

BLAKE BARLOW • KELLY HENNESSEY

ALEX KING • JAKE SUAZO

CARTER THOMPSON

costume design
MARYANN HILL

costume director
ANNE SWENSON

costume assistant
AMANDA FITT

hair & make-up design
JANNA LARSEN

assistant hair & makeup
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MEAGAN M. DOWNEY

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technical direction
CODY SWENSON &
CODY HALE

producers
THE HALES &
SWENSONS

scenic design
BOBBY SWENSON

Produced by special arrangement with Samuel French

CAST OF CHARACTERS

| CHARACTER | NAME |
|---------------------------------------|-----------------|
| Richard Hannay | BLAKE BARLOW* |
| Anabella Schmidt/Margaret/Pamela..... | KELLY HENNESSEY |
| Clown 1 | CARTER THOMPSON |
| Clown 2 | JAKE SUAZO |
| Foley Artist | ALEX KING |

*The actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

DIRECTOR'S NOTE

Alfred Hitchcock once said that “a good film is when the price of the dinner, the theatre admission and the babysitter were worth it.” I think that’s pretty sound. I would also submit that a good play should be held to the same standards. I saw this play, *The 39 Steps*, three times on the West End stage in London. I fell in love with the theatricality, the quick pace, and the energy of it. I love things that don’t take themselves too seriously. I love feeling like I’m a part of what’s happening onstage, and as a director I like exposing the wheels and gears of theatre. Sometimes, how something is accomplished on stage is more interesting to me than why. This play indulges that kind of theatricality. We’re not trying to hide much from you. Four actors (and one foley guy) are playing 40 plus characters, and changing hats, jackets, and personas right in front of you. That’s the fun of a piece like this.

But beyond all of that, I love Hitchcock. I’ve been watching his films since I was

a boy, and his work may have influenced my work as a stage director more than almost anyone. My favorite Hitchcock film is *Vertigo*, where he masterfully assembled great actors, put them in beautiful and foggy San Francisco, and then gave them a mysterious and intricate plot that twists and turns like Lombard Street. Our show tonight is a parody of Hitchcock’s lesser known 1935 film of the same name. The play references Hitchcock frequently, and in our staging we’ve added even more visual homages. Many of these will be apparent to the audience, but sharp eyed fans will undoubtedly catch references to: *Torn Curtain*, *The Birds*, *Psycho*, *North by Northwest*, *To Catch a Thief*, *Rear Window*, *Dial M for Murder*, *Strangers on a Train*, *Rope*, *Notorious*, *Spellbound* and *Rebecca*.

Enjoy the show. I hope it was worth the price of the babysitter!

— Christopher Clark

SCENES & MUSICAL NUMBERS

ACT I

- SCENE 1 Hannay’s Apartment. London 1935.
- SCENE 2 Cockney Music Hall. London.
- SCENE 3 Hannay’s Flat. Night.
- SCENE 4 Hannay’s Flat. Very Late.
- SCENE 5 Lobby. Morning.
- SCENE 6 Hannay’s Flat. Morning.
- SCENE 7 Edinburgh Train. Day.
- SCENE 8 Edinburgh Station. Day.
- SCENE 9 Highland Train. Day.
- SCENE 10 Fourth Bridge. Night.
- SCENE 11 On The Moors.
- SCENE 12 Crofter’s Cottage. Outside.
- SCENE 13 Crofter’s Cottage.
- SCENE 14 Crofter’s Cottage. Midnight.
- SCENE 15 Scottish Moors. Dawn.
- SCENE 16 Alt Na Shellach.
- SCENE 17 Alt Na Shellach. Interior.
- SCENE 18 The Professor’s Study.

INTERMISSION

ACT II

- SCENE 19 Sheriff’s Office.
- SCENE 20 City Streets.
- SCENE 21 Assembly Hall.
- SCENE 22 Assembly Hall. Foyer.
- SCENE 23 Police Car. Night.
- SCENE 24 Police Car/Moor.
- SCENE 25 The Dark Moors.
- SCENE 26 McGarrigle Hotel.
- SCENE 27 Hotel Bedroom.
- SCENE 28 Hotel Lobby. Night.

ABOUT THE AUTHOR



Patrick Barlow

Patrick Barlow, English actor, comedian and playwright is best known in the comedy world for his mock two-man theater troupe, The National Theatre of Brent. In this troupe, Barlow's comic alter-ego is Desmond Olivier Dingle, the troupe's founder, Artistic Director and Chief Executive. Although he fancies himself a magnate in the entertainment world, his only professional job was as the entertainment director on a third-rate cruise line. Desmond, along with his long-suffering, unconvincingly toupee'd sidekick (played over the years by a variety of actors) perform two-man versions of frequently epic stories.

Barlow recalls that the first NT of B show was their two-man *The Charge of the Light Brigade* in 1980. That first night, there were three people in the audience. THREE! The trio was comprised of an elderly couple from Croydon and the the third, luckily for Barlow, was the critic Ann McFerran. Barlow wrote an audience participation segment in the play, during which all three wound up on stage. Barlow says, "Ann wrote a very beautiful review of it, and after that, the Red Lion (the theater where the play was staged) was turning people away."

From that early, shaky beginning, Barlow's spoof theater company would go on to produce 28 hilariously dreadful productions in the thirty years since. Like many a high school or amateur play, The NT of B's brilliance is created from their exquisite awfulness. Props go missing, cues are missed and chaos reigns. Dingle and his assistant invariably wind up fighting on stage. Barlow so carefully maintains the NT of B's aura of incompetence that even their website looks outdated and amateurish. It beckons you to, "Enter our fascinating virtual world simply at the push of several buttons!" The NT of B now shows their productions not

only on stage but also on BBC radio and television.

Particular audience favorites of the NT of B include; *All the World's a Globe* (1987), *Desmond Olivier Dingle's Complete Life and Works of William Shakespeare* (1995) and *The Arts and How They Was Done*. (2007). He also wrote the non-NT of B radio situation comedy called *The Patrick and Maureen Maybe Music Experience*.

As a film actor, Barlow can be seen most notably on BBC's *Absolutely Fabulous* (as Max), *Nanny McPhee* (Mr Jowls), *Notting Hill* (Savoy Concierge), *Bridget Jones's Diary* (Julian), and *Shakespeare in Love* (Will Kempe).

Differing from so many modern comedy writers, Patrick Barlow remains committed to writing characters and comedies that are neither cruel nor crude. "I'm not at all interested in offensive or edgy comedy," he says. "Barry Humphries (Dame Edna and Bruce the Shark in *Finding Nemo*) said something brilliant recently when he described the world of entertainment as the 'cheering up business.' That's great, because people do need something to cheer them up, to raise the human soul from the miseries of the world. I'd like to think I'm in the cheering up business too."



Patrick Barlow in a scene from "Desmond Oliver Dingle's The Complete Life and Works of William Shakespeare"

WHO'S WHO

BLAKE BARLOW

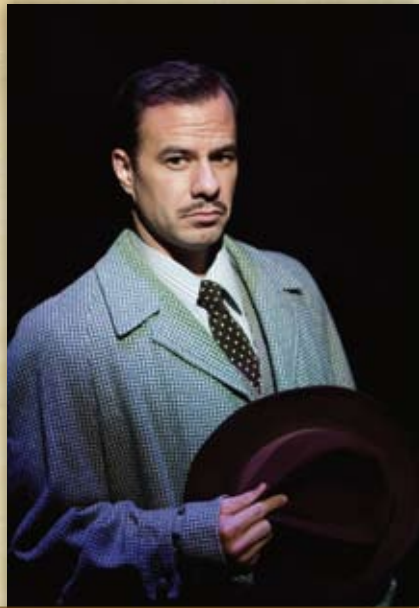
Richard Hannay

Regional Theater: *Picnic, Macbeth*.
New York Theater: *Rhinoceros, Kate Crackernuts* (Off-Broadway). Past member of the Michael Chekhov Theater Company. Blake lives in Cedar Hills with his wife and two boys and literally makes the best lasagna you've ever tasted. BFA, Actor Training Program - University of Utah.

KELLY HENNESSEY

Annabella Schmidt / Margaret / Pamela Edwards

Kelly is thrilled to be back on the HCTO stage! She will be graduating in April from Brigham Young University with her BFA in Acting, and could not be more excited to close that chapter of her life. Kelly's most recent roles have been Lady Macbeth in The Utah Shakespeare Festival's touring production of *Macbeth*, Suzy in *The Marvelous Wonderettes*, Jolene in *Dirty Rotten Scoundrels*, and Natalie in *All Shook Up*. Kelly would like to thank Chris, the Hales, and the Swensons for welcoming her back into another production, and her friends and family for pushing her further than she thought she could go. Enjoy!



BLAKE BARLOW



KELLY HENNESSEY

ALEX KING

Foley Artist

This '87 model "Alex" was invented and subsequently produced in Salt Lake City, UT around 24 years ago. He now resides in Provo where he is studying Theatre Education at BYU and loving every stressful minute of it. His most recent appearance on stage was as George, George, the best man George in HCTO's *The Drowsy Chaperone*. Other HCTO productions Alex has had the opportunity of being involved in include, *Seussical the Musical, A Christmas Carol*, and... that's it. He would like to thank his family and friends for all of their love and support. In a recent interview he was heard to say, "I'm pretty sure you shouldn't touch that!" which we all know is code for "enjoy the show!"

JAKE SUAZO

Clown 2

Jake has been in many productions at HCTO, most recently, *Charley's Aunt, Wait Until Dark* and *Lucky Stiff*. He is currently a student at UVU where he is pursuing a degree in Theatre with an emphasis in Acting. Jake is one of the founding members of Thrillionaires Improv Theater. His performance is made possible by the kindness of his wife Julie and his two lovely, tiny humans Franklin and



ALEX KING

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Continued on page 9

WHO'S WHO (cont.)

Adelaide, who are unusually cute.

CARTER THOMPSON

Clown 1

Carter is thrilled to be making his HCTO debut. Originally from Stansbury Park, Utah, he is currently a senior at BYU majoring in Theatre Arts Studies with an emphasis in scenic design. Recent credits include Mr. Dussel in *The Diary of Anne Frank* (BYU), Friar Lawrence in *Romeo & Juliet* (BYU), Midas in Mary Zimmerman's *Metamorphoses* (BYU Young Company), and Muff Potter in *The Adventures of Tom Sawyer* (Benson Grist Mill). Much love and many thanks to his family, friends, and this wonderful cast.



JAKE SUAZO



CARTER THOMPSON

CHRISTOPHER CLARK

Director

Christopher got an MFA in directing from University of Exeter (UK) and has studied with Royal Shakespeare Company, Shakespeare's Globe Theatre London, Steppenwolf Theatre Company, Second City Chicago, and Theatre Biomechanics (Austria). He has also directed at the Utah Shakespeare Festival, Hale Centre Theatre West Valley, Utah Valley University, and Brigham Young University. Film credits include: *17 Miracles*, *Stalking Santa*, *Saints and Soldiers*, and *Brigham City*.

We can finally tell you!

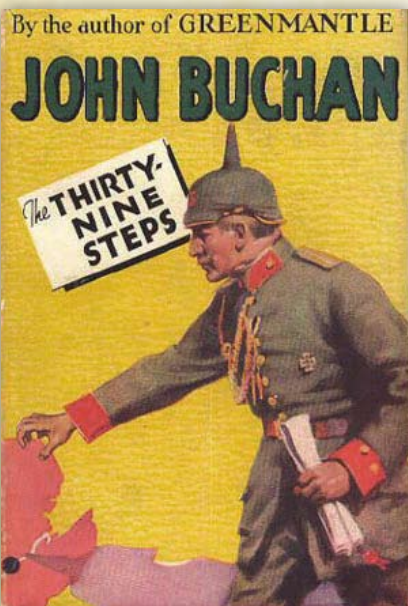


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John Buchan



An early cover of "The 39 Steps" by John Buchan

The 39 Steps, by John Buchan debuted first as a serial in Blackwood's Magazine in August and September of 1915 before being published as a book in October of that same year. It introduced the Scottish author's hero, Richard Hannay, whom he would feature in four more action novels.

John Buchan wrote that first novel while he was sick with a severe duodenal ulcer, an affliction which would plague him throughout his life. William Buchan, John's son, would later reveal that the title of the novel came from his sister who was around six years old during one of their father's illnesses. John was recovering at a private nursing home near the seaside which had a long wooden staircase winding down to the beach. Buchan's young daughter, who was in the midst of learning to count, excitedly announced to her father one day, that there were 39 steps! Some years later, after the smash success of the book, the nursing home was torn down, but a section of the staircase, adorned with a plaque, was presented to the author.

The 39 Steps, was the first of what Buchan would refer to as his "shocker" novels. He describes a shocker as a story combining political and personal intrigue, and also containing adventures and events which were highly unlikely, and which the reader would just barely be able to believe had happened. In one scene, Hannay, needing to hide from his enemies has all of Scotland in which to lay low. He manages to walk into the house where the spy leader lives. Wildly implausible spy situations sound familiar? Around this same time, a young British boy, named Ian Fleming, was eagerly pouring over the Hannay stories, inspiring him to consider writing adventure stories of his own. The Richard Hannay stories (along with the Bulldog Drummond tales of Lt Col. Herman Cyril McNeile) would form the early template for James Bond.

In 1935, the first of four film adaptations would be released. This one, directed by Alfred Hitchcock, is regarded not only as the superior of all the film versions, but also has ranked as high as fourth in critic's polls

Continued on page 13



Ian Fleming



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HISTORY (cont.)

of the greatest British films of all time.

Hitchcock's film deviates significantly from the novel, changing locations as well as introducing two major female characters, Annabella, a spy, and Pamela. Annabella in the book is a man, and Pamela did not exist in the book. In the movie, *The 39 Steps* is a reference to a clandestine organization, whereas in the book and the other film adaptations, they are, in fact, physical steps, although located in different locations with varying significances to the plot.

1959, 1978 and 2008 would see new film adaptations as well. All of them would be altered substantially from the book. Some would introduce new characters and elements, and several also kept changes put in for the Hitchcock version. The 1978 version was followed by a spin-off television series called *Hannay*, which featured the film's star, Robert Powell.

The 39 Steps would also be adapted several times into radio plays. A year after his famed *War of the Worlds*, Orson Welles would adapt *The 39 Steps* for his Mercury Theatre. It

Continued on page 15

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- ▶ **Steel Magnolias:** By Robert Harling. March 8, 9, 11 @ 7:00 PM. Students, Children, Seniors \$4/\$5 - General Admission \$5/\$6.

HISTORY (cont.)



Movie poster for Hitchcock's *The 39 Steps*



Alfred Hitchcock

has been adapted by the BBC as recently as 2001.

The play version, debuted in June of 2005 at the West Yorkshire Playhouse. It was written by Patrick Barlow based on an original concept by Simon Corble and Nobby Dimon, who intended to produce it as a two actor play. Barlow expanded this concept to 4 actors, one playing solely Hannay, and three others playing multiple parts.

Barlow, a comic actor and writer, based his play on the most famous version of the story, Hitchcock's film. This time, however, the action and story would have its tongue planted firmly in cheek, mining its deeply comic possibilities. What the play would become owes as much to Monty Python as it does to the film noir world of the much darker movie. The play contains many references to, and puns on, the titles of other Hitchcock movies, such as *Psycho*, *Vertigo*, *Rear Window* and *North by Northwest*.

The play would prove to be a hit not only in the UK and here in America, but it is currently playing to packed houses around the world, having been translated into multiple languages.

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6 OCT. 4 THROUGH NOV. 24 | MUSICAL



7 NOV. 30 THROUGH DEC. 22 | MUSICAL



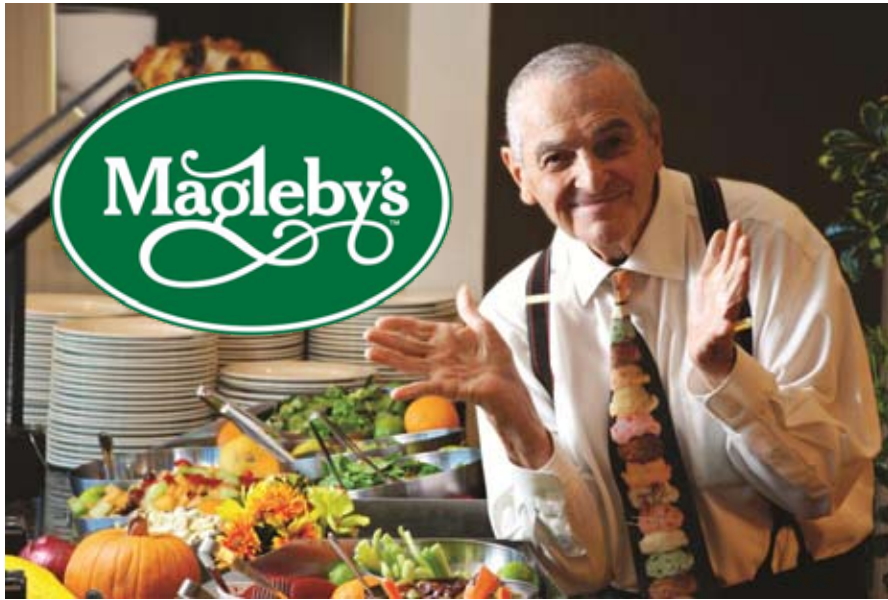
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HALES TALES

Shortly after the Hale Family exodus from California, and after only a few short months of “retirement,” my grandparents decided to open a theater in Utah – the old theater on Main. It was by every means a family affair.

There was a rule in our house that we never say no to Grandpa and Grandma regardless of what (and when) they needed. And it wasn't uncommon for them to call day-of-show and ask that one of us go on for an absent cast member. I remember doing homework at the theater or taking friends and having them wait until I went on so we could go out after.

One particular Friday night Grandma called minutes before I was picking up a date and asked that I come in to play Tenny in *Thank You Papa*. Abiding by the rule, I reluctantly agreed, but also resolved it would be the last time they ever asked. (As a side note, it wasn't; but I will say I wasn't asked again till years later).

I put my date in the green room and went on as planned. However, as a lesson to the theater world in general, I decided I wouldn't say one word from the script. I will never forget the eyes of the girl playing opposite of me as I announced my dire need for a drink of water and insist we talk about the weather. I will also never forget the stare from Grandpa and the sound tech from the sound booth wondering what in the world was going on.

To the credit and professionalism of the girl (I wish I could remember her name - she probably still hates me), we got through the couple of scenes, and I don't remember getting any Friday night calls soon after that.

— *Kurt Hale*
Grandson, Filmmaker

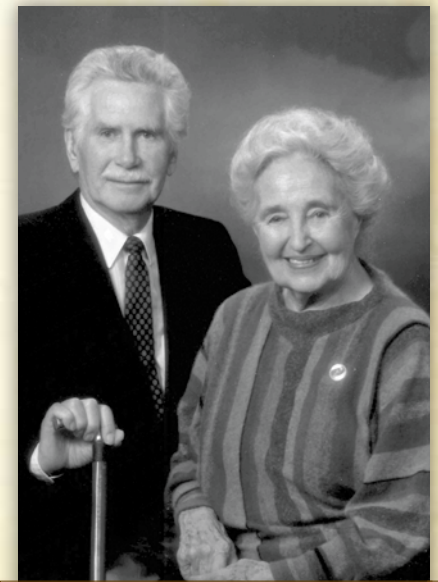


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FEBRUARY 23 THROUGH APRIL 7 | MUSICAL

XANADU

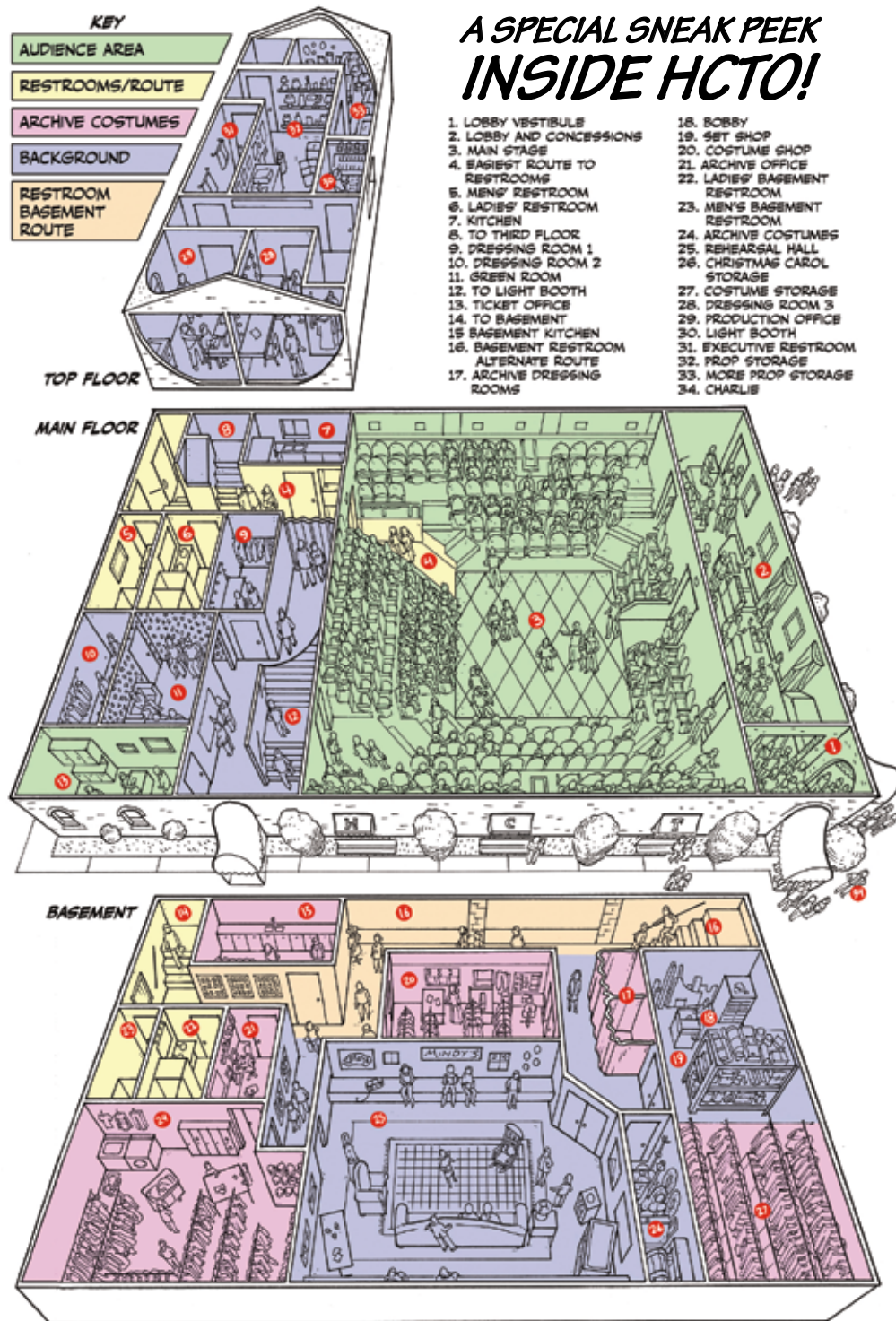
Xanadu

Xanadu follows the journey of a magical and beautiful Greek muse, Kira, who descends from the heavens of Mt. Olympus to Venice Beach, California in 1980 on a quest to inspire a struggling artist, Sonny, to achieve the greatest artistic creation of all time - the first ROLLER DISCO...hey, it's 1980! But, when Kira falls into forbidden love with the mortal Sonny, her jealous sisters take advantage of the situation and chaos abounds.

This hilarious, roller skating, musical adventure about following your dreams despite the limitations others set for you, rolls along to the original hit score composed by pop-rock legends Jeff Lynne and John Farrar, and includes, "Magic," "All Over The World," "Suddenly," "I'm

Alive," "Evil Woman," "Have You Never Been Mellow" and "Xanadu" to name a few, and is based on the Universal Picture's cult classic movie of the same title, which starred Olivia Newton-John and Gene Kelly.

It's hilarity on wheels for adults, children and anyone who has ever wanted to feel inspired, as one of Broadway's master storytellers, Douglas Carter Beane, weaves a moving, electrifying tale of endless fun that will keep you in stitches while the original, legendary chart-topping tunes lift you out of your seat. Imagine the fun we will have as we fill the theater with roller-skate ramps, disco balls, big hair and leg warmers as we present this cheesy, cheeky and charming show!



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Just saw the Christmas Carol. It is an amazing production. I want to go see it again.
1 hour ago

Saw it tonight and LOVED IT! Great cast, set, costumes - the whole magila, if you get my drift. The Hale sure does great shows.
2 hours ago



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FEB. 23 THROUGH APRIL 7 | MUSICAL

XANADU

Based on the 1980s film starring Olivia Newton-John, this show follows Sonny, a sidewalk chalk artist who fails miserably. He decides he's lost his gift and his reason to live. But Clio descends in the disguise of a roller-skating, Australian-accented, leg-warmer-wearing muse to rekindle Sonny's love of art and life. A musical hit direct from Broadway.

APRIL 19 THROUGH JUNE 2 | MUSICAL

The Secret Garden

On the 20th anniversary of its opening on Broadway, HCTO presents The Secret Garden. The story is an adaptation of the 1911 novel by Frances Hodgson Burnett. Mary Lennox is 11 years old, orphaned and spoiled. Moving to her uncle's mansion she finds more secrets than just the mysterious garden. As those secrets unfold she learns how isolation and selfishness can be overcome by caring for something as simple as a garden, and as profound as a soul.

Production Staff for The 39 Steps

Director.....CHRISTOPHER LAYTON CLARK
 Costume Design.....MARYANN HILL
 Costume Assistant.....AMANDA FITT
 Hair and Make-up Design.....JANNA LARSEN
 Assistant Hair and Make-up.....MELINDA WILKS
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 Technical Direction.....CODY SWENSON, CODY HALE
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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 Anne Swenson at 801.830.0701
- 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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