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HALE CENTER THEATER OREM | PRODUCTION No. 173 | DEC. 31 THROUGH FEB. 16

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HALE CENTER THEATER OREM

Proudly Presents:

LEND ME A TENOR

By Ken Ludwig

featuring:

HOLLY ANDERSON • BLAKE BARLOW

KAREN BAIRD • BRIGHTON QUINN HERTFORD • HEATHER JONES

MARSHALL LAMM • CHASE RAMSEY • E. SCOTT WELLS

costume design

MARYANN HILL

costume assistant

AMANDA FITT

hair & make-up design

JANNA LARSEN

assistant hair & makeup

MELINDA WILKS

production stage manager

MEAGAN M. DOWNEY

director

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MELLEN**

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lighting design

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technician

ANDY KEELE

scenic design

BOBBY SWENSON

scenic painting

PENNY JONES

HCTO managing directors

LINDA HALE

CODY HALE

CODY SWENSON

ANNE SWENSON

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CAST OF CHARACTERS

<i>Max</i>	BLAKE BARLOW* (M-S)
<i>Tito Merelli</i>	MARSHALL LAMM (M-S)
<i>Henry Saunders</i>	E. SCOTT WELLS (M-S)
<i>Maggie Saunders</i>	BRIGHTON QUINN HERTFORD (M-S)
<i>Maria Merelli</i>	HEATHER JONES (M-S)
<i>Diana</i>	HOLLY ANDERSON (M-S)
<i>Julia Leverett</i>	KAREN BAIRD (M-S)
<i>Bellhop</i>	CHASE RAMSEY (M-S)

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ACT II

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✿ DIRECTOR'S NOTES ✿

Ciao! When I first read the script to Ken Ludwig's *Lend Me A Tenor*, I thought:

- 1.) This is FUNNY, and
- 2.) this is similar to a detailed puzzle: tricky, with lots of intricate connections needed to complete the big picture. What I need is some brilliant people alongside me to make this FUN!

And we found them! Our two days of auditions and callbacks were so entertaining for us as casting and artistic directors, that we had to pause to relax stomach muscles tense from belly-laughing. Every one of these performers made big, brave choices on audition day, which they have continued to deepen and finesse. They are funny, generous, courageous, and intelligent individuals on-stage and off. They have worked with mathematical precision to find just the right rhythms and delivery for maximum laugh effects. Comedy is a science, a very precise one, with the line between comic brilliance and complete failure being a very fine one. All comedic actors need to be able to make complete fools of themselves. And we have.! We've laughed ourselves silly at each others' bold, foolish antics.

Not only are these actors funny, but they can sing! In this production, you will

hear snippets from various operas: *Otello*, *Rigoletto*, *The Barber of Seville*, *Don Carlo*, *Linda di Chamounix*, *Carmen* and *The Marriage of Figaro*. It's always great to be exposed to another genre of theatre.

My suggestions to you? Lean forward and enjoy. Try to keep up. This is a farce. Don't look for subtlety or even logic in this escapist comedy. Farce is full of low-brow humor, mistaken identities, slapstick, sensual innuendo, broad physicality, silly word play, a heavy dose of slamming doors and near misses. There will be a few moments of heartfelt simplicity and hopefully you will leave the theater wanting to experience some real opera while re-evaluating the people in your life who offer up their love to you so ardently.

Okey-doke! Let's have some fun!

-*Kymerly Mellen*

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LEND ME A TENOR



WHO'S WHO

HOLLY ANDERSON

Diana

Holly is happy to be back at HCTO after performing as the hussy in *The Man With The Pointed Toes*. Her daily life includes owning an old time photo studio with her husband and working in the education department at the Clark Planetarium. Some of her favorite roles include Domina in *A Funny Thing Happened on the Way to the Forum* and Annie Sullivan in *The Miracle Worker*. She finds she is usually cast as either the awkward ugly Betty or the smooth man-eater, and wonders what that means about her personality. She gives a shout-out to her New Mexican lover Horge.

KAREN BAIRD

Julia Leverett

A far cry from her last role as the somewhat demure, albeit a bit psychotic, Elderberry



KAREN BAIRD

Wine-with-a-kick-pouring-Martha in *Arsenic & Old Lace*, Karen is happy to return to the HCTO stage as Julia, Chairman of the opera guild, in this rather zany production. Whilst a bit over the top, Julia is just another one of the colorful ladies Karen is adding to her many roles and personalities she has had the pleasure to perform. Thanks to the Hales, Swensons, Kym, fellow cast members and production crew as well as her dear husband, H.K., her four grown up kids and delightful grandchildren for allowing her to continue her pursuits and love for the theater.

BLAKE BARLOW

Max

Blake was last seen in HCTO's production of *South Pacific* as Luther Billis. He has been acting professionally for 15 years in theaters from California to New York City and is ecstatic to be performing at HCTO again! In NYC, Blake was a member of the resident "Bats" company at the Flea Theater, Off-Broadway. Favorite roles: *The 39 Steps* (Richard Hannay), *Picnic* (Allen), *Rhinoceros* (Berenger), *Taming of the Shrew* (Petruccio). He speaks fluent Italian and makes the best lasagna you will ever eat. He received his BFA from the University of Utah Actor Training Program. Blake enjoys being a background player for the stars in his life: Jenny, Dash & Hudson.

BRIGHTON QUINN HERTFORD

Maggie Saunders

Brighton is excited to be back at her very favorite theatre, HCTO. She was last seen in the independent film starring John Heder in *"Peter at the End"*, which has won several awards at festivals worldwide. Brighton got her BFA in Theatre at BYU in Acting. Among some of her favorite film credits are her 8 years as B.J. Jones on *General Hospital* and Melissa Steed in *The Work and the Glory* series. In the theatre; Millie in *Thoroughly Modern Millie* (HCTO), Lady Macbeth in

Macbeth (Pardoe Theatre), Sally Brown in *You're a Good Man, Charlie Brown* (Pardoe Theatre), and Pussycat in *Pussycat* (University of Utah). Brighton dedicates this performance to her loved ones, which are many, the special ones... you know who you are!

HEATHER JONES

Maria Merelli

Heather has performed at HCTO, SCERA, Zion Theatre Co., The Children's Theatre of Salt Lake, The Off Broadway Theatre, Pleasant Grove Players, and This is the Place Park. She occasionally spends time as a costumer, stage manager, set designer, or director, but acting is her first and last love. Heather's favorite roles include Jean Louise Finch (*To Kill a Mockingbird*), Helena (*A Midsummer Night's Dream*), Amelia Bedelia (*Come Back, Amelia Bedelia*), The White Witch (*The Lion, the Witch, and the Wardrobe*), and Annie Sullivan (*The Miracle Worker*). She is, and will always be grateful to MacKay and Daniel for letting her play.



HOLLY ANDERSON

MARSHALL LAMM

Tito Merelli

Marshall is excited to be playing tonight and wants everyone to know that he was meant for the role of Tito Merelli—a man who loves to eat, has done so to excess, and is now paying the price. Marshall was previously seen at HCTO in several productions of *A Christmas Carol* as Bob Cratchit, and tonight he wishes to thank his wife, Tammy, and his children, Emma and Henry, for letting him be in this wacky show. When not on stage, Marshall works as an associate clinical mental health counselor at Preferred Family Clinic in Provo. “Enjoy the show! Ciao!”

KYMBERLY MELLEN

Director

Kymberly is honored to join the HCTO family after watching shows here 20 years ago. Past local directing credits include: *The Turn of the Screw* (Covey Center), *The Greater Love* (Utah Shakespeare Festival NAPP), *Fefu and her Friends*, *As You Like It*, and *Racine's Berenice* (BYU). Kymberly currently heads the Drama Academy at Pioneer Charter HS for the Performing Arts. She teaches part-time at BYU and UVU, and is a member of



BLAKE BARLOW



BRIGHTON QUINN HERTFORD

the AEA, SAG and AFTRA. Kimberly's regional acting credits include shows at Pioneer Theatre Company, Writers' Theatre, Court Theatre, Northlight Theatre, Chicago Shakespeare Theatre, Steppenwolf Theatre, Marriott Lincolnshire Theatre, Jackson Hole Playhouse, Sundance Theatre and most recently The Utah Shakespeare Festival as Gertude in *Hamlet* and Madame Thenardier in *Les Miserables*. Love to all the Mellenheads. "Okey-dokey, let's have some fun!"

CHASE RAMSEY

Bellhop

Recently seen at HCTO as Moose (*Crazy for You*), Gangster (*The Drowsy Chaperone*), Horton (*Seussical the Musical*), and Xander (*The Girl, the Grouch, and the Goat*). Thank you to Kym, Meagan, and the producers. Thank you to an amazing cast, an amazing family, Jerry Lewis, Janessa my love, and a special someone. Visit Chase at chaseramsey.com, connectionstheatre.org, or warboytheatreprojects.com. This one's for Superfan.



HEATHER JONES



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E. SCOTT WELLS

Henry Saunders

Long a fan (and season ticket holder) of HCTO, Scott is making his HCTO debut in *Lend Me a Tenor*. He holds an MFA in Theatre Directing from the University of Utah's graduate theatre program; has performed and choreographed for Pioneer Theatre in Salt Lake City as well as theatres in Virginia (Commonwealth Musical Stage), North Carolina (Encore Stage Company) and in Europe (American Theatre in Brussels). Locally, he has directed for the Provo Theatre Company (*The Fantasticks*) and UVU (*Nunsense*). He was a Founding Director of the Salt Lake Opera Theatre and was the Managing Director of the Encore Theatre Company, in North Carolina. Scott has toured in *Man of La Mancha* and *Godspell*; and worked with the Utah Arts Council Annual Playwriting Festival. Favorite roles include: *1776* (John Adams), *The Glass Menagerie* (Tom), *Stop The World I Want To Get Off* (Little Chap), *The Lion In Winter* (Richard), and *Dames At Sea* (Dick). Scott is delighted to be back on stage with such a wonderful and talented cast and such a hilarious script. He thanks his wonderful family, Lara, Alexx, Tony and Madie for turning him lose to participate in this play.



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CHASE RAMSEY



E. SCOTT WELLS



HCTO 2013



LEND ME A TENOR

By Ken Ludwig

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{MUSICAL}



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ABOUT OTELLO



In Lend Me a Tenor, Tito Merelli, the world renowned tenor, is singing the role of Othello, by Giuseppe Verdi. It is based on *The Tragedy of Othello, the Moor of Venice*, by William Shakespeare, believed to have been written around 1603. It, however, was not original to Shakespeare. Like many of Shakespeare's plays, it was based on previously written material. In this case, the inspiration was an Italian short story called *Un Capitano Moro (A Moorish Captain)* by Cinthio, first published in 1565.

Othello is a Moorish general, who falls victim to a plot by Iago, a high-ranking soldier, to drive a wedge of jealousy between Othello and his wife, Desdemona. Iago's elaborate and evil scheme eventually convinces Othello that she has been unfaithful, and his confrontation to her ends tragically with Othello smothering his wife. The reason we today use the phrase "green with envy" originates with Iago's speech in Act III, scene III who says, "O! Beware, my lord, of jealousy; It is the green-ey'd monster which doth mock the meat it feed on." Iago never reveals his reasons for his betrayal of Othello other than to say he, "Hates the Moor!" The term Moors refers to the medieval Muslims of Northwest Africa, who conquered lands from Gibraltar and West Africa, into parts of what is now Spain, Portugal, France and Italy, hence Shakespeare's setting the tale in Venice. Although many people now believe the term refers to Africans only, Europeans of Shakespeare's time used it in a broader sense to mean anyone of Arab or African descent. Moors is, a catch-all term describing a vast area, spanning many cultures, and in fact, has no real ethnological meaning.

Black-face was a common theatrical device even before Shakespeare used it in *Othello*. In Shakespeare's day, sadly, black-faced characters were usually meant to denote evil characters.

He played with this stereotype, surprising his audiences with the convention-breaking twist that Iago, a white man, was the evil one. It is probably surprising to audiences today, that Othello was normally played by a white man clear until nearly the end of the 20th century, when Laurence Olivier played him in a 1965 movie version. Otello, as he is called in the opera version, is still performed on occasion by a white singer, even fairly recently at The Met. As more singers of African descent enter the opera world, this will surely end. In fact, some opera companies who stage Otello, and don't have an available ethnic singer, have begun to stage it without black-face. In an art form that has middle-aged, heavysset sopranos playing the young ingenuous, a white Otello is easily accepted. Lend Me a Tenor, while a modern play, is set in the 30's, a time when the use of black-face was a popular convention in American theaters. The biggest Broadway star of that time was Al Jolsen, a Jewish singer who performed in black-face. Playwright Ken Ludwig pulls off a delicate balancing act of the highest order, deftly paying homage to the screwball comedies of the period, complete with it's black-faced conventions, while still having a modern eye on the absurdity of it all.

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ABOUT THE AUTHOR

Ken Ludwig's many hits have made his name nearly synonymous with modern comedy. He has had six shows on both Broadway and London's West End. He has amassed two Laurence Olivier Awards, three Tony Award nominations, and two Helen Hayes Awards. Ludwig started out studying music at Harvard with Leonard Bernstein, before realizing his true passion was in theater, so he went on to study theater history at Cambridge University. His Broadway and West End shows include; *Lend Me a Tenor*, *Crazy For You*, *Moon Over Buffalo*, *On The Twentieth Century*, *The Adventures of Tom Sawyer*, and *Treasure Island*. Other major plays include; *Shakespeare in Hollywood*, *Leading Ladies*, *The Three Musketeers*, and *The Game's Afoot*. He also had the honor of finishing *The Beaux' Stratagem*, an adaptation of a 1707 George Farquhar classic that Thornton Wilder had begun to adapt in 1939, but never finished. The Wilder estate picked Ludwig to step in and complete Wilder's work. Ludwig's plays have a universal appeal that keep people all over the world laughing. They have been performed in over 25 countries and have been translated into 16 languages. The London Times called *Lend Me a Tenor*, a "Remarkable piece of theatre...a masterpiece!" And the New York Times declared it was, "One of the two great American farces by a living author." Not only have his productions become audience

favorites the world over, but actors are always eager to appear in them. A short list of stars who have appeared in his plays over the years reads like a who's who of both Broadway and Hollywood. Stars like Carol Burnett, Alec Baldwin, Lynn Redgrave, Joan Collins, Mickey Rooney, Anne Heche, Tony Shalhoub and Kristin Bell.

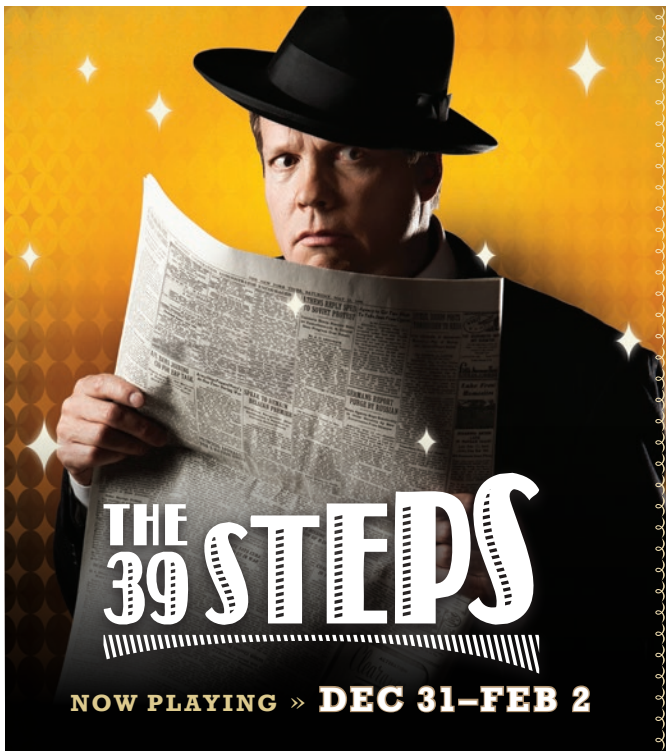
Ludwig is a founding member of the Board of Trustees of the Shakespeare Theatre of Washington and an Honorary Trustee of the Shakespeare Guild. He has worked for the National Endowment for the Arts on the New Play Committee, as well as for the American College Theater Festival, where he judges and presents the Mark Twain Award for outstanding comic performance. ACTF has also recently established the Ken Ludwig



KEN LUDWIG

Playwriting Scholarship, annually presented at the Kennedy Center. His new book, *How To Teach Your Children Shakespeare*, will be published next year. Shakespeare remains Ludwig's main inspiration. He has said, "Shakespeare

teaches us everything we need to know about playwriting, every facet, on every level.... if you don't believe in God before you read Shakespeare, you're bound to afterward." Ludwig resides in Washington, D.C., with his wife Adrienne George and their two children.



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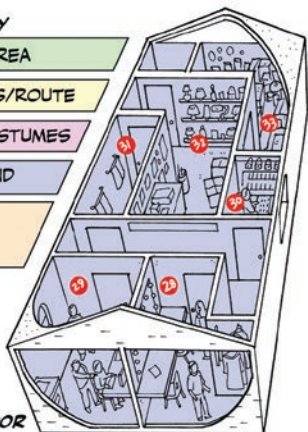
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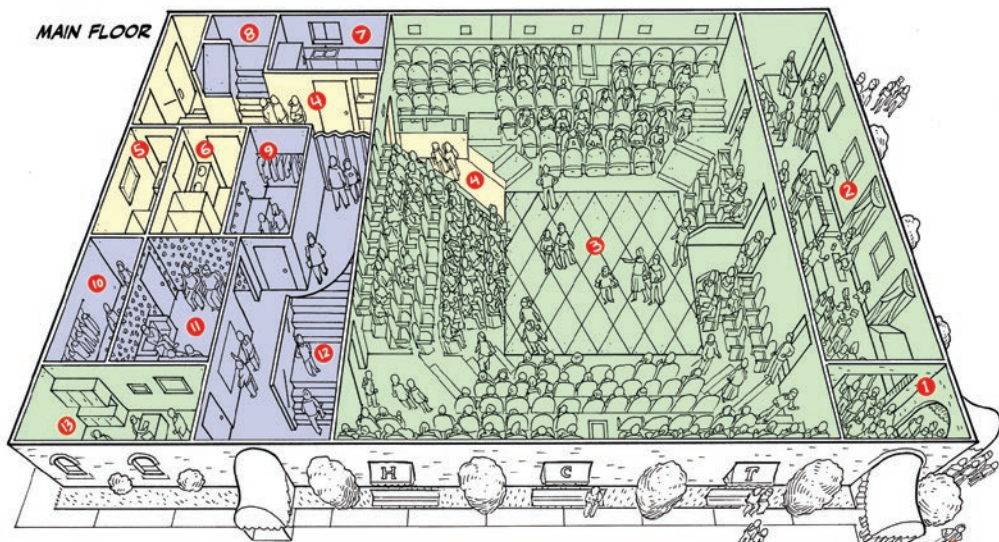
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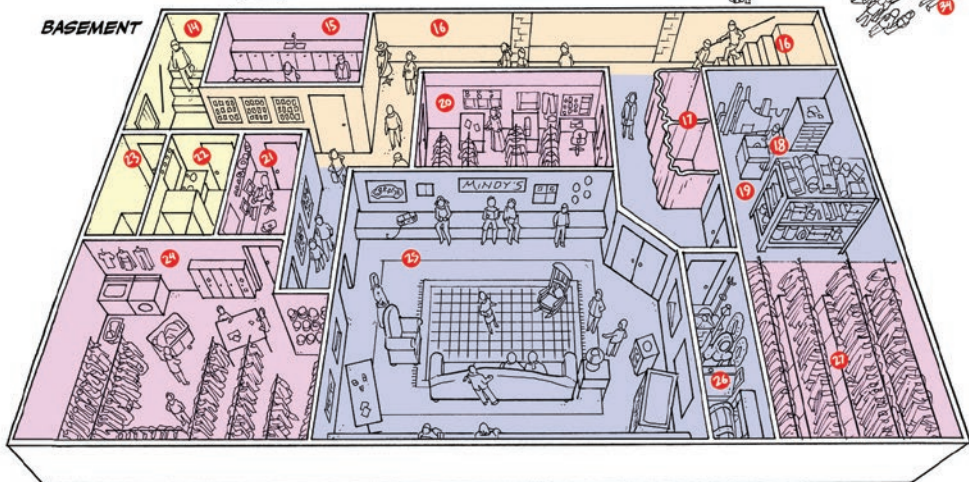
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JUNE 15

URINETOWN

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- Doors open 30 minutes prior to each performance - all seats are reserved - you must be in your seat prior to the performance
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- No cell phones, pagers with alarms or other electronic devices
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- Restrooms are located at the rear of the theater and downstairs
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- Season Ticket holders must make reservations early for each show. HCTO is not responsible for missed plays.

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- For advertising and promotional opportunities, contact Jim Murphy at 801.440.9500
- 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 LaRene Tinney at 801.226.8600
- For general information and ticket reservations please call the Box Office at 801.226.8600

PRODUCTION STAFF FOR LEND ME A TENOR:

Director..... KYMBERLY MELLEN
Costume Design..... MARYANN HILL
Costume Assistant..... AMANDA FITT
Hair and Make-up Design..... JANNA LARSEN
Assistant Hair and Make-up Design..... MELINDA WILKS
Production Stage Manager..... MEAGAN H. DOWNEY
Lighting Design..... CODY SWENSON
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