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PRODUCTION NUMBER 211

Apr. 27 —THROUGH— Jun. 02

2018
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HALE CENTER THEATER OREM

PROUDLY PRESENTS

SENSE & SENSIBILITY

By: *Kate Hamill* • BASED ON THE NOVEL BY: *Jane Austen*

STARRING

Sariah Hopkin Humphreys • Marissa Scout Lanham
Malia Mackay • Lisa Zimmerman

SUPPORTING

Yana Andersen • Rachel Bigler • Bryan Dayley • April Fossen
Tanner Gillman • Dianna Graham • Jon Liddiard • Annadee Morgan
Cleveland McKay Nicoll • Julie Suazo • Alexander Woods

DIRECTOR
Christopher Clark

ASSISTANT DIRECTOR
Blake Barlow

PRODUCTION STAGE MANAGER
Meagan M. Downey

DRAMATURG
Wendy Gourley

DIALECT COACH
Dianna Graham

CHOREOGRAPHY
Jennifer Hill-Barlow
Sariah Hopkin Humphreys

TECHNICAL DIRECTOR & SOUND DESIGN
Cole McClure

SET DESIGN & MASTER CARPENTER
Bobby Swenson

COSTUME DESIGN & COSTUME PRODUCTION MANAGER
Kris Hansen-Call

HAIR & MAKEUP DESIGN
Janna Larsen

LIGHTING DESIGN
Cody Swenson

PROPERTIES
Linda Hale

ASSISTANT PROPERTIES
Cody Hale

COSTUME DIRECTOR
Anne Swenson

TECHNICIANS
Ryan Rallis
Richie Trimble

CUTTER / DRAPER
Kirsten Barry

ASSISTANT HAIR & MAKEUP DESIGN
Melinda Wilks
Shanda Palmer

*The world premiere of SENSE & SENSIBILITY was produced by Bedlam
(Eric Tucker, Artistic Director • Andrus Nichols, Producing Director)*

SENSE & SENSIBILITY produced by special arrangement with Dramatist play service.

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◇ CAST OF CHARACTERS ◇

- ELINOR DASHWOOD Lisa Zimmerman (*MWF*) • Malia Mackay (*TTtS*)
- MARIANNE DASHWOOD Sariah Hopkin Humphreys (*MWF*) • Marissa Scout Lanham (*TTtS*)
- MRS. DASHWOOD / ANNE STEELE / GOSSIP Dianna Graham (*MWF*) • Annadee Morgan (*TTtS*)
- MARGARET DASHWOOD / MRS. FERRARS / GOSSIP Yana Andersen (*M-S*)
- EDWARD FERRARS / ROBERT FERRARS / LADY MIDDLETON / GOSSIP Cleveland McKay Nicoll (*M-S*)
- COLONEL BRANDON / THOMAS / LADY MIDDLETON / GOSSIP Jon Liddiard (*M-S*)
- JOHN WILLOUGHBY / JOHN DASHWOOD / GOSSIP Alexander Woods (*MWF*) • Tanner Gillman (*TTtS*)
- FANNY DASHWOOD / LUCY STEELE / LADY MIDDLETON / SERVANT / GOSSIP Rachel Bigler (*M-S*)
- MRS. JENNINGS / SERVANT / GOSSIP April Fossen (*MWS*) • Julie Suazo (*TTtF*)
- SIR JOHN MIDDLETON / DOCTOR / SERVANT / GOSSIP Bryan Dayley (*M-S*)

A NOTE ABOUT THE MUSIC

Vitamin String Quartet (VSQ) is a collective of classical musicians who perform cutting-edge string renditions of rock, pop, hip-hop and all manner of contemporary music. For almost two decades, VSQ's fusion of virtuoso technique with popular music has made them one of the biggest string quartets in the world. This has led to numerous hit records, multiple film and TV appearances and placements, and collaborations and featured performances alongside rock and pop favorites. The L.A.-based independents continue to create string quartet projects for fans of all music.



Vitamin String Quartet

Our performance of Sense & Sensibility features all music by Vitamin String Quartet. Check out VSQ at www.vitaminstringquartet.com and on their official Facebook, Twitter, Instagram, and YouTube.

TIME: *Late 1790s* ◆ PLACE: *England*

ACT I

Norland Park, Sussex

- The Gossips
- The Dashwoods
- Edward & Elinor
- Marianne & Elinor
- Dinner

Barton Cottage, Devonshire

- The Cottage

Barton Park Estate, Devonshire

- Barton Park

Barton Cottage, Devonshire

- Marianne & Love

Barton Valley, Devonshire

- Marianne Walks

Barton Cottage, Devonshire

- Marianne's Gallant Preserver

- Willoughby in the Country
- Willoughby Visits the Dashwoods

Barton Park Estate, Devonshire

- Marianne's Future
- A Very Wet Spring
- Brandon's Letter

Barton Cottage, Devonshire

- A Sad Goodbye

Barton Valley, Devonshire

- The Visit

Barton Park Estate, Devonshire

- Edward in Barton Park

Barton Cottage, Devonshire

- Edward Takes His Leave
- Meet the Steeles
- Visit with the Steeles

ACT II

Barton Cottage, Devonshire

- Edward's Engagement

Barton Park Estate, Devonshire

- The Proposal

Barton Cottage, Devonshire

- Going to London

Berkeley Street, London

- London
- Colonel Brandon's Visit

Conduit Street, London

- The Ball

Berkeley Street, London

- The Morning After
- Colonel Brandon's Revelation
- The Gossips Take Measure
- After the Scandal
- John Calls

Park Street, London

- The Party

Berkeley Street, London

- Lucy's Visit

Harley Street, London

- The News

Berkeley Street, London

- Edward is to be Married
- John Relates the News
- Leaving London
- Colonel Brandon's Proposition
- Edward & Elinor Meet

Cleveland Estate, Somerset

- Cleveland

The Woods Outside the Cleveland Estate, Somerset

- Marianne's Breakdown

Cleveland Estate, Somerset

- Very Serious
- Willoughby's Visit
- Marianne Recovers
- The Recovery

Barton Cottage, Devonshire

- Edward is Married

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Jul. 30-Aug. 3 at 1:00PM

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Nov. 2, 5, 9 at 4:30PM

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Yana Andersen

YANA ANDERSEN

Margaret Dashwood / Mrs. Ferrars / Gossip (M-S)

Yana could not be more delighted to perform in *Sense and Sensibility*, a story so near to her heart. Her very first production was HCTO's Youth Christmas Carol when she was 14, and is so grateful to finish with this production before leaving on her LDS mission to Tokyo, Japan. She would like to thank all who work on the show, including Chris, Blake, Meagan and more. She dedicates her performance to her own Margarets and Marianne, whom she couldn't walk through life without.

BLAKE BARLOW

Assistant Director

Blake is Co-Owner and Producing Director of Barlow Arts Conservatory. As a director he has worked with the Jr. Shakespeare Company, Theater School for Youth at U of U, and Stage Right Theater. As an actor he was last seen in *Betty Blue Eyes* as the lovable chiropodist, Gilbert Chilvers. He has a BFA in acting from the University of Utah. He has acted in theaters from California to New York, Off-Broadway, and loves performing at HCTO! Favorite roles: *Lend Me a Tenor* (Max), *The 39 Steps* (Richard Hannay), *Rhinoceros* (Berenger). Love to Jenny, Dash, and Hudson.

RACHEL BIGLER

Fanny Dashwood / Lucy Steele / Lady Middleton / Servant / Gossip (M-S)

Rachel is delighted to be back at HCTO. She was last seen in our productions of *Jane Eyre* (Blanche Ingram), *The Addams Family* (Ancestor) and *Into the Woods* (Cinderella). She since has been in *Beauty and the Beast* as a Silly Girl at HCTWV. Rachel studied theatrical performance at Utah Valley University and was in their productions of *You Can't Take It With You* (Alice Sycamore), *The Mystery of Edwin Drood!* (Ensemble), and *Blood Wedding* (Girl 1). She would like to thank HCTO and Chris Clark for this opportunity.

CHRISTOPHER CLARK

Director

Christopher is a full professor in the Theatre Department at Utah Valley University and a former executive producer for Robert Redford's Sundance Summer Theatre. Chris

has studied with the Royal Shakespeare Company, Shakespeare's Globe Theatre (London,) Steppenwolf Theatre Company, Second City Chicago, and Theatre Biomechanics (Italy and Austria). He has directed for the Utah Shakespeare Festival, HCTO, HCTWV, Utah Valley University, Northcoast Repertory Theatre, Sundance Summer Theatre and Brigham Young University, and performed with the Punchdrunk Theatre Company. He won the 2013 National Outstanding Director Award for his production of *Vincent at Brixton*, 2018 National Distinguished Director of a New Work for Jumpers, as well as the 2016 Gold Medallion Award from the Kennedy Center American College Theatre Festival. He has produced and traveled eight productions to the Edinburgh Fringe Festival. Chris has a BA and PhD from Brigham Young University, and an MFA from the University of Exeter (UK.) Much love to LVC: "my heart is and always will be...yours."

BRYAN DAYLEY

Sir John Middleton / Doctor / Servant / Gossip (M-S)

Bryan is thrilled to be returning to perform in Orem. He was last seen here as Inspector Wormold in *Betty Blue Eyes*. Bryan has a place in his heart for all the roles he's played and loves the opportunity to make each one special. His favorites in the past have been Captain Robert Falcon Scott in *Peter and the Starcatcher*, Charlie in *The Foreigner*, and Eric in *Cash on Delivery*. He loves the art of storytelling and is grateful to all the directors he's had the privilege of working with. "To mischief and the stories they create."



Rachel Bigler



Bryan Dayley



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April Fossen

APRIL FOSSEN

Mrs. Jennings / Servant / Gossip (MWS)
April was last seen at HCTO in *As You Like It*, and she is so happy to be back and working with Chris again. Recent credits include *Mercury*, *Bull Shark Attack*, and *Blackberry Winter* (Salt Lake Acting Company); *The Weird Play*, *One Big Union*, and *Pilot Program* (Plan-B Theatre Company); *A Streetcar Named Desire* (The Grand Theatre); *Stage Kiss* (Wasatch Theatre Company); *August: Osage County* (Silver Summit/Utah Rep); and *Titus Andronicus* (Pinnacle Acting Company). Regional credits include work with Berkeley Repertory Theatre and the California Shakespeare Festival. April holds a Bachelor's degree in Theatre Arts from UC Berkeley.



Tanner Gillman

TANNER GILLMAN

John Willoughby / John Dashwood / Gossip (TBS)
Tanner has been acting since he was seven years old, due to an overabundance of energy and inability to keep his mouth shut. Since then, he has appeared in over 40 theatrical productions, and over 20 film and television roles, doing work for Hallmark, Netflix, BYUtv, Amazon Prime, and more. Tanner would like to personally thank his parents Kreg and Tracy Gillman, for always telling him that his dreams are possible, and also for raising an actor with Tourette's syndrome—which is arguably the loudest possible child you can have.



Dianna Graham

DIANNA GRAHAM

Mrs. Dashwood / Anne Steele / Gossip (MWF)
 Dianna is SO grateful to return to HCTO where she previously appeared in *Catch Me If You Can*, *Betty Blue Eyes*, and *Dear Ruth*. Dianna graduated in Acting from BYU and has also appeared at Pioneer Theatre Company, Tuacahn, Sundance, and HCTWV, among other venues. Favorite roles include Desiree and Charlotte in *A Little Night Music*, Winifred in *Mary Poppins*, The Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Kate in *Dancing at Lughnasa*, and Ana Faustus in Michael Mott's *In the Light*. Visit diannagraham.com for more performing credits and clips. Love and gratitude to this marvelous company, my awesome double, and my beautiful, supportive family!



Sariah Hopkin Humphreys

SARIAH HOPKIN HUMPHREYS

Marianne Dashwood (MWF)
 After a three-year hiatus, Sariah is thrilled to perform at HCTO again! The last time she graced HCTO's stage (in *Big Fish*, 2015), the role of Jenny Hill quickly became one of her favorites—alongside Chava (*Fiddler on the Roof*), Mary Poppins (*Mary Poppins*), Bianca (*Taming of the Shrew*), and Lady Macbeth (*Macbeth*). Since closing those shows, Sariah graduated from BYU, married the best man in the world, and discovered a love for acting in film. She and her husband are moving to LA this fall, where she hopes to continue her acting career and enjoy year-long sunshine.



MARISSA SCOUT LANHAM

Marianne Dashwood (TThS)
 Past credits include Eponine in *Les Misérables*, Molly in *Peter and the Starcatcher*, Miriam in *Dear Ruth*, Little Red in *Into the Woods*, Brenda in *Catch Me if You Can*, Luisa in *The Fantasticks*, and Wendy in *Peter Pan*. All my love to my angel baby Samson and a massive thank you to Meagan, Blake, the producers and especially Chris, who I trust implicitly and would follow anywhere. This one is for Jenessa, the Elinor to my Marianne.



Marissa Scout Lanham



Jon Liddiard



Malia Mackay

JON LIDDIARD

Colonel Brandon / Thomas / Lady Middleton / Gossip (M-S)

Jon was last seen on the HCTO stage as Teddy Brewster in *Arsenic and Old Lace*. For the last four years he has been teaching High School Theatre at Providence Hall in Herriman. Directing credits include *Guys & Dolls*, *Twelfth Night*, *Little Women*, *Romeo & Juliet*. Other performing credits include: Fince in *The Sawbone's Daughter*, Azdak in *The Caucasian Chalk Circle*, Reverend Hale in *The Crucible*, Cholly Lomax in *Major Barbara*, Ferdinand in *The Tempest*, Oliver in *As You Like It*, Chris Keller in *All My Sons*, Gentleman Caller in *The Glass Menagerie*, and Sylvius in *As You Like It*. Jon received his MFA in Acting from the University of Tennessee and his BFA in Acting from BYU. He is delighted to be working with such an

amazing group of performers and people, and is especially grateful to Chris Clark. For my wife, ever a Jane Austen fan.

MALIA MACKAY

Elinor Dashwood (TBS)

Malia is thrilled to be back on the HCTO stage! She was last seen as Jane in HCTO's *Tarzan*. Other recent credits include: Grace Poole in *Jane Eyre the Musical* (HCTO) and Mary Poppins (u/s) in *Mary Poppins* (BYU). She graduated this April from BYU with a BFA in Musical Theatre. She has loved working with the cast and production team on this beloved classic. Malia is grateful for the support of her loving family and husband.



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Annadee Morgan



Cleveland McKay Nicoll



Julie Suazo



Alexander Woods

ANNADEE MORGAN

Mrs. Dashwood / Anne Steele / Gossip (TBS)
Annadee feels very privileged to be back at HCTO and to have the chance to work with a group of such wonderful and talented people on this production of *Sense and Sensibility*. Her HCTO credits are Mrs. Frank in *The Diary of Anne Frank*, Mrs. Cratchit in *A Christmas Carol*, and Mrs. Allardyce in *Betty Blue Eyes*. Much love to David and the kids.

CLEVELAND MCKAY NICOLL

Edward Ferrars / Robert Ferrars / Lady Middleton / Gossip (M-S)
McKay is a resident of Pleasant Grove, Utah (originally from SLC), and is currently attending UVU pursuing a BFA in musical theatre. A few past productions include: *Joseph and the Amazing Technicolor Dreamcoat*, *The Addams Family*, *Big Fish*, *Dear Ruth* (HCTO); *The Wizard of Oz* (Sundance

Summer Theatre); *One Flew Over the Cuckoo's Nest*, *The Mystery of Edwin Drood* (UVU); and *Last Train To Nibroc* (Covey). He would like to thank his amazing family for their undying support, the incredible production company here at HCTO, and Chris Clark for this wonderful opportunity to be a part of this exciting production. He would also like to thank Julie Sauve, Laurie Harrop-Purser, Lisa Hall Hagen, and Ben Henderson. "Thank you."

JULIE SUAZO

Mrs. Jennings / Servant / Gossip (TBF)
Julie has been acting in the Utah Valley for over 20 years but this is her premiere at HCTO! Some of her favorite roles have included Beatrice (*Much Ado About Nothing*, UVU), Cookie (*Rumors*, Neil Simon Festival) and Aunt Penniman (*The Heiress*, UVU). It was during *The Heiress*, directed by Christopher Clark, that Julie met her

husband Jake Suazo. "Thank you to my husband for your support and for Chris and Blake for being supportive and wonderful directors!"

ALEXANDER WOODS

John Willoughby / John Dashwood / Gossip (MWF)
This is Alexander's third show at HCTO, the previous two being *Into The Woods* and *The Addams Family*. He studied theater at Utah Valley University, where he first worked with director, Christopher Clark. It's an honor for Alexander to be working alongside his friend, Chris, once again. Alexander would like to thank HCTO, the wonderful cast, and the hard working crew for their support. This one's for Dr. Clark.



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LISA ZIMMERMAN

Elinor Dashwood (MWF)

Lisa recently completed her Master of Music in Voice at the U of U where she had the privilege of performing multiple operatic roles such as Bianca in *Dialoghi delle Carmelitane*, Violetta in *La Traviata*, and Adina in *L'elisir d'Amore*. Locally, Lisa has performed with Utah Lyric Opera, in HCTWV's production of *Brigadoon* as Fiona, in the *Nauvoo* and *British Pageants* as Eliza R. Snow and Ellen Benbow, and Mary Magdalene in *Savior of the World* at the LDS Conference Center. She is thrilled to play a character she has admired and loved for so long!



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Synopsis and character relationships information excerpted from and based off of Denver's Arvada Center for the Arts and Humanities Sense & Sensibility study guide.

SYNOPSIS: HOW IT ALL GOES DOWN

(Warning: Contains spoilers)

Upon the death of Mr. Dashwood, his wife and her three daughters, Elinor, Marianne, and Margaret, are left penniless because women are not allowed to inherit property. Their half brother, John, and his greedy wife, Fanny, decide to give them nothing, so they are forced to move from their estate to a cousin's cottage.

The practical and sensible Elinor has fallen in love with Fanny's brother Edward Ferrars. They are both cautious with their feelings, which drives the passionate Marianne crazy. What is the point of love if not to feel every wonderful, blissful moment? The family moves, leaving the budding romance behind.

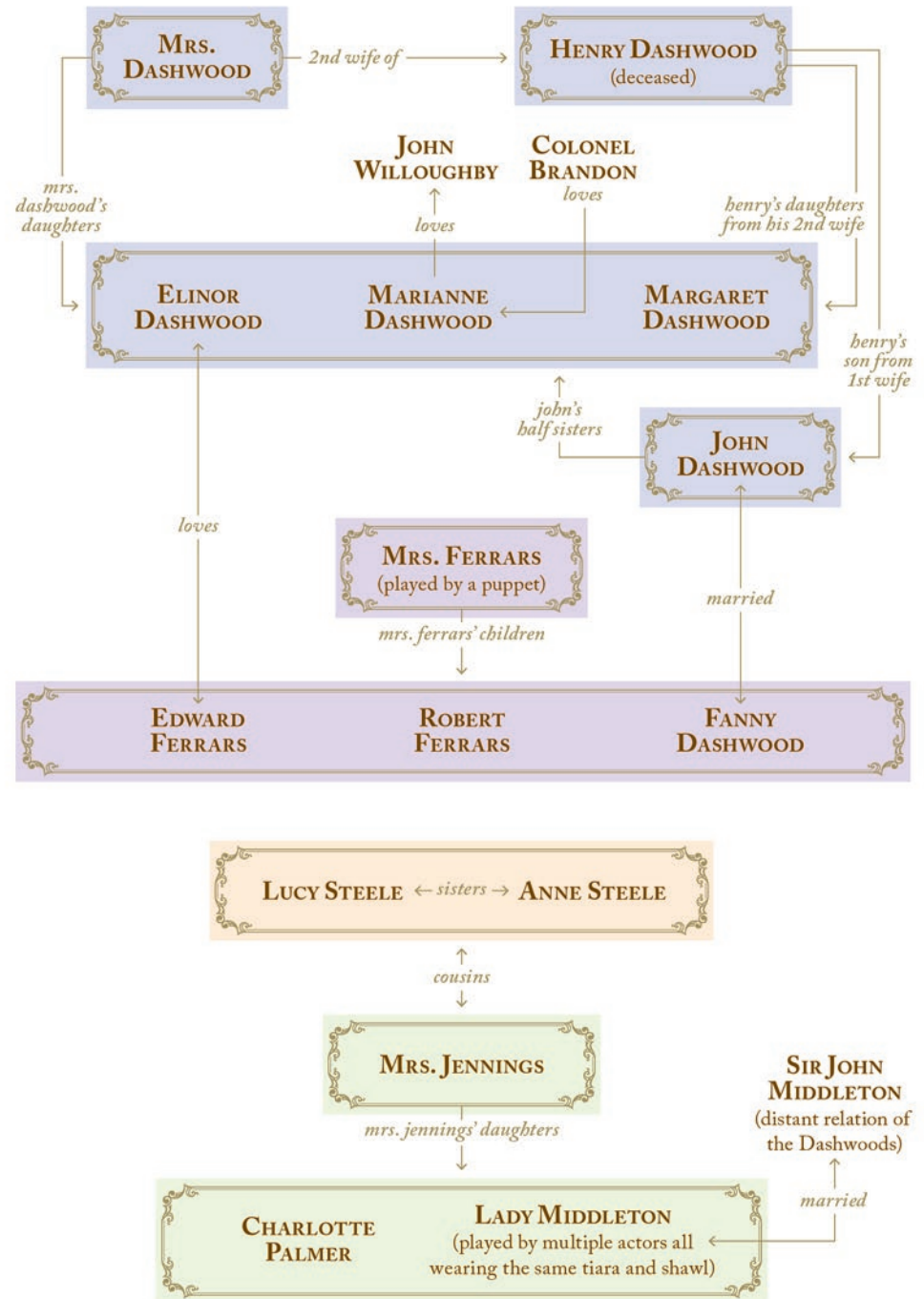
Their cousin, Sir John Middleton, welcomes them to the cottage on his grand estate, and he and his mother-in-law, Mrs. Jennings, immediately begin cooking up ways to get the two sisters married off to proper gentlemen. The sisters are introduced to the "middle-aged" bachelor, Colonel Brandon, who is completely taken by Marianne, but she believes he is too old for romance.

One day, Marianne is caught in the rain. She trips and sprains her ankle and is rescued by the dashing John Willoughby. He is everything Marianne could hope for. He is

▲ Above: "Willoughby and Marianne" by Himmapaan. Illustration for bicentenary edition of Jane Austen's Sense & Sensibility, published by Palazzo Editions, 2011.

Synopsis continues on page 26.

CHARACTER RELATIONSHIPS: CHEAT SHEET



► *Right: Sense and Sensibility, 1908 C E Brock.*
"With what indignation such a letter as this must be read by Miss Dashwood—"

passionate, recites poetry, and ignores the opinions of society. The whole family eagerly waits for them to announce their engagement.

Out of nowhere, Willoughby leaves for London, cutting off contact with the now distraught Marianne. Edward comes by for a visit, a welcome distraction for even Marianne. While it's clear he and Elinor have feelings for each other, he behaves strangely and cuts his visit short.

The plot thickens when the Steele sisters visit the family. Lucy Steele reveals to Elinor that she is secretly engaged to Edward Ferrars and swears Elinor to secrecy. Elinor is heartbroken. While Marianne is very public about her grief over Willoughby's disappearance, Elinor stoically keeps her feelings to herself.

Mrs. Jennings invites the girls to stay with her in London where Marianne bumps into Willoughby at a ball. He avoids her and later sends a letter, coldly stating that he is engaged to another, wealthy woman. Marianne is devastated. Colonel Brandon confides to Elinor that Willoughby has also seduced, impregnated and abandoned Brandon's ward.

Meanwhile, Lucy Steele is back in town and Elinor is forced to endure further heartbreak. Lucy and Edward's secret engagement is revealed, and Edward's mother disinherits him. While it is clear that Edward would like to end his engagement to Lucy, he is too honorable to do this and faces financial ruin in order to keep his promise. Elinor admits to Marianne that she has been heartbroken for the last four months and Marianne begins to appreciate the value of her sister's quiet dignity.

While traveling home, Marianne becomes dangerously ill, and Willoughby rushes to



be with her. He confesses to Elinor that he married for money, not love, and that he truly loves Marianne. He has made his choice, and Elinor sends him away. Brandon has been quietly helping Marianne, and as she recovers, she begins to see that his kindness and unselfishness may be preferable to the flashy romance she once dreamed of.

Edward visits the Dashwoods and tells them that, to his great relief, Lucy Steele has thrown him over for his newly wealthy brother, Robert. He declares his love for Elinor. The Dashwood sisters find love and learn that there is value in both "sense" and "sensibility."



▲ Above: Engraving from 1873 featuring Jane Austen

THE REGENCY PERIOD SOCIAL STATIONS

Jane Austen lived and wrote during the Regency Period (b. 1775, d. 1817) when very strict rules and stations existed. In fact, social status plays a big role in Jane's stories. Rigid social rules and expectations often set up the central conflict and her stories were vehicles from which she had plenty to say about the foibles of Regency society.

Here are the various rankings for the classes of Jane's day:

Station	Who	Address
Upper Class	Royalty and the Spiritual Lords	Your Highness
	Nobility	Lord or Lady
Second Class	Baronets and Knights	Sir or Lady
	Country Gentlemen (land owners)	Mr. or Mrs.
Third Class	Doctors, Bankers, Clergymen, Military Officers	Mr. or Mrs. or by military rank
Fourth Class	Lawyers, Teachers, Ship Owners, Artists, Builders	Mr. or Mrs.
Fifth Class	Shopkeepers, Innkeepers, Publicans	Mr. or Mrs.

Class rankings continues on next page

Station	Who	Address
Sixth Class	Craftsmen, Mechanics, Farm Laborers	First name
Seventh Class	Paupers, Vagrants, Gypsies	Hey you!

Jane's stories mostly took place in the second class, with occasional appearances by a noble lady or those from the lower classes, but Jane's characters often showed that it was how you acted, not who you were that determined true nobility, such as when Elinor comments that Colonel Brandon's "address was particularly gentlemanlike."

Jane tried to illustrate that the Elinors and Brandons of the world were worth a hundred Fannys and Roberts. In the literature of her day, the term gentleman meant someone who did not work for a living. Jane did what she could to challenge this shallow definition.

◇.....◇

THE REGENCY RULES OF ENGAGEMENT

Basic Etiquette for the Gentleman

- Meeting a lady in the street whom you know only slightly, you wait for her acknowledging bow—then and only then may you tip your hat to her. You do not speak to her—or to any other lady—unless she speaks to you first.
- If you meet a lady who is a good friend and who signifies that she wishes to talk to you, you turn and walk with her if you wish to converse. It is not "done" to make a lady stand talking in the street.
- In going up a flight of stairs, you precede the lady; in going down, you follow.
- In a carriage, if a gentleman is alone with a lady, he does not sit next to her unless he is her husband, brother, father, or son.

He alights from the carriage first so that he may hand her down. He takes care not to step on her dress.

- At a public concert, if accompanied by a lady, he goes in first in order to find her a seat. If he enters such an exhibition alone and there are ladies or older gentlemen present, he removes his hat.
- A gentleman is always introduced to a lady—never the other way around. It is presumed to be an honor for the gentleman to meet her. Likewise a social inferior is always introduced to a superior.
- A gentleman never smokes in the presence of ladies.

Basic Etiquette for the Lady

- If unmarried and under thirty, she is never to be seen in the company of a man without a chaperone.
- Under no circumstances may a lady call upon a gentleman alone unless she is consulting that gentleman on a professional or business matter.
- A lady does not wear pearls or diamonds in the morning.



▲ Above: "Fan Flirtation" by Henry Gillard Glindoni. ► Right: An anonymously written and illustrated satirical look at manners. *The Book of Etiquette*. London: T. McLean, (ca. 1830). ▼ Opposite page, bottom: *Table etiquette for gentlemen*.

◇.....◇

- A lady never dances more than three dances with the same partner.
- A lady should never "cut" someone, that is to say, fail to acknowledge their presence after encountering them socially, unless it is absolutely necessary.

Basic Rules of Courtship (many of which Marianne breaks!)

- A young lady should display her availability and attractions without deception, vulgarity or exploitation.
- The eldest daughters should marry before the younger.
- A gentleman must be introduced to a lady. He can never meet her on his own.
- A gentleman should clearly state his attention to court or come calling.
- Before engagement, the couple should not:
 - ◇ Have any correspondence
 - ◇ Talk privately without a chaperone present
 - ◇ Travel unescorted
 - ◇ Use each other's first names
 - ◇ Once a proposal was made and accepted, the gentleman asks the father's permission



Instances of Ill Manners, to be Carefully Avoided by Youth of Both Sexes

- Omitting to pay proper respect to company, on entering or leaving a room; or paying it only to one person, when more are present.
- Entering a room with the hat on, and leaving it in the same manner.
- Omitting the proper attention, when waited on by superiors.
- Whispering, or pointing in company.
- Contradicting your parents or strangers who are any way engaged in conversation.
- Laughing loudly, when in company, and drumming with feet or hands.
- Swinging the arms, and all other awkward gestures in company.
- Lolling on a chair when speaking or when spoken to, and looking persons earnestly in the face without any apparent cause.
- Surliness of all kinds, especially on receiving a compliment.
- Ridicule of every kind, vice or folly.
- A constant smile or settled frown on the countenance.



ACTING

ACTING 101

WHAT: Learn what it takes to become an actor. This class will give you a broad range of skills to develop your talents: concentration, physicality, improvisation and vocal work.

WHO: Youth in elementary school (ages 6–12) and youth in junior high+ (ages 12–17)

WHEN: Elementary: Jun. 11–15 from 10:00 am–11:30 am, *OR* Jul. 16–20 from 10:00 am–11:30 am

Junior: Jun. 11–15 from 12:00 pm–1:30 pm, *OR* Jul. 16–20 from 12:00 pm–1:30 pm.

WHERE: Hale Studios (537 N. 1200 W. in Orem)

COST: \$90

Class subject to cancellation if enrollment does not reach 8 students

MINI-MUSICAL REVIEW (OPTION 1)

Mini-Musical Review options 1 and 2 will be different

WHAT: In this class you will be given a part in a mini-musical. Sing, dance and perform in a recital at the end of the week!

WHO: Youth in elementary school (ages 6–12) and youth in junior high+ (ages 12–17)

WHEN: Elementary: Jun. 18–22 from 10:00 am–11:30 am *OR* 12:00 pm–1:30 pm, *OR* Jun. 25–29 from 10:00 am–11:30 am

Junior: Jun. 25–29 from 12:00 pm–1:30 pm

WHERE: Hale Center Theater Orem (225 W. 400 N. in Orem)

COST: \$90

Class subject to cancellation if enrollment does not reach 8 students

MINI-MUSICAL REVIEW (OPTION 2)

Mini-Musical Review options 1 and 2 will be different

WHAT: In this class you will be given a part in a mini-musical. Sing, dance and perform in a recital at the end of the week!

WHO: Youth in elementary school (ages 6–12) and youth in junior high+ (ages 12–17)

WHEN: Elementary: Jul. 9–13 from 10:00 am–11:30 am, *OR* Jul. 30–Aug. 3 from 10:00 am–11:30 am, *OR* Aug. 6–10 from 10:00 am–11:30 am

Junior: August 6–10 from 12:00 pm–1:30 pm

WHERE: Hale Center Theater Orem (225 W. 400 N. in Orem)

COST: \$90

Class subject to cancellation if enrollment does not reach 8 students

BEGINNING TAP WORKSHOP

WHAT: A 6-day basic tap class, taught by David Smith, which will focus on rhythm, balance, and basic steps. The students will learn and perform a tap combination. This class is also great for those who are interested in just learning the basics. Tap shoes not required, but recommended.

WHO: Ages 16+

WHEN: Tuesdays and Wednesdays: Jun. 12, 13, 19, 20, 26, & 27 from 5:00 pm–6:00 pm

WHERE: Hale Studios (537 N. 1200 W. in Orem)

COST: \$100

Class subject to cancellation if enrollment does not reach 8 students

YOUTH BEGINNING STAGE MAKE-UP

WHAT: This class will teach Character make-up basics with traditional cream make-ups and products for stage. At the end of the week, the student will be able to apply make-up to represent a character of their choosing. This class will be taught by Janna Larsen (Professional Hair and Makeup artist, Stage, TV, Film and Print).

WHO: Ages 10–15

WHEN: Jun. 18–22 from 2:00 pm–3:30 pm

WHERE: Hale Center Theater Orem (225 W. 400 N. in Orem)

COST: \$90 (plus a \$10 supply fee)

Class subject to cancellation if enrollment does not reach 8 students

Please call the box office for more details

801.226.8600

No cancellations or refunds

Continues on next page →



ACTING

INTERMEDIATE STAGE MAKE-UP

WHAT: This class will build upon theatrical basics, but will focus on the application of beauty make-up for the stage. Students are encouraged to bring any make up supplies they currently own to work with in class. There will be product available for purchase in addition to supply fee. This class will be taught by Janna Larsen – Professional Hair and Makeup artist, Stage, TV, Film and Print.

WHO: Ages 16+

WHEN: Jun. 25th-Jun. 29 from 2:00 pm–3:30pm.

WHERE: Hale Center Theater Orem (225 W. 400 N. in Orem)

COST: \$90 (plus a \$10 supply fee)

Class subject to cancellation if enrollment does not reach 8 students

VOICE

PRIVATE VOICE LESSONS

Taught by Amanda Crabb, Marcie Jacobson, Lori Meldrum, Bailee Brinkerhoff Morris, Sonja Poulter, David Smith, Brandalee Streeter, Marcie Yactman, & Preston Yates

WHO: Anyone with a voice

WHAT: This includes three, 30 minute private voice lessons and master class each month.

COST: \$130/month

Please call the Box Office for more details (801-226-8600).

Please call the box office for more details

801.226.8600

No cancellations or refunds

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THING HAS
BEEN MADE
LARGE BY
THE RIGHT
KIND OF
ADVERTISING.

-MARK TWAIN



RED RIDER
CREATIVE



Annie

MUSICAL | Jun. 15 -THROUGH- Aug. 11



Daddy Long Legs

MUSICAL | Aug. 23 -THROUGH- Sep. 22

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 4 or babes-in-arms
- ◆ No cell phones, pagers with alarms or other electronic devices
- ◆ Video and audio recording of this production is strictly prohibited
- ◆ No outside food or drink
- ◆ Free parking in our lot or on the street (*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 hcto.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

HCTO Staff

MANAGING DIRECTORS—Cody Hale, Linda Hale, Cody Swenson, Anne Swenson

FINANCIAL ASSISTANT TO THE EXECUTIVE DIRECTOR—David Smith

ADMINISTRATIVE ASSISTANT—Meagan M. Downey

DIRECTOR OF EDUCATION—Linda Hale

THEATER SCHOOL DIRECTOR—Ryan Radebaugh

VOCAL SCHOOL DIRECTOR—Amanda Crabb

VOCAL INSTRUCTORS—David Smith, Amanda Crabb, Marcie Yactman, Sonja Poulter, Brandalee Streeter, Bailee Brinkerhoff Morris, Marcie Jacobson, Preston Yates, Lori Meldrum

ACTING INSTRUCTORS—Kenna Smith, Elizabeth Crandall, Zoe Wilde, Nancy Candrian

YOUTH PRODUCTION STAGE MANAGER—Whitney Black

YOUTH THEATER COSTUME DESIGN—Tami Crandall

YOUTH THEATER HAIR & MAKEUP DESIGN—Laura Bikman

YOUTH THEATER DIRECTORS—David Smith, Ryan Radebaugh

EDUCATION DEPARTMENT ACCOMPANIST—Andrew Walsh, Andrea Church

PRODUCTION STAGE MANAGER—Meagan M. Downey

COSTUME DIRECTOR—Anne Swenson

COSTUME DESIGN—Kris Hansen-Call, Cole McClure

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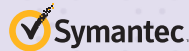
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