



# The Odd Couple

COMEDY

PRODUCTION NUMBER 216

Dec. 31 —THROUGH— Feb. 09

2019  
SEASON

Annual  
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HALE CENTER THEATER OREM

PROUDLY PRESENTS

## The Odd Couple

By: Neil Simon

### STARRING

Geoff Means • Jake Ben Suazo

### SUPPORTING

Becca Ashton • Archelaus Crisanto • Bryan M. Dayley  
Daniel Hess • Alice Johnson • Ben Parkes

#### DIRECTOR

David Morgan

#### PRODUCTION STAGE MANAGER

Meagan M. Downey

#### TECHNICAL DIRECTION & SOUND DESIGN

Cole McClure

#### SET DESIGN & MASTER CARPENTER

Bobby Swenson

#### COSTUME DESIGN

Peter Terry

#### HAIR & MAKEUP DESIGN

Janna Larsen

#### LIGHTING DESIGN

Cody Swenson

#### PROPERTIES

Linda Hale

#### ASSISTANT PROPERTIES

Cody Hale

#### COSTUME DIRECTOR

Anne Swenson

#### TECHNICIANS

Ryan Fallis  
Richie Trimble

#### CUTTER / DRAPER

Jess Barksdale

#### ASSISTANT HAIR & MAKEUP DESIGN

Melinda Wilks  
Bekah Wilbur

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## ◇ CAST OF CHARACTERS ◇

OSCAR MADISON .....	Jake Ben Suazo
FELIX UNGER .....	Geoff Means
SPEED .....	Archelaus Crisanto
MURRAY .....	Bryan M. Dayley
ROY .....	Ben Parkes
VINNIE .....	Daniel Hess
GWENDOLYN PIGEON .....	Alice Johnson
CECILY PIGEON .....	Becca Ashton

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- Dr. Ben Bikman PHD, researcher of chronic disease and obesity

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## ◇ SCENE SYNOPSIS ◇

TIME: 1964 • PLACE: An apartment on Riverside Drive. New York City

### ACT I

A hot summer night.

### ACT II

SCENE 1: Two weeks later. About 11:00 P.M.

### INTERMISSION

SCENE 2: A few days later. About 8:00 P.M.

### ACT III

The next evening. About 7:30 P.M.



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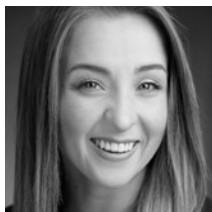
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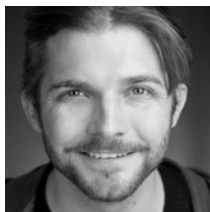
# ◇ WHO'S WHO ◇



Becca Ashton



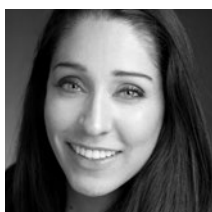
Archelaus Crisanto



Bryan M. Dayley



Daniel Hess



Alice Johnson



Geoff Means



Ben Parkes



Jake Ben Suazo

## BECCA ASHTON

*Cecily Pigeon*

Becca is thrilled to be kicking off the new year at HCTO! She had a blast working on *The Little Mermaid*, *Annie*, and *Anything Goes* last season and leapt at the opportunity to join this hilarious crew. Other credits include *Agamemnon*, *A Year with Frog and Toad*, and *Tartuffe* at Utah Valley University. She will graduate this Spring with a BFA in Acting. "Enjoy!"

## ARCHELAUS CRISANTO

*Speed*

Archelaus is excited to make his debut at the HCTO. An Oregon transplant, Archie is a regular fixture in Utah's film and theatre communities, working both behind the camera and in front of it, onstage and off. He has played many roles from Tybalt to

Macbeth, but he feels his greatest role was the one time he was the Sports Idiot in a BYU commercial.

## BRYAN M. DAYLEY

*Murray*

Bryan is pumped to be back performing in Orem! He was last seen as Sir John Middleton in *Sense and Sensibility* which he enjoyed immensely. His other favorite roles include Charlie in *The Foreigner*, Joey in *Sister Act*, and Robert Falcon Scott in *Peter and the Starcatcher* at HCT. Follow him on ig @capn\_bryam.

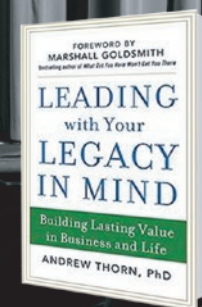
## DANIEL HESS

*Vinnie*

Dan was most recently seen at HCTO as Captain Reginald Strong in *Anything Goes*. He feels blessed to be part of such

"I am a neurotic nut, but you're crazy."

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a profoundly gifted and giving cast and production team! If you think you are having a good time this evening, you should have been at rehearsal! Our playwright, Neil Simon, has said "Don't listen to those who say, you are taking too big a chance. Michelangelo would have painted the Sistine floor, and it would surely be rubbed out by today." Dan wishes to dedicate his performance to his muse for his personal ceiling, his sweetheart Janalee!

### ALICE JOHNSON

*Gwendolyn Pigeon*

Alice couldn't be happier, back at HCTO and working again with David Morgan and such a talented cast. Alice graduated with a BFA in Acting from BYU. Recent credits include Hero in *Much Ado About Nothing* with Creekside Theater Fest and *The Book Of Mormon Video Library Project* for the Church. Alice wants to send a big thanks to all her 5th graders at Ascent Academy in Lehi who share their teacher with the theater world so she can still have both her dream jobs.

### GEOFF MEANS

*Felix Unger*

Geoff is grateful to be back among his HCTO family and to be a part of such a wonderful production. He was recently seen as Clarence in The Hive Collaborative's production of *The Actors*. Some of his favorite roles include: Albert Kummer, *Dear Ruth* (HCTO); Jonathan Forbes, *Pillow Talk* (HCTO); and Rev. Lionel Toop, *See How They Run* (HCTO). He lives in South Jordan with his wife (Lisa) and his 4 children (Bailey, Ian, Samantha and Spencer) who he thanks for all of their love and support. He would also like to thank the production team and cast for such an amazing experience.



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### BEN PARKES

*Roy*

Ben is thrilled to be returning to the HCTO stage, having previously played Uncle George in *Cash on Delivery* and Mr. Dussel in *The Diary of Anne Frank*. Ben has also performed at HCT (West Valley and Sandy locations), the Playmill Theatre, and The Walt Disney World Resort. He has performed improv with Comedy Sportz, Comic Frenzy, and Laughing Stock. Other favorite roles include: Weisel (*Newsies*), Much (*The Heart of Robin Hood*), Smee (*Peter and the Starcatcher*), Nick (*Over the River and Through the Woods*), Joel (*Beau Jest*), and Forbright (*Cash on Delivery*) all at HCT; John Adams (*1776*) at Murray Arts, and The Baker (*Into the Woods*) at BYU-Idaho. During the day, Ben works for The Walt Disney Company creating happiness, or ignores work to play with Elliott, Oliver, and Atticus. This performance is dedicated to Luana, without whom life would be terrible.

### JAKE BEN SUAZO

*Oscar Madison*

Jake has performed many times at HCTO over the years. Most recently as Alf in *Peter and the Starcatcher*, Clown Two in *The 39 Steps* and Carlino in *Wait Until Dark*. He is currently an adjunct professor at both Utah Valley University and Brigham Young University. His film credits are as Larry in *Inspired Guns* and has a cameo in the recent film *Little Women*. He played Marshall Higgs on the TV series *The Outpost* on the CW. He is a founding member of the Thrillionaires Improv Musical Theatre and a cast member of the improvised television series *Show Offs* premiering in January on BYU TV.



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## The Odd Couple

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MUSICAL | Feb. 22 -THROUGH- Apr. 20



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COMEDY | Aug. 15 -THROUGH- Sep. 14



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MUSICAL | Sep. 27 -THROUGH- Nov. 23



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MUSICAL | Nov. 30 -THROUGH- Dec. 23

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# ◇ INTERESTING FACTS ◇

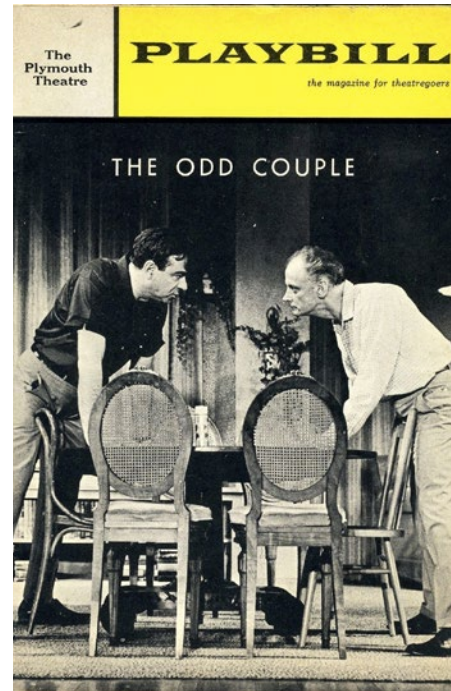
Written by HCTO dramaturg Dr. Christopher Clark

“Dying is easy,” the actor Edmund Gwenn once said, “comedy is hard.” Most writers, including *The Odd Couple* author Neil Simon, would probably agree. While writing the play in 1963, Simon got a major case of writer’s block. He had a great idea for a play: two newly divorced men—one based on his finicky older brother Danny, and the other based on a carefree friend named Roy—become roommates to save money on rent and navigate the single life. The play’s title had come easily to Simon. The characters were clear in his mind. He could visualize the sloppy apartment. What he didn’t have was a third act.

“Some plays come easily,” Simon writes, “some take time, and some feel as though you’re pushing Noah’s Ark, after the flood, up Mount Ararat, animals included.” Mid-century playwrights like Simon typically followed a three-act structure of storytelling not unlike the “bump, set, and spike” rule in volleyball. The first two acts—bump and set—had come to Simon easily enough. He just couldn’t spike it. He couldn’t figure out how to finish the play. And time was running out: Neil Simon was already a big name on Broadway, which meant that theatres were already being booked for performances and casting was underway.

► **Right:** Art Carney as Felix Unger (left) and Walter Matthau as Oscar Madison (right) in the original Broadway run of *The Odd Couple*.

▼ **Below:** Playwright Neil Simon.



◀ **Left:** Original Broadway playbill cover, featuring Walter Matthau and Art Carney.

With serious misgivings, Simon finished the third act as best he could and the play was sent out immediately to actors and agents across the country. The responses were ecstatic. Actor Walter Matthau told his wife, Carol, “I’ve just read something that’s going to run on Broadway for ten years.” The production was cast easily and the actors assembled in New York a few weeks later for a read-thru of the script. The first act read seamlessly, with the actors exhausted from laughing. The reading of the second act topped the first. “You don’t need me here,” a producer said, “I’m going out to start selling tickets.” Then came the third act. Time to spike. Simon recalls:

**What could possibly go wrong now? Even if the third act wasn’t up to the first two, I still felt we had a hit. Two minutes into reading the third act, I realized how wrong I was. It was unimaginably bad. A pall fell over the room. We got through it somehow and the room grew strangely quiet. Matthau suddenly had second thoughts about doing the play. He thought the third act was awful and complained it was not the original third act we had first sent him. I think no reader would know or understand why the third act went wrong. Laymen rarely do. Professionals rarely do. Unlike a book, a dramatic or comic scene may read well but not play well, which is a mystery to us all.**

*Simon, Neil. Rewrites: A Memoir (p. 157). Simon & Schuster. Kindle Edition.*

The play’s director, Mike Nichols, sent Simon home to write a new third act. They had only six days before the third act would go



◀ *Left: Artistic depiction of The Odd Couple.*

◊.....◊

unprepared in my life and I'm not going to start now. No way." "All right, Walter," Nichols responded, "I've got it solved. The rest of the company will do the new third act and you can still do the old third act."

Despite a chaotic opening night, the new third act went over decently. Encouraged, Simon reworked it again, adding the beloved Pigeon sisters to the plot. But audiences didn't laugh. The production moved to Boston, where one critic titled his review *Oh, for a Third Act*. "The jokes are great," Nichols told Simon, "But it doesn't matter. The audi-

ence doesn't like what's happening. They don't like the turn in the story. The characters are going in a direction that seems wrong to them. They're unhappy, that's all."

Eventually, after months of tireless writing and rewriting, Neil Simon produced his best-known play, *The Odd Couple*—third act and all. Audiences loved it; the laughter never stopped. "I felt fulfilled," Simon writes, "It was a sign of approval, of being accepted."

According to *The New Yorker*, since 1970 almost no day has gone by without a professional production of a Neil Simon comedy playing somewhere in the country. Of all his plays, *The Odd Couple* has proven the most popular. Not bad for a script that Simon called "a grim, dark play about two lonely men that would probably be the end of my career." In comedy, the end is only the beginning.

into rehearsal; three weeks before it would perform to a tryout audience in Delaware. After writing twelve hours a day for four days, Simon produced a new third act. But when the cast read it, it was another flop. He was stuck. "Some people misinterpret what writer's block is." Simon writes, "They assume you can't think of a single thing. Not true. You can think of hundreds of things. You just don't like any of them. And what you like, you don't trust."

Eventually, rehearsal time ran out. On the train to Wilmington, Simon and Nichols desperately tried to clear away the debris of the third act. After two more days of endless writing in a hotel room, Simon delivered, yet again, a new third act. The cast had less than three days to learn forty pages of new material. "It's ridiculous," Matthau said. "I'm not going out in front of an audience and humiliate myself. I've never been

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**WHO:** Grades 2-9

**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 semester!

**WHEN:** Mondays & Fridays: Jan. 7 – Feb 8 from 4:00 pm – 5:30 pm (*No class on Jan. 21 due to the holiday. The first class that week will be on Wednesday, Jan. 23 at the normal class time.*)

**COST:** \$150 per semester

**REGISTRATION:** No late registration available

*A final performance is included.*

### MINI-MUSICAL WORKSHOP (SESSION 2—DISNEY'S ALADDIN KIDS)

**WHO:** Grades 2-9

**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 semester!

**WHEN:** Mondays & Fridays: Feb. 25 – Mar. 29 from 4:00 pm – 5:30 pm

**COST:** \$150 per semester

**REGISTRATION:** No late registration available

*A final performance is included.*

### MINI-MUSICAL WORKSHOP (SESSION 3—DISNEY'S THE LION KING KIDS)

**WHO:** Grades 2-9

**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 semester!

**WHEN:** Mondays & Fridays: May 6 – May 31 from 4:00 pm – 5:30 pm (*No class on May 27 due to the holiday. Rehearsal that week will be on Wednesday, Jan. 23 at the normal class time.*)

**COST:** \$150 per semester

**REGISTRATION:** No late registration available

*A final performance is included.*

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**WHEN:** Mondays: Jan. 7 – Apr. 8 from 12:00 pm – 1:30 pm

**COST:** \$175 per semester

**REGISTRATION:** The late registration deadline is Jan. 14, 2019

*A final performance is included.*

### MUSICAL THEATER AUDITIONING

**WHO:** Ages 12+ (Adults included)

**WHAT:** Students participate in a once-a-week class where our professionally trained faculty will help each student explore the techniques of musical theater auditioning.

**WHEN:** Fridays: Mar. 22 – May 11 from 4:30 pm – 6:00 pm (*No class on May 10. Instead there will be a final performance on Saturday, May 11 at 3:30 pm.*)

**COST:** \$150 per semester

**REGISTRATION:** The late registration deadline is Mar. 29, 2019

*A final performance is included.*

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*Continues on next page →*



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**WHO:** Anyone with a voice

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

**COST:** \$130/month

**REGISTRATION:** Continuous year-round. Call the Box Office for more details.

### PRIVATE ACTING LESSONS

*Taught by Kelly Coombs*

**WHO:** All ages

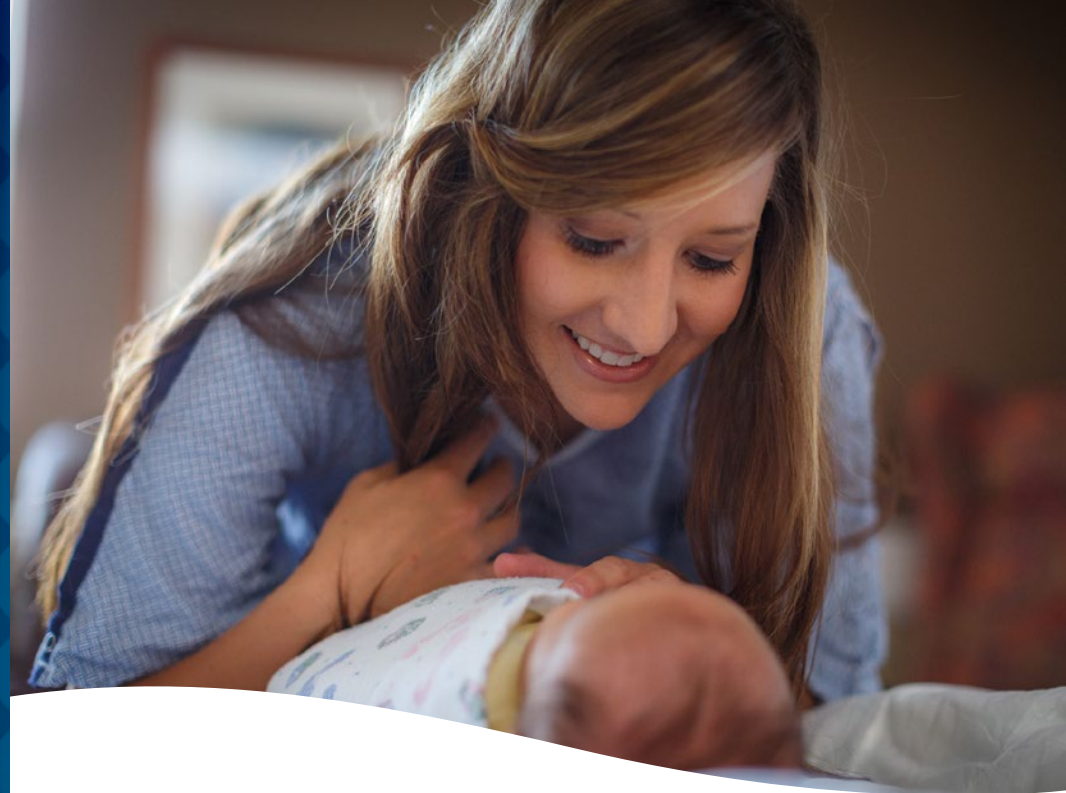
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**COST:** \$130/month

**REGISTRATION:** Continuous year-round. For more information on how to register, email Linda Hale at [linda@haletheater.org](mailto:linda@haletheater.org).

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- ◆ 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
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- ◆ 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.*

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- ◆ For advertising and promotional opportunities, contact Joseph Branca at 801.835.1380
- ◆ For audition schedules, acting and music class schedules and additional theater information visit our website at [hcto.org](http://hcto.org)
- ◆ For fundraising information for your organization contact LaRene Tinney at 801.226.8600
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STAGEHAND—Charles Ross

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CAST CATERING COORDINATOR—Linda Hale, Debora Wawro

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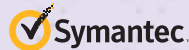
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