



MAN WITH THE POINTED TOES

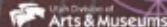
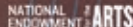
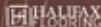
2020
SEASON

COMEDY

PRODUCTION NUMBER 223

Jan. 04 —THROUGH— Feb. 08

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HALE CENTER THEATER OREM

PROUDLY PRESENTS

MAN WITH THE POINTED TOES

BY: Lynn & Helen Root

STARRING

Will Ingram • McKell Petersen

SUPPORTING

Dallin Bradford • Jordan Briggs • Sasha Fazulyanov • Paul Hill • Geoff Means
Rachel Ryan Nicholes • Mark Pulham • Alexis Terrazas • Mason Willard

DIRECTOR

Cleveland McKay Nicoll

ASSISTANT DIRECTOR

Carolyn Hartvigsen

PRODUCTION STAGE MANAGER

Meagan M. Downey

TECHNICAL DIRECTION & SOUND DESIGN

Cole McClure

SET DESIGN & MASTER CARPENTER

Bobby Swenson

SCENIC PRODUCTION MANAGER

Joseph Governale

COSTUME DESIGN

Peter Terry

HAIR & MAKEUP DESIGN

Janna Larsen

LIGHTING DESIGN

Ryan Fallis

PROPERTIES

Linda Hale

ASSISTANT PROPERTIES

Cody Hale

COSTUME DIRECTOR

Anne Swenson

TECHNICIANS

Ryan Fallis

Richie Trimble

CUTTER / DRAPER

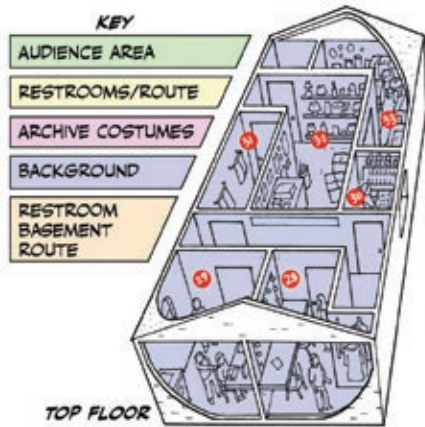
Jess Barksdale

ASSISTANT HAIR & MAKEUP DESIGN

Melinda Wilks

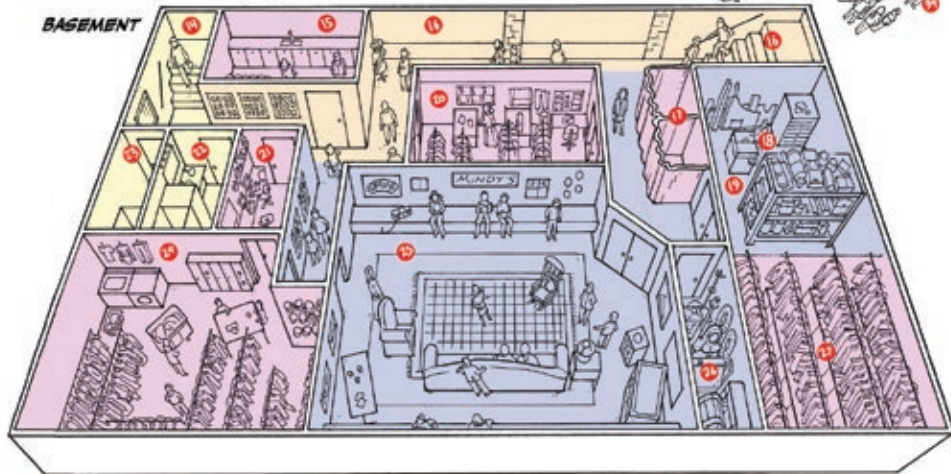
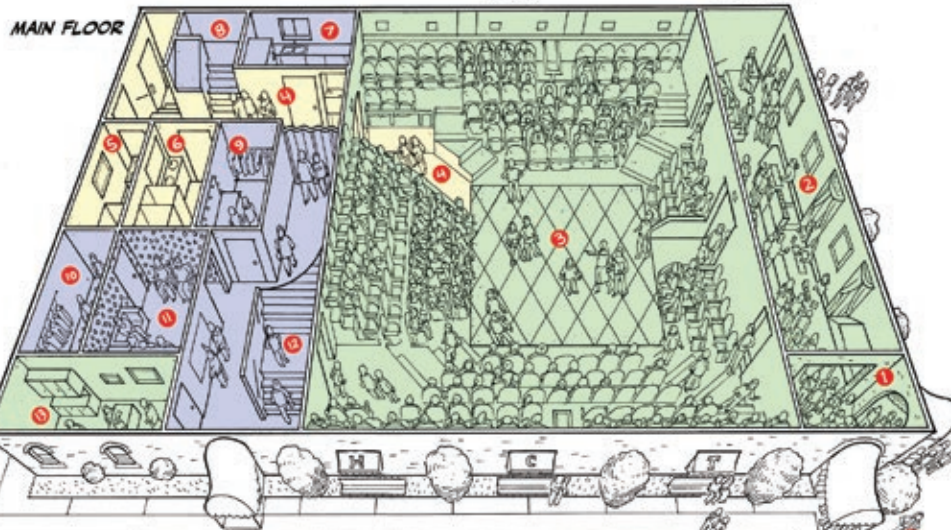
Bekah Wilbur

◇ CAST OF CHARACTERS ◇



A SPECIAL SNEAK PEEK INSIDE THE HALE!

- | | |
|---------------------------------------|-------------------------------|
| 1. LOBBY VESTIBULE | 18. BOBBY |
| 2. LOBBY AND CONCESSIONS | 19. SET SHOP |
| 3. MAIN STAGE | 20. COSTUME SHOP |
| 4. EASIEST ROUTE TO RESTROOMS | 21. ARCHIVE OFFICE |
| 5. MEN'S RESTROOM | 22. LADIES' BASEMENT RESTROOM |
| 6. LADIES' RESTROOM | 23. MEN'S BASEMENT RESTROOM |
| 7. KITCHEN | 24. ARCHIVE COSTUMES |
| 8. TO THIRD FLOOR | 25. REHEARSAL HALL |
| 9. DRESSING ROOM 1 | 26. CHRISTMAS CAROL STORAGE |
| 10. DRESSING ROOM 2 | 27. COSTUME STORAGE |
| 11. GREEN ROOM | 28. DRESSING ROOM 3 |
| 12. TO LIGHT BOOTH | 29. PRODUCTION OFFICE |
| 13. TICKET OFFICE | 30. LIGHT BOOTH |
| 14. TO BASEMENT | 31. EXECUTIVE RESTROOM |
| 15. BASEMENT KITCHEN | 32. PROP STORAGE |
| 16. BASEMENT RESTROOM ALTERNATE ROUTE | 33. MORE PROP STORAGE |
| 17. ARCHIVE DRESSING ROOMS | 34. CHARLIE |



- | | |
|----------------------|--|
| TOM COTEREL | Will Ingram |
| FLORENCE RAINS | McKell Petersen |
| LINK HANSON | Dallin Bradford |
| HANK STOVER | Mason Willard |
| LEM REED | Jordan Briggs |
| JOSE | Paul Hill (MWF) • Alexis Terrazas (TTuS) |
| PAMELA WRIGHT | Rachel Ryan Nicholes (MWF) • Sasha Fazulyanov (TTuS) |
| WRIGHT | Mark Pulham (MWF) • Geoff Means (TTuS) |

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◇ SCENE SYNOPSIS ◇

TIME: 1969 • PLACE: Snake Eyes Ranch, Texas

ACT I

SCENE 1: A Spring Day

SCENE 2: A Month Later

SCENE 3: A Few Days Later

SCENE 4: A Month Later

ACT II

SCENE 1: Two Months Later

INTERMISSION

SCENE 2: The Following Evening

ACT III

SCENE 1: Saturday Evening

SCENE 2: Later That Night

SCENE 3: The Following Morning



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◇ DIRECTOR'S NOTE ◇

Written by: Cleveland McKay Nicoll



The first time I sat down and read *Man with the Pointed Toes* I was flooded with memories of working on my family's cattle ranch in Southeast Arizona and learning what it took to be a real cowboy. Riding for hours as we rounded-up cattle for branding, driving out to a distant pasture in the green '66 Chevy pick-up to 'fix fence', and learning to shoe and saddle a horse are some of my most vivid memories.

There are several aspects that I focused on for atmosphere and tone, and these memories were at the very core of everything. I decided that I was going to take this sweet romantic comedy and treat it like I would a cowboy. So, what words would I use to describe a cowboy? They're gritty, stubborn, loyal, hard-working, and old-fashioned. Whether it was incorporated in the final production or the rehearsal process, I wanted to make sure that these qualities were used at every turn.

For instance, you'll find there are some dated ideas present in this script. Obviously the 1960s were a very different time from now. However, like a stubborn cowboy, I didn't want to pull those punches. While I don't

approve of the ideologies of the time, I found they were essential to character and plot development.

Another example being grit. It's easy to look at a romantic comedy and think, "fluffy, funny, but ultimately shallow," yet, as the saying goes, comedy equals tragedy plus time. Too often people fall for the excuse of "the bit" and using jokes as the crutch of a performance, instead of digging down deep into the hurt and pain of each character, which adds depth to the situation and brings truth to the comedy. I have to say I'm very grateful for the casts' willingness to follow me down this road, and their eagerness to make this more than just a *cute* show.

Finally, old-fashioned. This is considerably the most apparent cowboy descriptor you'll see tonight. To better explain this idea however, some context is needed. Shortly after this script was originally written in 1965, it was bought by Paramount Pictures in order to be made into a film. Sadly, the film was never made, but during this process, the idea of westerns and cinema of the 1960s never left my mind. To the best of my abilities I wanted to incorporate the style of these old-fashioned movies in an attempt at paying homage to what could have been.

Tonight, I hope you'll take a little trip to the not-so-distant past with us. I hope you laugh, and feel, and genuinely enjoy and experience the depth of the characters before you. We may not be taking a trip to my family's cattle ranch in Arizona, but this is certainly the next best thing.

◇ WHO'S WHO ◇

DALLIN BRADFORD

Link Hanson (M-S)

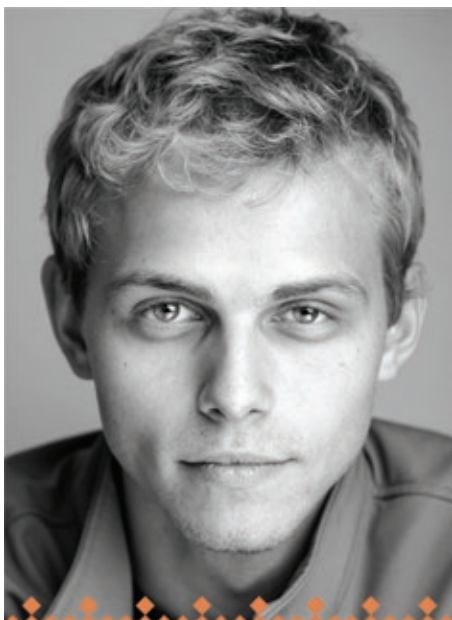
Dallin is a freelance voice actor and audio-book producer (with clients ranging from Cedar Fort Publishing here in Utah, to Zenith Watchmakers in Switzerland) and Chief of Operations for Avonlea Theater Company. He is a proud graduate of David Scott's Applied Art of Acting program (2018) in Dublin, Ireland, and just completed a term with Masters Acting Academy. He was most recently seen in PG Players' *Wait Until Dark*. Dallin has been involved on and off the stage with many other companies and festivals, including Salty Dinner Theater, Sandra Millet Summer Shakespeare, and Timpanogos Arts Festival. He would like to

thank his family for all the support they've given him, and for the passion and ethic they've taught him.

JORDAN BRIGGS

Lem Reed (M-S)

Jordan is currently in his fourth year of study at UVU in their BFA Musical Theater program. Past credits include: Zach in *Tigers Be Still* (PYGmalion Theatre Company), Gideon in *Seven Brides for Seven Brothers*, Matt in *The Fantasticks* (Empress Theatre), as well as many leading and supporting roles in shows like *Urinetown*, *She Loves Me*, *Cabaret*, *A Year with Frog and Toad*, *Twelfth Night*, and many others, all at Utah Valley University. This is his first show at HCTO.



Dallin Bradford



Jordan Briggs



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IN SANDY CITY

SASHA FAZULYANOV

Pamela Wright (T18S)

Sasha is elated to be playing Pamela in this HCTO production. She is currently a sophomore in the MDT program at Brigham Young University. Recent credits include Woman 5 in *Thoroughly Modern Millie* here at HCTO, Ensemble in *Wonderland*, and Ella in *Cinderella*. As Kanye once said, “she take my money when I’m in need.” “Enjoy the show!” @sasha.fazulyanov

CAROLYN HARTVIGSEN

Assistant Director

Carolyn is so happy to join McKay in directing this lovely little comedy. She has worked on the direction/choreography of various productions in New York and Utah including: *Much Ado About Nothing*, *Wait Until Dark*, *You're a Good Man Charlie Brown*, and *Junie B. Jones the Musical*. Thanks to HCTO, the production team, and this great cast for creating art that makes the world a better place.



Sasha Fazulyanov



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Paul Hill

PAUL HILL

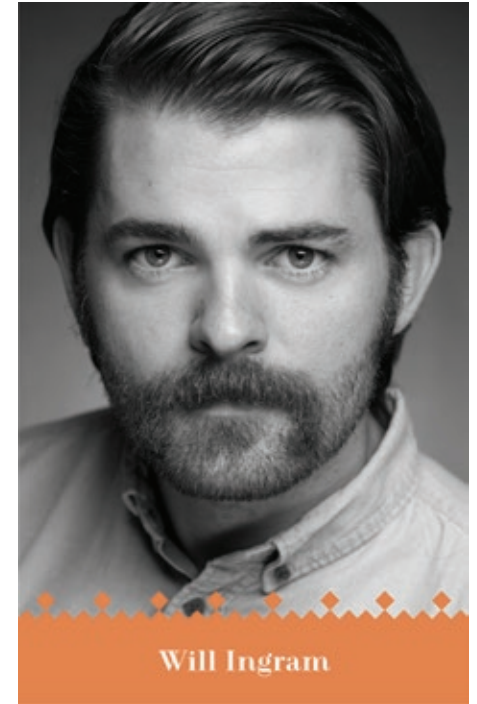
Jose (MWF)

Paul is very excited to be back at HCTO. Some of his favorite roles here are Edna in *Hairspray*, Hannibal in *The Curious Savage*, Amonasro in *Aida*, File in *The Rainmaker*, Bill Sykes in *Oliver!*, Slave 2 in *The Girl, the Grouch and the Goat*, the Kralahome in *The King and I*, and the French Emcee in *Lucky Stiff*. He also directed *Mary Mary* and *Love is the Byrds* for HCTO.

WILL INGRAM

Tom Coterel (M-S)

The mustachioed man you see in the photograph is Will Ingram. You may be wondering, “Where did this young man come from?” Well he’s been secretly honing his theatre skills in the prestigious college known to most as Utah Valley University. You may ask, “What might I have seen him in?” “Well,” he might answer, “mostly just recent new



Will Ingram

works, getting my foot in the door.” He was a member of the premiere cast of a little town called Evermore. He played Gherland in UVU’s very own production of *The Girl Who Drank the Moon*. And he is wrapping up *Paul Bunyan*, a UVU traveling show for young audiences. “Is he excited about his Hale debut” you ask? Yes. Yes he is. And he thanks his drop-dead gorgeous wife and his loyal family for providing more support than a Dr. Scholl’s insole.

GEOFF MEANS

Wright (TBS)

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 Felix Unger in HCTO’s production of *The Odd Couple*. Some of his favorite roles include: Albert Kummer, *Dear Ruth* (HCTO); Jonathan Forbes, *Pillow Talk* (HCTO); and Rev. Lionel Toop, *See*



Geoff Means



Rachel Ryan Nicholes

How They Run (HCTO). He would like to thank his family and friends for all of their love and support. “Enjoy the show!”

RACHEL RYAN NICHOLAS

Pamela Wright (MWF)

Rachel is so excited to be back in Utah and performing at HCTO! She just finished her master’s in music at Oklahoma City University, teaches voice lessons at Hale Center Academy for the Arts and Education and University of Utah, and loves to hike with her puppy and husband on the weekends. Some favorite roles include: Adrianna in *Comedy of Errors* (Oklahoma Shakespeare in the Park), Cosette in *Les Misérables* (Playmill Theater), and Lucy in the opera *The Telephone* (Idaho Falls Opera Theater).

CLEVELAND MCKAY NICOLL

Director

McKay is originally from Salt Lake City, UT, and recently graduated from UVU with a BFA in musical theatre. McKay is so grateful for the opportunity to be directing here at HCTO, and has performed on Orem’s stage many times over the past few years. He is excited to make the transition to the other side of the table for this production of *Man with the Pointed Toes*. Past directing credits include *As You Like It* for Renaissance Now and his own adaptation of Molière’s *Tartuffe* at UVU. He would first like to thank the wonderful individuals in this cast for their hard work and fun collaborative energies, along with the fantastic creative team for coming together and making this show the



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best it can be. Finally, he would like to thank his mentor Chris Clark for supplying him with the knowledge and support that assisted in him in achieving his goals and overcoming obstacles throughout the last few years. “Don’t aim at success, the more you aim at it and make it a target, the more you are going to miss it.”

MCKELL PETERSEN

Florence Rains (M-S)

McKell is excited to be with HCTO for the first time! McKell recently graduated from Utah Valley University with her Bachelor of Fine Arts in Musical Theater. She is excited to be working with a wonderful cast, crew, and director for this heartwarming show. Her recent credits include *Sweeney*



McKell Petersen

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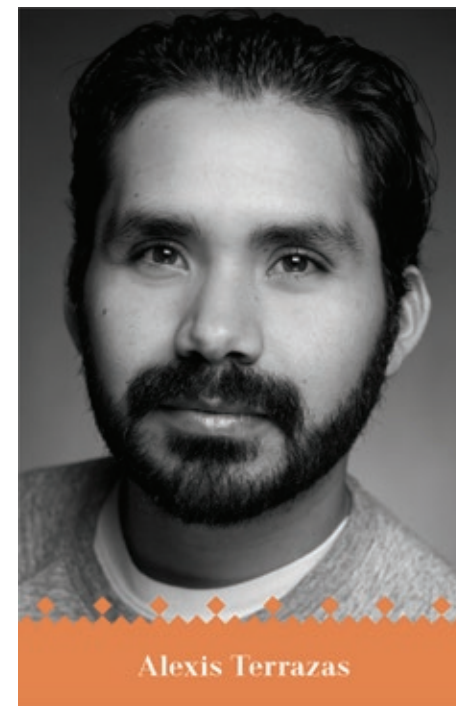
Mark Pulham

Todd (Utah Rep/Noorda Center for the Performing Arts), Amalia Balash in *She Loves Me* (Utah Valley University), and *Joseph and the Amazing Technicolor Dreamcoat* (Sundance Summer Theatre). She's also enjoyed her collegiate performances of *The Last Five Years* (Cathy), *Cabaret* (Ensemble), *Tartuffe* (Elmire), and *Anything Goes* (Hope Harcourt). McKell thanks her family for their unconditional love and support, each of her professors for their time, concern, and efforts in her training/education, as well as the one who continually motivates her to work towards success in life and in the arts. "Enjoy the show!"

MARK PULHAM

Wright (MWF)

Mark is happy to be able to kick off 2020 at HCTO. As one of the only cast members that actually lived in the 60's and who is in his 60's...he feels right at home in this setting.



Alexis Terrazas

While his role might not be the biggest, he's having a blast. He may look familiar if you've been to plays here before—he's been doing shows since the theater opened in Orem. Sit back, relax, and enjoy the show—and don't blink...you might miss him.

ALEXIS TERRAZAS

Jose (TIBS)

Man with the Pointed Toes is Alexis Terrazas' first time doing theater. The only acting experience he has is doing a short film, *Blinded Love*, where he played Tomas, a victim of an abusive relationship. Alexis' background is in science. He acquired a degree in exercise science from Western Wyoming Community College, and he now is working toward becoming a registered nurse.



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MASON WILLARD

Hank Stover (M-S)

Mason Willard is finally scratching the persistent itch left behind by the acting bug, which bit him at a young age. This is his first performance of any kind since his high school drama days (apart from doing silly voices and accents for his children during nightly story time). His father, a former drama teacher, instilled in him a love of movies and live theater from the time he was (debatably) old to enough to appreciate them. He has plans to continue stretching his creative muscles and making himself uncomfortable by performing in front of people he doesn't know.

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2020 SEASON

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MAN WITH THE POINTED TOES

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ROALD DAHL'S Matilda THE MUSICAL

MUSICAL | Feb. 21 -THROUGH- Apr. 11



Dirty Rotten SCOUNDRELS

MUSICAL | Apr. 24 -THROUGH- Jun. 06



Little Women

MUSICAL | Jun. 19 -THROUGH- Aug. 01



Over THE RIVER & Through THE Woods

COMEDY | Aug. 12 -THROUGH- Sep. 19



SINGIN' IN THE RAIN

MUSICAL | Oct. 02 -THROUGH- Nov. 21



A CHRISTMAS CAROL

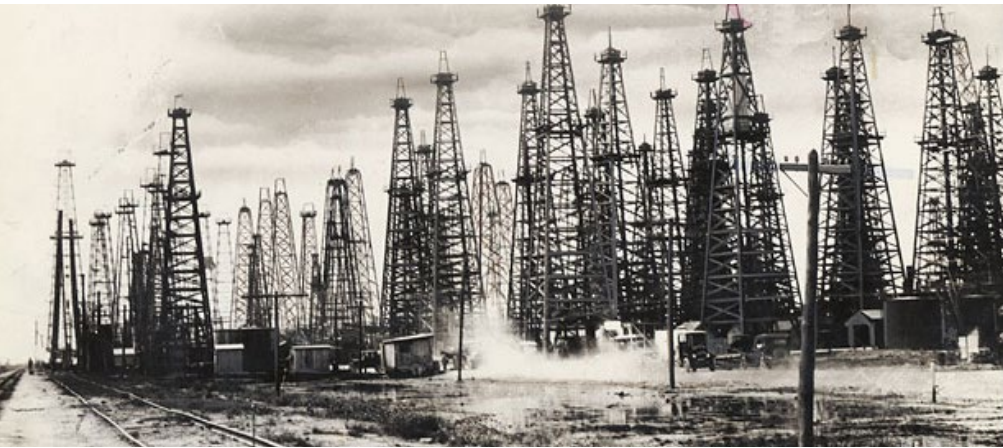
MUSICAL | Nov. 30 -THROUGH- Dec. 23

2020 Brochures and Order
Forms are now available in
the Lobby and Box Office.

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◇ INTERESTING FACTS ◇

Written by HCTO dramaturg Dr. Christopher Clark

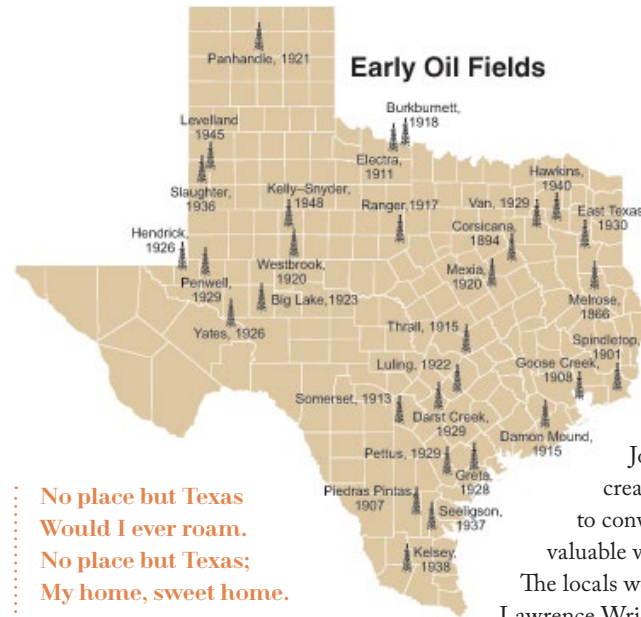


When we think of wealthy Texans, we think of oil. We imagine flat, dry oil fields of pumping derricks, big estates, and bigger hats. But the story of oil in Texas is really a story of the twentieth century. Before that, the economy of Texas was relatively modest; Texans relied on cattle and cotton. Dallas and Houston were merely stagecoach stops. But two rascally characters, with two very lucky gushers, were about to change all that.

Formula for success: rise early, work hard, strike oil.

J. Paul Getty

There had been rumors of oil on Sour Spring Mound, in southeast Texas, for years. Oily springs bubbled up in spots, and local children knew places along the hillside where natural gas could be lit aflame with a match. But no one took Sour Spring seriously until Patillo Higgins, a local business owner with



**No place but Texas
Would I ever roam.
No place but Texas;
My home, sweet home.**

Willie Nelson

a spotted reputation and only one arm, insisted that oil could be found one thousand feet down. A thousand feet was a manageable dig. It could be done cheaply and quickly with the right men and the right resources. Nobody knew he had made that number up.

On January 10, 1901, after three years of digging, there was a sudden eruption of mud. They had just hit one thousand and twenty feet. Six tons of drilling pipe shot out of the spout, sending roughnecks running for cover. Nobody had seen anything like it. There were a few moments of silence, and then the earth suddenly roared and spewed rocks, gas, and then, finally, black oil one hundred and fifty feet into the sky. It took nine days to cap the well; in that time almost one million barrels of oil had already erupted. It was the largest discovery of oil in history.

Once it was capped, the Spindletop Well, as it was named, reliably produced seventeen million barrels a year. Higgins was a millionaire overnight, and was thereafter

nicknamed the “prophet of Spindletop.” Land prices around Sour Spring Mound exploded, and one year later there were over five hundred Texas oil companies doing business in the area.

It took thirty years before another discovery that big, but it happened, this time in East Texas. A prospector named Columbus Marion Joiner, nicknamed “Dad,” created fake geological reports to convince investors that another valuable well was ready to be tapped.

The locals were committed. Historian Lawrence Wright observes, “The locals—farmers in bib overalls, ladies in dresses sewn from patterns out of the Sears, Roebuck catalogue—were imagining a life in which they would be strolling down a boulevard in fine clothes, prizing jewels and weighing investments.” That dream would come true soon enough.



If a man's from Texas, he'll tell you. If he's not, why embarrass him by asking?

John Gunther

Dad Joiner had predicted that oil would be found at three thousand four hundred feet. On October 3, 1930, at three thousand four hundred and sixty feet, there was a deep gurgle. Townsfolk took cover. A geyser erupted, validating both Joiner's unfounded prediction and his phony reports. Within nine months, over a thousand oil derricks sprang up around the site. Towns, hotels, and saloons quickly followed, and Dad Joiner's discovery soon provided half the barrels of oil in the United States.

By the 1960's, when *The Man with the Pointed Toes* is set, Texas was already famous world-wide for large oil gushers and even larger personalities. It's not inconceivable that a hick could win a ranch in a poker game and then discover it to be gushing with oil. Texans had become accustomed to doing things their own way for decades. The state had become what historian T.R. Fehrenbach calls "one of the imperial states," untamed, over the top, and resistant to change.



Oil is like a wild animal. Whoever captures it has it.

J. Paul Getty

"By change," Fehrenbach writes, "most observers meant: When will Texans become more like the rest of the nation?" As of 2020, Texas continues to pump 5.7 million barrels of oil each day. It's likely they won't change a thing.



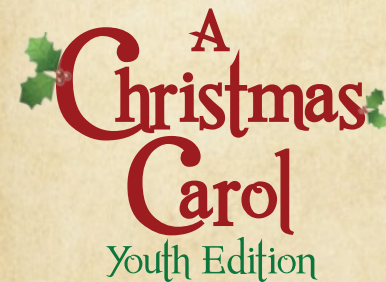
2020 YOUTH SEASON



Mar. 6 - Mar. 14

TO BE ANNOUNCED SOON!

Jul. 20 - Jul. 31



Dec. 2 - Dec. 10



May 15 - May 23



Oct. 19 - Nov. 13

SEASON TICKETS AVAILABLE SOON!



Hale Center Foundation for the Arts and Education



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SEMESTER-LONG CLASSES

MINI-MUSICAL (SESSION 1)

WHAT: So you want to be in a musical? Well, now's your chance! In this class, you will be given lines to memorize, dances and music to practice and perfect, and a chance to perform on the HCTO stage in a mini-musical at the end of the month!

WHO: Grades 2-9

WHEN: Jan. 6-31 (on Mondays and Fridays) from 4:00pm-5:30pm. (No class on Monday, Jan. 20 for MLK. We will have class on Wednesday, Jan. 22 instead.)

WHERE: Hale Studios (537 North 1200 West in Orem)

COST: \$160

INSTRUCTOR: Kelly Coombs

MINI-MUSICAL (SESSION 2)

WHAT: So you want to be in a musical? Well, now's your chance! In this class, you will be given lines to memorize, dances and music to practice and perfect, and a chance to perform on the HCTO stage in a mini-musical at the end of the month!

WHO: Grades 2-9

WHEN: Mar. 9-Apr. 3 (on Mondays and Fridays) from 4:00pm-5:30pm

WHERE: Hale Studios (537 North 1200 West in Orem)

COST: \$160

INSTRUCTOR: Kelly Coombs

MINI-MUSICAL (SESSION 3)

WHAT: So you want to be in a musical? Well, now's your chance! In this class, you will be given lines to memorize, dances and music to practice and perfect, and a chance to perform on the HCTO stage in a mini-musical at the end of the month!

WHO: Grades 2-9

WHEN: Apr. 13-May 8 (on Mondays and Fridays) from 4:00pm-5:30pm

WHERE: Hale Studios (537 North 1200 West in Orem)

COST: \$160

INSTRUCTOR: Kelly Coombs

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COMEDIC ONE ACT

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WHO: Grades 2-9

WHEN: Feb. 3-Feb. 28 (on Mondays and Fridays) from 4:00pm-5:30pm. (No class on Monday, Feb. 17 for President's Day. We will have class on Wednesday, Feb. 19 instead.)

WHERE: Hale Studios (537 North 1200 West in Orem)

COST: \$160

INSTRUCTOR: Carolyn Hartvigsen

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WHO: Anyone with a voice

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PRIVATE ACTING LESSONS

WHAT: Includes three 30-minute private acting lessons and one master class each month.

WHO: All ages

COST: \$130/month

REGISTRATION: Continuous year-round. Email Kelly Coombs at Kelly@hcto.org for more information or to register.

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- ◆ Doors open 30 minutes prior to each performance, all seats are reserved, and 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 (*Exxon 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.*

- ◆ 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
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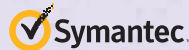
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