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A GENTLEMAN'S GUIDE TO LOVE & MURDER

MUSICAL

PRODUCTION NUMBER 245

2023 SEASON

Feb. 24 — THROUGH — Apr. 08

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A GENTLEMAN'S GUIDE TO LOVE & MURDER

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Robert L. Freedman

MUSIC AND LYRICS BY:
Steven Lutvak

BASED ON A NOVEL BY:
Roy Horniman

STARRING

Bryan Dayley • Marshall Lamm
Austin Dorman • Jordan Nicholes
Ashley Gardner Carlson • Brittany Sanders
Cecily Ellis-Bills • Lisa Zimmerman

SUPPORTING

Adrian Alita • Logan Bradford • Daniel Clegg • Amber Dodge • Emily Duncan
Laurel Asay Lowe • Cassidy McCleary • Maura Monson • Amelia Rose Moore
Heidi Scott • TJ Thomas • Jacob Thomason • Bonnie Wilson-Whitlock • Thomas Wood

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Jennifer Hill-Barlow

MUSIC DIRECTOR
Anne Puzey

DIALECT COACH
Dianna Graham

PRODUCTION STAGE MANAGER
Meagan M. Downey

**PRODUCTION MANAGER,
TECHNICAL DIRECTOR,
LIGHTING DESIGN**
Joseph Governale

COSTUME DESIGN
Erin Bjorn

SET DESIGN
Jason Baldwin

SOUND DESIGN
Cole McClure

HAIR & MAKEUP DESIGN
Bekah Wilbur

PROPERTIES
Linda Hale

COSTUME DIRECTOR
Anne Swenson

HAIR & MAKEUP DIRECTOR
Melinda Wilks

TECHNICIANS
Richie Trimble
Andy Keele
Courtney Byrom
Rachel Carr
Mia Benson

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Cody Hale

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A GENTLEMAN'S GUIDE TO LOVE AND MURDER was developed, in part, at the 2006 Sundance Institute Theatre Lab at the Sundance Resort with continuing Post-Lab Support through its initiative with the Andrew W. Mellon Foundation.

ANY VIDEO AND/OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

◇ CAST OF CHARACTERS ◇

THE D'YSQUITH FAMILY	Marshall Lamm (<i>MT_HF</i>) • Bryan Dayley (<i>TWS</i>)
MONTAGUE "MONTY" NAVARRO	Jordan Nicholes (<i>MWF</i>) • Austin Dorman (<i>TT_HS</i>)
SIBELLA HALLWARD	Ashley Gardner Carlson (<i>MT_HF</i>) • Brittany Sanders (<i>TWS</i>)
PHOEBE D'YSQUITH	Lisa Zimmerman (<i>MWS</i>) • Cecily Ellis-Bills (<i>TT_HF</i>)
MISS SHINGLE	Heidi Scott (<i>MT_HF</i>) • Bonnie Wilson-Whitlock (<i>TWS</i>)
TOM COPLEY / MAN 1	Jacob Thomason (<i>u/s Man 2</i>) (<i>MWF</i>) • TJ Thomas (<i>TT_HS</i>)
INSPECTOR / MAN 2	Adrian Alita (<i>MFS (12PM & 4PM)</i>) • Thomas Wood (<i>TWTT_HS (7:30PM)</i>)
MAGISTRATE / MAN 3	Daniel Clegg (<i>TWF</i>) • Logan Bradford (<i>MT_HS</i>)
TOUR GUIDE / WOMAN 1	Maura Monson (<i>MWF</i>) • Ameila Rose Moore (<i>TT_HS</i>)
LADY EUGENIA / WOMAN 2	Laurel Asay Lowe (<i>MWF</i>) • Amber Dodge (<i>TT_HS</i>)
MISS BARLEY / WOMAN 3	Emily Duncan (<i>MWF</i>) • Cassidy McCleary (<i>TT_HS</i>)

◇ SCENE SYNOPSIS ◇

◇ ACT I ◇

PROLOGUE: London, 1909

- A Warning to the Audience—*Company*

SCENE 1: Prison Cell

SCENE 1A: Monty's First Apartment

- You're A D'Ysquith—*Miss Shingle & Monty*

SCENE 2: Sibella's Apartment

- I Don't Know What I'd Do Without You—*Sibella*

SCENE 2A: Outside Highhurst Castle

- Foolish to Think—*Monty*

SCENE 3: Entrance to Highhurst Castle

SCENE 3A: Highhurst Castle

- A Warning to Monty—*Ensemble*
- I Don't Understand the Poor—*Lord Adalbert & Ensemble*

SCENE 4: Prison Cell

SCENE 4A: Lincolnshire Church

- Foolish to Think (Reprise)—*Monty*

SCENE 5: Prison Cell / Clerks

SCENE 6: Lake Chizzlemere

- Poison in my Pocket—*Monty, Asquith Jr., Miss Barley*

SCENE 7: After Chizzlemere

SCENE 7A: Bank Office / Tailors

SCENE 7B: Sibella's Apartment / Sibella's Wedding

- Poor Monty—*Sibella & Ensemble*

SCENE 8: Prison Cell

SCENE 8A: Village Inn

- Better With a Man—*Henry & Monty*

SCENE 9: Henry's Country Estate

SCENE 9A: Honey Shack / Garden

- Inside Out—*Phoebe & Monty*

SCENE 9B: Prison Cell

SCENE 10: Mayfair

- Lady Hyacinth Abroad—*Lady Hyacinth & Ensemble*

SCENE 11: A London Street

SCENE 11A: The Bank

- The Last One You'd Expect—*Lord Asquith*

SCENE 11B: Monty's Bachelor Apartment

- The Last One You'd Expect (cont.)—*Sibella & Monty*

SCENE 11C: Gym

SCENE 11D: Phoebe's Drawing Room

- The Last One You'd Expect (cont.)—*Phoebe*

SCENE 11E: Drury Lane Theatre

SCENE 11F: Various Locations

- The Last One You'd Expect (cont.)—*Lord Asquith, Sibella, Phoebe*

SCENE 11G: The Bank

- The Last One You'd Expect (cont.)—*Company*

SCENE 11H: Act I Finale

- The Last One You'd Expect (cont.)—*Monty & Company*

INTERMISSION

◇ ACT II ◇

SCENE 1: Cemetery

- Why Are All the D'Ysquith's Dying?—*Mourners*

SCENE 1A: Highhurst Castle

- Why Are All the D'Ysquith's Dying? (Encore)—*Lord Adalbert & Ensemble*

SCENE 2: Monty's Bachelor Apartment

- Sibella—*Monty*
- I've Decided to Marry You—*Phoebe, Sibella, Monty*

SCENE 3: London Street / Prison Cell

SCENE 4: Great Hall of Highhurst Castle

- Final Warning—*Monty, Lady Eugenia, Ensemble*

SCENE 4A: Highhurst Castle

SCENE 5: Highhurst Castle Dining Room

- Poison in My Pocket (Reprise)—*Monty*
- Looking Down the Barrel of a Gun—*Lord Adalbert & Ensemble*

SCENE 6: D'Ysquith Estate / Wedding

- Stop! Wait! What?—*Monty*

SCENE 7: The Trial

SCENE 8: Prison Cell

- You're a D'Ysquith (Reprise)—*Monty*

SCENE 9: Interrogation Room / Hallway

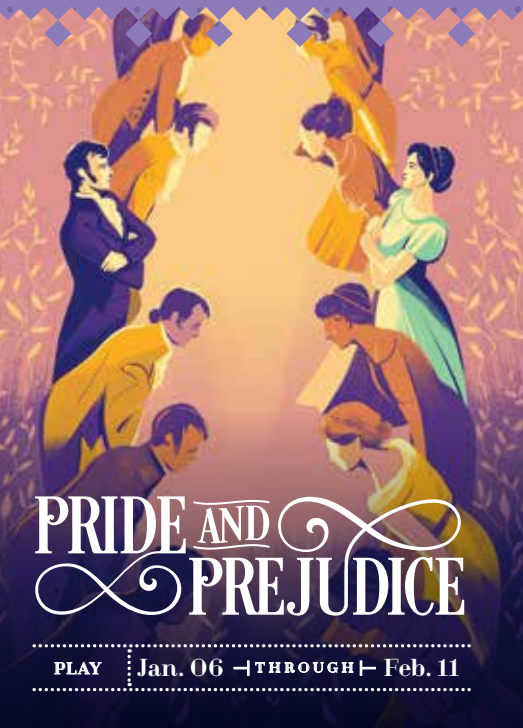
- That Horrible Woman (Part I)—*Sibella & Phoebe*
- That Horrible Woman (Part II)—*Sibella, Phoebe, Inspector, Magistrate, Guard*

SCENE 10: Prison Cell / Prison Gate

SCENE 10A: Act II Finale

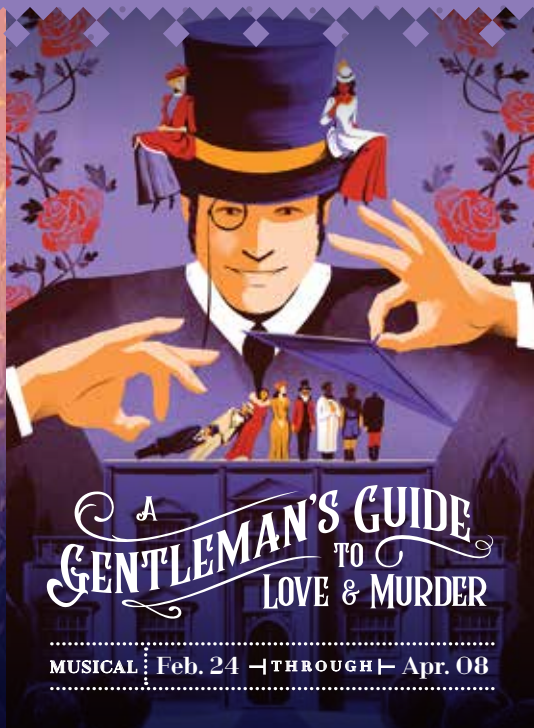
- Look at Phoebe—*Monty*
- Finale—*Company*

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2023 SEASON



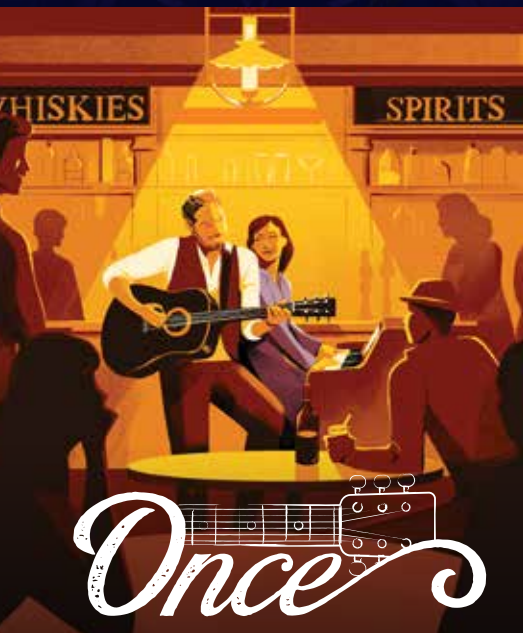
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◇ WHO'S WHO ◇

ADRIAN ALITA

Inspector / Man 2 (MFS 12PM & 4PM)

Adrian is grateful to once again be performing at HCTO! His debut was Chasuble in *The Importance of Being Earnest*, and he was last seen at HCTO as Mr. Woodhouse in *Emma*, the Paul Gordon musical. California credits include *Pride and Prejudice* (Kate Hamill adaptation), *Every Brilliant Thing*, *Shockheaded Peter*, and *When the Rain Stops Falling* at Cygnet Theatre; live stunt shows at Knott's Berry Farm, Universal Studios, and Six Flags Magic Mountain; and five years of working as a Sea Lion trainer at Sea World, San Diego.



Adrian Alita

LOGAN BRADFORD

Magistrate / Man 3 (MTHS)

Logan is delighted to return to HCTO after a far-too-long hiatus since *All Shook Up* in 2009. Since then, he's mostly been performing early sacred music as the tenor soloist for Handel's *Messiah* and other oratorios throughout the area; and singing professional choral work with groups like Brevitas, Sound of Ages, and Utah Chamber Artists. Musical theater credits include Frankie (*Forever Plaid*), Tommy Albright (*Brigadoon*), Archibald Craven (*Secret Garden*), Jack (*Into the Woods*), Cleopas (*Savior of the World*), John Taylor (*Nauvoo Pageant*). So much love and gratitude to his wife, Aubri, and kids: Liesl, Lydia, Merrick, and Wren.



Logan Bradford

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Ashley Gardner Carlson

ASHLEY GARDNER CARLSON

Sibella Hallward (MT&F)

She was last seen at HCTO in *Dirty Rotten Scoundrels* as Murial Eubanks and *Million Dollar Quartet* as Dyanne and directing and choreographing *Matilda*. She is looking forward to choreographing and directing *Oliver!* this summer for the theatre and has been choreographing *Legally Blonde* for HCTO Academy during *A Gentleman's Guide to Love & Murder*. While working around the state in theatre, Ashley also got an MBA from Westminster and her Real Estate license. "If anyone is looking to sell or buy, send me a dm on Instagram @ashleygcarlson. I would love to help you! Thank you to Jenny and Anne for this opportunity to play. I'll try my best not to suck."

DANIEL CLEGG

Magistrate / Man 3 (TWF)

Daniel has previously appeared on the HCTO stage as Herr Zeller in *The Sound of Music*, Grimsby in *The Little Mermaid*, and Minister Dobson in *Anything Goes*. Some of his other favorite roles include Baker in *Into the Woods*, Pirate King in *The Pirates of Penzance*, Willy Wonka in *Willy Wonka and the Chocolate Factory*, Max in *The Sound of Music*, Barbershop Quartet in *The Music Man*, Javert in *Les Misérables*, Freddy in *My Fair Lady*, and Lionel in *Rodgers & Hammerstein's Cinderella*. By day, Daniel teaches choir at Canyon View Jr. High here in Orem.



Daniel Clegg

BRYAN DAYLEY

The D'Ysquith Family (TWS)

Bryan is psyched to be returning to HCTO. His last shows here were *Sense and Sensibility* (Sir Middleton) and *Million Dollar Quartet* (Sam Phillips). He is especially excited to be playing so many different roles in one show. He's recently been making a habit of it in shows like *One for the Pot* where he played quadruplets and *Lucky Stiff* where he played

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a handful of other wacky people. He has also recently been seen acting and writing at The Desert Star Theater, studying UVU towards his Acting BFA, and performing Improv with Laughing Stock. He delights in bringing to life new and odd characters. He loves to stream and can be found online at ClassicBryam on Twitch and @CapnBryam on Instagram. This show is dedicated to all the unique and individual people who have inspired his imagination. Thank you for being you.

AMBER DODGE

Lady Eugenia / Woman 2 (TTHS)

Amber is delighted to be returning to the HCTO stage! You may have previously seen her as Henrietta Leavitt in *Silent Sky*, Pamela/Margaret/Annabella in *The 39 Steps*, or as Beth in *Little Women*. Some of her other accomplishments include earning the “Best Reader” award in Mrs. McNaughten’s third grade class, doing a cartwheel with her eyes closed, and taking a spider outside without even crying. She would like to thank her parents, her boyfriend, and her cats for their undying support.

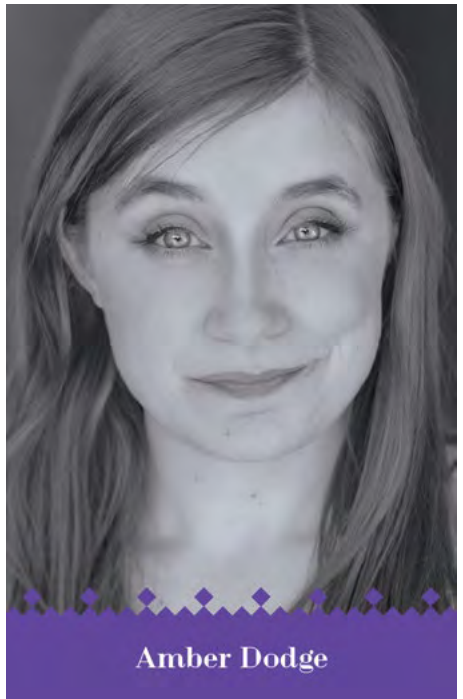
AUSTIN DORMAN

Montague “Monty” Navarro (TTHS)

Austin’s HCTO debut. Local theater credits include: HCT (*Lucky Stiff*, *Chitty Chitty Bang Bang*, *Les Misérables*, *Mary Poppins*, *The Pirates of Penzance*, *A Christmas Carol*, and *Fiddler on the Roof*), and *Something Rotten* with Pioneer Theatre Company. Other favorites include: *Next To Normal*, *The Fantasticks*, *Candide*, *Wonderful Town*, *Oklahoma!*, *Anything Goes*, *Godspell*, *Hello, Dolly!*, *A Midsummer Night’s Dream*, *The Tempest*, *Fools*, *Good Doctor*, in addition to lots of sketch comedy and improv. Austin graduated from BYU in Economics and Russian. He is also a graduate of the Second City Conservatory in Chicago.



Bryan Dayley



Amber Dodge

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Austin Dorman

EMILY DUNCAN

Miss Barley / Woman 3 (MWF)

Emily is thrilled to be making her HCTO debut! She was last seen as the Baker's Wife with the Lehi Arts Council's production of *Into the Woods*. Other credits include Elsa Schraeder in *The Sound of Music* (SCERA Shell), and as an ensemble member in *Sweeney Todd* (West Valley Arts), and *A Christmas Carol* (HCT). She is currently the choir teacher at Lehi High School, a mother of three delightful daughters, dog mom to two bellowing basset hounds, and wife to one terrific tenor.

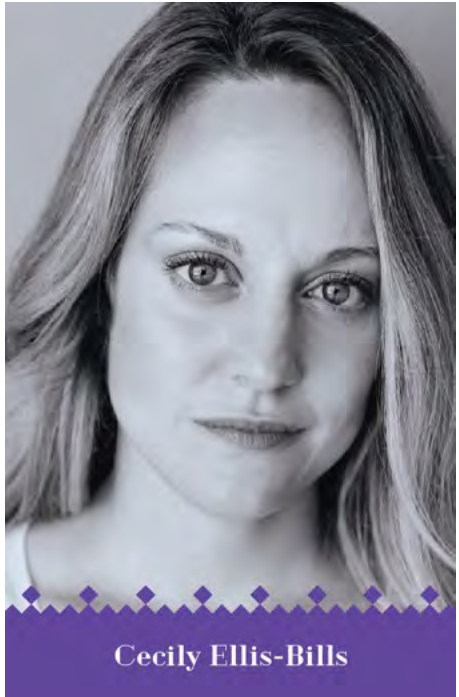
CECILY ELLIS-BILLS

Phoebe D'Ysquith (TTHF)

Cecily, soprano, holds a performer's diploma in musical theater from the American Musical and Dramatic Academy in New York and a Bachelor and Master of Music from the University of Utah. Cecily has performed



Emily Duncan



Cecily Ellis-Bills



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across the country in opera, operetta, and musical theater. Some of her favorite roles include: Magnolia (*Show Boat*), Jo (*Little Women: The Musical*), and Mother (*Ragtime*). She is ecstatic to be back at HCTO! Cecily is on the adjunct voice faculty at Utah Valley University, working with CCM students. Thanks to the amazing tribe of family, babysitters and neighbors that are making this possible. Love to Justin, Clark, Wyatt, and Scooter.

JENNIFER HILL-BARLOW

Director / Choreographer

2023 marks Jenny's 12th season with HCTO. Favorite works include: *The Drowsy Chaperone*, *Daddy Long Legs*, *Anything Goes*, *Joseph and the Amazing Technicolor Dreamcoat*, *Big Fish*, *Into the Woods*, *Les Misérables*, and *Xanadu!* At the age of 15 Jenny was offered a contract with Ballet West. She enjoyed a 15 year performing career touring/dancing with: the Radio City Christmas Spectacular, Cincinnati Ballet, Ballet West, Utah Ballet Company, the Guangzhou Ballet Company in China, and Tuacahn. Jenny enjoyed teaching for 29 years and was the Artistic Director/Owner of Barlow Arts Conservatory for 16 years. In 2022 she retired from teaching, and Ballet West purchased Barlow Arts. She earned an MFA in Choreography from the U of U, and has been awarded the Best of State—Choreography medal seven times. Much love to Blake, Dash, and Hudson.

MARSHALL LAMM

The D'Ysquith Family (MTHF)

Marshall's first performance on stage was as Alexander in Mr. Sheldon's fourth grade class's production of *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. His most recent was as Mellersh Wilton in HCTO's production of *Enchanted April* last year. Enjoy the show!



Marshall Lamm

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Laurel Asay Lowe

LAUREL ASAY LOWE

Lady Eugenia / Woman 2 (MWF)

Laurel is thrilled to be back in her second home, the HCTO stage. Laurel received her BFA in Music/Dance/Theater from BYU. Before graduating, she spent several summers performing regionally in Wyoming and Montana. She was last seen on the HCTO stage as Muriel Eubanks in *Dirty Rotten Scoundrels*, Mae Tuck in *Tuck Everlasting*, Irene Molloy in *Hello, Dolly!*, and Baker's Wife in *Into the Woods*. Some of her other favorite roles include Meg in *Little Women*, Shelby in *The Spitfire Grill*, and Laurey in *Oklahoma!* Enormous thank you to the Hales, Swensons, Jenny, Meagan Anne, and to her amazingly supportive husband and 3 children.

CASSIDY MCCLEARY

Miss Barley / Woman 3 (TThS)

Cassidy is so excited to be making her HCTO debut in one of her favorite musicals! When she isn't performing here, you will find her studying, as she is also a first-year law student at BYU law. Some of her favorite roles in the past include Mabel in *Pirates of Penzance*, Carlotta in *The Phantom of the Opera*, and Mary Poppins in *Mary Poppins*. She hopes you enjoy the show!



Cassidy McCleary

MAURA MONSON

Tour Guide / Woman 1 (MWF)

Maura is so excited to be making her HCTO debut in *A Gentleman's Guide to Love and Murder!* Her previous roles include Jerusha in *Daddy Long Legs*, Hope in *Urinetown*, and Cinderella in *Into the Woods*. She loves playing piano and adores her young piano students. In the fall, she'll be beginning her BFA in musical theatre at Weitzenhoffer School of Musical Theatre at Oklahoma University.

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AMELIA ROSE MOORE

Tour Guide / Woman 1 (TTNS)

Amelia is excited to share this wonderful show and to be part of such a stellar cast! Amelia has performed all over Utah. Some of her favorite roles include The Drowsy Chaperone (*The Drowsy Chaperone*) at HCTO, Morticia Addams (*The Addams Family*), Belle (*Beauty & the Beast*), Dorcus (*Seven Brides*), Madame Thenardier (*Les Misérables*) at HCT, Narrator (*Joseph and the Amazing Technicolor Dreamcoat*) at HCTO, Rusty (*Footloose*) at WVA, as well as other roles at SLAC, Utah Opera and Capitol Theater. She has also directed, choreographed, and music directed many productions, including *Pride and Prejudice* (HCTO), *A Christmas Carol* (HCT), *A Year with Frog and Toad* (SLAC), *Pleasant Grove Rock Opera* (new work), as well as her favorites: the many HCTO Academy productions she's been lucky to be part of. Amelia holds a bachelor's degree in Musical

Theater from WSU, works as a voice teacher and as part of the Education Department for HCTO. "Thank you to Jenny and Anne for the amazing opportunity to work with some of the very best. I'll follow you anywhere! To Linda, Cody, Anne, Cody and HCTO, thank you for welcoming me into this theater family in so many ways—I am so grateful for this wonderful home. Enjoy the show!"

JORDAN NICHOLAS

Montague "Monty" Navarro (MWF)

Jordan is thrilled to be playing Monty in this show at HCTO. He was most recently seen on this stage in *Enchanted April*, *The 39 Steps* and *The Importance of Being Earnest*. Some of his favorite past productions he's been in have also included *The Comedy of Errors* at Oklahoma Shakespeare in the Park and *Romeo and Juliet* at the Castle Amphitheatre. He received his BFA in Acting from BYU. He would like to thank his amazing wife



Maura Monson



Amelia Rose Moore



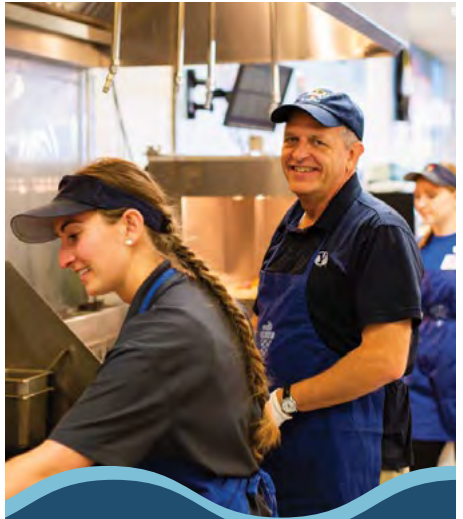
Jordan Nicholes

Rachel for all her support and free voice lessons she provided! Love you babe. He hopes you enjoy the show.

ANNE PUZEY

Music Director

Anne is a well-known music director, having directed for HCT, The Grand Theatre, Westminster College, The Egyptian Theatre Company, Dark Horse, Parker Theatre, Utah Repertory Theatre Company, UVU Noorda Theatre, The Ziegfeld Theater, West Valley Arts, Good Company Theatre, HCTO and Hart Theater Company. She has worked with Merrill Osmond, Alex Brightman, Jessica Vosk, Claybourne Elder, Rob McClure, Jeff McCarthy, Jill Santoriello, Rupert Holmes, Will Swenson, Jason Robert Brown, Brian Stokes Mitchell, Maren Mazzie, Jason Daniele, Jeff Whiting, Kate Baldwin, Seth Rudetsky, Betsy Wolfe and Pacek & Paul. She received a Lifetime Service Award from



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The Utah Theatre Association and was the Choir Director at Bennion Jr. High for 30 years. She received the Teacher of the Year Award for 2015-16 and has been a presenter at UMEA. She has been an audition accompanist for Big League Productions in NYC, Tuacahn Theatre, the National Touring Companies of *Cats* and *Mamma Mia*. She was the resident pianist at Broadway Evolved in NYC, stage managed auditions for The Marius Company and was a vocal coach for Utah Opera and Symphony. Anne is part-owner of Audition Advantage. She has sung professionally with The Sterling Singers, Canti Con Brio, The Cathedral of the Madeleine Choir, Gloriana, and was a featured Alto on the All-State CDs for the western United States and Hawaii. She played keyboard for the first national tour of “Motones & Jerseys”. She is a member of The Maestra Directory. She loves Kirsten Morgan and Donny Osmond.



Brittany Sanders

BRITTANY SANDERS

Sibella Hallward (TWS)

Brittany is thrilled to return to the HCTO stage and especially excited to revisit one of her favorite roles. Former HCTO credits include Janet van de Graaff (*The Drowsy Chaperone*), Millie Dillmount (*Thoroughly Modern Millie*), Lola (*Damn Yankees*), Nellie Forbush (*South Pacific*), and all three productions of *Xanadu*. Other favorite credits: Mary Poppins (*Mary Poppins*), Fiona MacLaren (*Brigadoon*), and Dorcas (*Seven Brides for Seven Brothers*) with HCT. Brittany holds a Bachelor of Fine Arts in Music Dance Theatre from BYU. Of all the fantastic roles she’s been blessed to play, her favorite is being “Mom” to her three adorable kiddos. “Thank you, Jenny, for always believing in me. And the most love to J/L/L/C—you are the best team and my dream come true.”

HEIDI SCOTT

Miss Shingle (MThF)

Hailing from the UK, Heidi has had a long career in the arts. Over the years she has belonged to societies and choirs, playing leading roles, and character parts, that have run alongside her voice-over work. Since emigrating, she has become part of the theater and film scene in Utah. Enjoying roles such as Mrs. Boyle in *The Mousetrap*, Princess Dragomiroff in *Murder on the Orient Express* both at HCT, plus Mrs. Fezziwig at HCTO, and Madam Arcanti at Covey Center for the Arts to name but a few. Heidi is delighted to be invited to join the cast of *A Gentleman’s Guide to Love & Murder*—another opportunity to make new colleagues and to be part of the magic that is weaved at HCTO.



Heidi Scott

TJ THOMAS

Tom Copley / Man 1 (TTuS)

TJ was last seen on the HCTO stage as Spot Conlon in *Newsies*. Other recent credits include Reverend David in *The Foreigner* (West Valley Arts) and Angie the Ox in *Guys and Dolls* (HCT). When not on stage he works as a therapist in Draper. @tjcounseling

JACOB THOMASON

Tom Copley / Man 1 (w/s MAN 2) (MWF)

Jacob is thrilled to be performing in his second show at HCTO, having just performed recently in the summer of 2022 as Aldolpho in their production of *The Drowsy Chaperone!* He is currently in his last semester at UVU, getting his BFA in Musical Theater performance. Other show credits include *Oklahoma!* (Sundance Summer Theatre) and *Cinderella* (Eccles, SLC)."

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TJ Thomas

BONNIE WILSON-WHITLOCK

Miss Shingle (TWS)

Bonnie's been performing on stage since 6 and has been a professional singer, dancer, actor since the age of 13. After completing the BFA in Music/Dance/Theatre Degree from BYU, she moved to Seattle, WA and became a proud member of Actors Equity Association performing in the fantastic AE houses in WA. Since moving back to SLC, she has been a master class and personal coach instructor for the past 20 years in Music, Dance, & Theatre. Bonnie was a Master Class Instructor for the HCT for over a decade and has taught her audition intense workshops at HCTO and at SLA Performing Arts Highschool as well. Bonnie has performed in over 100 shows and venues across the country and well as internationally. She has also performed in 4 American Music Festival singing tours throughout Europe and just returned from her 4th tour this past May



Jacob Thomason



Bonnie Wilson-Whitlock



Thomas Wood

to Ireland, Wales, and England. Her most recent favorites have been a hoot playing in *A Gentleman's Guide to Love & Murder* and *The Mouse Trap* (HCT) as well Mrs Meers in *Thoroughly Modern Millie* and Miss Hannigan in *Annie* (HCTO). Bonnie and her husband Chad created a Foster Haven in SLA and have fostered 5 fantastic children to date. They are truly amazing! By day Bonnie is an Account Manager for Coding and IT solutions for Large Healthcare Systems for 3M Health Information Systems in SLC, UT. Special thanks to Jenny, Anne, Meagan, Linda, and Cody for this delightful opportunity to tell this crazy fun story about "Murder & Mayhem". We hope you all have as much fun watching as we are telling this hilarious story... "Huzzah"!

THOMAS WOOD

Inspector / Man 2 (TWTuS 7:30PM)

Recently in *Lucky Stiff* at HCT, *Godspell* at UVU, and *A Christmas Carol* at HCTO. Other credits include *Shrek The Musical* (Lord Farquaad), *The Addams Family* (Gomez), and *The Drowsy Chaperone* (Man in Chair). "You are enough. You are so enough. It's unbelievable how enough you are," Sierra Boggess. Instagram: @thomasmwood_



Lisa Zimmerman

LISA ZIMMERMAN

Phoebe D'Ysquith (MWS)

Lisa is so happy to be back HCTO reprising one of her favorite roles. More of her favorites in Utah have been Christine in *Phantom*, Lily in *The Secret Garden*, Elinor in *Sense and Sensibility* and more. When she is not on the stage, Lisa spends most of her time behind the microphone and Zoom: narrating voice over projects and teaching voice lessons. Huge thank you to Jenny and Anne for another chance to come back to the honeymoon!

◇ INTERESTING FACTS ◇

I was in college. It was 1978 or '79 and I wasn't sleeping, so I turned on my black and white television and two or three channels in, there was this movie and I went, "Oh yeah, that's Kind Hearts and Coronets; that's one of my dad's favorite films." And I literally bolted upright in bed, smacked my forehead and said, "Oh my god, it's a musical." Now, I know that sounds incredibly ridiculous and hyperbolic and over-the-top dramatic, but it's really what happened.

—Steven Lutvak, composer of *A Gentleman's Guide to Love and Murder*

That smack on the head would lead, over three decades, to a 1907 novel, one lawsuit, four Tony Awards, and eight roles played by a single actor. While Lutvak attended graduate school with Robert Freedman in 1981, they hadn't worked together until 2001 when Lutvak shared the idea of a musical based on the 1949 film *Kind Hearts and Coronets* and asked Freedman (who was working in television at the time) to work on the book and lyrics. "We just thought, 'One day, we're going to write a musical together. By hook or by crook,'" Freedman said. "We like each other's work, and we were friends. It just seemed logical."

Freedman fell in love with a number of aspects of the movie that he felt would help it work as a musical: a dark sense of humor, a setting in Edwardian London that took the audience away to a world where they could suspend their disbelief, and a very modern notion of a hero who is also a serial killer. But it was the titular gentleman's status as an underdog, a victim of class and society which allowed him a way in: "I identified with that guy and had a similar experience of feeling dismissed and underestimated growing up as a young adult. What that created in me was the drive and the determination to make something of myself."

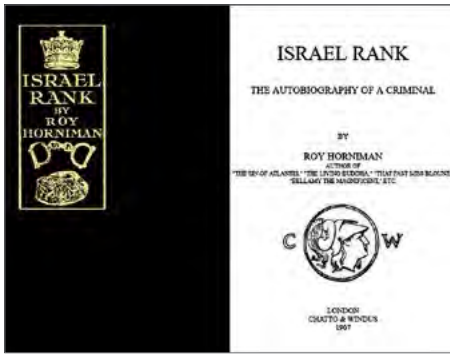
After securing the rights to the film, the musical went into development with multiple successful workshops, staged readings, and awards. It was all heading towards a 2009 premiere at La Jolla Playhouse and a promising path to Broadway when legal disaster threatened to murder the show in a most ungentlemanly fashion. Canal+, who held the rights to the film *Kind Hearts and Coronets*, were unhappy with the shape the script was taking and

revoked the rights to the film and sent a Cease-and-Desist letter to the team and a furious phone call: "We pulled the rights on you people, why are you continuing to show this?"

This was news to Lutvak and Freedman, who were in shock that their efforts might all be in vain. It was Lutvak's lawyer who saved the show by pointing out that *Kind Hearts and Coronets* was itself an adaptation of the 1907 novel *Israel Rank: The Autobiography of a Criminal* by Roy Horniman, a contemporary of Oscar Wilde's who shared his love of satirizing society. (If you've never heard of *Israel Rank*, you are not alone: at the time the novel had never been published in the United States. The success of this musical, however, means the novel has now been published in the States and available easily.)



Playwright Robert L. Freedman, left, and composer Steven Lutvak in 2015. (AP Photo/Mark Kennedy) (The Associated Press)



1907 Edition of *Israel Rank, the Autobiography of a Criminal* by Roy Horniman

Since the musical had already departed from the movie in many ways, including names, locations, character traits, and methods of murder, it was a relatively easy process to remove any final ties to *Kind Hearts and Coronets* and argue their musical was an adaptation of the original *Israel Rank* (which was in the public domain), and not its film adaptation.

However, there remained one central idea which was common to both the movie and the musical which was not in the original novel: one actor playing all eight members of the doomed D'Ysquith family. When offered the movie, Sir Alec Guinness had been asked to play four characters but quickly convinced them otherwise: "I read [the screenplay] on a beach in France, collapsed with laughter on the first page, and didn't even bother to get to the end of the script. I went straight back to the hotel and sent a telegram saying, 'Why four parts? Why not eight!?'"

This similarity between the musical and the film forced the matter before a judge, with the film owners claiming that the idea of one actor playing multiple roles belonged to them. "It came down to one issue, which is: could we have one actor play all the people in one family who get murdered? That wasn't in the novel, because it wasn't a theatrical performance, but it was in the film," said Freedman. "Our attorney basically argued that, since theater began, that kind of thing's been happening. And the judge dismissed the case, outright, in March of 2011."



Lobby card for *Kind Hearts and Coronets* featuring Alec Guinness as eight different characters.

The judge said in his decision that while the idea of one actor playing the same role was a similarity, it was not exclusive to the film, and that no discerning viewer could confuse the two: "In short, the Film is at most tongue-in-cheek. The Musical, however, sticks its tongue out. It is a bawdy, slapstick comedy. Where the Film is subtle, the Musical is campy. [...] the total concept and feel of the Film is a dark comedy/drama about a disinherited heir who murders his relatives to obtain the baronetcy, while that of the Musical is a bawdy, over-the-top send-up of the same (unprotectible) plot. That both works employ the convention of using a single actor to play all the victims may add to the amusement, but it is hardly the 'heart and soul' of each work. At their core, each rendition presents a radically different aesthetic placing one outside the copyright protection of the other."

With that ruling, the show then went on to premiere at Hartford Stage in 2012 before moving to Broadway and dominating that year's Tony Awards with nine nominations, winning awards for Best Musical, Best Book of a Musical, Best Direction of a Musical, and Best Costume Design.

—HCTO Guest Dramaturg Mark Fossen, MFA



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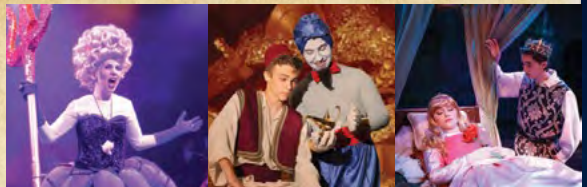
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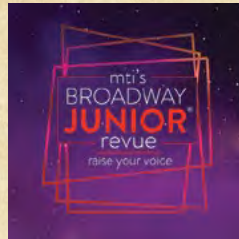
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SPRING CLASSES

MINI-MUSICAL WORKSHOP

WHAT: So you wanna be in a musical?! Well, now's your chance! In this workshop, you will be given part to learn, songs and dances to perfect, and a chance to be in the spotlight! This class is always a hit, so don't miss out!

WHO: Ages 7 – 12

COST: \$160

INSTRUCTOR: Hailey Bennett Sundwall

WHEN: SESSION II: March 6th – March 31st; Mondays and Fridays from 4:00pm – 5:30pm

WHERE: Hale Studios (537 North 1200 West in Orem); Final Performance on the HCTO Main Stage.

BROADWAY DANCE WORKSHOP 2

WHAT: Whether you're an experienced dancer, or if you've never taken a class, this class is for you! For students to gain confidence and progress in their dance ability, it is important to study dance separately from singing and pure acting. In this class, we will focus on learning technique, body awareness and dance styles that are common when performing in musical theater (Broadway, Disney, cruise ships, etc...). Students will gain confidence in their dance ability, their comfortability when doing a dance audition, as well as learn or review terms helpful for picking up dances quickly. Dance is an integral part of musical theater, and every student deserves to feel confident in their ability as a performer, and this class will help prepare them to land dance roles in local and school productions, as well as continue their training for a professional career if that is something they aspire to attain.

WHO: Ages 14 – 18

COST: \$160

INSTRUCTOR: Amelia Rose Moore

WHERE: Barlow Arts Conservatory (564 W 700 S, Pleasant Grove, UT 84062); Final performance at Barlow Arts Conservatory

WHEN: March 15th – May 17th; Wednesdays from 4:00pm-5:00pm



REGISTRATION FOR ALL CLASSES IS AVAILABLE NOW!



ADULT ACTING LABS

WHO: Ages 18+

COST: \$165

INSTRUCTOR: Jon Liddiard

WHERE: Hale Studios (537 North 1200 West Orem)

MARCH ADULT ACTING LAB *(Creating Character Through Movement)*

WHAT: Utilizing Viewpoints, Laban movement, the Alexander Technique, and Pantomime, we will learn to create character from the outside in. Students will leave the course with the ability to physically transform into character.

WHEN: March 4th– March 25th, Saturdays from 3:30pm – 5:30pm

APRIL ADULT ACTING LAB *(Story Telling)*

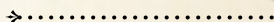
WHAT: Learn to craft a perfect story for sharing at home, during a public speech, a storytelling festival, or around the campfire. Using principles of improv, playwriting, physical theatre, and stand-up comedy, you will work on crafting a personal story that can be told larger than life!

WHEN: April 1st – April 22nd, Saturdays from 3:30pm – 5:30pm

MAY ADULT ACTING LAB *(Comedy and Clown)*

WHAT: Working with scripts, improv, stand-up comedy, physical theatre, and principles of clowning, we will create both individual and group performance pieces that will inspire laughter in any audience!

WHEN: April 1st – April 22nd, Saturdays from 3:30pm – 5:30pm



YEAR-ROUND CLASSES

PRIVATE LESSONS

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

WHO: All ages

COST: \$135 – \$165/month

WHEN: Determined by instructor REGISTRATION: Year-round; form is available at <https://bit.ly/3rAkjrt>

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

INSTRUCTORS

VOICE INSTRUCTORS: *Amanda Crabb, Marcie Jacobsen, Rex Kocerhans, Chelsea Lindsay, Brianna Meikle, Amelia Rose Moore, Rachel Ryan Nichols, Brandalee Bluth Streeter, Kelsey Mariner Thompson, Marcie Yacktman*

ACTING INSTRUCTORS: *Dallin Bradford, Kelly Coombs, Becca Ingram*



Private lessons offered continually year-round. Registration form is available at hcto.org

For more information and to register for classes, go to:

<https://tickets.haletheater.org/events>

Sessions limited to 20, masks are recommended. Time, place, safety procedures, and more details available at the link.

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Once

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- ◆ 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
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- ◆ Exits are located in the front and rear of the theater
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