



Happy New Year!

It is already THAT TIME! The calls are coming in---where's the summer theater information? The third week of January is already upon us, so here's the scoop about our upcoming season.

We are indeed excited about our selection of five two-week workshops this summer. Three of the plays are brand new to us and we are revisiting the other two. The Secret Garden, our fourth play in the summer line-up, is a classic and absolutely one of our favorites. Emily will be directing, with me assisting with the music. The songs are so charming and the story just tugs at your heart.

We last did No Strings Attached long ago, in 2006; it actually seems longer ago to us than 17 years. We have so much more to add to this timeless story this time around with our advanced lighting and sound effects and our general production experience. This play has lots of great parts!

It's a Madhouse is a non-musical with allusions to Clue and Knives Out and even "escape rooms." There is lots and lots going on in this new and madcap busy play!

We have enlisted a new publisher, which is always exciting for us, for our first and last musicals this summer. We are so looking forward to producing the clever Help! I'm Trapped in a Musical, with Emily directing, as our first play this season. The wickedly funny Trial of the Wicked Witch wraps up the season as our fifth play.

Our talented crew will be back this year to make this happen. Emily Frantz will be assisting and directing for the whole summer. Andrew Hall will work his magic with the sound and lights, and Carol McVeigh will again put together those incredibly artistic sets. Richard and I appreciate them so much and are indebted to all of them. We can't wait to see all of you. Please sign up early, as none of these plays calls for a huge cast. It is amazing to all of us at the Hamlet to consider that this is the 25th year, the Silver Jubilee, for our theater program! Incredible! Now on to the next 25 years!

See you this summer,

Annette



Announcing: Our 25th Season!!

Hutton's Hamlet's Performing Arts Center is celebrating its Silver Jubilee of Youth Theater Workshops in 2023

- WHAT:** Theatre Arts/Drama/Music workshops. The workshops emphasize acting techniques, stage presence, and vocal training. The workshops culminate in a fully-staged production open to the public.
- WHERE:** Hutton's Hamlet Performing Arts Center, 132 West G Street (the chapel at the northeast corner of West G Street and South Church Avenue), Oakdale.
- WHEN:** Monday through Friday 8:00 A.M. to 1:00 P.M. All workshops are two weeks in length. Attendance is MANDATORY for every day of your workshop.
- Session I:** **May 30 – June 10.....Help! I'm Trapped in a Musical!**
- Session II:** **June 12 – June 24.....No Strings Attached**
- Session III:** **June 26 – July 8.....It's a Madhouse**
(This workshop WILL meet on the morning of Tuesday July 4)
- Session IV:** **July 10 – July 22.....The Secret Garden**
- Session V:** **July 24 – August 5.....Trial of the Wicked Witch**
(Play descriptions on back)

Performances for each play are held on Friday at 7:00 P.M. and on Saturday at 2:00 P.M. and at 7:00 P.M. at the end of each session. All students are in all three performances.

ELIGIBILITY: Students ages 7 to 20. Enrollment is first-come, first-serve. No auditions.
(Note: These are only two-week workshops. Regular attendance every day is mandatory; it is critical that you do not schedule anything else for the participant that will interfere with attendance on any day during a workshop that you select.)

TUITION: **\$250 per participant.** (*Family Discount: \$225 for the third registration, for families who register two siblings at full price per play.*) Call 209-848-1216 for information and registration forms.

DIRECTOR: Annette Hutton has worked extensively in theater in Stockton, Lodi, Columbia, and Groveland in the capacities of director and musical director for community theaters and children's theater. She holds degrees in music education and piano performance from the University of the Pacific. In 2003 Annette was honored with the Excellence in Music award by the Stanislaus County Arts Council. She also received an award as a *Woman of Distinction* (in Education) by Soroptimist of Oakdale in May, 2007.

Emily Frantz is a graduate of the University of California, Irvine with a degree in Theatre. She participated in Hutton's Hamlet theater from ages 6-18 and was a First Assistant for Annette for many years. She has taught college-level workshops (Intro to Theatre, Clowning, and Dance Technique) at Hutton's Hamlet from 2020 through 2022, and will resume in January, 2023. She is so honored and excited to be able work with you all again and cannot wait for this summer!

Important: Please read the Code of Conduct on the back of the registration form and indicate your agreement by signing.

Play Descriptions

Session I: Help! I'm Trapped in a Musical! Directed by Emily Frantz (May 30 – June 10)
Musical comedy. There's something strange going on at Sondheim High School. New transfer student, Norma LaBelle, is having trouble getting accustomed to the school's unusual traditions. At any given moment, students and teachers burst into song for no apparent reason, and it sounds almost like a famous Broadway musical. The math teacher sings a lesson on the Pythagorean Theorem. The history teacher delivers a rap-filled class on Alexander Graham Bell. The Lunch lady delivers a menu filled with Broadway-themed meals. The students sing a celebration of Mondays and even the bad kids perform the "Detention Tango." Principal Webber is hiding a secret and enforces strict rules to keep the truth hidden from the students.

Session II: No Strings Attached Directed by Annette Hutton (June 12 – June 24) A musical adaptation of Carol Collodi's classic Pinocchio. When teenage Carl wants to run away from home, he applies for a job with the mysterious Professor Pinecone and his traveling marionette puppet show. He quickly discovers that the position comes with all kinds of strings attached. Once he feels the magical jolt in the professor's handshake, he embarks on the audition of his life. In this play-within-a-play, Carl becomes Pinocchio and improvises his way through the story, meeting some memorable characters---including a cricket with an attitude ("I'm Gonna Bug Ya"), the devious fox and cat ("Easy Money"), and the memorable Blues Fairy ("Blues Fairy Mama")---as well as some new ones. With the help of this cast, Carl stumbles upon life's lessons as he's forced to make important decisions. After a string of poor choices (which makes his nose grow and leads him to make a donkey of himself), he finally does something good by saving Geppetto from the mouth of a giant shark.

Session III: It's a Madhouse Directed by Annette Hutton (June 26 – July 8) Non-musical comedy Best-selling author Byron Pembroke is dead. Soon after his death, his high dysfunctional family gathers on a dark and stormy evening for the reading of his will. Each family member has their own reason to believe they'll receive the bulk of Byron's estate, but the family soon finds out that the deceased didn't think much of any of them. Instead of naming an heir, Byron instead condensed his fortune into one mysterious object and left it to ...whoever finds it first! Before greedy family members are able to put together plans of their own to find the *object*, the mansion is overrun by a horde of strangers seeking shelter from the storm. And once the strangers find out about the hidden treasure, they soon join in the hunt. Who will find the treasure first? Bryon's spoiled, self-serving family members? The bickering trio of ghost hunters? The nosy news team? Or the busload of obnoxious tourists?

Session IV: The Secret Garden Directed by Emily Frantz (July 10 – July 22) Musical adapted from the classic novel by Frances Hodgson Burnett. Mary Lennox is sent to live in England after her parents die in India. Misselthwaite Manor turns out to be a gloomy fortress. Her uncle is rarely home and his young son, Colin, never leaves his room, convinced he's an incurable invalid. Mary discovers a strange walled garden that has been locked up for years. With the gardener's apprentice, Dickon, a lad who can talk to the animals, Mary coaxes the garden back to life. The garden seems to have a wonderful, magical effect on all who come into it, allowing Mary to restore Colin to health and a reunion with his father. A magical score includes the delightful "Take a Flower to the Fair," "You Can Do It," "Something's Happening With Master Colin," and "One Big Happy Family" sung by the endearing Sowerby family.

Session V: Trial of the Wicked Witch Directed by Annette Hutton & Emily Frantz (July 23 – August 5) Musical comedy. The Wicked Witch has been finally caught and hauled into the Court of Once Upon a Time to stand trial. She's accused of casting a spell on Sleeping Beauty, attempting to poison Snow White, kidnapping Rapunzel, and trying to eat Hansel. Red Riding Hood heads up the prosecution with the Evil Stepmother of Cinderella serving as the defense attorney. The Three Little Pigs act as bailiffs, while Jack the Giant Killer is the Guard. The judge? None other than the Fairy Godmother. The Wicked Witch's alleged victims are witnesses for the prosecution, along with the ever-popular Prince Charming. However, rigorous cross-examinations by the Evil Stepmother poke holes in many of their stories. Not to be outdone, Red has a field day tearing up the testimony of the witnesses for the defense, who include the Gingerbread Man, Rumpelstiltskin, the ugly stepsisters, and the most dangerous of all, the Big Bad Wolf. The best part of the play is that the audience is the jury and gets to decide the outcome.

Code of Conduct

When we started our Summer Theater program in 1999, two key operating concepts were important to me:

1. Concentrated, daily work on a play/musical rather than once or twice-a-week rehearsals, or eight weeks of rehearsals.
2. Giving everyone the opportunity to participate in a play, experienced or not.

The second concept is particularly important to me, and now to Emily as well. As it works here, students sign up for a workshop first-come, first-serve. When we see them the first day, we find out what cast we have to work with. It is with an element of faith that we do this. Can the big parts be filled? Will we have singers that can handle the songs? Will we have 25 kids that can all perform in big roles, or will we have 25 that have never done this before?

Because we believe so firmly that the experience of doing a play is valuable to all, we remain committed to the sign-up process, and not to audition. The first day of a workshop is in effect an audition process. We watch how the students work with each other, with us, and with the other adults. Often a new person to our workshops will not get a huge part, for we cannot know exactly how one will do with memory, stage fright, etc.

In order to do what we do, you must trust in us to do what is best for everyone. A play may need a great singer with fewer lines, or a dancer that can sing. On the first workshop day, we do our best with the “luck of the draw” to fit the kids into a complete cast. It is tough work that creates a great deal of angst for us! But every parent and every student must trust us with the decisions we make. Fewer lines can often mean more fun, and more lines do not always equate to a better experience.

We understand that family issues can cause schedule changes, but Emily and I cannot stress enough how important it is to follow through on a commitment when you sign up. If we need 26 actors for a play, we allow 26 participants to sign up. If someone does not show up on the first day of the workshop, we have to scramble for replacements. A waiting list has not worked very well historically, for family plans often change between February and July.

We are asking parents and students alike to sign the code of conduct below.

Annette Hutton/Emily Frantz

We agree not to question Annette’s and/or Emily’s judgement in the casting of the play. We agree to help our student(s) understand that he/she/they is(are) a part of great effort that requires cooperation and full participation, and that we will all do our very best at all times. Realizing that Annette needs a complete cast, we understand that withdrawing our student from a workshop may result in that student not being invited back to future workshops.

PHOTO RELEASE: I hereby grant permission to Hutton’s Hamlet to use photographs and/or videos of my child taken at Hutton’s Hamlet in publications, news releases, online, and in other communications.

Signature of Parent/Guardian

Signature of Student