



PRESENTS



LEGALLY BLONDE

LEGALLY BLONDE

BOOK BY **HEATHER HACH**

MUSIC & LYRICS BY **LAWRENCE O'KEEFE** and **NELL BENJAMIN**

DIRECTOR **ERIN FARRELL SPEER**

CHOREOGRAPHY BY **A. RAHEIM WHITE**

MUSIC DIRECTION BY **TREVOR JEX**

Based on the novel by Amanda Brown and the Metro-Goldwyn-Mayer motion picture

SHOW DATES **NOV 14 - NOV 23**

PLAYING IN **MELDRUM THEATRE**

801.581.6961

theatre.utah.edu

The University of Utah Department of Theatre Presents

LEGALLY BLONDE

BOOK BY **Heather Hach**

MUSIC & LYRICS BY **Lawrence O'Keefe and Nell Benjamin**

Director

ERIN FARRELL SPEER

Music Director

TREVOR JEX

Choreographer

A. RAHEIM WHITE

Lighting Designer

MICHAEL HOREJSI

Costume Designer

WILSON LEIBERING

Scenic Designer

GAGE WILLIAMS

Sound Designer

PORTER CHARLESWORTH

Stage Manager

SIERRA LOERTSCHER

Dramaturg

SYDNEY CHEEK-O'DONNELL

Producer

CHRIS DUVAL

Original Production by Hal Luftig, Fox Theatricals, Dori Berinstein, James L. Nederlander, Independent Presenters Network, Roy Furman, Amanda Lipitz, Broadway Asia, Barbara Whitman, FWPM Group, Hendel/Wiesenfeld, Goldberg/Binder, Stern/Meyer, Lane/Comley, Bartner-Jenkins/Nocciolino and Warren Trepp; Produced in association with MGM Onstage, Darcie Denkert and Dean Stolber.

LEGALLY BLONDE is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

*There will be a 10-minute intermission.
Video or audio recording of this performance by any
means is strictly prohibited.*



*American Sign Language interpretation will
be provided during the 2nd Friday evening
performance and talkback for every show.*

COMPANY

JORDAN SOPER	Elle Woods
JACK ANDERSON	Emmett Forrest
ELLA HAYS	Paulette
HARRISON TIMM	Warner Huntington III
LUCAS MORLEY	Callahan
RUBY WOLTER	Vivienne Kensington
OLIVIA SHELTON	Serena
SYDNEY RUDEL	Margot
GRACE CHAVEZ	Pilar
KIRA DALBY	Brooke Wyndham
HAILEY PETERSEN	Enid
ARIANA BAGLEY	Delta Nu, Judge, Courtney and others
AVERY CARLIN	Gaelen and others
ADRIEL CARROLL	Sundee Padamadan, Elle's Mom and others
GINA DIFEDE	Delta Nu, Kiki the Colorist and others
RYAN P. GREGORY	Aaron Schultz, Grandmaster Chad and others
KAMERYN GROSE	Kate, D.A. Joyce Riley and others
BRIGHTON KIDD	Whitney, Delta Nu and others
MASON MCCARTHY	Carlos, Bailiff and others
KATHRYN O'MARA	Delta Nu, Bookish Patron, TV Reporter and others
CARINA PURDY	Delta Nu, Dana, Cashier and others
MAKAYLA PALOS RODRIGUEZ	Delta Nu, H&H Salesgirl and others
TALIA THORPE	Delta Nu, Elle's Dad, Chutney Wyndham and others
RATANAK UNG	Nikos, H&H Perfume Girl and others
LUKE WILLIAMS	Kyle, Dewey and others
PEPPER JACK 'PJ'	Bruiser Woods
HANK	Rufus

COMPANY

SWINGS AND OFFSTAGE VOCALISTS:

Sofia Candela

Dodge Hyatt

Celeste Palermo

Ashley Malia Rodriguez

UNDERSTUDIES:

Ariana Bagley – Elle Woods

Ratanak Ung – Emmett

Kameryn Grose – Paulette

Luke Williams – Warner

Ryan P. Gregory – Callahan

Brighton Kidd – Whitney

Kathryn O'Mara – Serena

Avery Carlin - Margot

Makayla Palos Rodriguez – Pilar

Carina Purdy – Brooke

Talia Thorpe – Enid

CONTENT ADVISORY

This production of Legally Blonde includes simulated sexual sounds and movements, discussion of sex and sexuality, a non-consensual kiss, discussion of murder involving a gun, and mention of blood. It also features rapid flashing lights, color changes, confetti, balloons, and paper leaves/snowflakes tossed in the aisles and voms.

THE BAND

Keyboard 1/ Conductor - **Trevor Jex**
Keyboard 2 - **Zach Hansen**
Keyboard 3 - **Jean Lobrot**
Drums/ Percussion - **Justin Lord**
Bass - **Spencer Aamodt**
Guitars - **Emily Grace**

Reed 1 - **Derek Crane**
Reed 2 - **Andrew Larsen**
Trumpet - **Gus Bogdanow**
Trombone - **Dylan Wolfe**
Violin - **Emily Aamodt**

MUSICAL NUMBERS

ACT I

“Omigod You Guys” – Elle, Serena, Margot, Pilar, Greek Chorus

“Serious” – Elle, Warner

“Daughter of Delta Nu” – Serena, Margot, Pilar, Greek Chorus

“What You Want” – Elle, Serena, Margot, Pilar, Kate, Elle’s Dad, Elle’s Mom, Grandmaster Chad, Company

“The Harvard Variations” – Emmett, Aaron, Enid, Padmadan, Harvard Students

“Blood in the Water” – Callahan, Company

“Positive” – Elle, Serena, Margot, Pilar, Greek Chorus

“Ireland” – Paulette

“Ireland Reprise” – Paulette

“Serious Reprise” – Elle, Warner

“Chip on My Shoulder” – Elle, Emmett, Serena, Pilar, Margot, Greek Chorus, Company

“So Much Better” – Elle, Full Company

ACT II

“Whipped Into Shape” – Brooke, Callahan, Company

“Take It Like a Man” – Elle, Emmett, Salespeople, Company

“Bend & Snap” – Elle, Paulette, Serena, Margot, Pilar, Salon Folks

“Gay or European?” – Elle, Callahan, Emmett, Brooke, Vivienne, Warner, Enid, Judge, Nikos, Carlos, Company

“Legally Blonde” – Elle, Emmett

“Legally Blonde Remix” – Vivienne, Elle, Enid, Brooke, Mr. Woods, Mrs. Woods, Company

“Scene of the Crime” – Elle, Judge, Serena, Margot, Pilar, Chutney, Enid, Company

“Find My Way/Finale” – Elle, Paulette, Vivienne, Emmett, Company

DIRECTOR'S NOTE

One of my favorite things about *Legally Blonde*—both the film and the musical—has always been Elle Woods' ability to see the best in others. I've also admired her gift for calling out inappropriate behavior in a way that's both kind and direct.

I'll be honest (and let you do the math on my age): I was in my first year of college when the *Legally Blonde* film premiered. As a teenager in the late '90s and a young adult in the early 2000s, I was lucky to grow up during a time when there were plenty of coming-of-age films centered on young women. Most were comedies, and it was wonderful to see a young woman's hero's journey reflected on the big screen.

But *Legally Blonde* stood apart. Beneath its pink, sparkly surface was a sly feminist narrative—one I may not have consciously recognized at the time but that deeply shaped me nonetheless. It told the story of a young woman discovering her purpose and recognizing her worth beyond her appearance. It also celebrated female friendship and the power of surrounding yourself with women who are different from you—women who view the world through their own lens but share your goals.

The story challenged traditional feminist narratives that often excluded women who didn't fit a particular mold. It called out those who climbed in male-dominated spaces without extending a hand to others and reminded us that being a pro-woman woman isn't limiting—it's liberating. It showed that we can rise together, lift one another up, and still pursue our own dreams unapologetically.

As a woman entering a traditionally male-dominated field, I needed to see that. I needed to see that women who uplift other women can take up space too—that our voices and our perspectives matter, and that the stories we tell matter.

I remember one rehearsal early in this process when it struck me how many of the female-presenting women in our program were represented on this stage. This musical celebrates their friendships, their journeys, and their individuality in a way that few other titles can. We chose *Legally Blonde* for them—because they fought for it,

advocated for it, and deserved it. I'm grateful to my colleagues for saying "yes" to a production of this scale, despite the challenges it presented. It's an honor to lead this company and to make space for so many dynamic female characters to shine.

My admiration for Elle Woods has only deepened as I've grown and faced challenges unique to a woman in this profession. And my admiration for Reese Witherspoon, who first brought Elle to life, continues to grow as well. She took the spirit of Elle Woods and transformed it into a powerful production company and platform for women's stories and voices. Like Reese, I'm drawn to women who are messy, flawed, and fascinating. Telling women's stories matters. Allowing women directors to lead those stories matters. Trusting women in leadership is essential—and I'm deeply grateful to my colleagues who have trusted me to lead this program and this production.

I'm also incredibly thankful for the lifelong friendships I share with a remarkable group of strong, inspiring women. Though they're scattered across the country and can't be here in person, they're with me in spirit. I love you, I miss you, and I'm grateful for you.

And finally, to my own personal Emmett—Jason—thank you. You are my cheerleader and my voice of reason. You see me for who I am, celebrate what makes me unique, and love me for it. You believe in me, champion me, challenge me to do better and be better, and remind me to take up space—because I've earned it. I'm grateful to share my own hero's journey alongside Elle's. May we all have partners who challenge and champion us with love and the desire to see us rise.

This production would not have been possible without the additional financial support of a generous gift to the Musical Theatre Program from Perry Fine. Perry's donation to name the Dave Schmidt Office allowed us to contribute essential financial support to help meet the budgetary needs of a production of this size. Thank you, Perry—and thank you to all of our donors near and far. Your support matters.

— Erin Farrell Speer, Director

DRAMATURGICAL NOTE

Sisterhood Is Powerful, or Lessons from Elle Woods

In Post-War United States, women of the middle and upper classes were encouraged to pursue a college education primarily to find a husband. Even though the musical takes place in 2007, *Elle Woods* seems in some ways to be cut from the same cloth as her 1950s forbears. While she has excelled in school and is intellectually quick on her feet, Elle's goal is marriage to her college boyfriend. When her dream is unexpectedly dashed, Elle refuses to take no for an answer, which sets her on an improbable path to law school.

At Harvard Law School, Elle meets two female classmates whose attitudes and actions also mirror earlier generations of women. Enid, a former Peace Corps volunteer and Marxist feminist, is an eager opponent of patriarchy. Despite her progressive attitudes, however, Enid dismisses Elle because of her appearance and naïve optimism. Meanwhile, Vivienne, a New England blue blood, seeks to get ahead by humiliating Elle in front of her professors and classmates. Besides giving mean girl energy, Vivienne follows in the footsteps of 1980s career women, who saw individual advancement as the best path to women's equality. If you had to abuse some other women along the way, so be it.

Yet, it is ultimately through Elle's female friendships with Paulette and her sorority sisters that she manages to survive the pressures of Harvard Law School. Emmett—who becomes something of an honorary member of the sisterhood (makeover included!)—helps, but his intervention is decidedly not what inspires Elle to get “back in the game” before the musical's climactic trial sequence. Instead, it is encouragement from an unexpected “sister-in-law” that convinces her to stay and fight for a new love: defending the underdog.

As satisfying as the conclusion of *Legally Blonde* is, the legal status of women in the United States remains fraught. There have been many gains over the decades, from the ratification of the 19th Amendment to the Lily Ledbetter Fair Pay Act. But there have also been frustrating—and in some cases terrifying—legal setbacks, like the failure of the Equal Rights Amendment to take effect and the recent decision to return oversight of abortion care to the states. The laws

are made by people, they are not naturally occurring phenomena.

That means they can and will continue to change. Through our votes, our struggle, and even our art, we can perhaps bend the arc of history closer to justice.

For more information on the history of women and law in the United States, see the timeline online (or see the abridged version in the lobby).

– *Sydney Cheek-O'Donnell, dramaturg*

A Timeline of Women's Rights & Liberation in the United States

SPECIAL THANKS

Cami Sheridan and everyone at The Division of Games, the U's Student Experience/Friday Night Hype team, MTP Student Assistants: Ashley Rodriguez and Aurora Nelson, Perry Fine, the musical theatre faculty, Fernanda Pinaffi Silva, Robert Scott Smith, Sarah Shippobotham, Chris Duval, Amber Bielinski, our CFA marketing team, Colleen Hirst, Ella Mei Williamson, Dodge Hyatt, Jen Jackson, Michael Horejsi, Wendy Massine, Arika Shockmel, Kait Gollmer, Sara Clark, Skyler Lemelle, Elliott Moore, team Production Management.

Photo by Todd Collins



COMPANY & CREATIVE TEAM

CAST

JORDAN SOPER (Elle Woods)
Omigod, you guys! Jordan is elated to be in her first Meldrum production, and her final University of Utah show, as she sets off to graduate! Other roles of hers include Jerusha, *Daddy Long Legs* (U of U), Little Red, *Into the Woods* (Centerpoint Theatre), Katherine, *Newsies* (Centerpoint Theatre), Nana Wendy, *Charting Neverland* (U of U). She also looks forward to her internship with professional Equity Theatre, Pioneer Theatre Company in the Spring. Big thanks to the wonderful creative team of *Legally Blonde*, for entrusting her with leading this wonderful show, and to her husband, Jeff, for being her biggest cheerleader, always. Mark 12:29-31. Insta/TT: @jordancatherinn

JACK ANDERSON (Emmett Forrest) is a senior in the MTP from Santa Clarita, California. He is so excited to be a part of this production for his final show at the U! Recent roles include Terpsicore/Young Danny/Centaur in *Xanadu* (Meldrum), Hermia in *A Midsummer Night's Dream* (Studio 115), Albert in *Newsies* (Sundance Summer Theatre), Spongebob SquarePants in YTU's Production of *The Spongebob Musical* (Kingsbury Hall), and was a Swing in both *Cabaret* (Babcock), and *In Pieces: A New Musical* (Babcock). He would like to thank his family and friends for

encouraging him to keep up his dedication to his work and for all of their love and support over the years.

ELLA HAYS (Paulette) is a senior in the MTP and thrilled to be a part of this production! Originally from Little Rock, Arkansas, Ella was last seen on the Meldrum stage in *Xanadu* (Euterpe) and on the big screen in a short film called *Hell Station* (POV Film Festival). Other recent credits include *Spongebob the Musical* (Pearl), *Ocean Filibuster* in Kingsbury Hall (Ocean Ensemble) and *Fate?* at the Grand Theatre (Rosy Alternate). She would like to thank her family and friends for all of their wonderful support and hopes you enjoy the show!

HARRISON TIMM (Warner Huntington III) is a senior in the U's ATP. Harrison has recently been seen in *The Secret Lives of the Real Wives in the Salt Lake Hive* (SLAC), *Spring Awakening* (Babcock), *Xanadu* (Meldrum), and is bittersweetly overjoyed to be a part of this production as his final show at the U. Be on the lookout for Harrison next spring at Pioneer Theatre Company as a member of the *Ten Brave Seconds* company! Harrison would like to thank his family and friends for their endless support and hopes you enjoy the show!

LUCAS MORLEY (Professor Callahan) is a sophomore in the

MTP and is thrilled to be making his university debut in *Legally Blonde!* Previous credits include Rogi Silver-King in *Fate?* (Studio 115), Young Scrooge in *A Christmas Carol* (Hale Center Theater Orem), Ren McCormack in *Footloose* (Kensington Theatre), *Cinderella* (The Ruth), and most recently, Jeter in *Footloose* (Hale Centre Theatre Sandy). Lucas would like to thank his family for their love and support.

RUBY ELISE WOLTER (Vivienne Kensington) is currently pursuing her BFA in Musical Theatre at the University of Utah. Utah credits include *Xanadu* (Meldrum Theatre), *Ocean Filibuster* (Pearl Damour Productions at Kingsbury Hall) and *Sponge Bob* (Kingsbury Hall). Ruby can be heard in the MTI recordings of *Something Rotten Jr.* (Portia), *9 to 5 Jr.* (Kathy), Disney's *Dare to Dream Jr.*, *How to Train Your Dragon Jr.*, and Concord Theatrical's *School of Rock: Young Actor's Edition*.

Favorite stage credits include *Into the Woods* (Cinderella), *Urinetown* (Hope Cladwell), and *No, No, Nanette!* (Nanette). Ruby also had the time of her life making her *54 Below* Debut this summer in "All Grown Up: A Tribute to the Roles You've Outgrown". In her free time, Ruby enjoys tap dancing, writing articles for BroadwayWorld.com, and helping students through the college audition process on her Instagram account @audition.tips!

OLIVIA SHELTON (Serena) is thrilled to be making her Meldrum

debut with this production of *Legally Blonde!* Other favorite credits include: *Little Women* (Amy March & Beth U/S) with Hale Centre Theatre, *Legally Blonde* (Elle Woods) with Fields and Co. Theatre as well as *Shrek The Musical* (Princess Fiona) and *Into the Woods* (Baker's Wife) with Murray High School. Olivia is currently studying in the MTP at the University of Utah and teaches voice lessons at The Winner School. She would like to thank her incredible parents for pushing her to be her best self and for all their love and support along the way. Go Bruins!

SYDNEY RUDEL (Margot) is a senior in the MTP and is thrilled to be part of her second production at the University of Utah! Previous credits include *Xanadu* (Ensemble) and *Freaky Friday* (Ellie). Sydney would like to thank her mom and dad for always supporting her, her best friends Eve and Eli for helping her rehearse this show back in high school, and Erin, Trevor and Raheim for their unwavering encouragement and occasional existential guidance!

GRACE CHAVEZ (Pilar) is from Sandy, Utah and is currently a Junior in the MTP! Grace has recently been seen as Vocalist in *Xanadu* (University of Utah) Ensemble in *Fate? A New Musical* (Grand Theatre) Mal in *Descendants the Musical* (Sandy Arts Guild) and Winnifred in *Once Upon a Mattress* (Jordan High School). Grace would like to thank her Mom, Dad, Mason,

Liv, Izzy and the boys for all the love and support! She hopes you enjoy the show!!

Instagram @grace.chavez.4

KIRA DALBY (Brooke Wyndham) is a junior in the MTP at the University of Utah, she's thrilled to be part of *Legally Blonde*! Past credits include *Something Rotten!* (Portia), *Charting Neverland* (Siren/Aunt Ruby), *Seven Brides for Seven Brothers* (Alice), and *Tuck Everlasting* (Winnie Foster). She'd like to thank her friends, family, and teachers for their encouragement and support.

HAILEY PETERSEN (Enid) is a senior in the MTP, and is so proud to be closing out her time at the U with this empowering show! Recent credits include Ensemble (U/S Ilse, Anna Adult Woman) in *Spring Awakening* (Babcock Theatre), and Lucy in the world premiere of *Fate?* (The Grand Theatre). Hailey would like to thank the talented creative team, as well as her friends, family, and cat for an unforgettable college experience!

ARIANA BAGLEY (Company/ Elle U/S) is a junior in the MTP. Credits include Virtual Community in *Dear Evan Hansen* (PTC), Savannah in *Freaky Friday* (HCT), Emma in *Emma* (Parker Theatre), and Margot in *Legally Blonde* (WVCA). Screen credits include Georgia in *Curse of Crom*, Myleka in *Once I was a Beehive*, and Marianne in the upcoming *Sense and Sensibility*. She also enjoys working for her family's production company, "Working with

Lemons," and is a recipient of the Barbara M. Bannon Endowed Fund Award.

SOFIA CANDELA (Swing) is a junior in the MTP double majoring in political science. Born and raised in Orange County California, her recent credits include Marcy in *The 25th Annual... (Studio 115)*, Winifred Banks in *Mary Poppins* (Curtis Theater) and Phoebe D'Ysquith in *A Gentleman's Guide...* She will also be working on *Urinetown* (Soupy Sue/ Hope US) this spring in the Babcock Theater. Sofia would love to thank her family and boyfriend for their unending support of her art. She is a proud recipient of the Keith and Amy Engar Scholarship.

AVERY ADDISON CARLIN (Company/ Margot U/S) was born and raised in Oregon and is now a junior in the MTP here at the University of Utah. Previous credits include: Ensemble/ Martha U/S in *Spring Awakening* (University of Utah) and Countess Lily in *Anastasia* (Non-Stop Players). Avery could not be more thrilled to be a part of this show and thanks her parents for being her personal cheerleaders. She also thanks her sister for her constant belief in her work and for being her greatest mentor.

ADRIEL CARROLL (Company) is currently a sophomore in the ATP. His recent roles include Fakir in *The Secret Garden* (BYU Mainstage Theatre), Grantaire in *Les Miserables*, and Romeo in *Romeo & Juliet* (Skyhawk Theatre).

He is currently in vocal training with Marilee Wilson. His notable achievements include 3rd place at the Utah Shakespeare Festival (duo/trio scenes) and a Superior Rating in Utah State Solo and Ensemble. He would like to thank all his family and friends who have supported him thus far. "I could never have done it without you."

GINA DIFEDE (Company) is a junior in the musical theatre program and this is her first production at the U. Her last show was *Fate?* At The Grand and is excited to be in a show again. She's honored to be part of this wonderful production and would like to thank everyone who worked on this show.

RYAN P. GREGORY (Company, U/S Callahan) is a sophomore in the MTP and is so excited to BEND AND SNAP in his first production at the U! Ryan is from the great city of Raleigh, North Carolina. You may have seen Ryan as Simon (*Jesus Christ Superstar*) at The Grand Theatre. Ryan would like to thank God, his family, and Erin Speer for making his dreams possible. "Don't forget, but forgive."
@theryanpgregory

KAMERYN GROSE (Company) is thrilled to be joining the company of *Legally Blonde*. You may have seen her make her U of U debut in *Charting Neverland* at Kingsbury Hall last year. Other roles include Jo (*Little Women*), Ariel (*Footloose*), Kylie (*May We All*), and a Jungle Cruise Skipper at Walt Disney World. Kameryn would like to thank

Mickey Mouse for the magic and her parents for their support of her dreams.

DODGE HYATT (Male Swing, Assistant Choreographer) is a second year in the MTP at the U. Some of his favorite previous credits include Leaf Coneybear in *The Spelling Bee*, Barnaby Tucker in *Hello, Dolly!*, and Willy Wonka in *Charlie & the Chocolate Factory*. This is Dodge's choreographic debut, and he couldn't be more stoked and grateful. He wants to extend a special thanks to his friends and family in California, who have supported him and allowed him to continue his dream in Utah.

BRIGHTON KIDD (Whitney/ Ensemble, Vivienne U/S) is currently a junior in the MTP. She is so excited to perform in her first University of Utah mainstage performance. She wants to thank the creative team, her cast-mates, and her family for supporting her. She would also like to thank the theatre department for her two scholarships: the Marion Stiebel Siciliano Utah Fine Arts Institute Scholarship and the Dorothy Ware Endowed Scholarship, for making her part in this show and program possible.

MASON MCCARTHY (Company) is a sophomore in the MTP. This is his first show here at the U, and he could not be more excited. He is extremely grateful to his family and friends. He is also very thankful for his community and mentors, as they shaped him into who he is today.

KATHRYN O'MARA (Ensemble, Serena U/S) is a junior in the MTP and is delighted to be part of this incredible company! She last performed with the Department of Theatre as Star Keeper 1 in *Charting Neverland* (YTU). Other credits include understudy for B in *Town Hall* (Studio 115), Cinderella in *Into the Woods* (Empress Theatre), and Miss Honey in *Matilda the Musical* (SLSPA). Kathryn is a proud recipient of the Marion Stiebel Siciliano Scholarship. She would like to thank her family and friends for their endless support!

CELESTE PALERMO (Swing) is from northern New Jersey, and is currently a sophomore in the MTP at the University of Utah. Her most recent productions include Celestia in *Z's Emerald Underground* (Lagoon Park), Diana in *A Chorus Line* (West Valley Performing Arts Center), Catherine in *Pippin* (Front and Center for Performing Arts), and Choreographer of *Seussical* (Academy for Performing Arts). She is incredibly excited to be a part of her first production at the U and would like to thank her family, friends, and teachers for helping her get to where she is now!

CARINA PURDY (Dance Captain, Company, Brooke U/S) is a junior in the MTP. She's recently been on the creative side for the university for *Xanadu* (Assistant Director and Choreographer) and *Spring Awakening* (Assistant Choreographer) and is ecstatic to finally be making her main stage

debut. A special thanks to her parents and professors for being a guiding light in her life.

ASHLEY RODRIGUEZ (Swing, Offstage Vocalist) is a freshman in the MTP from North Carolina. This is Ashley's first time performing with the University of Utah Department of Theater. She recently worked on Deck Crew for *The Heart of Robin Hood* (Meldrum Theater) and *Spring Awakening* (Babcock Theater). Ashley is currently the Assistant Director of *The 25th Annual Putnam County Spelling Bee* with Opendoor Productions. She would like to thank the creative team for giving her the opportunity to perform as a freshman.

MAKAYLA PALOS RODRIGUEZ (Company, U/S Pilar) is a sophomore in the BFA MTP at the University of Utah, and is so excited to be making her university mainstage debut in *Legally Blonde*. Previous credits include Tabatha/ Cheshire Cat in *Alice By Heart* (West Valley Arts) and Ella in Rodgers & Hammerstein's *Cinderella* (Trinitas Arts Conservatory). Makayla remains incredibly grateful to her family, friends, mentors, and professors for their constant support, love, and belief in her journey. Wish you all enough.

TALIA THORPE (Ensemble, Enid U/S) is a senior in the MTP. Recent roles include Calliope in *Xanadu* and Patrick in *SpongeBob The Musical* at Youth Theatre at the U. Prior to attending the U, Talia

spent many summers at Stagedoor Manor, where she was part of the original cast of the MTI High School adaptation of *The Prom*. She also attended Denver School of the Arts where she performed in *A Chorus Line*, *9 to 5*, and *Shrek the Musical*. She would like to thank her family, her friends near and far, and all of her wonderful mentors over the years. Enjoy the show!!!

RATANAK UNG (Ensemble, U/S Emmett) is a sophomore in the MTP. Credits at the U include Ty in *Yet I'll Speak* (Babcock Theatre) and Chip in *The 25th Annual Putnam County Spelling Bee* (Studio 115). Recently, Ratanak was a part of the staged reading of *Fate?* in Studio 115. Ratanak would like to thank all of his loved ones, professors, and his dear friend Calea for their continued time and support. Ratanak is a proud recipient of the Keith & Amy Engar Scholarship.

LUKE WILLIAMS (Kyle/Dewey/Company/Warner U/S) is a sophomore in the MTP program from Clinton, Utah. Recent credits include serving as a swing in *Lagoon's Night Show* (Summer 2025), choreographing *The 25th Annual Putnam County Spelling Bee* for Open Door Productions (Spring 2025), and performing in a musical theatre piece by Christine Moore with the University of Utah School of Dance (Fall 2024). Luke would like to thank his best friend, Symera, for her unwavering support and encouragement. He is the proud recipient of the For Utah Scholarship.

PEPPER JACK "PJ" (Bruiser Woods) who is better known as PJ, is thrilled to make his theatrical debut as Bruiser Woods. A year-and-a-half-old Chihuahua mix and proud Rescue Rovers alum, PJ specializes in blanket snuggles, dramatic naps, and riding in handbags like he was born for Beverly Hills. When he's not perfecting his bend-and-snap, he enjoys stealing hair scrunchies, launching toys into the air for solo fetch sessions, and pestering his cat brother. A master of the judgmental side-eye and selective socializing, PJ is fully embracing his inner diva for *Legally Blonde*. He dedicates this performance to his mom and all the treats she promised him.

HANK "HANK THE TANK" (Rufus) is thrilled to make his stage debut as Rufus. Once a scrappy Salt Lake street pup and now a certified heart-melter and wiggle-butt, this 4-year-old bully-breed icon now lives for zoomies, meeting new friends, and receiving all the pets. A devoted method actor, he refuses to stop zoomies even during rehearsal notes and firmly believes personal space is a myth. When not charming the cast, he enjoys bulldozing his furry siblings, snoring like a freight train, and being paid in snacks. He dedicates this performance to treats, belly rubs, and everyone who pets him tonight.

CREATIVE TEAM

BECCA BOWLER (Asst. Scenic Designer)

IO CARLING (1st ASM) is a student in the Stage Management program here at the U of U. Io's credits include: *The Full Monty* (ASM, Grand Theater), *DreamGirls* (ASM Intern, Grand Theater), *Xanadu* (2nd ASM Meldrum Theater), *Amal and the Night Visitors and Other Holiday Favorites* (ASM, Grand Theater), *Drowsy Chaperone* (Backstage crew, Grand Theater), *Dancing at Lughnasa* (PA, Studio 115). Io would like to thank their dad for the endless support he has given as Io continues their education.

PORTER CHARLESWORTH

(Sound Designer) is a third year in the PADP Sound program.

Porter's credits include: *[Title of Show]* (Sound Designer, The Grand Theatre), *Into The Woods* (Assistant Sound Designer, Babcock Theatre), *Everybody* (Sound Designer, Babcock Theatre), *The Heart of Robin Hood* (Sound Designer, Meldrum Theatre), *Spring Awakening* (Set Designer, Babcock Theatre).

SYDNEY CHEEK-O'DONNELL

(Dramaturg) is an Associate Professor of Theatre at the University of Utah. She has been engaged in new play dramaturgy since 1995, when she served as the dramaturg for the world premiere of *Smash* by Jeffrey Hatcher. Since then she has worked on new plays and remounts in professional and educational settings in New York,

Minneapolis, Seattle, and Salt Lake City. In addition, she researches the application of theatre techniques in non-traditional places, like healthcare settings and STEM education, and teaches theatre history, critical theory, dramatic literature, new play development, and dramaturgy. Sydney has served in a variety of leadership roles including Chair of Theatre and Associate Dean for Research for the College of Fine Arts at the U of U. She is currently a member of the Academic Senate and the Vice President of the University of Utah chapter of the American Association of University Professors. Sydney earned a PhD in Theatre History and Dramatic Criticism from the University of Washington's School of Drama and received her undergraduate degree from Carleton College in Minnesota.

CHRIS DUVAL (Producer) Chris DuVal is currently serving as chair in the Department of Theatre. He has worked as an AEA actor, director, fight director or guest instructor at regional theatres and training programs across the country, including 20 years at the Oregon Shakespeare Festival. DuVal is a Certified Teacher and Fight Director with the Society of American Fight Directors, a Master Instructor with Dueling Arts International, holds a 2nd-degree black belt in Aikido, and authored "Stage Combat Arts," published by Bloomsbury Methuen.

KAIT GOLLMER (Asst. Costumes Designer) has recently returned to the U after an extended maternity leave. *Legally Blonde* is her first production with the U's Theatre Department but previously, she worked on the University funded student film *The Salesman* as the Production Designer, which premiered at the Tower Theater's F&MAD Film Festival in the fall of 2019. She also showed her animated personal essay, *Compulsion*, at the 2018 F&MAD Film Festival, where it was then chosen to be showcased during the Fall 2018 Dean's Tour. A local artist, she has also showcased her work in the green room at SLAC and at the Urban Arts Gallery. She would like to thank her beautiful wife, Sabrina, and their sweet wild child, Calvin, for all their support and love throughout this experience. Follow her at @kaiteartwork.

MICHAEL HOREJSI (Lighting Designer & Master Electrician) is an Associate Professor in the Performing Arts Design Program in the Department of Theatre at The University of Utah. He has an MFA in Design and Technical Theatre from The University of Minnesota. He has extensive national and international touring experience with arena and theater shows, as well as sporting spectaculars such as *The NBA All Star Jam Session*, and *The USA Swimming Olympic Trials*. Michael has worked as a technician, artisan, and designer for theatres including; Oregon Festival

of American Music, The Guthrie Theatre, The Milwaukee Repertory Theatre, American Players Theatre, The Great American History Theatre, and others.

TREVOR JEX (Music Director) After working throughout the Music Theater Department since 2016, Trevor is humbled by and grateful for his newly appointed position as Music Director for the Department of Theater. Previous productions under his direction include *Xanadu*, *Illyria*, *Songs For A New World*, *Nine*, and *Cabaret*. He is a local jazz and pop/rock gigging musician and enjoys cooking, hiking, and exploring all that the great Mountain West deserts, forests, and endless roads have to offer. He would like to extend his heartfelt thanks to Anaïs Chantal, Alex Marshall, Melonie Shore, and his loving parents for the support and opportunities that got him to where he is today.

WILSON LEIBERING (Costume Designer) is an Adjunct Assistant Professor at the University of Utah and costume specialist based out of Salt Lake City. Notable works include Amazon's *Fallout*, Paramount's *Yo Gabba GabbaLand!*, and Disney's *High School Musical: The Musical: The Series*. On stage you can see his work at Pioneer Theatre Company, Ballet West, and The Utah Shakespeare Festival (among others). When not working on theatrical productions, Wilson fabricates puppets for various organizations across the country.

SIERRA LOERTSCHER (Stage Manager) is a senior pursuing a BFA in Stage Management. At the U she has worked on *Town Hall* (PA), YTU's *SpongeBob the Musical* (2nd ASM), *A Midsummer Night's Dream* (1st ASM), and *Xanadu* (Crew). In her professional life, she has worked with the School of Music on *La Boheme* (1st ASM) and with Sandbox Theatre Company on *The Scarlet Pimpernel* (ASM), *Best Christmas Pageant Ever* (SM), *Joseph...Dreamcoat* (SM) and *Annie* (SM). She has also ushered with the Utah First Credit Union Amphitheater on 52 concerts.

ISABEL MOSS (2nd Assistant Stage Manager) is a Sophomore in the Stage Management Program, and is so excited for the chance to work on this production. This is her second show at the University of Utah, working as a Production Assistant for *You On The Moors Now* last spring. Aside from things on campus, Isabel has had the chance to work backstage all over Utah, at places like Pioneer Theater Company, The Ruth Theater (formerly HCTO), and the Egyptian Theater. She would like to thank her family for their constant love and support in everything she does!

ROBERT SCOTT SMITH (Intimacy Choreographer) Co-Founder and Co-Artistic Director of Flying Bobcat Theatrical Laboratory, Associate Professor and Head of the Actor Training Program at the University of Utah. Robert has trained with Theatrical Intimacy Education (TIE)

and is about to complete their Intermediate Diploma program. IC credits include *Bonnie & Clyde* for PTC and *R.U.R* and *Town Hall* for the U's Department of Theatre. Directing credits include *The View Upstairs* by Max Vernon with Good Company; *A Midsummer Night's Dream*, *Everybody, As You Like It*, *Tartuffe* adaptation by Ranjit Bolt, *Big Love* by Charles Mee, and an All-Female Production of *Hamlet* with the U of U Department of Theatre; SLAC's New Play Sounding Series reading of *Reykjavik* by Steve Yockey; and PLAN-B Script-in-Hand series reading of *Quarter Horse* by Rob Tennant.

SARAH SHIPPOBOTHAM

(Dialects) is a Professor at the University of Utah as well as being an actor, dialect coach, intimacy choreographer and director. Trained as a Voice/Dialect Coach at The Royal Central School of Speech and Drama, London, coaching credits include eighteen seasons with the Shaw Festival (Canada), over 30 productions for Pioneer Theatre Company (Utah), and 7 months in New Zealand as a Dialect Coach on *The Hobbit* films. Trained as an actor in Wales, Sarah has acted with the Tony Award winning Utah Shakespeare Festival for three seasons, appeared at Pioneer Theatre Company and at Salt Lake Acting Company as well as in Part 1 of Kevin Costner's *Horizon: An American Saga*. Her one-person show *Can I Say Yes to That Dress?* received its world premiere at Salt

Lake Acting company, September 2023.

ERIN FARRELL SPEER (Director) Originally from Los Angeles, Erin is a musical theatre director/choreographer. She serves as an Assistant Professor and the head of the musical theatre program at the University of Utah. Erin has also taught in the musical theatre programs at UNCG, Penn State and Florida Southern. Erin earned her MFA in Directing for Musical Theatre at Penn State, and her BFA in Acting from the University of Michigan. Broadway and Pre-Broadway Tour: *Escape to Margaritaville*. Off-Broadway: *Stardust Road* (York Theatre Company). Regional: Center Theatre Group/the Mark Taper Forum, Orlando Philharmonic Orchestra, Sarasota Opera House, Olney Theatre Center, Heritage Rep, Sierra Rep, CLOC Cape Cod, Sundance. Favorite Direction/Choreography credits: *Spring Awakening*, *The Bridges of Madison County*, *Rock of Ages*, *Pippin*, *The SpongeBob Musical*, *American Idiot*, *Newsies*, *Sweet Charity*, *Company*, *The Wild Party*, *All Shook Up*, *The Scarlet Pimpernel*. With thanks to the women who blazed the trail so my generation could dream big.

MADDISYN THOMAS (Production Assistant) is a Freshman in the Stage Management Program and is extremely excited to be working on this production of *Legally Blonde*. This is Maddi's first show at the U and she is so grateful for this

experience. She will be working on *Hansel & Gretel* this spring at the School of Opera. Outside of the U Maddi has worked on *Hadestown* teen edition and *Harry Potter and the Cursed Child*, both as an ASM at Riverton High School. She would like to thank everyone who has supported her to where she is now and where she will go!

TAMI LEE THOMPSON (Hair & Makeup Design) Previous credits include: *Spring Awakening* (University of Utah); *Souvenir*, *Jersey Boys*, *Natasha*, *Pierre & The Great Comet of 1812*, *Bonnie & Clyde*, and *Agatha Christie's Murder on the Orient Express* (Pioneer Theatre Company); *Sherlock Holmes and the Case of the Christmas Goose* and *A Christmas Story* (Barter Theater); *Jelly's Last Jam*, *The Underpants*, *A Christmas Carol*, *Bluish*, *Intimate Apparel*, *Moonlight and Magnolias*, *Tick, Tick.... Boom!*, and *The Stinky Cheeseman and Other Fairly Stupid Tales* (Alliance Theater); *A Flea in Her Ear*, *Da*, *Born Yesterday*, *Twelfth Night*, *Inherit The Wind*, and *The Philadelphia Story* (Asolo Theater); *Twelfth Night*, *Coriolanus*, and *King Lear* (Utah Shakespeare Festival); Bertolt Brecht's *The Life of Galileo* (University of Notre Dame); and *42nd Street* (Pacific Conservatory for the Performing Arts).

SOFIA WEBLEY (Production Assistant) is a sophomore in the Stage Management Program, and is beyond elated to be working on her second production in the Meldrum

Theater. This is Sofia's first time working in a stage management team, and she has loved getting to work with these wonderful people and is looking forward to working as an Assistant Stage Manager for *Corners Grove* in the spring! She would like to thank her amazing family and girlfriend for all the motivation and support.

GAGE WILLIAMS (Scenic Designer) has designed the scenery for over thirty department and Classic Greek Theatre Festival productions, including *Edward the II*, *The Bacchae*, *Three Penny Opera*, *Hair*, and *Hello Dolly*. As department chair from 2009 to 2018, he produced over 70 department and Salt Lake Shakespeare productions. He created the Performing Arts Design Program in 2000 and helped usher in the Musical Theatre Program in 2011. In 2017, he led the department's self-study, which assured the department's new home in the Price Theatre Arts Building.

A. RAHEIM WHITE (Choreographer), Assistant Professor/Head of Movement in the Department of Theater at the University of Utah, stands at the forefront of wellness and mindfulness, seamlessly integrating their expertise as a specialist, keynote speaker, dancer-choreographer, and author. Raheim's academic journey includes earning their MFA from New York University Tisch School of the Arts, BFA from the University of

Illinois at Urbana Champaign, both in Dance with performance and choreography focuses, along with a formative semester at the Taipei National University of the Arts. They are an active member of performance company, Cabin Fever, based in New Orleans, LA.

ELLA MEI WILLIAMSON (Associate Director) is a senior in the musical theatre program at the U who has also recently begun studying film production. Ella Mei has previously directed and choreographed for Youth Theatre at the U, but she's loved being so involved in her first large-scale university production as a creative. Outside of her studies, Ella Mei loves teaching, spending time with friends, reading fiction, and watching movies (especially Studio Ghibli!) She thanks her friends and family for their love and support, and sends a huge thank you to Erin for this amazing opportunity.

HEATHER HACH (Book Author) received 2007 Tony and Drama Desk nominations for her work on *Legally Blonde*. Graduate of the University of Colorado, Boulder, School of Journalism. Worked at The New York Times Denver Bureau as a research assistant and Sports and Fitness Publishing in Boulder, Colorado, as a magazine editor. Member of Denver's Comedy Sports improv comedy troupe. Worked on the TV shows "Caroline in the City" and "Dilbert." Won Walt Disney Screenwriting Fellowship in 1999. Film credits include Disney's

“Freaky Friday” and “What to Expect When You’re Expecting.” Also wrote the young adult novel “Freaky Monday” with Mary Rodgers. Much love to friends and family, especially Jason, Harper and Drake.

LAURENCE O’KEEFE (Music and Lyrics) received 2007 Tony and Drama Desk nominations for his work on Legally Blonde. Larry thanks all Blonde producers and creative team. He won the Ed Kleban Award, the ASCAP Richard Rodgers New Horizons Award and a Jonathan Larson award for his music and lyrics. Off-Broadway credits: Bat Boy: The Musical (Lucille Lortel, Richard Rodgers, Outer Critics’ Circle awards), which has received 100+ productions worldwide; music for Sarah, Plain and Tall, lyrics by Nell Benjamin (touring with TheatreWorksUSA). Co-author with Nell Benjamin of Cam Jansen (Drama Desk nomination) and The Mice. Larry is a product of his education with the Harvard Krokodiloes, the Hasty Pudding Theatricals, the Harvard Lampoon and the Actors’ Gang, but especially the incomparable Nell Benjamin.

NELL BENJAMIN (Music and Lyrics) co-wrote the score to Legally Blonde, the Musical with composer Laurence O’Keefe, which received Tony Award nominations, Drama Desk nominations, and the Olivier and Helpmann Awards for Best Musical. Nell wrote the lyrics to Mean Girls, which received

multiple Tony Award nominations, including for Best Original Score and Best Musical. Nell’s play, The Explorers Club, won the Outer Critics Circle Award for Outstanding Off-Broadway Play, the Edgerton Foundation New American Plays Award, and an Alfred P. Sloan Foundation grant. Nell has written book and/or lyrics for Pirates! (or Gilbert and Sullivan plunder’d), Sarah, Plain and Tall, Cam Jansen (Drama Desk-nominated), I Want My Hat Back, How I Became A Pirate, The Mice, Life of the Party and Because of Winn Dixie. Upcoming musicals are: Huzzah!, Life of the Party, Dave. Television writing includes “Unhappily Ever After”, Animal Planet’s “Whoa! Sunday with Mo Rocca”, “Electric Company”, “Best Time Ever with Neil Patrick Harris”, “Ant & Dec’s Saturday Night Takeaway”, “Julie’s Greenroom.” Benjamin is the recipient of the Kleban Foundation Award and a Jonathan Larson Grant.

PRODUCTION STAFF & ADVISORS

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CARINA PURDY	Dance Captain
KYLE BECKER	Technical Director / Scenic Mentor
ROBERT SCOTT SMITH	Intimacy Choreographer
ARIKA SCHOCKMEL	Properties Manager
SARAH SHIPPOBOTHAM	Dialects
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MADDISYN THOMAS	Production Assistant
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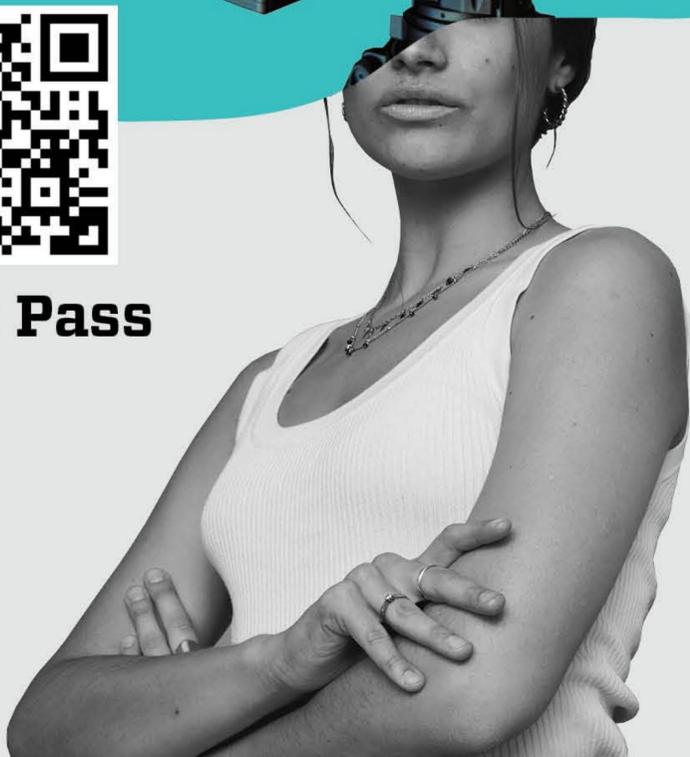
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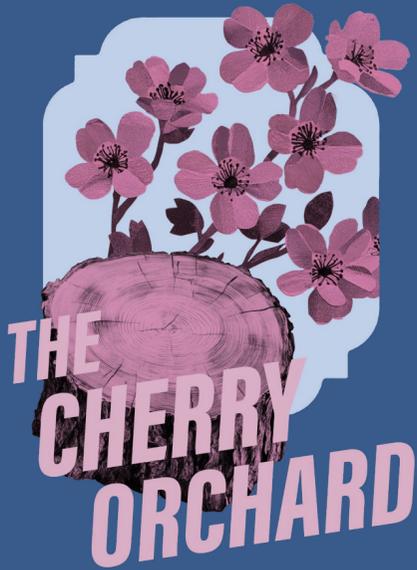




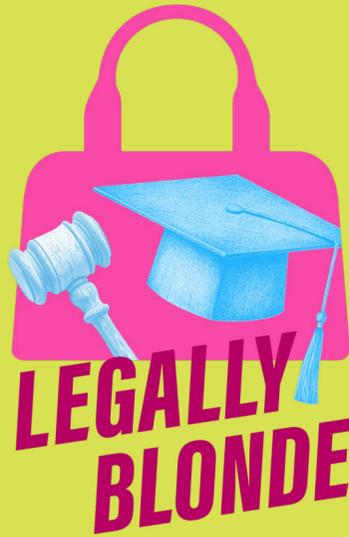
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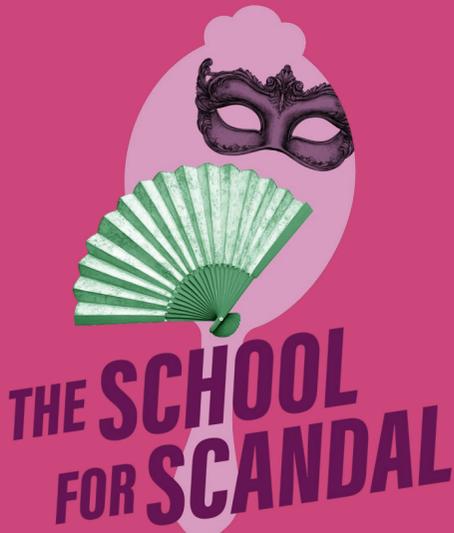
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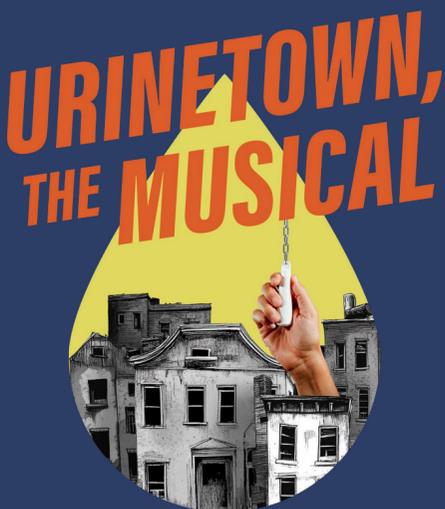
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