



## **Announcing: Our 28th Season!!**

**Hutton's Hamlet's Performing Arts Center is  
celebrating its 28th Summer Season of Youth  
Theater Workshops in 2026**

- WHAT:** Theater 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.
- Session I:** June 1 – June 13 ..... **A Pirate's Life for Me!**  
**Session II:** June 15 – June 27 ..... **Don't Rock the Boat**  
**Session III:** July 6 – July 18 ..... **Camelot and Camelittle**  
**Session IV:** July 20 – August 1 ..... **Haphazardly Ever After**  
(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:** \$275 per participant 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.

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

## **Play Descriptions**

**Session I: A Pirate's Life for Me! (June 1 – June 13) *Musical comedy.*** Aristocrat Roger Goodman has his heart set on a conventional life married to the wealthy Sarah Huffington and living happily ever after. That is, until he finds out that she thinks he's boring and would rather marry a brave and adventurous pirate! Determined to prove himself to his beloved, Roger hires Long John Sliver to tutor him and his newly-recruited motley crew in the field of piracy. In exchange for his total pirate makeover (which includes the fearsome new name, Captain Blood), Roger and his crew sail to Treasure Island seeking the chests of gold doubloons Long John Sliver buried there long ago.

Meanwhile, Sarah dubs herself the Pirate Queen with her own crew of lady pirates. Captain Blood and the Pirate Queen learn of each other's formidable reputations, not knowing each other's true identity. Sarah and her lady pirates set sail for Treasure Island after she finds out that Captain Blood is holding her parents captive there. But Bluebeard, a true pirate now retired and lounging in his beach chair, already occupies the island with his crew. Treasure Island is soon swimming with retired pirates, lady pirates, and other pirate wannabes in utter chaos.

**Session II: Don't Rock the Boat (June 15– June 27) *Musical comedy.*** This play is a rollicking musical that takes place on a wacky cruise ship, which is actually a converted gunboat manned by a crew of rejects from Maritime High School. They include a seasick engineer, an ambitious but very young captain, a gung-ho nurse, and a trio of girl singers passing themselves off as a famous show biz act. Everybody gets a chance to sing with 10 rollicking songs, such as "There's a Hurricane Headed This Way!" Among the loopy passengers, Honey Hotchkiss, a fabulous Hollywood star, and Miss Buford, her secretary, belt out "Real Tears Ain't (Aren't) Easy." The pirates perform the reggae song, "Doin' the Hula in Bamboola," while the non-stop jogger has a rap, "Big Feet Run in My Family."

**Session III: Camelot and Camelittle (July 6– July 18) *Non-musical comedy.*** Spunky, young Ruth dreams of being a Knight of the Round Table. But King Arthur, Guinevere, Lancelot, and her other heroes laugh at her when she demonstrates her valor in a battle with a melodramatic lizard pretending to be a dragon. Humiliated, Ruth sets off to form her own queendom that is bigger and better than Camelot, bringing with her the lizard and a mule that she claims is a unicorn. Soon they are joined by a frog, whom Ruth declares to be an ogre; a skunk, whom she pronounces a wizard (because the skunk makes everyone disappear); and two kids, whom she dubs her bravest knights. On their quest, they meet the enchanting Lady of the Lake, a bumbling Merlin, riddle-loving trolls, a vain unicorn, and the evil sorcerers Morgana le Fay and Mordred, who have their own plan to outdo King Arthur.

**Session IV: Haphazardly Ever After (July 20 – August 1) *Musical comedy.*** The mean Princess Cinnamon, the not-so-bright Princess Peppermint, the vain Prince Hairgel, and Prince Slacker are obnoxious, bratty adult children who do not live up to their royal duties---and they all still live at home! The king and queen try everything to help their children grow up and move out, but nothing seems to work. After hiring a therapist, bringing in teachers, and even trying to marry off their children, the king and queen are ready for a happily-ever-after that doesn't involve their children living at home. They call upon a fairy godmother to help quiet the castle. But who knew hiring a fairy godmother came at such a ridiculous price? And the permits required are outrageous! The king and queen decide to create a do-it-yourself fairy tale. But nothing goes as planned, and musical, comical, and royal chaos ensues. But despite the king and queen's DIY failure, the princess and princesses just might have been changed for the better,

# Hutton's Hamlet 2026 Theater Workshops

## REGISTRATION

### Play Workshops *(Check one or more)*

- Session I     ☐     A Pirate's Life for Me! ..... (June 1 – June 13, 2026)
- Session II    ☐     Don't Rock the Boat..... (June 15 – June 27, 2026)
- Session III   ☐     Camelot and Camelittle ..... (July 6 – July 18, 2026)
- Session IV    ☐     Haphazardly Ever After..... (July 20 – August 1, 2026)
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Student's Name \_\_\_\_\_ Age \_\_\_\_\_ M ☐ F ☐

Address \_\_\_\_\_ Birthdate \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

School \_\_\_\_\_ Grade \_\_\_\_\_ *(in the Fall)*

Parent's Name \_\_\_\_\_ Cell Phone \_\_\_\_\_

E-mail Address \_\_\_\_\_

Emergency Contact \_\_\_\_\_ Phone \_\_\_\_\_

Please let us know if you have any singing, dancing, and/or stage experience. *(Use margin if necessary)*

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Any special medical issues we should know about? *(Use margin if necessary)*

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**Registration fee is \$275.00 per play.** Payment may be made by cash, check, debit, or credit. ***(Please note that a 3% surcharge will be added to all debit and credit transactions.)*** If paying by check, please mail your check payable to ***Hutton's Hamlet*** with this completed registration form to:

**Hutton's Hamlet  
149 Church Avenue  
Oakdale, CA 95361**

**Sorry, no refunds allowed.** Placement is guaranteed first-come, first-serve with receipt of this form and registration fee.

**Please complete the back of this page.**

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

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

In order to do what we do, you must trust in me 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, I do my 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 me! But every parent and every student must trust me with the decisions I 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 Richard 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, I 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

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We agree not to question Annette’s judgement in the casting of the play. We agree to help our student(s) understand that he(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 will result in that student not being invited back to future workshops.

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Signature of Parent/Guardian

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Signature of Student