



SOUTH COAST REPERTORY  
*presents*



*a musical play by Quincy Long*  
*music by Dennis McCarthy*  
*directed by Stefan Novinski*

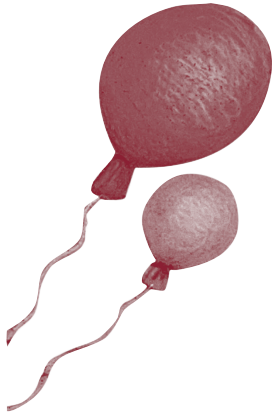
JULIANNE ARGYROS STAGE  
June 8 - 24, 2007

## PLAYGOER'S GUIDE

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The First American Corporation *and* Emulex Corporation  
*Honorary Producers*

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# Part I: THE PLAY

## CHARACTERS

TINA, a girl  
 LOLLY, her younger sister  
 TOBY, their younger brother  
 MOTHER  
 FATHER  
 MISTER ICE CREAM  
 ANNOUNCER  
 POLICEMAN CLOWN  
 BUM-BO THE CLOWN  
 MISS MINNIE  
 WARDEN  
 ROUSTABOUTS  
 RINGMASTER

## SETTING

The present. Various locations, including a home, a circus, a jail, and an ice cream shop.

## SYNOPSIS

Tina is desperate. She wants for things to be like they were before little sister Lolly and little brother Toby barged into their family and spoiled everything. How she longs to return to those idyllic days when it was just the three of them living the sweet life over the ice cream factory — Mother and Father and little Tina, their perfect only child. Tina’s solution is to get rid of her two pesky siblings for good. First, she frightens rambunctious Toby into believing that unless he runs away from home immediately, he’ll be sent to the Deviltown Home for Extra Bad Boys. And as for scatterbrained Lolly, it doesn’t take long for Tina to convince her that she’s destined for stardom just as soon as she runs off and joins the circus. But once those two pesky brats are out of the way, Tina is shocked that Mother and Father don’t share her delight. Instead they call the police and start a frantic search for their two missing children. Tina decides to punish them even more by disappearing herself — a scheme that backfires when she hides down in the ice cream keep and freezes solid. Just in the nick of time, Toby and Lolly make their way back home to reunite their fractured family in a most surprising way!

## THE WRITERS

Quincy Long wrote the play and lyrics. He never put on shows in the basement, but wanted to. Quincy also wrote *The Adventures of Pør Quinly* which SCR produced last year as part of its Theatre for Young Audiences series. He comes from Warren, Ohio and lives in New York City where he puts on shows, mostly in basements.

Composer **Dennis McCarthy**, has been playing music ever since he could reach the keys on his family piano. He grew up listening to his father sing while his mother accompanied him. After high school, Dennis put himself through college by playing at weddings and parties on weekends. He met Glen Campbell, a country singer who became quite famous. Dennis traveled with him for nine years before moving on to writing music for television and movies. After writing for “MacGyver” and “Star Trek” the last 25 years, he began composing for new plays at SCR and teaching about the use of music in film at the Art Center of Design in Pasadena. Dennis still enjoys practicing the piano whenever he can and entertaining his nine grandchildren with silly songs.



## SONG LIST

1. Welcome Song . . . . . Mr. Ice Cream
2. Only Child . . . . . Tina, Mother, Father
3. Me, Myself and I . . . . . Tina
4. Deviltown . . . . . Tina
5. Beat Him, Starve Him . . . . . Tina
6. Power Boy . . . . . Toby
7. I Want To Go Home . . . . . Toby
8. Where Are You? . . . . . Tina, Mother, Father
9. You’re a Star . . . . . Madame Profundo, Lolly
10. Only Child (reprise) . . . . . Tina
11. Mother, Father . . . . . Mother, Father, Tina
12. What Makes a Bad Boy Bad? . . . . . Warden
13. Now I’m All Packed . . . . . Tina
14. Don’t Run Away and Join the Circus . . . . . Lolly
15. She’s a Clown . . . . . Lolly, Bum-bo
16. Ice Cream Princess . . . . . Tina
17. Life of a Roustabout . . . . . Roustabout 1 & 2
18. All Roads Lead to Rome . . . . . Roustabout 1 & 2
19. What a Stinker . . . . . Toby, Lolly
20. Oh Mother Dear, Oh Father . . . . . Mother, Father
21. You’re Home . . . . . Mother, Father, Toby, Lolly
22. Power Boy (reprise) . . . . . Toby, Lolly
23. Only Child (reprise) . . . . . Tina
25. Hold On . . . . . Mother, Father, Toby, Lolly
25. My Family . . . . . Mother, Father, Toby, Lolly, Tina
26. Good Luck, Good Friends, Good Cheer . . . . .  
 . . . . . Mr. Ice Cream

# Part II: IN THE CLASSROOM

(Please note: The specific English-Language Arts or Visual and Performing Arts content standards addressed by many of these questions and activities are indicated in parentheses.)

## BEFORE THE SHOW : READ ABOUT IT!

### THINK ABOUT IT!

1. Discuss the differences between realism and fantasy.
2. Retell or improvise some popular fantasy stories from children's literature employing a number of different vocal tones and attitudes to explore multiple possibilities in a live performance. **(Theatre 1.3, 2.2)**
3. Identify the main events of plot, their causes, and their effect on future actions. **(Reading 3.2)**
4. Discuss the characters and their contributions to the action. **(Theatre 1.2, Reading 3.3)** Demonstrate emotional traits of characters through movement and gesture. **(Theatre 2.1)**
5. Examine the structural differences between fiction and drama. **(Theatre 1.1, Reading 3.1)**
6. Make predictions about the play based on information in Part I about Characters, Setting, Song List and Synopsis. **(Reading 2.3, Theatre 1.1)** For example: How will these characters appear onstage at SCR? What will the costumes, lighting and props look like? How will the music and special effects sound?
7. Have you ever been tempted to run away from home? What happened? How were you feeling at the time?
8. Have you ever been to the circus? What are the things you remember most? If you could have any job at the circus, which one would it be?
9. What is your favorite flavor of ice cream? Have you ever seen a freezer big enough to walk into?
10. Are you an only child? Do you ever get lonely and wish for little brothers and sisters? If there's more than one child in your family, are you the oldest, the youngest, or somewhere in the middle? Name one good thing and one bad thing about each position.
11. Do you have a favorite doll or action figure? Why do you like it so much? How long have you had it? If your toy could come to life, what would you say to it?

## AFTER THE SHOW: TALK ABOUT IT!

### WRITE ABOUT IT!

1. How was the play different from the way you predicted it would be? **(Reading 2.3, Listening and Speaking 1.0, 2.0)**
2. Use knowledge of word origins, root words and common affixes to determine the meaning of the following vocabulary words found in the dialogue and song lyrics. **(Reading 1.0)**

adjust	encourage	jealous	secret
adventure	entertainment	klutz	security
beguiled	equivalent	platform	separate
betray	Eskimo	popular	sibling
connected	exile	pretender	spectacular
dangerous	favorite	revenge	suburbia
defender	fortune	riddle	sufficient
destiny	glamorous	riled	talented
discover	headliner	rue	trinity
emphatically	innocent	scatterbrain	warden
3. Use the vocabulary of theatre **(Part IV: Education Station)** to describe the performance. **(Theatre 1.1, 4.1, 4.3)** How did the actors look (costumes, makeup, movement)? How did the stage look (scenery, lighting, props)? **(VA 3.1, 4.1)** How did the play sound (music, singing, special effects)? **(Music 4.1, 4.2, 5.1)**
4. What was your favorite design element and why? If you were asked to design a production of this play, what would you do differently? **(Theatre 2.3)**
5. If you were an actor, which of the characters would you like to play and why?
6. Tina is the story's title character. What are her positive traits? Does she have any negative traits? How does she change from the beginning to the end of the play? How would you answer the same questions about Lolly and Toby?
7. Which of the characters from the play would you choose as a friend? Why?
8. Which parts of the play made you laugh out loud? What made those moments funny to you?
9. Add a new character to *The Only Child* and see what happens.

10. Imagine a continuation of the play: what happens in your version after the last scene?
11. Story Circle: One person begins a new adventure for Tina and her family to encounter and stops after a few sentences. The next person picks up the story, continues it, and then stops. Next person adds to it and so on until the new episode comes to a satisfactory resolution.
12. Write letters of appreciation to our Honorary Producers, thanking them for their generous sponsorship of this Theatre for Young Audiences production which permitted your class to attend a free school matinee. Address your letters to **The First American Corporation** and **Emulex Corporation** explaining why the experience of attending this Theatre for Young Audiences production at SCR was memorable for you, and what you enjoyed the most about your trip to the theatre. **(Writing 1.0, 2.1; Written and Oral Conventions 1.0)**

Please mail all letters to:  
 South Coast Repertory  
 Attn: TYA  
 PO Box 2197  
 Costa Mesa, CA 92628-2197



## Part III: AT THE THEATRE

### WELCOME TO THE ARGYROS

The 336-seat Julianne Argyros Stage is the newest theatre space at SCR. It opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy, with no seat more than 39' from the stage.

### THEATRE ETIQUETTE

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a

performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will immediately sense that a whole new world is about to come to life before your eyes. Sometimes it's so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember, you're all in the same room. They can SEE you, HEAR you, FEEL you, just as you can SEE, HEAR and FEEL them. Your attention, involvement, responses, and imagination are a real part of each and every performance. The play can actually be made better because of you!

### STUDENT TIPS FOR THEATRE TRIPS

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Listen to the SCR staff member who will board your bus and give you last-minute instructions.
- Take your seat in the theatre before going to the bathroom and/or getting a drink of water.
- Make yourself comfortable while keeping movement to a minimum.
- Please do not stand up, walk around or put your feet on the seat in front of you.
- Absolutely no chewing gum, eating or drinking in the building.
- No backpacks, cameras, or electronic devices are permitted in the theatre.
- The performance begins when the lights dim to a blackout and the music starts to play.
- Feel free to laugh if you see something funny, but no talking or whispering during the show.
- Show your appreciation by clapping at the end of the play. The actors love to hear applause!
- Don't leave your seats until after the lights have come back up.
- Wait for the ushers to escort your group out of the theatre.
- Programs for the group will be given to teachers following the performance.

## FILLING THE BILL

Everyone attending SCR's production of *The Only Child* will receive a copy of the program — also called a playbill — which contains a variety of information and activities designed to enhance the play-going experience for all members of the audience. Included in the program (which can also be downloaded from SCR's website [www.scr.org](http://www.scr.org) in a printable, pdf version) are “kid-friendly” biographies of the actors, director, playwright, composer and designers who collaborated on the creative process of bringing the play from the page to the stage. In addition, the program for *The Only Child* includes a Song List as well as:

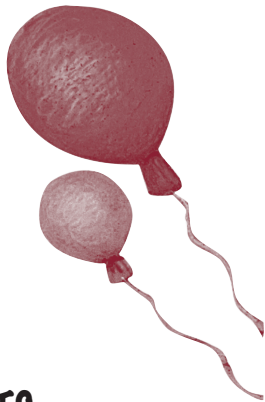
- Flavorful Fun (crazy ice cream flavors)
- Get the Real Scoop (multiple choice)
- It's in the Bag (kid-friendly ice cream recipe)
- Who's Who at the Circus? (matching puzzle)
- Super You (draw your own super hero)
- Real Life Heroes (write a story about a real person who's a hero to you)
- Looking For Tina (maze)

## Part IV: EDUCATION STATION

### FIVE STRANDS OF ARTS EDUCATION

Students in a comprehensive program are expected to master the standards of an arts discipline, which includes the following five strands:

- 1.0 Artistic Perception** refers to processing, analyzing and responding to sensory information through the use of the language and skills unique to dance, music, theatre and visual arts.
- 2.0 Creative Expression** involves creating a work, performing and participating in the arts disciplines. Students apply processes and skills in composing, arranging and performing a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.



- 3.0 Historical and Cultural Context** concerns the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline, and human diversity as it relates to that discipline.
- 4.0 Aesthetic Valuing** includes analyzing and critiquing works of dance, music, theatre or visual arts. Students apply processes and skills to productions or performances. They also critically assess and derive meaning from the work [...] and from performances and original works based on the elements and principles of an arts discipline.
- 5.0 Connections, Relationships, Applications** involves connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas and careers. Students develop competencies and creative skills that contribute to lifelong learning.

## FROM THE CALIFORNIA VISUAL AND PERFORMING ARTS FRAMEWORK

Education in the arts is essential for all students. California's public school system must provide a balanced curriculum, with the arts as part of the core for all students, kindergarten through grade twelve, no matter what the students' abilities, language capacities or special needs happen to be. Each of the arts disciplines maintains a rich body of knowledge that enables the students to understand their world in ways that support and enhance their learning in other core subjects. In addition, through this rich body of knowledge, students learn how each of the arts contributes to their own sensitivity of the aesthetic qualities of life. Students learn to see what they look at, to hear what they listen to, feel what they touch and to understand more clearly what they integrate into their own experience.

## LANGUAGE ARTS CONNECTIONS

The educational value of SCR's production of *The Only Child* will be significantly enhanced by cross-curricular reinforcement in the classroom. In this way, a number of California Language Arts Content Standards can be satisfied at all grade levels, including: **Reading: 1.0** Word Analysis, Fluency, and Systematic Vocabulary Development; **2.0** Reading Comprehension; **3.0** Literary Response and Analysis **Writing: 1.0** Strategies; **2.0** Applications **Listening and Speaking: 1.0** Strategies; **2.0** Applications

# BASIC THEATRE VOCABULARY

## (Theatre 1.1)

**Acting** - The process by which a person uses the entire self—body, mind, voice and emotions—to interpret and perform the role of an imagined or assumed character.

**Action** - The core of a theatre piece; the sense of forward movement created by the sequence of events and physical and psychological motivations of the characters.

**Ad-Lib** - To extemporize stage business or dialogue. To make it up as you go along.

**Apron** - The stage area in front of the main curtain that extends towards the audience.

**Balcony** - An upper floor of seats projecting out over the main seating area of the theatre.

**Blocking** - The plan for the movement and stage business the actors perform.

**Boxes** - Seats separated from the main seating area located on the upper level near the stage.

**Box office** - A windowed space at the front of the theatre building where tickets are sold.

**Business** - Any action performed on stage.

**Character** - The role played by an actor as she or he assumes another's identity.

**Choreography** - The art of creating and arranging dances onstage.

**Conflict** - The problem or incident that creates the action and is resolved by the end of the play.

**Costume** - The carefully selected or specially designed clothing worn by the actors.

**Cross** - The actor's movement from one stage location to another.

**Cue** - The last words or action of an actor immediately preceding the lines or business of another actor.

**Dialogue** - The stage conversation between characters.

**Diction** - The clarity with which words are pronounced.

**Downstage** - The part of the stage closest to the

audience. At one time stages were raked, or sloped, with the lower ("down") part closest to the audience, and the higher ("up") part further away.

**Ensemble** - A cast of actors working together effectively to present a theatrical performance.

**Flats** - Canvas or wood-covered frames that are used for the walls of a stage setting.

**Green Room** - A room near the stage where actors await entrance cues and receive guests. The room's name comes from Elizabethan times, when actors waited on a real "green" (or nearby patch of grass).

**Improvisation** - The spontaneous use of movement and speech to create a character.

**Lobby** - The public waiting area outside the theatre space.

**Mezzanine** - Lower level seating area beneath the balcony overhang.

**Monologue** - A solo speech during which the character reveals personal thoughts, either while alone on the stage or unaware of the presence of other characters.

**Orchestra** - Lower level seating area immediately in front of the stage.

**"Places"** - Direction given by the Stage Manager for actors to be in position before each act begins.

**Plot** - The "what happens" in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the ending (resolution of the problem).

**Project** - To speak loudly so the entire audience can hear you.

**Props** - All the stage furnishings, including furniture, that are physically used by the actors.

**Proscenium Stage** - A traditional theatre with the audience seated in front of a proscenium arch framing the stage.

**Run** - Length of time the play will be presented (i.e two weeks, two months, two years).

**Script** - The text of the play, including dialogue and stage directions, all written by the playwright.

**Set** - All of the scenery that makes up the physical environment of the world of the play.

**Stagecraft** - The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, and props.

**Stage Left** - That part of the stage to the actor's left when the actor faces the audience.

**Stage Manager** - The person who supervises the physical production of a play and who is in charge of the stage during the performance.

**Stage Right** - That part of the stage to the actor's right when the actor faces the audience.

**Strike** - Dismantling the set, costumes and props at the end of the run of a show.

**Theme** - The central thought, idea, or significance of the action of a play.

**Upstage** - The area of the stage farthest away from the audience and nearest to the backstage wall.

**Wings** - Offstage areas out of sight of the audience on stage left and stage right that may be used for exits, entrances and set changes.

## Part V: RESOURCES

### BOOKS

#### Fiction:

- Alexander, Martha. *Nobody Asked If I Wanted a Baby Sister* (Charlesbridge, 2005).
- Coville, Bruce. *The Lapsnatcher* (BridgeWater Books, 1997).
- Edelman, Elaine. *I Love My Baby Sister Most of the Time* (Puffin, 1996).
- Grant, Eva H. *Will I Ever Be Older?* (Raintree Children's Books, 1981).
- Harris, Dorothy Joan. *Cameron and Me* (Stoddart Kids, 1997).
- Koller, Jackie. *If I Had One Wish* (Backinprint.com, 2000).
- Mackel, Kathy. *A Season of Comebacks* (Putnam, 1997).
- Mario, Heidi Stetson. *I'd Rather Have an Iguana* (Charlesbridge, 1999).
- Martin, Ann M. *Me and Katie—the Pest* (Scholastic, 1990).
- Miklos, John and Kathleen O'Malley. *No Boys Allowed: Poems About Brothers and Sisters* (Wordsong, 2006).

Offen, Hilda. *Good Girl, Gracie Growler!* (Gareth Stevens Publishing, 1996).

Oram, Hiawyn and Tony Ross. *The Second Princess* (Artists & Writers Guild, 1994).

Ostrow, Vivian. *My Brother Is From Outer Space* (A. Whitman, 1996).

Pinkwater, Daniel Manus and Jill Pinkwater. *Ice Cream Larry* (Marshall Cavendish, 2004).

Polacco, Patricia. *My Rotten Redheaded Older Brother* (Simon & Schuster, 1994).

Prater, John. *The Greatest Show on Earth* (Candlewick, 1997).

Rey, H. A., Margaret Rey and Allan J. Shalleck. *Curious George Goes To an Ice Cream Shop* (Houghton Mifflin, 1989).

Seuss, Dr. *If I Ran the Circus* (Harper Collins Children, 2003).

Shields, Carol Diggory. *I Wish My Brother Was a Dog* (Dutton, 1997).

Zolotow, Charlotte. *Big Brother* (HarperCollins Children's, 1982).

----- . *Big Sister and Little Sister* (Harper Trophy, 1990).

#### Non-Fiction:

- Abe, Linda Williams. *101 Activities for Siblings Who Squabble: Projects and Games to Entertain and Keep the Peace* (St. Martin's Griffin, 1995).
- Burgess, Ron and Heather Barberie. *Be A Clown: Techniques from a Real Clown* (Williamson Publishing, 2001).
- Cohen, Shari. *Coping with Sibling Rivalry* (Rosen Publishing Group, 1989).
- Faber, Adele and Elaine Mazlish. *Siblings Without Rivalry: How to Help Your Children Live Together So You Can Live Too* (Norton, 1987).
- Gibbons, Gail. *Ice Cream: The Full Scoop* (Holiday House, 2006).
- Goldenthal, Peter. *Beyond Sibling Rivalry: How to Help Your Child Become Cooperative, Caring and Compassionate* (Owl Books, 2000).
- Greenstein, Elaine. *Ice Cream Cones for Sale!* (Arthur A. Levine, 2003).
- Knight, Bertram T. *From Cow to Ice Cream* (Children's Press, 1997).
- Merrell, Susan Scarf. *The Accidental Bond: The Power of Sibling Relationships* (Times Books, 1995).
- Older, Jules. *Ice Cream: Including Great Moments in Ice Cream History* (Charlesbridge, 2002).
- Quinn, Thomas. *Old Fashioned Homemade Ice Cream, With 58 Original Flavors* (Dover, 1984).
- Snyder, Inez. *Milk to Ice Cream: Welcome Books—How Things Are Made* (Children's Press, 2003).
- Vogel, Elizabeth. *Dealing with Being the Oldest Child in Your Family* (Rosen, 2003).
- Whitney, Brooks. *Oh, Brother—Oh, Sister!: A Sister's Guide to Getting Along* (American Girl, 1999).

## WEB LINKS

Bam: Body and Mind

<http://www.bam.gov/>

Circus Crafts

<http://www.dltk-kids.com/crafts/circus/index.html>

Circus Web Sites for Kids

<http://www.surfnetkids.com/circus.htm>

Kids Talk About Brothers and Sisters

[http://www.kidshealth.org/kid/feeling/home\\_family/comments\\_siblings.html](http://www.kidshealth.org/kid/feeling/home_family/comments_siblings.html)

Getting Along With Brothers and Sisters

[http://www.kidshealth.org/kid/feeling/home\\_family/sibling\\_rivalry.html](http://www.kidshealth.org/kid/feeling/home_family/sibling_rivalry.html)

History of Ice Cream

[www.idfa.org/facts/icmonth/page7.cfm](http://www.idfa.org/facts/icmonth/page7.cfm)

Ice Cream.com

[www.icecream.com/funfacts/funfacts.asp?b=105](http://www.icecream.com/funfacts/funfacts.asp?b=105)

Ice Cream Facts

[www.ice-cream-recipes.com/ice\\_cream\\_facts.htm](http://www.ice-cream-recipes.com/ice_cream_facts.htm)

Ice Cream Theme Unit

[www.teachingheart.net/icecream.html](http://www.teachingheart.net/icecream.html)

Kids Hall of Fame

<http://thekidshalloffame.com/CustomPage15.html>

National Geographic.com Kids

<http://magma.nationalgeographic.com/ngexplorer/0304/articles/mainarticle.html>

Ringling Brothers and Barnum & Bailey presents Circusworks

<http://www.ringling.com/activity/education/>

Sibling Rivalry: You versus Them

<http://pbskids.org/itsmylife/family/sibrivalry/>

South Coast Repertory

[www.scr.org](http://www.scr.org)

What Should I Do When My Family Fights?

[http://www.kidshealth.org/kid/talk/qa/family\\_fights.html](http://www.kidshealth.org/kid/talk/qa/family_fights.html)

Write an Instant Ice Cream Poem

<http://ettcweb.lr.k12.nj.us/forms/icecream.htm>