Where the Mountain Meets the Moon
A Musical Adaptation

FEB 7–23, 2020
book, music & lyrics by Min Kahng
based on the book by Grace Lin
directed by Jennifer Chang
A Musical Adaptation

The Theatre for Young Audiences series is made possible in part by a major grant from THE SEGERSTROM FOUNDATION

DAVID IVERS
Artistic Director
PAULA TOMEI
Managing Director
DAVID EMMES & MARTIN BENSON
Founding Artistic Directors

PRESENTS

Where the Mountain Meets the Moon
A Musical Adaptation

BOOK, MUSIC & LYRICS BY MIN KAHNG
BASED ON THE BOOK BY GRACE LIN
First Published by Writers House LLC
DIRECTED BY JENNIFER CHANG

MUSICAL DIRECTOR
DEBORAH WICKS LA PUMA
SET DESIGNER
TESSIHI NAKAGAWA
COSTUME DESIGNER
ANTHONY TRAN
LIGHTING DESIGNER
LONNIE RAFAEL ALCARAZ
SOUND DESIGNER
MELANIE CHEN COLE
VIDEO DESIGNER
YEE EUN NAM
CASTING
JOANNE DeNAUT, CSA
STAGE MANAGER
TALIA KRISPEL

HONORARY PRODUCERS
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Annual Support
SCR gratefully acknowledges the following donors for generously providing special underwriting support during the 2019/20 season of Theatre for Young Audiences and other educational programs:

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Endowment Support
The long-term development of Theatre for Young Audiences and other educational programs at SCR is greatly assisted by the establishment of endowment funds. We deeply appreciate the following donors who have honored us with gifts:

Folino Family Education & Theatre for Young Audiences Endowment
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655 Town Center Drive, Costa Mesa, CA 92626 • (714) 708-5555 • scr.org
The Cast

Minli, Old Woman .......................... CHLORIS LI
Dragon ............................... MILLER TAI
Ba, Vendor, A-Gong ....................... RANDY GUIAYA
Ma, Vendor, Amah ......................... AJA WILTSHIRE
Old Man, Villager 1, Painter Chen,  
Beggar/King, Da-Fu ....................... ALBERT PARK
Tiger, Goldfish Man,  
Peach Vendor, Villager 3 ................. MIKE PALMA
Goldfish 1 & 2, Villager 2, Apprentice,  
Xiao Mao, Pottery Vendor, A-Fu .......... NICOLE JAVIER

For Your Information

NO BABES IN ARMS ALLOWED. Everyone must have a ticket; children under the age of four will not be admitted to Theatre for Young Audiences performances.

To cause the least disruption, patrons who have not entered the theatre when the performance begins will be asked to watch the show on lobby monitors until an appropriate break in the performance. Latecomers, as well as those who leave the theatre anytime during the performance, may be assisted to alternate seats by the House Manager at an appropriate interval and may take their assigned seats at intermission. SCR accepts no liability for inconvenience.

Special seating arrangements may be made in advance for disabled patrons by calling South Coast Repertory’s Ticket Services Department at (714) 708-5555. As a courtesy to all patrons and the actors, please turn off all electronic devices or switch them to non-audible mode before the performance begins.

Photographing, videotaping or other video or audio recording during the performance is strictly prohibited.

Be sure to check out our website for the Where the Mountain Meets the Moon study guide, which features additional information about the play, plus a variety of other educational resources. scr.org

These folks help bring all of our shows to life

DAVID IVERS  
Artistic Director

PAULA TOMEI  
Managing Director

DAVID EMMES & MARTIN BENSON  
Founding Artistic Directors

JOHN GLORE  
Associate Artistic Director

HISA TAKAKUWA  
Conservatory & Educational Programs Director

BIL SCHROEDER  
Marketing & Communications Director

LORI MONNIER  
General Manager

MATTHEW E. CHANDLER  
Production Manager

ALEX WANG  
Development Director

These folks are helping run this show backstage

PRODUCTION ASSISTANT: Lauren Buangan
ASSOCIATE PRODUCTION MANAGER: Holly Ahlborn
ASSISTANT DIRECTOR: Jenna Dem
FIGHT CHOREOGRAPHER: Thomas Isao Morinaka
ASSISTANT FIGHT CHOREOGRAPHER: Aaron Aoki
COSTUME DESIGN ASSISTANT: Kaitlyn Kaufman
ASSISTANT TO THE LIGHTING DESIGNER: Shelby Thach
ASSISTANT TO THE VIDEO DESIGNER: Yeji Kim
STAGE MANAGEMENT INTERNS:
Hope BinFeng Ding, Jazmin “JP” Pollinger

LIGHT BOARD OPERATOR: Sean Deuel
VIDEO OPERATOR: Abraham Lopez
AUTOMATION OPERATOR: Marissa Purtick
WARDROBE SUPERVISOR/DRESSER: Margaret Jordan
ADDITIONAL COSTUME STAFF:
Whitney Claybar, Rome Fiore, Lalena Hutton, Adriana Lambardi, Molly Smith Martin, Kaler Navazo
HOUSE MANAGER: Ashleigh Hector

And these folks helped get it ready for you

THESE FOLKS BUILT THE SCENERY
Jon Lagerquist, TECHNICAL DIRECTOR
John Gaddis IV, ASSISTANT TECHNICAL DIRECTOR
Matt Macready, MASTER CARPENTER
Daniel Petrich, Eric Crider, SCENIC CARPENTERS
Alex Johnson, AUTOMATION TECHNICIAN
Jen Stringfellow, SCENIC CHARGE ARTIST
Judy Allen, Terra Writz, SCENIC ARTISTS
THESE PEOPLE CREATED PROPS
Car Ker, ASSISTANT PROP SUPERVISOR
Byron Bacon, PROPERTIES SHOPPER
Hayley Parker, SOFT GOODS ARTISAN

THE FOLLOWING MADE THE COSTUMES
Amy L. Hutto, COSTUME SHOP MANAGER
Laurne Donati, FULL CHARGE COSTUMER
Catherine J. Esra, CUTTER/DRAPER
Jyll Christolini, WARDROBE SUPERVISOR
THESE PEOPLE FIXED THE HAIR
Allison Lowery, HAIR & MAKEUP SUPERVISOR
Gillian Woodson, HAIR & MAKEUP TECHNICIAN
THESE PEOPLE DEALT WITH LIGHTS & SOUND
Mike Ritchey, SOUND & VIDEO SUPERVISOR
Kara Ramlow, LIGHTING SUPERVISOR
Sean Deuel, Keannak Parvaz, STAGE ELECTRICIANS
Jim Lupercio, Jim Busker, SOUND ENGINEERS
Songs

“Fruitless Mountain”        Ma, Ba, Goldfish Man, Villagers
“The Prideful Magistrate”   Ba, The Old Man of the Moon,
                           Magistrate Tiger
“The Prideful Magistrate” (Reprise)          Ma
“Minli’s Journey Song”                Minli
“I Was a Figment”                   Dragon, Painter Chen, Apprentice,
                                   Magistrate Tiger, Voices
“The City of Bright Moonlight”      Pottery Vendor,
                                   Peach Vendor, Beggar, Minli, Crowd
“Act I Finale”                     Minli
“Paper of Happiness”               Ba
“Moon Rain Village”                 A-Fu, Da-Fu, Amah, A-Gong, Minli
“Ma’s Story”                       Ma
“Minli’s Journey Song” (Reprise)     Minli
“Fruitful Mountain”                Ba, Ma, Villagers
“Finale”                            Ma, Ba, Villagers

Help Minli find her magical pet goldfish from among the Goldfish Man’s many fish!
Can you help Minli and Dragon find their way to Never-Ending Mountain?

In Chinese mythology, dragons control the weather! They are considered the rulers of seas, lakes and rivers.

In China, the dragon is a symbol of power, strength and good luck.

China is home to the largest number of locations named after dragons.

We often imagine Chinese dragons as snake-like creatures, but some are depicted in forms that look like turtles or fish.
Growing up, my aunt would tell me many Chinese folktales at bedtime. These were tales about dragons, mountains, lovers and heroes. My favorite stories were always the ones about the legendary Monkey King. I fell in love with storytelling through hearing those folktales and decided that I wanted to become a performer. Today, I am very grateful to be standing on this stage and telling you the same stories that my aunt used to tell me. I was born in San Francisco, Calif., and recently graduated from UC-San Diego, where I studied theatre.
MIN KAHNG (Book, Music and Lyrics) Even though I was always a creative kid who loved musicals and listening to cast albums, I didn’t believe writing musicals was something I could actually do as my career. It wasn’t until after I graduated from college that I took my first theatre classes. I started off acting, but then began to music direct—conducting the instruments and teaching the actors their singing parts. Through these experiences, I got to study how other composers and lyricists wrote their scores and, finally, started to believe that I could do the same. I have been so lucky to be able to write several plays and musicals including adaptations of children’s books like Inside Out & Back Again and the Bad Kitty series. Where the Mountain Meets the Moon is a very meaningful story to me because—just like Minli—I have journeyed out as an artist to accomplish something that seemed impossible. And, like Minli, I have learned to be thankful for the family and friends who have loved and supported me all along.

GRACE LIN (Author) I am a New York Times bestselling author/illustrator, who won the Newbery Honor for Where the Mountain Meets the Moon and the Theodor Geisel Honor for Ling and Ting. My novel, When the Sea Turned to Silver, was a National Book Award Finalist and my picture book, A Big Mooncake for Little Star, was awarded the Caldecott Honor. I am an occasional commentator for New England Public Radio, a reviewer for The New York Times, a video essayist for PBS NewsHour and a speaker for the popular TEDx talk, “The Windows and Mirrors of Your Child’s Bookshelf,” as well as hosting the two podcasts: “kidlitwomen˚” and “Kids Ask Authors.” In 2016, my art was displayed at the White House, where I was recognized by President Obama’s office as a Champion of Change for Asian American and Pacific Islander Art and Storytelling.

ANTHONY TRAN (Costume Designer) I am a Los Angeles-based costume designer for theatre, film and television. As a kid, I would draw on anything I could get my hands on—scrap paper, napkins and the margins of essays.

MILLER TAI Dragon I am an actor, singer and dancer originally from Wichita, Kan. I got involved in my very first theatre show in eighth grade and I haven’t stopped since that moment. You might have seen me recently in The Emperor’s Nightingale, where I was one of the most important characters—a panda. I was also the emperor, but the pandas were the most important for sure. I have also been on TV shows like “Crazy Ex-Girlfriend,” “Mom” and “Young Sheldon.” You can find me at your nearest bakery, boba place or doughnut store!

AJA WILTSHERE Ma, Vendor, Amah I just moved to Los Angeles from across the country in Chicago. I studied acting and music at Oklahoma City University and am originally from Texas. I’ve done all kinds of plays and musicals (I did my first musical when I was five years old!) and, in one of them, we got to form an actual rock band. I love telling stories because they help people see parts of life that they might not have seen before—and maybe even teach them something—or help them understand a different perspective. I hope you enjoy the play!

TESSI NAKAGAWA (Set Designer) I am a Los Angeles-based scenic designer and originally hail from Tokyo, Japan. I always liked drawing and crafting as a child. When I was 20 years old, I had a chance to go to New York City and saw many Broadway musicals such as The Phantom of the Opera and Cats. I was blown away by this experience and decided to come to the U.S. to study theatrical design. I started at Los Angeles City College, then went to Boston University and UCLA to pursue my dream. Now I work in theatre and also in the film and commercial industry as a scenic designer/art director. I received my MFA from University of California, Los Angeles.

DEBORAH WICKS LA PUMA (Musical Director) I am a composer and music director who loves working at SCR, where you might have seen my musicals Naked Mole Rat Gets Dressed: The Rock Experience, Ella Enchanted and Jane of the Jungle. I have been writing shows for kids and grown-ups for more than 20 years including Elephant and Piggie: We Are in a Play! at the Kennedy Center in Washington, D.C.; Einstein is a Dummy at the Alliance Theatre (Atlanta, Ga.); and Ferdinand the Bull at Imagination Stage (Md.). I started playing piano, singing and writing songs when I was nine and studied music at Stanford University and New York University’s Tisch School of the Arts. While I have never made friends with a dragon, I really love playing with my cat, Mimi, and hanging out with my family. Check out my website: crunchynotes.com.

JENNIFER CHANG (Director) I have always loved books and being told stories. When I was a kid I would create stories and sets with my dolls and stuffed animals, recycling and reusing boxes of all shapes and sizes and used my bed as a stage. I was born in San Francisco, then I went to college in New York City (NYU-BFA) and graduate school in San Diego (UCSD-MFA) to study acting and now I’m a director. I even won a Los Angeles Drama Critics Circle Award for directing! I have two sons age 5 and 7 who also love stories and adventures and I dedicate this show to them.

TESSHI NAKAGAWA (Set Designer) I am a Los Angeles-based scenic designer and originally hail from Tokyo, Japan. I always liked drawing and crafting as a child. When I was 20 years old, I had a chance to go to New York City and saw many Broadway musicals such as The Phantom of the Opera and Cats. I was blown away by this experience and decided to come to the U.S. to study theatrical design. I started at Los Angeles City College, then went to Boston University and UCLA to pursue my dream. Now I work in theatre and also in the film and commercial industry as a scenic designer/art director. I received my MFA from University of California, Los Angeles.

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I went to college at UCLA, where I studied theatre design and art history. My work has taken me all over, from tiny remote parts of Montana to tropical Puerto Rico. You may have seen my work in TV shows like “Teen Beach 2,” “Andi Mack” (Disney) and “Star Trek: Picard” (CBS All-Access). Costume design combines many of the things I love—art, storytelling, analysis and collaborating with fellow artists.

LONNIE RAFAEL ALCARAZ (Lighting Designer) I’m a professor at UC-Irvine and a professional lighting designer. I have designed for various regional theatres, such as Oregon Shakespeare Festival, Repertory Theatre of St. Louis, Great River Shakespeare Festival and Utah Shakespeare Festival. Among the productions I designed for SCR are The Whipping Man, The Long Road Today, La Posada Mágica, Goldfish, Bunnicula, James and the Giant Peach and Jane of the Jungle. My recent designs include American Mariachi at SCR, The Lion in Winter at Laguna Playhouse, Murder for Two at Center Repertory Company, All Is Calm at the Alabama Shakespeare Festival and Macbeth and Cymbeline at Great River Shakespeare Festival. I am a member of the United Scenic Artists/IATSE–Local 829. My complete design portfolio can be found at www.lradesigns.com

MELANIE CHEN COLE (Sound Designer) I am a San Diego-based freelance sound designer who grew up in Cerritos, Calif. I started taking piano lessons when I was four years old and later, in elementary school, I learned how to play the flute. I went to college at UC-San Diego and that’s where I discovered how to use my love of music to help tell stories through theatre. I stayed at UC-San Diego for another three years to get my MFA. I’ve enjoyed designing all over the country including states like Alabama, Ohio, Texas, Indiana, North Carolina and in Washington, D.C. It’s exciting to return to Orange County for my design debut at SCR on this production.

YEE EUN NAM (Video Designer) I like making art. When I was in elementary school, I drew chicks and frogs every day for years. In high school, I made a giant horse with clay. In college, I studied graphic design, video design and metal craft. I spent days making a 3D ball bounce smoothly. And I thought, “What kind of job could I get to use all of these different types of art that I learned?” So I became a theatre designer. I received an MFA from UCLA, where I studied professional theatre design. Now I design logos, posters and wallpapers for shows. Sometimes I make news footage, hand-drawn animations and moving waves and clouds. It is so much fun to design new worlds for theatre! When I am not in theatre, I am usually at home with my cat and watching hummingbirds outside of my window.

TALIA KRISPEL (Stage Manager) I am a New York-based stage manager. I grew up in Southern California and started seeing theatre at the age of five and was in my first production at age nine. One of my favorite roles was playing Milky White (a cow!) in a production of Into the Woods. I went to the University of the Pacific as an actor. Shortly after I graduated college,

I found my true calling as a stage manager on a Theatre for Young Audiences production of Sarah, Plain and Tall in New York City. Then I went back to school and got my master’s degree in educational theatre at New York University. My last young audiences production was SCR’s Junie B. Jones Is Not a Crook! Working backstage is so much fun—we’re like ninjas! Try to spot us! I have been stage managing professionally for more than 17 years. When I’m not stage managing, I like to travel and spend time with my friends. For Mychal and Dad. Instagram: teekrisp. www.taliakrispel.com

ACTORS’ EQUITY ASSOCIATION, founded in 1913, is the U.S. labor union that represents more than 50,000 professional actors and stage managers. Equity endeavors to advance the careers of its members by negotiating wages, working conditions and providing a wide range of benefits (health and pension included). Member: AFL-CIO, IATSE. #EquityWorks.

Minli discovers that she is only allowed

to ask the Old Man of the Moon one question.

After you’ve seen the show, think about what

you would ask the Old Man of the Moon,

and write it down in the space below.
Minli and Dragon use the wisdom they learn from folktales to find Never-Ending Mountain. How much do you know about Chinese folktales? Check out the titles here and then look them up (along with others!) after seeing the show.

**The Legend of the White Snake**
In this fairy tale, a snake spirit falls in love with a human named Xu Xuan.

**The Cowherd & the Weaving Girl**
In this story, the love between a simple cowherd and a fairy is so misunderstood that they are banished to opposite sides of the Heavenly River (which symbolizes the Milky Way).

**The Unicorn’s Prophecy**
This story introduces the unicorn—the chi-lin—which bears little resemblance to the unicorn of Western myths. Instead, it is a mixture of many creatures, including the deer, ox, dragon and horse.

**The Butterfly Lovers**
This story of two ill-fated lovers ends with both of their souls turning into butterflies.

**Sun Wukong, or the Monkey King**
Known as a trickster with superhuman strength, Sun Wukong was born from a magical rock that rested on top of Mount Huaguo.
Acting Classes Become Lessons for Life

From students to parents to alumni, everyone has high praise for how acting classes in the Theatre Conservatory provide guidance for success both on the stage and in life. It’s no wonder that ParentingOC readers have voted SCR tops for having “The Best” acting classes six years in a row. Each year, more than 2,000 kids, teens and adults are enrolled (fall, winter, spring and summer) in basic acting skills classes, scene study, musical theatre, improvisation and more. The benefits include better communication skills, self-confidence and self-esteem, and analytic thinking.

“We tell our students that the skills it takes to succeed as an actor are the same skills that will help them enjoy a richer, fuller life,” says Hisa Takakuwa, who directs the conservatory and education programs. She and the faculty delight in seeing students have those ‘aha’ moments and watching lives changed for the better. Read on to hear about the benefits of studying acting at SCR.

“SCR had a huge impact on my life. I took classes with a great teacher and the atmosphere was fun, creative and encouraging. I really discovered a passion for drama here and am thankful for the experience.”—Ryan Eggold, actor, “New Amsterdam,” “The Blacklist” and “Entourage”

“We have seen each of our kids blossom as they developed confidence, self-esteem and skills that will help them in whatever fields they pursue. They have learned to think on their feet, to work well with others and to look within themselves for the answers.”—Laura Forbes, parent

“SCR shaped me into the person I am. I feel like I grew up, made the most incredible friends and discovered my love for acting at this theatre. I feel lucky that I had the opportunity to study acting here.”—Rachel Charny, alumna

Learn more about acting classes at scr.org/classes.

She has a big personality and an imagination to match!

Dory Fantasmagory

Based on the book: Dory Fantasmagory © 2014 by Abby Hanlon
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a play by John Glore
adapted from the book
by Abby Hanlon
directed by Casey Stangl

MAY 22–JUN 7

Ages 4+

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—Parenting OC

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Jul 13–Jul 25
Session II
Jul 27–Aug 8

Class hours are 9 am–12 pm or 1–4 pm