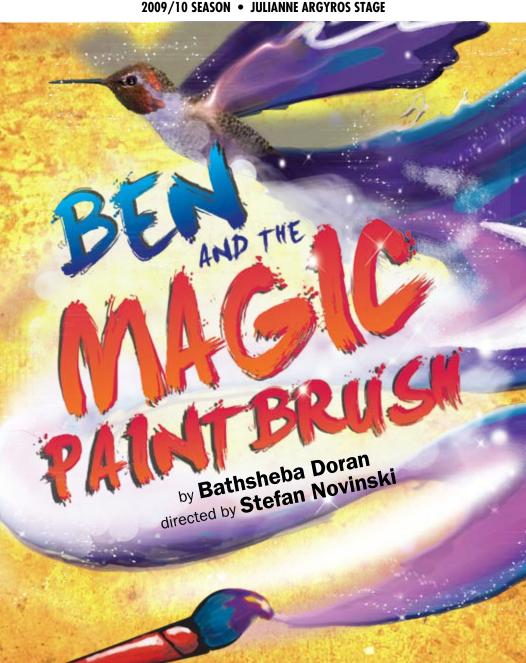
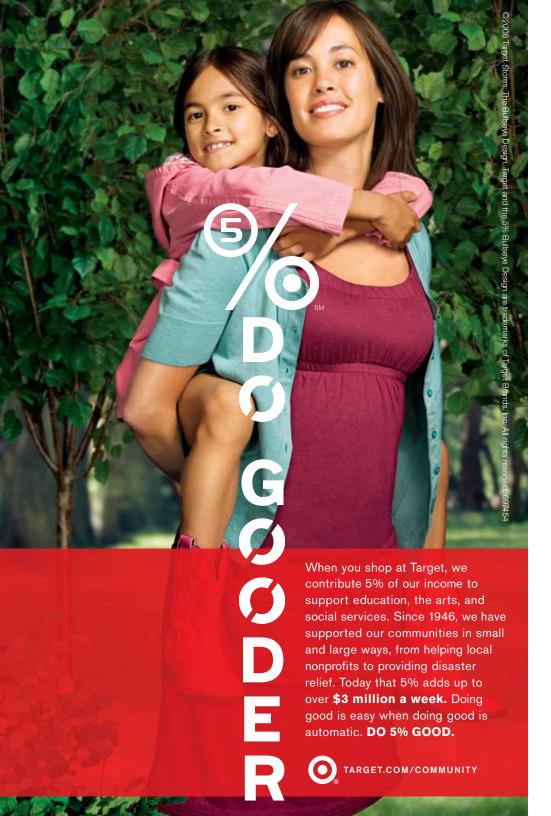
# South Coast Repertory Theatre for Young Audiences

2009/10 SEASON • JULIANNE ARGYROS STAGE





# South Coast Repertory

Julianne Argyros Stage • May 21 - June 6, 2010

## Theatre for Young Audiences presents the world premiere of



### by Bathsheba Doran

Set Design **Keith Mitchell** 

Costume Design **Sara Ryung Clement** 

Lighting Design Tom Ruzika

Original Music **Dennis McCarthy** 

Sound Design Kimberly Egan

Dramatura Kelly L. Miller **Production Manager** Jackie S. Hill

Stage Manager Jennifer Ellen Butler\*

Directed by Stefan Novinski



Corporate Honorary Producer

The Theatre for Young Audiences season has been made possible in part by generous grants from

The Nicholas Endowment and The Segerstrom Foundation

Ben and the Magic Paintbrush was commissioned by South Coast Repertory.



Ben STEWART CALHOUN\*

Megan GLORIA GARAYUA\*

Pierre Robelinksy, Grumpy Man, BILL BROCHTRUP\*
Cleaning Woman

Queen of Bohemia, Old Woman VERALYN JONES\*
Policeman

Harold Crawly, Taxman RICHARD DOYLE\*

Cynthia Crawly SHANNON HOLT\*

# For Your Information

NO BABES IN ARMS ALLOWED. Everyone must have a ticket; no children under age four for Theatre for Young Audiences performances.

Latecomers will be asked to watch the lobby monitor until an appropriate time when they can be taken into the theatre and seated. They may then take their assigned seats at intermission.

Special seating arrangements can be made for disabled patrons in advance by calling South Coast Repertory's Ticket Services Department at (714) 708-5555.

As a courtesy to all patrons, please turn off all cellular phones, pagers and watch alarms or switch them to non-audible mode before the performance begins. If doctors or parents expect calls during a performance, please leave your name and seat number with the House Manager, who can be reached at (714) 708-5500, ext. 5442.

 $^{\ast}$  denotes members of Actors' Equity Association, the union of professional actors and stage managers

**OC** family

## South Coast Repertory

DAVID EMMES

Producing Artistic Director

MARTIN BENSON
Artistic Director

PAULA TOMEI Managing Director

JOHN GLORE
Associate Artistic Director

BIL SCHROEDER
Marketing & Communications Director

LORI MONNIER
General Manager

SUSAN C. REEDER

Development Director

JOSHUA MARCHESI Production Manager

t Director

### these folks are helping run the show backstage

Jennifer Sherman

Kathryn Wernsman,

, Jessica Kilzer

Lois Bryan

Fernando Vasquez

Victor Mouledoux Bert Henert

Gieselle Blair

PRODUCTION ASSISTANT
STAGE MANAGEMENT INTERNS

LIGHT BOARD OPERATOR

z AUDIO OPERATOR

DECK CREW Dresser

r WIGS

## And these folks helped get it ready for you!

Hisa Takakuwa

DIRECTOR

Joanne DeNaut, CSA Kari Hayter CASTING DIRECTOR ASSISTANT DIRECTOR

#### THESE FOLKS BUILT THE SCENERY

Jon Lagerquist, Technical Director John Gaddis IV, Assistant Technical Director Amanda Horak, Master Carpenter Matt Ginovsky, David Saewert, Scenic Carpenters

Victor Mouledoux, Automation Technician Judy Allen, Lead Scenic Artist Tabatha Daly, Nathan Brackney, Scenic Artist

THESE PEOPLE CREATED THE PROPS

John Slauson, Property Shop Manager Byron Bacon, Assistant Property Shop Manager/Buyer Jeffery G. Rockey, Properties Artisan Sara Greenhouse, Properties Artisan

#### THE FOLLOWING MADE THE COSTUMES

Amy L. Hutto, Costume Shop Manager
Catherine J. Esera, Cutter/Draper
Laurie Donati, Full Charge Costumer
Jehann L. Gilman, Wig and Makeup Supervisor
Heather Bassett, Wardrobe Supervisor
Andrea Bullock, Iris Marshall,
Cecelia Parker, Additional Costume Staff

CONSERVATORY AND EDUCATIONAL PROGRAMS

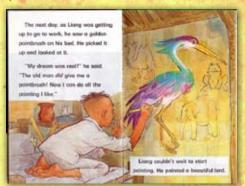
#### THIS GROUP DEALS WITH LIGHTS & SOUND

Jeff Brewer, Master Electrician Lois Bryan, Aaron Shetland, Stage Electricians Kimberly Egan, Audio Engineer Fernando Vasquez, Audio Technician

## The Magic Paintbrush Ancient Inspiration

laywright Bathsheba Doran was inspired to write this play by the ancient Chinese folktale *The Magic Paintbrush* which she read as a little girl. In that folktale, a poor orphan named Ma Liang dreams of becoming a famous painter, but he's too poor to buy his own brush. One night, he dreams

he's given a magical paintbrush and is instructed to paint from his heart. He amazes people when his artwork becomes real and leaps from the page. An evil emperor finds out about Ma Liang's paintbrush and commands him to paint a room full of riches. Knowing in his heart that this is wrong, he paints a tree of gold on a solitary island in the middle of the sea. He paints a boat for the emperor to travel to



From The Magic Paintbrush, adapted by Fran Hunia, illustrated by Martin Aitchison.

the island, and he paints wind to fill its sails...until the greedy Emperor is blown away.

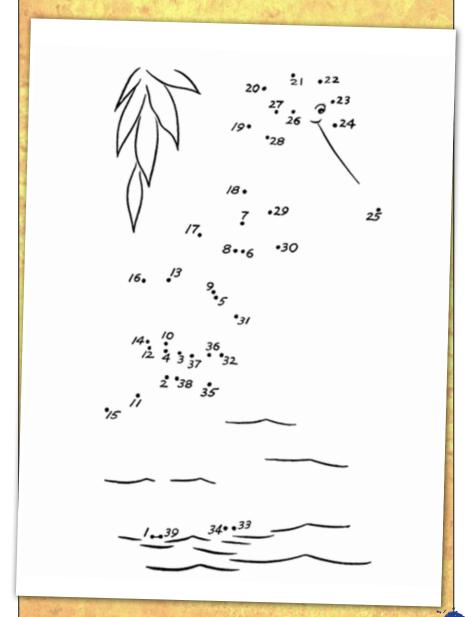
## What is a folktale?

Folktales are stories that have been handed down from generation to generation by word of mouth. Folktales often tell the adventures of human or animal characters and attempt to explain the physical or spiritual world. Some folktales, like *Ben and the Magic Paintbrush*, contain elements of magic.

Can you think of a story that's been passed down in your family or community? What other folktales can you think of?

# Connect the Pots ...

To see one of the animals Ben draws in the play....



# t of Painting a Cat

n order to win his magic paintbrush, Ben must compete with other artists to see who can paint the best picture of a cat. Many famous artists around the world have painted cats throughout the centuries. Here are some of our favorite paintings of cats:



Egyptian

Cats were sacred to the ancient Egyptians and were often their household pets. This wall painting of a hunting cat is from a tomb at Thebes in Egypt. (1450 B.C.)

This mosaic portrait of a hunting cat and his catch was discovered during excavations at the houses in Pompeii, a city in the Roman Empire. (1st century A.D., Italy)



The Chinese artist Shen Chou (1427-1509) was a gifted poet and calligrapher, and he excelled in painting landscapes, plants and animals. He painted this cat portrait in 1494 as part of a series of paintings depicting a day in his life when he was 67 years old.



Cat in a Window by Hiroshige, 1858

Part of the series One Hundred Views of Edo. this color woodblock print is by the Japanese artist Hiroshiae Utagawa, a great master of woodblock art. Bobtail cats were thought by the Japanese to bring good luck.



Woman With a Cat c. 1875 by Pierre-Auguste Renoir Renoir (1841-1919) was a famous French Impressionist painter and sculptor. He painted portraits like this one in the 1870s to earn his living.



French

Théophile-Alexandre Steinlen, Lait pur Stérilisé Lithography emerged in the late 19th century as a favorite graphic arts medium for advertising. This poster advertises pure, sterilized milk and features the artwork of Théophile-Alexandre Steinlen, well-known for his illustrations of cats.

Sail pur sally

Nerilise



Russian

Marc Chaaall Paris Through the Window, oil on canvas, 1913

Russian painter Marc Chagall painted a dream-like vision of Paris through the open window of his studio. His cat seems to sit on the edge between dream and reality.



During the period of the Spanish Civil War, Picasso created surrealistic paintings and etchings which served as propaganda against the Franco government. His painting entitled *Cat and Bird* symbolizes the cruelty of the laws governing nature.



If you were judging these works of art, which cat would you choose?

Which painting do you think Ben would choose? Which one would the evil Mrs. Crawly choose?

# Who's Who in the Cast

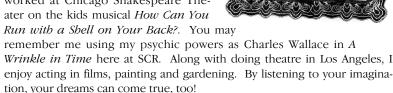


# **Bill Brochtrup** (Pierre Robelinksy, Grumpy Man, Cleaning Woman)

I think being an actor is like being a painter. You have to believe that anything is possible. Plus it's a fun adventure. Acting has taken me all over the world. I even spent a winter filming a movie in Bohemia, which is now part of the country we call the Czech Republic. There are lots of castles there, and I hope you'll go and see them one day.

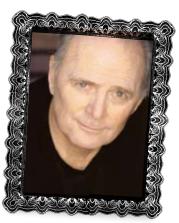
**Stewart Calhoun** (Ben)

I always dreamed of having magic powers and wished my stuffed animals would come to life. In a way, playing Ben in *Ben and the Magic Paintbrush*, my dreams have mysteriously come true! Before I arrived here, I studied at The Theatre School at DePaul University and then worked at Chicago Shakespeare Theater on the kids musical *How Can You* 





For a kid who started out with a serious stutter and who couldn't say his own name, I sure picked a weird job. I used to call myself "Icky Doe" (my family called me "Ricky" so Ricky Doyle became "Icky Doe" when I said it). Today I'm Richard Doyle and I can say that now! Now I talk for a living, in plays, movies and TV. I also play characters on CD Rom games like "Metal Gear Solid" (Big Boss), "Splatter House" (Dr. West) and "Ben Ten" (Enoch)—the



game and the series. I play Hogar the troll in Clutch

*Powers*, the new Lego movie. I've also played characters on the videogames "X-Men" (Beast) and "Legacy of Kain" (Moebius). But all of the cool TV, film and voice over gigs can't compare to being on stage in front of an audience telling a good story, especially the Theatre for Young Audiences at SCR. Hope you enjoy the show! I guess you already know I do.



## Gloria Garayua (Megan)

I was raised in the Bronx, N.Y., and received a BFA in Acting from Long Island University. This is my sixth year in L.A.! Before coming here, I toured the U.S. with three different theatre shows and got to see 37 states! You probably remember me from *La Posada Magica* at SCR or three seasons on "Grey's Anatomy" as Intern Graciella. I have been on other TV shows like "Desperate Housewives," "ER," "Life," "Weeds," "Cold Case," "Six Feet Under" and a few more. You

might also remember me from *Fun with Dick and Jane* with Jim Carrey back in 2005. I have a movie coming out in May called *Mother and Child*. I like to have fun by reading books, which helps make creating characters a little easier. I also like learning languages. Right now, I'm learning French at LAVC and am going to France this July! My first language is Spanish. Both of my parents are from Puerto Rico.

#### **Shannon Holt**

(Cynthia Crawly)

I was born in Vancouver, Canada, home of this year's Winter Olympics. I have been busy performing in the theater ever since graduating from UCLA—Go Bruins! I love traveling, and being an actress has given me many opportunities to live in different cities in the U.S. as well as in Europe. One of my favorite TV experiences was on "The Suite Life On Deck," where I acted with Dylan and Cole Sprouse. (They are very nice boys, by the way!) I'm happy to be on stage again at SCR, with such a great group of actors!





#### Veralyn Jones (Queen of Bohemia, Old Woman, Policeman)

At a very young age, I was fascinated with the stage and anything theatrical. I studied fashion design in high school, majored in dance in college and am now an actress. I've had the opportunity to work with some of L.A.'s premier theatre companies, such as The Los Angeles Women's Shakespeare Company and The Anteaus Company. I am even a founding member of Lower Depth Theatre Ensemble. I feel fortunate to have always

had opportunities that have allowed me to express all sides of my creativity. I live in L.A. with my awesome daughter, Kennedy, my husband, Gregg, and our two dogs Beethoven and Chloe. I am delighted to be a part of this cast and am giddy with pleasure to be back at SCR.

### VISIT SCR ONLINE

Be sure to check out our website — scr.org — for the "Playgoer's Guide" to *Ben and the Magic Paintbrush*, which features additional information about the play, plus a variety of other educational resources.

# Behind the Scenes

**Playwright Bathsheba Doran** wrote her first play when she was at middle school. Instead of doing a science project about Marie Curie, she wrote a play about her. She got an A minus. The teacher said the minus was because a play isn't really science. She's been writing plays ever since.

**Director Stefan Novinski** began directing in kindergarten with a puppet show of *Jack and the Beanstalk*. This is his eighth production at SCR. For SCR's Theatre for Young Audiences he has directed *Sideways Stories from Wayside School, The Hoboken Chicken Emergency, Bunnicula, The Only Child* and *Imagine*. He also directed *An Italian Straw Hat* and *A Little Night Music* on the Segerstrom Stage. In the fall, he will direct a Broadway-scale production of *Toy Story the Musical* at Disney's California Adventure. Stefannovinski.com.

**Set Designer Keith Mitchell** loves to paint and started painting when his mom bought him an acrylic paint set. He taught himself how to paint and draw by reading lots of books and looking at lots of pictures by other painters. When he went to the University of Southern California his filmmaker friends said, "You make the sets, because you can paint and draw," and that's just what he did. He enjoys making things and mostly designing. He makes things for television commercials and theatre but also just for fun. He likes creating the world of each story, because each one is so different. He's designed four exciting shows at SCR: *Sbipurecked! An Entertainment, Dead Man's Cell Phone, Junie B. Jones and a Little Monkey Business* and *Doctor Cerberus*. His dog Puck sits right by his side when he is working. You can see his paintings at www.kmitchellart.com.

## When **Costume Designer Sara Ryung Clement** turned two years old, she started to insist on picking out her own outfits. Pretty soon, she

was telling her mother what she should wear, too (although her mom did not always take her advice). She went to the Yale School of Drama to learn more about costume and set design, and spent her time there drawing and painting and working on shows. Now that she is a theatre designer, Sara works with the director to decide who wears what in a show and why they wear it. You may have seen her work in *Junie B. Jones and a Little Monkey Business* at SCR earlier this year. Sara is glad to have the support of her parents, who still sometimes put her drawings up on the fridge.

#### Lighting Designer Tom Ruzika first started

working with light at age 15 and has enjoyed being a lighting designer at SCR for more than 36 years. For 31 of those years he has designed *A Christmas Carol* with his wife, Donna Ruzika, who has also designed many shows for SCR. Tom has designed the lighting for more than 86 SCR productions. He has also designed Broadway shows and has worked in six different countries. His lighting has been seen at many theme parks, such as Universal Studios, Knott's

Berry Farm and Disneyland. Tom loved playing the pipe organ and piano when he was young, and now he designs lighting as if he were creating beautiful music. Tom loves teaching young students the art and craft of lighting design. If you ever want to know more about light and how a lighting designer works, contact him at truzika@ruzika. com.

**Composer Dennis McCarthy** has been playing music ever since he could reach the keys of 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 the 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.

Sound Designer Kimberly Egan loves making tons of noise. She is so excited to be helping make *Ben and the Magic Paintbrush* the best sounding show around. Kimberly first started doing sound in theatre when she was nine years old. Since then, she has set up speakers, microphones and sound effects for shows all across the world. Last year, she toured the United Kingdom with *Flashdance: The Musical*. She lived in London (England) after college. There, she was on the sound team for loads of fun shows, such as *Grease, Oliver!* and *Mamma Mia!*. She is super thrilled to work at SCR this season, where she has also designed *Junie B. Jones and a Little Monkey Business, Saturn Returns, Ordinary Days* and the Junior and Teen Players productions of *The Velveteen Rabbit* and soon, *After Juliet*. She hopes to hear everybody in the audience add their own sound effect of loud applause at the end!

**Dramaturg Kelly L. Miller** loves working as SCR's literary manager, which means she reads new plays and works with playwrights and directors. As a little girl, she read books constantly and made her acting debut in kindergarten as Mary in her school's Christmas pageant. Kelly grew up in Charlotte, NC, where she fell in love with theatre while seeing plays at The Children's Theatre of Charlotte. She has lived and worked all over the country, making theatre in Massachusetts, Kentucky and New York City. She believes in the power of imagination and creativity—and encourages

kids and adults to never stop playing and creating.

#### Stage Manager Jennifer Ellen Butler

started doing theatre in the 5th grade, and she loved it so much she never stopped. She was an actor and crew member until she learned about the wonders of stage managing! She went to college and got a degree in theatre from the beautiful University of California, Santa Cruz, and now stage managing is her full-time job. Stage managers don't get to act crazy on stage, but they still have a lot of fun (yes, organizing and paperwork are fun). During the show she sits behind you in the back of the theatre in a room called the booth and tells everyone what to do and makes sure the show goes smoothly.



# A Few Questions For Bash



Playwright Bathsheba Doran—whose nickname is "Bash"—loves plays that appeal to both kids and adults.

#### What inspired you to adapt this Chinese folktale? When did you first encounter it?

This was a story read to me when I was very young. It came in the form of a tiny children's book with wonderful drawings. One particular image stayed with me—the image of a bird coming to life, flying off the piece of paper onto which it had been drawn. It was an exciting and frightening

idea, all at the same time. I never forgot it.

I was telling somebody about that bird coming to life, and how it was like being a playwright, and they said to me, "that's the story you should adapt for South Coast Repertory." (SCR commissioned me to write this play.) I kept the basics of the myth, but used it as a jumping off point to write something that I thought children would love—and to do that I thought I had to find a lot of humor, and also a certain moral code that they could relate to.

## Have you written any other plays for young audiences?

Yes, I adapted *Great Expectations* for young audiences. You can tell when you're entertaining children, and when you're boring. They present a very satisfactory challenge. I also adapted *Alice in Wonderland*.



That wasn't for a young audience in particular, but engaging with Lewis Carroll like that influenced me and this project hugely.

## Did you love drawing and painting as a kid?

I was so bad at painting in fact that the art teacher begged me to drop art as soon as I was allowed. But I longed to be good at it...and I think if I maybe had a teacher that was a little more encouraging, things might have gone better...

in is d this

Did you know Bohemia is a real place? Today, it occupies the western two-thirds of the Czech Republic. Above is the coat of arms of Bohemia and the town of Karlovy Vary in Bohemia today.

## Do you have any stories of how theater influenced you when you were a child?

When I was little I got to go and see a production of *Peter Pan* starring Lulu and John Nettles. Someone we knew was involved and I got taken backstage afterwards, which was unbelievably exciting. I looked in a drawer on the set, and I found Peter Pan's shadow. It was made of pantyhose. That impacted me greatly.\*

#### What messages do you want people to take away from the play?

I want little boys to know they can be artists, and little girls to know they can be astronauts. I hope they'll see the merit of loyalty, or sticking together, and that even though they are children they can effect enormous change. Mainly though, I want them to fall in love with going to the theatre, the way that I did when I was a child. So I've tried to write something that they will like, and something that their parents will like, so that they can enjoy the experience all together.

(\*Excerpted from an interview with Bathsheba Doran, conducted by Adam Szymkowicz in September 2009.)

# Kids Can be Actors too



The magic of theatre is a lot of fun—the lights, the music, the laughter and the applause. It's all very exciting! But how do you learn to be an actor? Every summer more than 300 kids take part in South Coast Repertory's Summer Acting Workshop. They are all acting for the first time, so everyone starts at the beginning together. For two weeks in July and August they learn about movement, speaking and becoming a character.

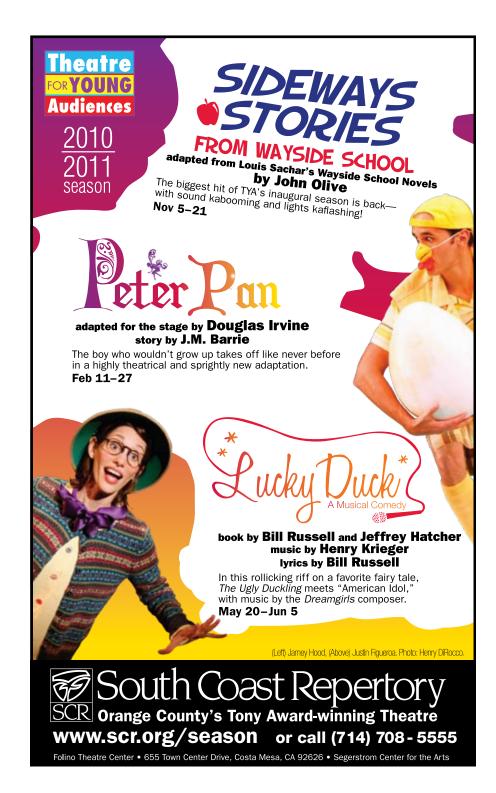
Why do you learn about movement? When you are on the playground, running and walking are easy. But how would a king or a queen walk? Or a clown? It's definitely not the same, and knowing which way to move is very complicated.

Why do you learn about speaking? Chatting with your friend next to you about the new Nickelodeon cartoon is simple, but what if you have to make the person on the other side of the room hear you—without shouting? Now that's a challenge.

What is character development? It's easy to look shocked when someone throws you a surprise party, but how do you act surprised when you know it's coming? If you lost a toy, would you be mad, sad or scared? Knowing what your character is thinking and feeling and then acting it out is all a part of character development.

Meet Diana Burbano. (That's her photo above.) She is one of the teachers for the Summer Acting Workshop. She loves working with young actors, and started acting when she was 12. Even though she's an adult now, she says she still feels and acts like she's just a kid. In addition to teaching, she has been in many of our Theatre for Young Audience shows, including *The Hoboken Chicken Emergency, Bunnicula, James and the Giant Peach* and *Charlotte's Web*. She's played everything from an imaginary princess to a thumb!

For more information about our Summer Acting Workshop and other educational programs, visit www.scr.org/education.



## **THANK YOU**

Annual Support

SCR gratefully acknowledges the following donors for generously providing special underwriting support during the 2009/10 Season of Theatre for Young Audiences.

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

General and Mrs. William Lyon Family Foundation Endowment
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