



South Coast Repertory

Theatre for Young Audiences

2015/16 SEASON • JULIANNE ARGYROS STAGE

PINOCCHIO

by GREG BANKS

based on the story by CARLO COLLODI

directed by JEREMY ALUMA





Welcome...

Be sure to check out our website for the study guide to *Pinocchio*, which features additional information about the play, plus a variety of other educational resources.

scr.org



South Coast Repertory Theatre for Young Audiences

Julianne Argyros Stage • February 5 - 21, 2016

presents

PINOCCHIO

by **GREG BANKS**

Based on the story by **CARLO COLLODI**

SET DESIGNER
FRED KINNEY

COSTUME DESIGNER
LEAH PIEHL

LIGHTING DESIGNER
**FRANÇOIS-PIERRE
COUTURE**

SOUND DESIGNER
MARK CASPARY

PRODUCTION MANAGER
JACKIE S. HILL

CASTING
JOANNE DENAUT, CSA

STAGE MANAGER
TALIA KRISPEL*

Directed by
JEREMY ALUMA



Corporate Honorary Producer

The Theatre for Young Audiences program is made possible in part by a major grant from
The Segerstrom Foundation.

THE CAST

Actor 1 - Geppetto/Punch/Fairy/Coachman KEVIN KLEIN

Actor 2 - Cricket/Showman/Fox/
Bully 2/Donkey/Girl JENNIFER CARROLL*

Actor 3 - Policeman/Ticketman/Cat/
Sailor 1/Bully 1/Boy/Old Man DAVE HONIGMAN

Actor 4 - Pinocchio JOE DESOTO

Actor 5 - Bookseller/Judy/Sailor 2/
Lampwick/Fairy 2..... TYLER BREMER*

Original music by Kevin Klein, Jeremy Aluma and company

FOR YOUR INFORMATION

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

To cause the least disruption, SCR patrons who have not entered the theatre when the performance begins will be asked to watch the monitors in the lobby 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 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 electronic devices or switch them to non-audible mode before the performance begins.

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Children's Theatre Company
Minneapolis, MN

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Plays for Young Audiences



* denotes members of Actors' Equity Association, the union of professional actors and stage managers.

MAZE

Help Pinocchio find his way home to Geppetto.



start



home



During the play, think about all of Pinocchio's adventures. When does the little puppet lose his way—and when does he get back on track?

RIDDLES!

In *Pinocchio*, Geppetto's cricket sometimes speaks in riddles. A riddle is a purposely confusing question or saying that requires a bit of imagination to find the answer. Can you figure out the answers to the famous riddles below?

1. What has a face and two hands, but no arms or legs?

Hint: Even without arms or legs, it's always on time.

2. What has 88 keys, but cannot open a single door?

Hint: All 88 keys are of note.

3. What gets wetter as it dries?

Hint: You might say that it often takes a spill.

4. What has one eye, but cannot see?

Hint: Its work is never pointless.

5. What has a neck, but no head?

Hint: Even with no head, it often has a cap.



Although the answers are usually simple, riddles often trick people. Who tricks Pinocchio during the play, and how do they do it? Why do you think Pinocchio is so easily tricked, especially early in the story?

South Coast Repertory

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Artistic Director

PAULA TOMEI
Managing Director

DAVID EMMES & MARTIN BENSON
Founding Artistic Directors

JOHN GLORE
Associate Artistic Director

BIL SCHROEDER
Marketing & Communications Director

LORI MONNIER
General Manager

SUSAN C. REEDER
Development Director

JOSHUA MARCHESI
Production Manager

THESE FOLKS ARE HELPING RUN THE SHOW BACKSTAGE

Julianna Stephanie Ojeda	ASSISTANT DIRECTOR
Jeremy Aluma	MUSICAL STAGING
Amber Caras	PRODUCTION ASSISTANT
Andie Fitch, Becca Sharpe	STAGE MANAGEMENT INTERNS
Joey Guthman	ASSISTANT LIGHTING DESIGNER
Steven Williams	LIGHT BOARD OPERATOR
Sam Levey	SOUND ENGINEER
Gillian Woodson	DRESSER
Stephanie Draude	HOUSE MANAGER
Lalena Hutton	ADDITIONAL COSTUME SHOP STAFF

AND THESE FOLKS HELPED GET IT READY FOR YOU

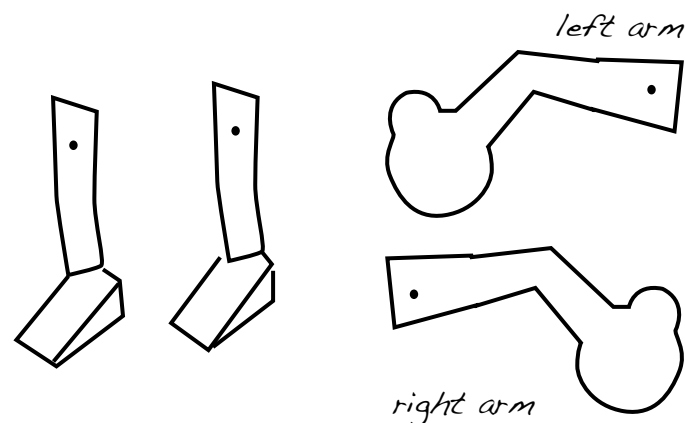
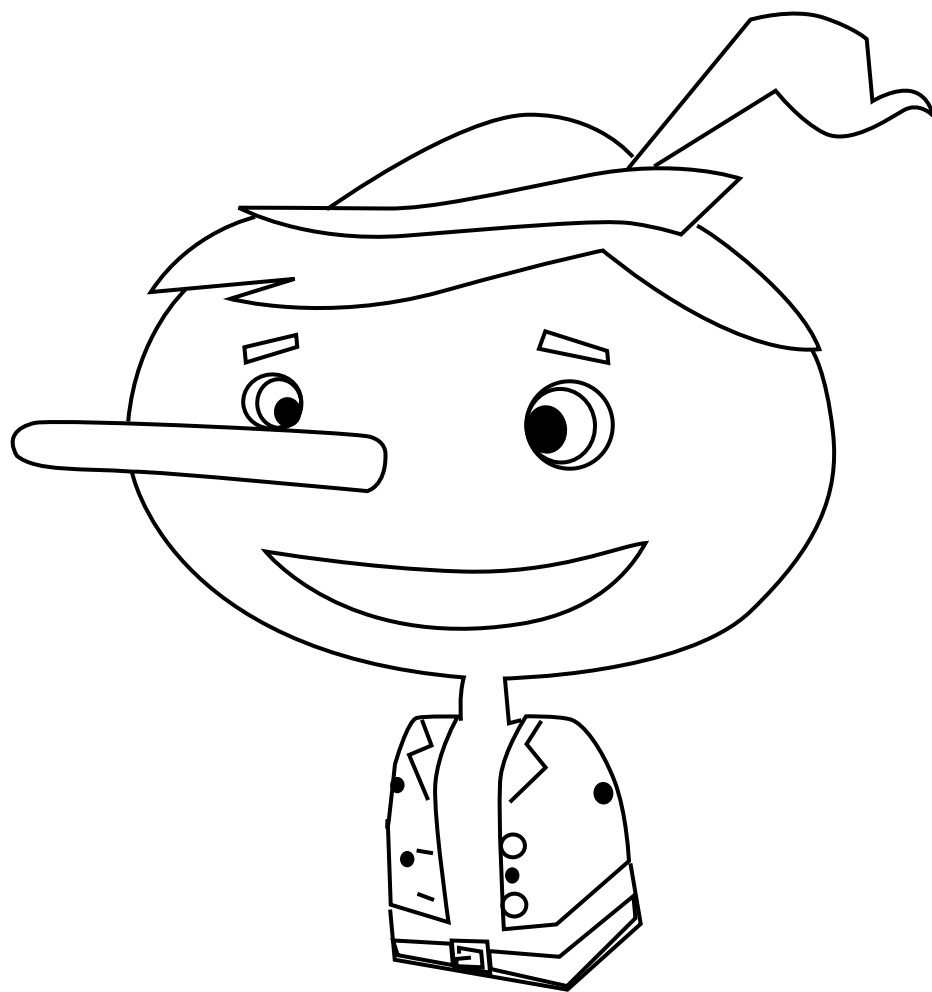
THESE FOLKS BUILT THE SCENERY	THE FOLLOWING MADE THE COSTUMES
Jon Lagerquist, TECHNICAL DIRECTOR	Amy L. Hutto, COSTUME SHOP MANAGER
John Gaddis IV, ASSISTANT TECHNICAL DIRECTOR	Laurie Donati, FULL CHARGE COSTUMER
Amanda Horak, MASTER CARPENTER	Catherine J. Esera, CUTTER/DRAPER
Derek Epstein, Emily Kettler,	Laura Caponera, WIG AND MAKEUP SUPERVISOR
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Judy Allen, LEAD SCENIC ARTIST	Gillian Woodson, WIG AND MAKEUP TECHNICIAN
Christine Salama, Jennifer Stringfellow,	THIS GROUP DEALS WITH
SCENIC ARTISTS	LIGHTS & SOUND
THESE PEOPLE CREATED THE PROPS	Lois Bryan, MASTER ELECTRICIAN
Allie Gillaspie-Williams,	Andrew Stephens, Steven Williams
PROP MASTER/PROP SHOP MANAGER	STAGE ELECTRICIANS
Byron Bacon,	Will McCandless, SOUND AND VIDEO SUPERVISOR
ASSISTANT PROPERTY SHOP MANAGER/BUYER	Jesus Rivera, Sam Levey, SOUND ENGINEERS
Jeffery G. Rocky, PROPERTIES ARTISAN	
David Saewert, PROPERTIES CARPENTER	

MAKE YOUR OWN PINOCCHIO

Pinocchio may be a marionette, but he is able to move without any strings.

Use the pattern below to create your very own Pinocchio.

(No strings required!)



STEPS:

1. Color in each piece of the puppet using markers.
2. Carefully cut out all the pieces.
3. Poke a hole at the top of each arm and leg with a pencil. Then make four holes on the puppet's torso (in the spots you plan to attach the arms and legs).
4. Attach the arms and legs to the torso using brass paper fasteners. (If you do not have paper fasteners, you can use short pieces of string or twine to tie the arms and legs onto the torso.)
5. Tape a pencil or wooden stick to the back of the puppet.
6. Enjoy your very own Pinocchio!

WHO'S WHO IN THE CAST



TYLER BREMER

ACTOR 5

Bookseller/Judy/Sailor 2/Lampwick/Fairy 2

Hi, everyone! I am thrilled to be making my debut at SCR in this production of *Pinocchio*. I recently graduated from California State University Long Beach (Class of 2015) where I learned under awesome instructors like Hugh

O'Gorman, Alexandra Billings, Trevor Bishop and Ezra Lebank, to name a few. I've always loved using my imagination and telling stories, so I decided that that's what I want to do for the rest of my life. I've spent the majority of my time clowning around as a member of the L.A. theatre company, Four Clowns, where I've enjoyed making people laugh in such shows as *Four Clowns presents Hamlet* and *Four Clowns presents The Halfwits' Last Hurrah!*, meanwhile continuing my studies at The Clown School. I would like to thank my family (especially my mom) and friends for all their support, and a big thank you to you, the audience, for joining us on this adventure!

JENNIFER CARROLL

ACTOR 2

Cricket/Showman/Fox/Bully 2/ Donkey/Girl



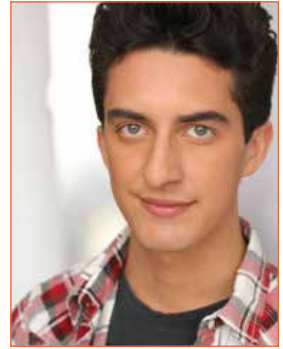
Do you love to make up stories and pretend you are in them? That's what I loved doing as a kid. Well, you can do it as grown up too! I've acted all over the country in plays like Shakespeare's *Taming of the Shrew* and *Othello*, and recently in *Four Clowns presents The Halfwits' Last Hurrah* for the Hollywood Fringe. I love creating kooky characters. *Pinocchio* is my first show at SCR. It's so cool to be able to play so many different parts and explore the ways I can talk, move, feel and

joke around! Because I love acting and theatre so much, I want all kids to be able to experience it, so I create arts programs and teach at the downtown L.A. non-profit, Inner-City Arts. I study at The Clown School, perform monthly with L.A. clown group, The Innocents, and am a proud member of Four Clowns.

JOE DeSOTO

ACTOR 4

Pinocchio



This is my first time performing at SCR and I couldn't ask for a more fun first role than Pinocchio. When I was young, I used to watch nothing but cartoons. Characters like Goofy and Daffy Duck were my biggest role models. I used to put on little performances for my family, where I'd act out scenes, making silly faces, doing pratfalls, you name it. Anything for a laugh! And not much has changed now that I'm all grown up. For the past three years I have been performing around the country as a professional clown. Last summer, I clowned at Sea World San Diego in a circus show called *Cirque de la Mer*. Most recently, I played a spooky ghost in *Four Clowns presents Hamlet*. I've been a company member of Four Clowns for an entire season now. I'm also a member of the L.A.-based clown troupe, The Innocents. Last, but not least, I'm super excited to announce that later this year I will be hopping on a train to start a year-long tour with Ringling Bros. and Barnum & Bailey Circus!



DAVE HONIGMAN

ACTOR 3

Policeman/Ticketman/Cat/Sailor 1/Bully 1/ Boy/Old Man

Wow, it's great to be back! I started studying acting when I was eight years old in classes right here at South Coast Repertory! My first role was a court jester in *Many Moons*, which I like to think kicked off what would become my clown career! As one of SCR's Junior Players, I got to

walk through frozen time in *72 Degrees and Sunny* and as a Teen Player, I found myself leading a children's crusade in *1212*. After I received my degree in theatre arts performance at California State University, Long Beach, I became a company member of my favorite Los Angeles theatre company, Four Clowns! Through them I learned of the Clown School, and was able to be in six productions: *That Beautiful Laugh*, *Somewhere Like Earth*, *Noah & Jonah*, *Four Clowns presents The Half-wits' Last Hurrah*, *Four Clowns presents Hamlet* and now... *Pinocchio*! In the spring, I will be joining the Ringling Bros. and Barnum & Bailey Circus as a traveling circus clown! As you can see, I take clowning very seriously. Fart. We are so happy you came out to join us. Thank you!

KEVIN KLEIN ACTOR 1

Geppetto, Punch, Fairy, Coachman



Hi, everybody! I am extremely happy to be performing for you at South Coast Repertory. Acting is one of my true passions and it's hard to believe that I've been doing it for 20 years! It all started when I signed up for drama class in the sixth grade. That's when I became hooked. At some point over the years, I discovered the specific theatre style of clowning. Clowning is especially fun because you can be happy and free! I have worked very hard to master the art of clowning by training at The Clown School and performing with Four Clowns. This will be my third time performing at SCR. You all might remember me from the Theatre for Young Audiences show *Robin Hood* (2012), where I played the role of Robin Hood. I really hope you enjoy our show *Pinocchio* and that this experience inspires you in some way!

ARTIST BIOS

AUTHOR CARLO LORENZINI was born in Florence in 1826. He was a journalist before he turned to children's literature and began translating French fairy tales into Italian under the pen name Carlo Collodi (after the village in Tuscany, where his mother was born). *Pinocchio* was an immediate success in Italy—although upper-class families initially regarded it as unsuitable for “well-educated” children—but Collodi's fame didn't begin to reach worldwide proportions until after the first English translation of *Pinocchio* in 1892 by M.A. Murray.

PLAYWRIGHT GREG BANKS studied theatre at Dartington College of Arts and has built his career as a director, playwright, workshop leader and as a highly experienced devising director. In 1979, he was co-founder of the hugely successful Dr. Fosters Travelling Theatre, which toured new work to rural audiences throughout the 1980s. In 1991, he became a freelance writer and director and has since established an international reputation through his work for young audiences and their families. He has written more than 20 plays and been responsible for producing more than 30 devised scripts. His work has been seen from Seattle to Singapore via Moscow and the Arctic Circle, on Broadway at the New Victory Theater and in the West End at the Comedy Theatre. Since 1991, he has directed more than 100 productions.

DIRECTOR JEREMY ALUMA is a multi-award-winning theatre director and producer. He founded the international touring clown troupe, Four Clowns, where he has served as artistic director for the past six years. At SCR, Aluma previously directed *Robin Hood* on the Julianne Argyros Stage and *Four Clowns* as a part of the SCR Studio Series. Aluma has directed productions at theatres including MuBe Cultural Theatre (São Paulo, Brazil), La MaMa, E.T.C. (New York City), Chopin Theatre (Chicago), REDCAT, Odyssey Theatre Ensemble, Sacred Fools (Los Angeles), Exit Theatre (San Francisco), Space 55 (Phoenix) and Gremlin Theatre (St. Paul, Minn.). He is the recipient of the 2015 City of Los Angeles Cultural Exchange International Grant, the 2014 City of Santa Monica Annenberg Community Beach House Residency and the Long Beach Arts Council Community Project Grant. Aluma graduated cum laude from California State University, Long Beach with a BA in theatre directing. He continues to teach and take classes at The Clown School. www.jeremyaluma.com

SET DESIGNER FRED KINNEY builds the models and creates the drawings that carpenters and painters make into the scenery that you see on stage today. This is Fred's ninth production at SCR; he also designed the marsh for *A Year With Frog And Toad*, the forest for *Robin Hood*, The Elephant for *The Emperor's New Clothes*, New Duck City for *Lucky Duck* and three worlds and an evil brain for *A Wrinkle in Time*. When he was just a small boy, he thought he might become a painter, sculptor or an architect. In high school, he started to design for school productions and really enjoyed it, and still does. He is the proud father of Kate and Gigi.

LIGHTING DESIGNER FRANÇOIS-PIERRE COUTURE moved from Montréal (that's right, Canada) to Los Angeles to complete his master's degree in scenic and lighting design at UCLA in 2006. This redhead loves to imagine and make tiny models of giant sets so actors can play with them. He also likes to hear the reaction of an audience when it discovers the stage for the first time. Aside from shining bright lights on *Pinocchio* at SCR and designing sets in theaters like The Theatre @ Boston Court, Cherry Lane Theatre in New York City or Arena Stage in Washington, D.C., he teaches young and bright students at East Los Angeles College and Pepperdine University. If you want to know more about what he likes (and what he doesn't like, such as whiny people, routines and raw onions) you can visit him at www.fpcouture.com

COSTUME DESIGNER LEAH PIEHL loves to play dress-up. As a kid, she used to create and sew outfits to look just like her favorite pop stars. She continued to dress up in costumes even when she grew up and decided that she would like to dress up other people, too! Leah went to the California Institute for the Arts to learn more about theatre and costume design. Her favorite part of being a costume designer is creating characters and telling stories through drawing and painting her designs. She designs costumes for many theatres around the country and for television and film, as well. You can see more of her work at www.leahpiehl.com.

SOUND DESIGNER MARK CASPARY has always loved making noises! These days, Mark is making noise on many different instruments, percussion, piano, guitar and computers. He loves adding sounds and music to the theatre, in the studio and to themed entertainment installations. Utilizing his passion for collaboration, music and design, Mark has been fortunate to design and assist for professional theatres as well as in the world of academia. Mark's first love is bringing a creative spark to each project that can be effectively integrated with other design elements. Examples of his work can be found at www.markcaspary.com.

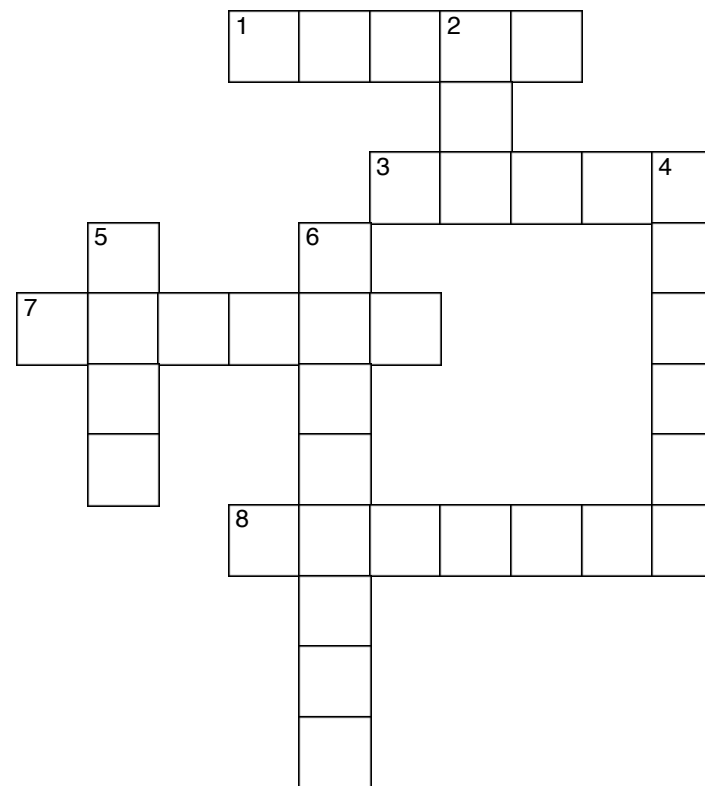
STAGE MANAGER TALIA KRISPEL is a New York-based stage manager. She grew up in Southern California and started seeing theatre at the age of 5 and was in her first production at age 9. One of her favorite roles was being Milky White (a cow!) in a production of *Into the Woods*. She went to the University of the Pacific as an actor. Shortly after she graduated college, she found her true calling as a stage manager on a Theatre for Young Audiences production of *Sarah, Plain and Tall* in New York City. Working backstage is so much fun—we're like ninjas! Talia has been stage managing professionally for 14 years. When she's not stage managing, Talia often is child-wrangling at theatres on- and off-Broadway. Feel free to turn around and wave to her in the booth behind you! For Mychal and Dad. 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, FIA. #EquityWorks.

CROSSWORD PUZZLE

Listen for the answers to the clues below, and then complete the crossword puzzle after the show!



ACROSS

1. Swallows Pinocchio
3. Puppets cannot cry real _
7. Pulls the coach to Playland
8. Pinocchio wishes to be a _ _

DOWN

2. A _ makes Pinocchio's nose grow
4. In Playland, there are six Saturdays and one _
5. Sold to buy Pinocchio a schoolbook
6. Pinocchio's father

TWO TRUTHS AND A LIE

Sometimes Pinocchio cannot help telling a lie, and it is easy to see when he does! But some lies are difficult to catch. In the list below, the animals that appear in *Pinocchio* tell two truths and one lie about themselves. **Can you find the fib?**

1. The cricket says...

- a. I make my chirping sound using my wings.
- b. There are approximately 900 different species of me around the world.
- c. I can live up to 8 years.

2. The fox says...

- a. We are called a skulk of foxes when we travel in a group.
- b. I am the only member of the Canidae family (the same family as dogs and wolves) without whiskers.
- c. In general, I am a nocturnal animal, which means that I am most active during the nighttime.

3. The cat says...

- a. I can hear approximately 5 times better than an adult human.
- b. I mostly eat vegetables.
- c. My skeleton includes more bones than a human skeleton.

4. The donkey says...

- a. My kind does not exist in the wild. We are all domesticated.
- b. I do not like rain because my coat is not waterproof.
- c. If I am a female, I am called a Jenny.

5. The whale says...

- a. We are the largest mammal to have ever lived.
- b. I can swim up to 30 miles per hour.
- c. I have four sets of gills.

Now it's your turn: write down two truths and a lie about yourself. Can your friends and family figure out *your* fib?

a. _____

b. _____

c. _____

Answers:
1. C is false: Crickets live approximately one year.
2. B is false: Foxes actually have whiskers on their faces and their legs.
3. B is false: Cats are obligate carnivores, which means that their nutritional needs are met by a diet of meat.
4. A is false: Wild donkeys are found in Africa, India and Iran, among other countries.
5. C is false: Whales are mammals and do not have gills. They swim to the surface for air.



What happens to Pinocchio when he tells a lie? What happens when he tells the truth, and how does it help him on his journey? What other lessons does Pinocchio learn that help him find his happy ending?

CLOWNING AROUND

In *Pinocchio*, five actors tell an exciting story that is full of surprises and zany comedy. With all the slapstick humor, you might say that they're clowning around on stage—and you wouldn't be wrong! But bringing all that fun to life takes a lot of hard work.



Student actors in the Summer Players' 2012 production of *Seussical*.

Physical comedy is a challenge for any performer. It requires a big imagination, fearlessness and the flexibility to play a variety of roles. It also takes a lot of practice. For this production of *Pinocchio*, the actors rehearsed for weeks to perfect their comic timing, movement and characterizations. And during the process, they came together as an ensemble, a group of storytellers who share the spotlight.

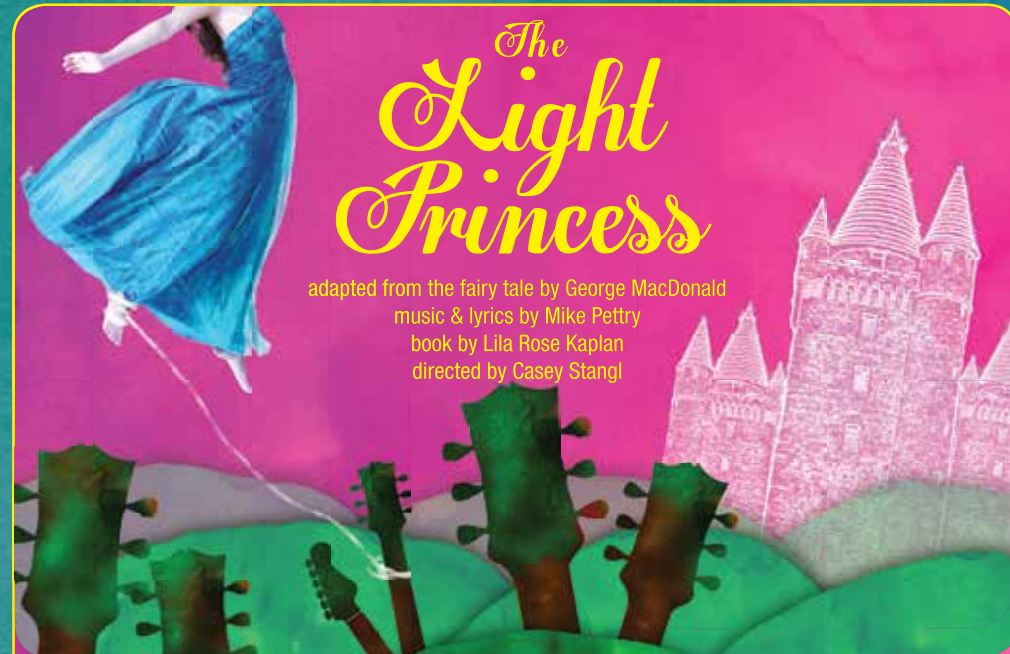
How do you make people laugh? Do you like to create characters by changing your voice and physicality? If you were in a play like *Pinocchio*, how would you act like a puppet? Would your body move differently if it were made of wood or controlled by strings? How would you act like a cricket or a donkey? Can you make your voice sound high pitched like a cricket's chirp or loud like a donkey's bray? And how would you support the other actors on stage during their moments to shine?

Want to work out your funny bone? You can learn more about acting, including comedy and ensemble work, in SCR's Theatre Conservatory. Check out the website at scr.org/classes or call (714) 708-5577 for more information.



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book by Lila Rose Kaplan
directed by Casey Stangl

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