



South Coast Repertory

Theatre for Young Audiences

2017/18 SEASON • JULIANNE ARGYROS STAGE

Ella Enchanted: **The Musical**

by Karen Zacarías

music by Deborah Wicks La Puma

adapted from the book by Gail Carson Levine

directed by Casey Stangl

October 27 - November 12, 2017



Welcome!

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

scr.org



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Julianne Argyros Stage • October 27 - November 12, 2017

presents

Ella Enchanted: The Musical

BY **KAREN ZACARÍAS**

MUSIC BY **DEBORAH WICKS LA PUMA**

ADAPTED FROM THE BOOK BY **GAIL CARSON LEVINE**

SET DESIGNER
KEITH MITCHELL

COSTUME DESIGNER
**ANGELA BALOGH
CALIN**

LIGHTING DESIGNER
KARYN D. LAWRENCE

SOUND DESIGNER
JEFF POLUNAS

PUPPET DESIGN & DIRECTION
SEAN T. CAWELTI

PRODUCTION MANAGER
JACKIE S. HILL

CASTING
JOANNE DENAUT, csa

STAGE MANAGER
DARLENE MIYAKAWA

MUSICAL DIRECTOR
DEBORAH WICKS LA PUMA

DIRECTED & CHOREOGRAPHED BY
CASEY STANGL

LEONA ARONOFF-SADACCA

SOCORRO & ERNESTO VASQUEZ

HONORARY PRODUCERS



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

By special arrangement with Miramax.

The Cast

(in order of appearance)

Ella ELLA SALDANA NORTH
 Mother/Dame Olga/Ogre/Giant..... ANN NOBLE
 Lucinda/Bird/Mistress Manners ERIKA SCHINDELE
 Sir Peter/Ogre/Giant/Squire JOEL GELMAN
 Hattie/Ogre/Giant CAITLYN CALFAS
 Olive/Ogre/Giant ARIELLE FISHMAN
 Prince Charmont DANIEL BELLUSCI

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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, 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 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, please turn off all electronic devices or switch them to non-audible mode before the performance begins.

The photographing, videotaping or other video or audio recording of this performance is strictly prohibited.

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These folks are helping run the show backstage

DRAMATURG: Kat Zukaitis
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 COSTUME DESIGN ASSISTANT: Kaitlyn Kaufman
 STAGE MANAGEMENT INTERNS:
 Amber Goebel, Christina Safe
 LIGHT BOARD OPERATOR: Dan Gold
 SOUND BOARD OPERATOR: Jim Busker
 AUTOMATION: Emily Kettler
 DRESSER: Becca Clayton

WIG AND MAKEUP TECHNICIAN: Alissa Goetz
 ADDITIONAL COSTUME STAFF: Lalena Hutton,
 Jessica Larsen, Kaler Navazo, Tessa Oberle,
 Alexis Riggs, Lauren Smith, Daniel
 Stonebreaker
 COSTUME INTERNS: Laurinda Coxson, Huong
 Hoang, Kaela D. Mayo
 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
 Amanda Horak, MASTER CARPENTER
 Alex Johnson, Matt MacCready, SCENIC CARPENTERS
 Emily Kettler, AUTOMATION TECHNICIAN
 Judy Allen, LEAD SCENIC ARTIST
 Jennifer Stringfellow, Christine Salama,
 SCENIC ARTISTS

THESE PEOPLE CREATED PROPS
 David Saewert, PROP MASTER/ PROPERTY SHOP
 MANAGER
 Byron Bacon, PROPS BUYER
 Rachel Bennick, ASST PROP SHOP MANAGER & ARTISAN
 Chloe Kirkwood PROPERTIES ARTISAN

THE FOLLOWING MADE THE COSTUMES
 Amy L. Hutto, COSTUME SHOP MANAGER
 Laurie Donati, FULL CHARGE COSTUMER
 Catherine J. Esera, CUTTER/DRAPER
 Bert Henert, WARDROBE SUPERVISOR

THESE PEOPLE FIXED THE HAIR
 Gillian Woodson, HAIR AND MAKEUP TECHNICIAN
 Christine Stahl-Steinkamp, INTERIM HAIR SUPERVISOR

THIS GROUP DEALT WITH LIGHTS & SOUND
 Dan Gold, Jacqueline Malenke, STAGE ELECTRICIANS
 Will McCandless, SOUND AND VIDEO SUPERVISOR
 Jamie Lupercio, Jim Busker, SOUND ENGINEERS



Songs

1. "All Will Be Well—Opening" MOTHER, LUCINDA
2. "Obey" ALL
3. "It's Like Magic" ELLA, BIRD, CHAR,
..... MENAGERIE CREATURES
4. "Finish You Off" HATTIE, OLIVE,
..... MISTRESS MANNERS, ELLA
5. "Obey Reprise" ELLA
6. "Meat and Greet" OGRES, ELLA
7. "Giant Wedding Dance" ALL
8. "Oppressive Obey" ELLA, HATTIE, OLIVE,
..... DAME OLGA
9. "It's Like Magic Reprise" LUCINDA, ELLA
10. "Remember Me" CHAR, ELLA
11. "I Say No" ELLA, ALL
12. "All Will Be Well—Finale" ALL

Not Just Another Cinderella Story

If you pay careful attention to the plot, you'll notice that *Ella Enchanted* is based on the story of Cinderella—but with a twist. Here's what the creators of *Ella Enchanted* have to say about Cinderella, and why they wanted to make a few changes to the traditional fairy tale:

Gail Carson Levine, who wrote the book *Ella Enchanted*, grew up reading fairy tales, but always wondered why Cinderella was so obedient and never tried to run away from her stepmother. "That's when I came up with the curse," Levine explains. "She's only good because she has to be, and she is in constant rebellion."



Deborah Wicks La Puma, who composed the music for *Ella Enchanted*, was not a big fan of Cinderella when she was growing up. "She always seemed so passive. She seemed to be a victim of outside forces who merely got lucky. And as a girl, I wanted to believe I had some control over my own fate and could 'save myself.' My father, who was raised by a single mother, encouraged me to be strong and independent so that I would always have choices in what direction my life would go. Perhaps that is why I had the courage to become a musician and composer. I love Levine's take on the story—in her version, Cinderella has a reason for her obedience and has the will to overcome it herself in the end."

Karen Zacarias, who wrote the play, loves that Levine's Ella is a character with grit and vision. "Ella, like most girls in the world, is cursed with obedience, but that doesn't mean she doesn't have choices. Although she lives in an oppressive environment, she never gives up or gives in. She resists, and insists on finding a way to have her will be heard. Ella's relationship with the prince is based on mutual respect and interests; they become best friends as they fall in love. They both come across as real people who like each other for who they really are."



Adapted from an interview with the *Washington Post*, February 2017.

It Takes a Kingdom

Ella is on her way to the royal castle of Frell. There's just one problem—she has to obey any command she's given and some of those commands could get in her way. Help Ella find her way to the castle by tracing a path through the maze below. Don't worry if you run into obstacles—just read and follow the instructions! Remember: any time you encounter a command, you **MUST** obey it.



Who's Who in the Cast



DANIEL BELLUSCI

(Prince Charmont)

I started acting in the eighth grade. My best friend wanted me to audition with him for what became our first play, Bram Stoker's *Dracula*. We had a lot of fun being in the play because it was a comical version and we got to do silly voices and accents. I had so much fun that I've been doing plays ever since. I do lots of musicals around Southern California and I love to read and listen to music. I also can solve a Rubik's cube! I've lived in Granada Hills my whole life and went to California State University, Northridge.

Hills my whole life and went to California State University, Northridge.

CAITLYN CALFAS

(Hattie/Ogre/Giant)

I was only six years old when I got bit by the acting bug. My dance studio did a production of *Annie*, which was one of my favorite movies as a kid. I got to play the role of Molly and remember having so much fun making people laugh. Of the musicals I've been in, some of my favorites are *The Little Mermaid*, *A Chorus Line*, *In the Heights*, *Legally Blonde* and *42nd Street*. In college, I competed in the real-life "Pitch Perfect" and got to sing with my a cappella group in places like Alaska, New York City and at The White House. I love camping, tap dancing and playing with my kitty, Lollipop. I grew up in Los Angeles and am a proud graduate of UCLA's Ray Bolger Musical Theatre program. I pinky-promise I'm not as evil in real life as Hattie is in the play! caitlyncalfas.com



ARIELLE FISHMAN

(Olive/Ogre/Giant)

I'm very excited to be playing Olive because my favorite kinds of characters are funny, unique and they march to the beat of their own drum—just like she does! I'm also excited to be back at SCR, where I played a flying, swimming and

gravity-lacking princess in *The Light Princess*. Recently, I played the roles of Chloe in *Arcadia*; Lucy in *The Lion, the Witch, and the Wardrobe*; and Lydia in *Pride and Prejudice*—all of whom happen to be sassy little sisters with fabulous English accents! I love performing because I have the best time learning about my character's personality and point of view.

JOEL GELMAN

(Sir Peter/Ogre/Giant/Squire)

My brother and I always have loved making each other laugh! Then we figured out we could make other people laugh, too—usually by doing funny voices and falling on our bums. I got to do a couple of fun voices and crazy dances here at SCR in *The Light Princess* and *Pride and Prejudice*. I've also done some silly roles on TV, including a terrible medical student on "Henry Danger," a confused homebuyer on "Modern Family" and an annoyed police officer on "New Girl." I can't wait to laugh along with you today!



ANN NOBLE

(Mother/Dame Olga/Ogre/Giant)

This is my fifth show at SCR, after *Flora & Ulysses*, *The Light Princess*, *The Miraculous Journey of Edward Tulane* and *Anastasia Krupnik*. Since then, I've done *The Search for Signs of Intelligent Life in the Universe*, which originally starred Lily Tomlin, where I played a woman with a terrible haircut; *Stanley Ann*, a one-woman show about Barack Obama's mother, who led an incredibly courageous life; and *Hedda Gabler*, a classic play about the original "mean girl." My love for theatre started in high school, where I was blessed to have some wonderful teachers who fostered my interest in writing and performing in plays. In fact, that's what I do when I'm not acting: I write plays and teach other people, even kids, how to write plays about themselves and the world around them. As an actor, I mostly work with my home theatre company, Antaeus ("ann-tee-us" rhymes with "come see us!"), where we do the "classics," which are plays that are very old. While it's fun to do new plays, it's also wonderful to tell a story from a long time ago...today.



ELLA SALDANA NORTH

(Ella)

As a kid, I started out doing dance recitals dressed as a bear and singing Christmas carols for my dad's camcorder. Then I got schooled at a place called UCSD (the University of California, San Diego) and went on to have many acting adventures. You might have seen me here at SCR as Bean in *Ivy + Bean*, Kayla in *Jane of the Jungle* or Elisa in *Anastasia Krupnik*. I sang in Spanish and got a heart transplant in *Destiny of Desire*. I got to dance a lot in *West Side Story*. I played a sassy girl in *Family Planning* and even got nominated for a cool award called the Ovation. And I fulfilled my dream of voicing a cartoon character by playing Cecilia on "The Cleveland Show." I want to thank my family and friends for their love and support. Never stop learning new things and follow your dreams! ella-north.com

ERIKA SCHINDELE

(Lucinda/Bird/Mistress Manners)

Since I can remember, I've loved playing in a world of make-believe. I've always wanted a fairy godmother and now I get to play one! As an actor, I've been able to meet people and visit places I could only imagine. I was shipwrecked in *Twelfth Night* and married to Thomas Jefferson in 1776. At SCR, I have been seen as Belle in *A Christmas Carol* and I was a bride chasing after her husband who was trying to find *An Italian Straw Hat*. I swept the stage floors as Cinderumplestiltskin in *The Stinky Cheeseman*, showed my stripes in *Jane of the Jungle*, was a girl with long braids in *Sideways Stories*, a princess in *Junie B. Jones in Jingle Bells*, *Batman Smells!* and *Junie B. Jones and a Little Monkey Business*, made new friends in *The Brand New Kid* and spent *A Year with Frog and Toad* (twice!). Though I've encountered many people in my theatrical journeys who have touched my life, my dad and mom will always be my heroes. For my prince, Brent.



Ella is cursed with obedience—she has to obey every command that anyone gives her. In real life, do you think there's ever a good reason *not* to follow the rules? Why or why not?

Artist Bios

KAREN ZACARÍAS (Playwright) I have written 10 young audiences musicals with my good friend, composer Debbie Wicks La Puma. You may have seen our musical *Jane of the Jungle* when it was at SCR or *Frida Libre* at La Jolla Playhouse. I wanted to adapt *Ella Enchanted* because I think it's important that young people discover they have a voice and a choice. My other fun musicals include *Einstein Is a Dummy*, *Looking For Roberto Clemente*, *Cinderella Eats Rice and Beans*, *Chasing George Washington* and *Ferdinand the Bull*. Your parents might have seen my telenovela play, *Destiny of Desire*, here at SCR. I was born in Mexico and now live in Washington, D.C., with my husband and three kids; at home, we speak Spanish and English. I founded an award-winning arts program, Young Playwrights' Theater, which has taught more than 75,000 children how to write plays. I hope one day you may write a play, a story or poem about things that matter to you.

DEBORAH WICKS LA PUMA (Composer & Music Director) I am a composer and music director who loves working at SCR, where my musical *Jane of the Jungle* premiered. Some other favorite shows that I have music-directed at SCR include *The Miraculous Journey of Edward Tulane*, *James and the Giant Peach*, *A Year with Frog and Toad*, *Imagine* and *The Only Child*. I have been doing shows for kids and grown-ups for more than 20 years, and my favorite thing to do is write musicals including *Elephant and Piggie: We are in a Play!* at the Kennedy Center (Washington, D.C.); *Einstein is a Dummy* at the Alliance Theatre (Atlanta, GA); and *Ferdinand the Bull* at Imagination Stage (Bethesda, 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. My husband and I have three daughters, who are the heroines of our fairy tales. Check out my website: crunchynotes.com.

GAIL CARSON LEVINE (Author) I grew up in New York City and began seriously writing in 1987. My first book for children, *Ella Enchanted*, was a 1998 Newbery Honor Book. My other books include *Fairest*; *Dave at Night*, an American Literary Association Notable Book and Best Book for Young Adults; *The Wish*; *The Two Princesses of Bamarre*; and the six *Princess Tales* books. I am also the author of the nonfiction book, *Writing Magic: Creating Stories That Fly*, and the picture book *Betsy Who Cried Wolf*, illustrated by Scott Nash. I live with my husband, David, and our Airedale, Baxter, in a 1790 farmhouse in the Hudson River Valley of New York State.

CASEY STANGL (Director/Choreographer) I studied dance in the first grade and got to be on TV! That was in Iowa, on "Bill Riley's Talent Search." Each week, kids performed on the show and, if they won, they got \$25 and a chance to compete at the Iowa State Fair. I made it to the State Fair several years in a row and loved watching all the talented kids. But even though I loved singing and dancing, I didn't want to be a performer when I grew up. I liked seeing how everything got put together and I imagined whole shows in my head, so I became a director. That means I choose who will be in the play, work with designers to help create the sets and costumes and help the actors create their characters. I like being the person out front, taking it all in and knowing that I helped to make it happen!

KEITH MITCHELL (Set Design) I am so excited to be at SCR! I have designed many shows you may have seen like *Anastasia Krupnick*, *Junie B. Jones* and *A Little Monkey Business*, *Junie B. Jones in Jingle Bells* *Batman Smells!* and *Ben and the Magic Paintbrush*. I enjoy painting and recently illustrated a book, written by JoAnn Dickinson, called *I Love to Go Camping*. I am an artistic associate (friend) of Rogue Artists Ensemble, a theatre group that makes shows with puppets, and we just created a really spooky show called *Kaidan*, that's in an old warehouse. I also make sets for commercials like Taco Bell and Star Wars TV Dinners and this year, I made a throne for all the 2018 Winter Olympians to sit in! I am a University of Southern California Trojan alumnus, a member of the United Scenic Artists, Local 829, and the Art Directors Guild, Local 800.

ANGELA BALOGH CALIN (Costume Design) I am very excited to be back at SCR and collaborate with Casey again. I have designed costumes and/or sets at SCR for 16 Theatre for Young Audiences shows and more than 35 other productions including *The Monster Builder*, *The Roommate*, *Abundance*, *The Whipping Man*, *Peter and the Starcatcher*, *Rest*, *The Whale*, *Trip to Bountiful* and others. I also designed sets and costumes for more than 80 productions for the Alliance Theatre, Hollywood Bowl, Denver Center Theatre Company, A Noise Within, Milwaukee Repertory Theatre, The Old Globe, Chautauqua Theatre Company, Pasadena Playhouse and many local theatres, as well as companies in my native Romania. I have worked extensively in film and television in the U.S. and Romania, having design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. I graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

KARYN D. LAWRENCE (Lighting Design) I am a theatrical lighting designer, which means I love to paint with light! I fell in love with lighting design while studying acting at the University of California, Irvine. From magical twinkle lights to flashy rock 'n' roll strobes, I have fun making pretty pictures on stage. I have designed numerous plays and events including SCR's Theatre for Young Audiences productions of *Tales of a Fourth Grade Nothing*, *The Light Princess*, *A Year with Frog and Toad* and *The*

Miraculous Journey of Edward Tulane, as well as *Into the Woods*, *Beauty and the Beast*, *Mary Poppins*, *Peter Pan*, *Annie* and *Seussical* for SCR's Theatre Conservatory. One of my favorite designs each year is lighting the haunted mazes for Universal Studios' Halloween Horror Nights! When I'm not playing with lights, I'm riding my horse in the mountains near my home in Los Angeles.

JEFF POLUNAS (Sound Design) is excited to be sound-designing this production at SCR. I have designed many TYAs including *Tales of a Fourth Grade Nothing*, *Flora & Ulysses*, *The Light Princess*, *Ivy + Bean: The Musical* and *Anastasia Krupnik*. During the summer, I love designing for SCR's Summer Players, which I have been doing for the last six years. I attended San Diego State University and UC Irvine, where I earned degrees in theatre and sound design. I love what I do and have designed for productions from San Francisco to San Diego. I enjoy taking the sounds we hear and creating something magical from them.

SEAN T. CAWELTI (Puppet Design and Direction) I was just three years old when I convinced my parents to buy me my first puppet at a swap meet in Orange County. Growing up, I was inspired by movies that told stories using puppets and now, I am a professional puppet designer and director. I studied theatre at UC Irvine and studied puppetry at the Tisch School of the Arts at New York University. I am the artistic director for Rogue Artists Ensemble in Los Angeles, a theatre company dedicated to telling new stories with puppets, masks and media. I was the Center Theatre Group's 2015 Sherwood Award recipient and won awards for directing, designing and for writing. Last season at SCR I had the pleasure of designing the puppets for *Mr. Popper's Penguins*. I am a member of United Scenic Artists, Local 829. seancawelti.com

DARLENE MIYAKAWA (Stage Manager) I love musicals! And watching a show develop from the start of rehearsals through each performance is very fun. My job as the stage manager is to ensure that what you see at each performance is what the director and designers envisioned and that everyone in the cast and crew has a safe and good experience. I discovered theatre in my senior year of college. I helped my roommate paint her set and saw another woman walking around with a list on a clipboard; I said, "Hey, I can do that!" Since then, I have worked in opera, modern dance and theatre, working in New York, Texas, Florida, Tennessee and now, here I am at SCR! Sit back and enjoy the show!

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.



Words Around the World

Ella teaches Prince Char all about her love of learning new languages. It might be hard for us to pick up much Ogrese or Abdegi, but there are plenty of languages on our planet to learn: more than five thousand! Can you match these nine different greetings with the right languages?

1. _____ Hello
(Hint: You might say this if you lived in London) A) Arabic
2. _____ Hola
(Hint: You might say this if you lived in Mexico City) B) Hindi
3. _____ Shalom
(Hint: You might say this if you lived in Jerusalem) C) French
4. _____ Ni Hao
(Hint: You might say this if you lived in Beijing) D) Hebrew
5. _____ Guten Tag
(Hint: You might say this if you lived in Berlin) E) Japanese
6. _____ Konnichiwa
(Hint: You might say this if you lived in Tokyo) F) English
7. _____ Bonjour
(Hint: You might say this if you lived in Paris) G) Mandarin (Chinese)
8. _____ Namaste
(Hint: You might say this if you lived in New Delhi) H) Spanish
9. _____ Marhaban
(Hint: You might say this if you lived in Cairo) I) German

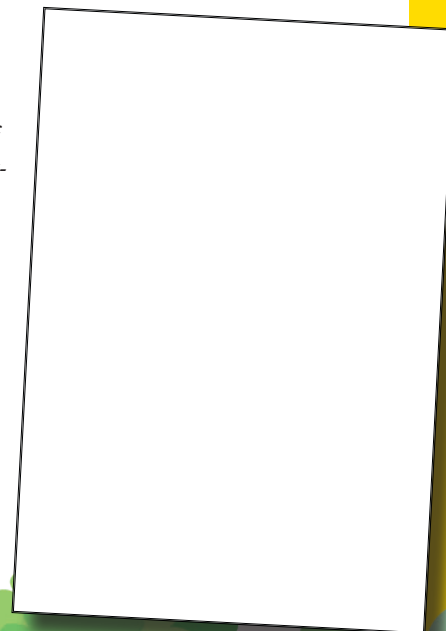
Many languages, such as English and Spanish, use a version of the Latin alphabet: a, b, c, d, e and so on. Other languages use their own alphabets and writing systems. Can you figure out what “hello” should look like in each of the languages below?

1. _____ 你好
(Hint: Over a billion people speak this language, making it the most spoken language in the world.) A) Arabic
2. _____ שלום
(Hint: Parts of the Bible are written in this language.) B) Mandarin (Chinese)
3. _____ مرحبا
(Hint: The Quran is written in this language.) C) Hebrew
4. _____ नमस्ते
(Hint: This is one of the official languages of the government of India.) D) Japanese
5. _____ こんにちは
(Hint: The words *haiku* and *origami* come from this language.) E) Hindi

Book Smart

Ella inherits a magic book that lets her see faraway people and places, as well as useful things like recipes and cures. She often uses her book to keep track of people who are important to her, observing their locations and actions through its pages.

If you had a magic book, what would you ask it to show you? Draw what you think you would see. Remember, you can ask the book to show you either a person or a place that is important to you. What might that person be doing right now? What’s going on in that place? Add as much detail to the drawing as you can.



Fairy Tale Beginnings

What's your favorite fairy tale? Why do you like it—and what questions do you have about it? Do you think there's anything in the story that's relevant to your life?

Ella Enchanted is an adaptation of *Cinderella* that tries to answer a question: why was Cinderella always so obedient? Author Gail Carson Levine came up with a solution to that problem by inventing the character of Lucinda, a misguided fairy who puts Ella under a curse of obedience. In doing so, she makes the story newly relevant to anyone who lives with rules or choices that they don't always agree with—in other words, all of us.



Student actors in the Summer Players' production of *Beauty and the Beast*.

But this is only one possible version of the story. There are countless ways to adapt fairy tales—and even more ways to bring them to life as pieces of theatre! Actors, directors, playwrights, costumes, sets and music all help to tell the story in a new way.

Pretend you're adapting a fairy tale. Which one would it be and why? What's something about the story or about a character's actions that you don't quite understand? Is there something you can add or change in the story that helps answer your question? Start writing your fairy tale adaptation here:

You can learn a lot more about storytelling and adaptation in SCR's Theatre Conservatory! Check out the website at scr.org/education or call (714) 708-5577.

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