



South Coast Repertory

Theatre for Young Audiences

2015/16 SEASON • JULIANNE ARGYROS STAGE

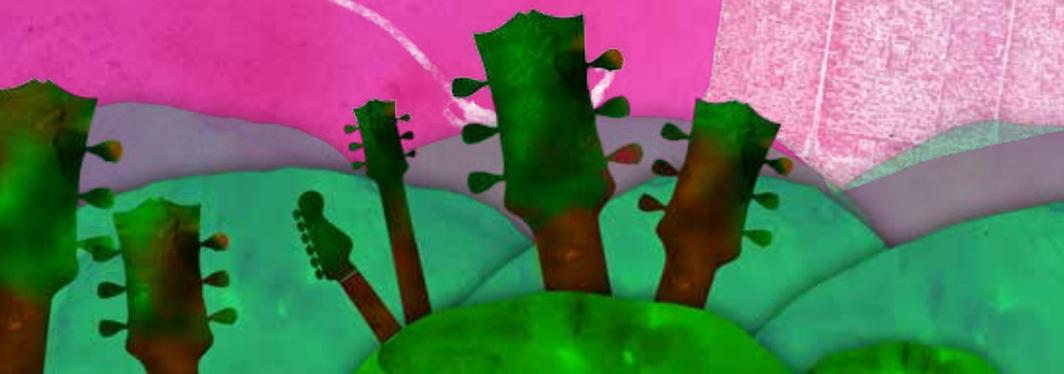


the *Light Princess*

music and lyrics by
MIKE PETTRY

book by
LILA ROSE KAPLAN

adapted from the fairy tale by
GEORGE MACDONALD





South Coast Repertory Theatre for Young Audiences

Julianne Argyros Stage • May 20 - June 5

presents

the Light Princess

music and lyrics by
MIKE PETTRY

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LILA ROSE KAPLAN

adapted from the fairy tale by
GEORGE MACDONALD

SET DESIGNER
**FRANÇOIS-PIERRE
CÔTURE**

COSTUME DESIGNER
**ANGELA
BALOGH CALIN**

LIGHTING DESIGNER
KARYN LAWRENCE

SOUND DESIGNER
JEFF POLUNAS

CHOREOGRAPHER
REBECCA NAKANO

PRODUCTION MANAGER
JACKIE S. HILL

CASTING
JOANNE DENAUT, CSA

STAGE MANAGER
**JULIE ANN
RENFRO***

Musical Direction by
DEBORAH WICKS LA PUMA

Directed by
CASEY STANGL



**PACIFIC LIFE
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Welcome

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

scr.org

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

The Cast

(in alphabetical order)

Witch..... GINA D'ACCIARO*

Wiseman 2 EMILY EIDEN*

Prince JUSTIN FIGUEROA*

Princess ARIELLE FISHMAN*

Wiseman 1 JOEL GELMAN*

Queen ANN NOBLE*

King NICHOLAS MONGIARDO-COOPER*

Ensemble/Gravitrons TAYLOR CASAS, CYNTHIA PRICE

*Member 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; 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.

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



South Coast Repertory

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Artistic Director

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Managing Director

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Associate Artistic Director

BIL SCHROEDER
Marketing & Communications Director

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General Manager

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Development Director

JOSHUA MARCHESI
Production Manager

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ASSISTANT DIRECTOR
PRODUCTION ASSISTANT
VIOLIN ACCOMPANIST ON AUDIO RECORDINGS
STAGE MANAGEMENT INTERNS

ASSISTANT LIGHTING DESIGNER
ASSISTANT SOUND DESIGNER
LIGHT BOARD OPERATOR
SOUND ENGINEER
AUTOMATION OPERATOR
DRESSERS
HOUSE MANAGER
ADDITIONAL COSTUME SHOP STAFF

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
Derek Epstein, Emily Kettler,
Aaron McGee, SCENIC CARPENTERS
Judy Allen, LEAD SCENIC ARTIST
Jennifer Stringfellow, Christine Salama,
SCENIC ARTISTS

THESE PEOPLE CREATED THE PROPS

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PROP MASTER/PROP SHOP MANAGER
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ASSISTANT PROPERTY SHOP MANAGER/BUYER
Jeffery G. Rockey, PROPERTIES ARTISAN
David Saewert, PROPERTIES CARPENTER

THE FOLLOWING MADE THE COSTUMES

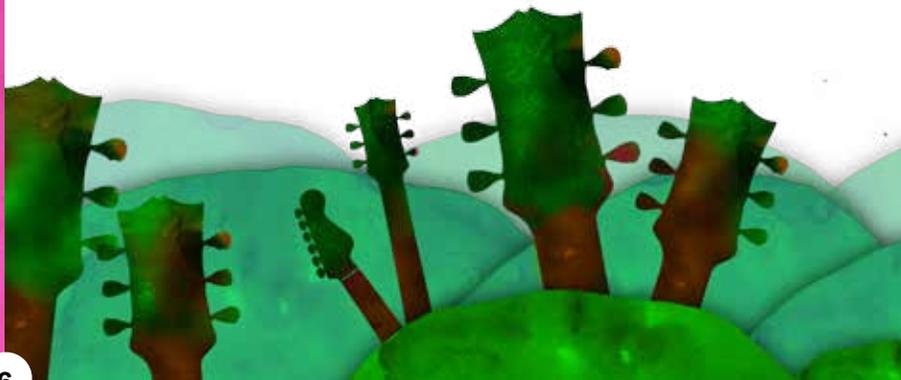
Amy L. Hutto, COSTUME SHOP MANAGER
Laurie Donati, FULL CHARGE COSTUMER
Catherine J. Esera, CUTTER/DRAPER
Laura Caponera, WIG AND MAKEUP SUPERVISOR
Bert Henert, WARDROBE SUPERVISOR
Gillian Woodson, WIG AND MAKEUP TECHNICIAN

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Lois Bryan, MASTER ELECTRICIAN
Andrew Stephens, Steven Williams,
STAGE ELECTRICIANS
Will McCandless, SOUND AND VIDEO SUPERVISOR
Jesus Rivera, Sam Levey, SOUND ENGINEERS
Vincent Quan, PRODUCTION SUPPORT TECHNICIAN

🎵 Songs 🎵

1. Quite Annoying For a Fairy Tale..... FULL CAST
2. Dive PRINCESS
3. Never Float Again WISEMAN 1, WISEMAN 2, KING
4. Gonna Find My Song PRINCE
5. The Prince's Terrible Songs PRINCE
6. Marco Polo PRINCESS, PRINCE, ENSEMBLE
7. Under My New Spell WITCH
8. The Suitor Contest MAN OF STONE, MAN OF SILVER,
..... MAN OF ODD, PRINCESS, PRINCE
9. Love Song PRINCE, PRINCESS, ENSEMBLE
10. Final Sequence PRINCE, PRINCESS, WITCH
11. Fairy Tale FULL COMPANY



Magical Maze

Help the Wisemen fly the Princess to the lake.

START

FINISH

Why do you think the Princess loves the lake so much? Is the lake still as important to her at the end of the play?

Silly Songs

The Prince wants to write an epic love song, but he can't find the right words. Help him out by coming up with the perfect (or perfectly silly) words!

On this page, we'll tell you what kind of word we need. Choose your words carefully—and then plug them into the Prince's song on the next page. For extra fun, don't look at the song lyrics until you've finished filling in all your words.

Some helpful hints:

Noun: a person, place or thing (examples: witch, lake, guitar)

Plural: means more than one (examples: castles, suitors)

Verb: an action (examples: sing, swim, adore)

Adjective: a word that describes something (examples: funny, warm, wicked)

Fill in the blanks to make his songs as sweet—or as silly—as you like!

1. Adjective: _____
2. Noun: _____
3. A color: _____
4. Plural noun: _____
5. Noun: _____
6. Adjective: _____
7. Plural noun: _____
8. Adjective: _____
9. Verb: _____
10. A feeling: _____
11. Noun: _____
12. Adjective: _____
13. Noun: _____
14. Verb: _____

A Royal Refrain

Fill in the blanks with the words you chose on the previous page. Let's see what delightful ditty you came up with for the Prince!

Title: The (1) _____ (2) _____

Roses are (3) _____, (4) _____ are blue.

The (5) _____ is (6) _____,

And so are you!

Bring me a bouquet of (7) _____ and weeds.

Sing me a song about (8) _____ deeds.

I'll strum my guitar while you (9) _____

in your lake.

I feel (10) _____ when you're near,

It's too much to take!

My (11) _____ is (12) _____,

Your (13) _____ is, too.

I'll (14) _____ with joy.

How about you?

Words with multiple meanings are important to this play. Try to think of as many meanings of the word "light" as you can.

Who's Who in the Cast



Taylor Casas

(Ensemble/Gravitron)

The Light Princess is my first play with SCR, and I couldn't be more thrilled to be working on this incredible show! Best of all, I get to perform alongside my best friend and acrobatics partner, Cynthia Price. This spring, I will graduate from California State University, Long Beach, with a BA in Theatre Arts. I'll always remember my favorite role was when I played Anne in my

university's production of *The Diary of Anne Frank*. Before entering the theatre world, my passion was dance! I performed in multiple dance shows at Los Alamitos High School, and since then I've developed other ideas of dance and movement studying under CSULB's movement professor, Ezra Lebank. When I'm not acting or dancing, I am flying in the air performing or teaching aerial silks!



Gina D'Acciario

(Witch)

I'm the girl who plays the mean ol' Witch, right? But, I promise I'm super nice in real life! *The Light Princess* is my first show at SCR, so chances are we haven't met yet. My last name is pronounced DUH-CHAIR-OH and I'm originally from Philadelphia, but I love California. And so do my two little dogs! When I'm not playing fetch with my poochies, I play on stage and in

recording studios. I sing vocal demos and do voices for cartoons, which is a lot of fun. Sometimes I get to do shows in other states. This past summer, I was in a musical called *I Do! I Do!* in Virginia Beach, Va., with a dear friend of mine. We got to do a show AND see some cool historic places. Colonial Williamsburg was my favorite. We went there four times! Some of my favorite roles include Maria in *Lend Me a Tenor*, Grizabella in *Cats* and a princess in *The Mystery of Edwin Drood* at the Actors Co-op in Hollywood, and I even was nominated for my second Los Angeles Ovation Award for playing her. I hope you enjoy the show! Much love to my family! ginadacciario.com

Emily Eiden

(Wiseman 2)



Hello again! You might remember me from SCR's *Anastasia Krupnik*, *A Year with Frog and Toad*, *Ivy + Bean* and *Junie B. in Jingle Bells*, *Batman Smells*—or your parents may have seen me here in *Taking Steps*. Acting in great stories like these is my family business. You see, my mom and dad met in a play directed by my grandpa, then my brother and I grew up acting in plays directed by my parents and, eventually, I met my husband in an acting class! Now I spend a lot of time reading and acting out kids books with my darling and hilarious toddler and our dog, Count Timothy the Great. You can hear me tell stories in audiobooks like the *Whatever After* series, *Goosebumps: The Ghost Next Door* and the *Paranormalcy* trilogy. You might also recognize my voice in cartoons like "Clarence," "Children Make Terrible Pets," "TripTank," an upcoming *top secret* series or in the planetarium shows at Griffith Observatory. Please enjoy our story today!



Justin Figueroa

(Prince)

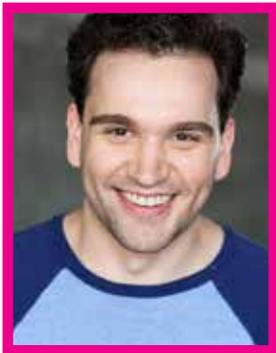
I'm so happy to be playing the role of the Prince for you! I've been quite busy since the last time I appeared at SCR in *The Brand New Kid*. I have been traveling the world singing and playing guitar, most recently as Johnny Cash in the Tony Award winning musical, *Million Dollar Quartet*. Before that, I got to play a punk rocker in *Home Street Home* at the Center Theatre

Group and even managed to play a little country music in *Sneaky Old Time* at the Ruskin Theatre. When I'm not busy playing different roles on stage, I spend a lot of my time playing guitar and writing new songs. Sending lots of love to my family and my fiancée—thank you so much for your unwavering support!

Arielle Fishman (Princess)



I'm so happy to be playing the Princess, as her pluck, assertiveness and sense of fun really inspire me. Growing up, my mom taught me how to play Marco Polo and I was really into it. She also was very adamant that I become a skilled swimmer, so she forced me to join a swim team. Let's just say I was not as talented a swimmer as the Princess! My mom never expected me to be able to fly—thank goodness. I recently graduated from college in Los Angeles, where I did lots of musicals. Outside of school, I played the roles of Amy March in *Little Women* and Lydia Bennet in *Pride and Prejudice*—characters who both happen to be sassy little sisters! I love performing because I have the best time learning about my character's personality and point of view.



Joel Gelman (Wiseman 1)

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 *Pride and Prejudice*. I've also done some silly roles on your 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!

Nicholas Mongiardo-Cooper (King)



I can't believe this is my eighth show here at South Coast Repertory! Hmm...let's see if I can remember them all: *The Miraculous Journey of Edward Tulane*, *Charlotte's Web*, *The Stinky Cheese Man and Other Fairly Stupid Tales*, *The Night Fairy*, *The Borrowers*, *Lucky Duck* and *Junie B. Jones and a Little Monkey Business*. Whew! That's a lot of shows, but boy were they fun! I've also performed for some

other young audiences just like you—like when I played the lead role in *Ferdinand and the Bull* at the Main Street Theatre. I spend a lot of time going back and forth between California and New York City, where I was born. There I get to do plays by Shakespeare, musicals where I play guitar and a ton of other new plays and musicals. I went to New York University for college and the High School of Performing Arts before that. I'm so lucky to have had so many terrific teachers, plus my mom and dad and everyone here at SCR!

Ann Noble (Queen)



This is my third show at SCR. Since my last two plays here, *Antastia Krupnik* and *The Miraculous Journey of Edward Tulane*, I've done many different kinds of plays: *Stanley Ann*, which is a one-woman show about President Obama's mother; *The Crucible*, which is about witches; *The Liar*, which is about liars; *Other Desert Cities*, which is about family; and *The Goat, or Who is Sylvia*, which is about a goat named Sylvia (among other things)! My love for theatre started in high school where I was blessed to have some wonderful teachers who fostered my interest in plays, performing and writing. In fact, that's what I do when I'm not acting, I write plays and I teach other people, even kids, how to write plays about themselves and the world around them. As an actor, I work mostly with my home theatre company, Antaeus ("ann-tee-us" rhymes with "come see us"!), where we do "classic" plays, which are plays that are very old. And while it's fun to do new plays, it's wonderful to tell a story from a long time ago...today.



Cynthia Price (Ensemble/Gravitron)

This is my first time on stage at SCR and I love that I get to make my debut with my best friend, Taylor Casas! She and I have spent the last 3 years in college together at California State University, Long Beach, and this year we have traveled all the way around the world studying theatre, performing and doing AcroYoga. I'm from a theatrical family and have grown up dancing, singing and doing shows in Southern California. My first time on a professional stage was as the changeling child in a production of *A Midsummer Night's Dream* that my dad was in. I was only in kindergarten at the time. Since then, I have been a child soloist in the Crystal Cathedral's *Glory of Christmas*, a parade dancer and performer at Disney's California Adventure, and lots more. Theatre lets us be anything and everything!

Artist Bios

Author George MacDonald wrote the original fairy tale that *The Light Princess* is based on! He was a novelist who wrote about Scottish life, a poet and a writer who is remembered for his fairy stories, which have continued to delight children and adults. He became a Congregational church minister, and then a free-lance preacher and lecturer. In 1855, he published a poetic tragedy, *Within and Without*, and after that he made literature his profession. Of his literature for adults, *Phantastes: A Faerie Romance for Men and Women* (1858) and *Lilith* (1895) are good examples. Although his best-known book for children is *At the Back of the North Wind* (1871), his best and most enduring works are *The Princess and the Goblin* (1872) and its sequel, *The Princess and Curdie* (1873).

Composer and Lyricist Mike Pettry is a New York based composer, lyricist and musician. Mike has many honors, including the 2012 ASCAP Foundation Harold Adamson Lyric Award and a 2007 Jonathan Larson Award. Musicals that he has written include *Hardcore West Virginia* (2012 ASCAP Musical Theatre Workshop with Stephen Schwartz), *The Time Travelers Convention*, *Long Distance*, *World of Heroes*, *The Wonderful World of Zidney* (a featured highlight at Kennedy Center Page-to-Stage Festival) and *Flipside* (2007 New York University Frederick Loewe Award winner). Mike's songs have been performed all over the country and in the U.K. Muzz Skillings of the band Living Colour produced several of his songs for the Lin McEwan album, *When I Wake...* Mike's solo album, *The Voices In My Head* is available on iTunes, as is the original cast album, of *The Time Travelers Convention*. He also wrote the score for the film *The Promise of New York* (Big Muddy Film Festival Audience Choice, Best Documentary).

Playwright Lila Rose Kaplan writes bittersweet comedies and modern myths that delve into the mysteries of human relationships. Her play, *Wildflower*, made its off-Broadway debut in 2009 at Second Stage Uptown and was published by Dramatists Play Service. Lila's other works include *We All Fall Down*, *Home of the Brave*, *100 Planes*, *Entangled*, *Bureau of Missing Persons* and *Tink*. Her plays have been seen and/or developed at Second Stage, Arena Stage, La Jolla Playhouse, The Old Vic, Chalk Repertory Theatre, Perishable Theatre, The Kennedy Center, Ensemble Studio Theatre, Center Theatre Group, Theatreworks, PlayPenn and Lark Play Development Center, among others. Her awards include the National Science Award in Playwriting, the International Women's Playwriting Award, the Shank Playwriting Fellowship and the I.J. Kapstein Award in Playwriting. In 2010, she was selected as an Old Vic/New Voices T.S. Eliot Exchange Playwright and one of her short plays debuted at the Old Vic in London.

Director Casey Stangl studied dance in the first grade and got to be on TV! This 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. Casey made it to the State Fair several years in a row and loved watching all the talented kids. Even then, she knew that though she loved singing

and dancing, she didn't really want to be a performer. She liked seeing how everything got put together and imagining whole shows in her head, so she became a director. That means she chooses who will be in the play, works with designers to help create the sets and costumes and helps the actors create their characters. She likes being the person out front, taking it all in and knowing that she helped to make it happen.

Music Director Deborah Wicks La Puma is a composer and music director who loves working at SCR, where her musical *Jane of the Jungle* premiered. Some of her other favorite shows that she has 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*. She has been doing shows for kids and grown-ups for more than 20 years, and her favorite thing to do is write musicals, 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 in Atlanta, Ga.; and *Ferdinand the Bull* at Imagination Stage, Md. She started playing piano, singing and writing songs when she was nine and studied music at Stanford University and New York University's Tisch School of the Arts. She lives in the OC with her husband, three daughters and Mimi the Cat. Check out her website: crunchynotes.com.

Set Designer François-Pierre Couture moved from Montréal (that's right, Canada) to Los Angeles to complete his MA 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 theatres 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 fpcouture.com

Costume Designer Angela Balogh Calin is very excited to be back at SCR and to collaborate with Casey again. She designed costumes and/or sets for 10 Theatre for Young Audiences shows and more than 35 other productions, including *Abundance*, *The Whipping Man*, *Peter and the Starcatcher*, *The Whale*, *The Trip to Bountiful*, *Circle Mirror Transformation* and *Ordinary Days*. She also designed sets and costumes for more than 60 productions for Denver Center Theatre Company, A Noise Within, Milwaukee Repertory, The Old Globe, Pasadena Playhouse, Georgia Shakespeare and many local theatres and in her native Romania. She has 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. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

Lighting Designer Karyn Lawrence is a Los Angeles-based theatrical lighting designer. She always has loved the art of storytelling and grew up drawing, painting, dancing and acting. She fell in love with lighting design while studying at the University of California, Irvine. From magical twinkle lights to flashy rock n' roll strobes, she loves to paint with light! She has designed the lighting

for numerous plays, musicals, operas, dances and events including SCR's Theatre for Young Audience productions of *A Year with Frog and Toad* and *The Miraculous Journey of Edward Tulane*, as well as *Mary Poppins*, *Peter Pan*, *Annie* and *Seussical* for SCR's Theatre Conservatory Players. One of her favorite designs each year is lighting the haunted mazes for Universal Studios' Halloween Horror Nights. When she's not playing with lights, she's riding her horse in the mountains near her home in Los Angeles.

Sound Designer Jeff Polunas is a Los Angeles-based sound designer. He attended Mt. San Jacinto and Mira Costa College and majored in music theory and recording. After being an actor in high school, he decided to get back into theatre through a production of *West Side Story*, where he mixed a show for the first time. He then continued his education at San Diego State University, earning his BA in theatre. Jeff completed his MFA in sound design at the University of California, Irvine, and currently is the production sound engineer at California State University, Fullerton. His past Theatre for Young Audiences credits include *Ivy+Bean*, *Anastasia Krupnik* and *Junie B. in Jingle Bells*, *Batman Smells!*. Jeff loves the reaction on his son's face when he hears music and he wants to pass that feeling on to everyone.

Choreographer Rebecca Nakano is an actress and dancer who developed an early love of movement and music when she began dancing at the age of five. She studied ballet, jazz, contemporary and modern dance. It wasn't until she began studying theatre arts at California State University, Long Beach (CSULB), that she found a love for physical theatre. That's when she directed and choreographed her first movement piece: an adaptation of the story, *Big Fish*. Soon after, she created and directed her own original movement-based showcase, *Over the Midnight Moon*. Her closest mentor, Ezra LeBank, taught her everything she knows about physical theatre, movement and AcroYoga. Rebecca also has studied clowning with the L.A.-based theatre company Four Clowns and The Atelier Teatro Fisco school of clowning in Turin, Italy. She graduated CSULB with a BA in theatre arts with an emphasis in performance.

Stage Manager Julie Ann Renfro grew up in Orange County where she attended Newport Harbor High School. She was inspired by her drama teacher, Gail Brower-Nedler, to study theatre and went on to receive her BA from Vanguard University. She has worked on several other TYAs that you may have seen at SCR, such as *The Miraculous Journey of Edward Tulane*, *Charlotte's Web*, *The Night Fairy* and *Robin Hood*. Usually Julie can be found backstage moving scenery, helping actors in and out of costumes, and making theatre magic, but for this show she will be sitting in the booth behind the audience! When Julie isn't working on a play she loves to go camping, travel the world and have adventures!



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.

Reaching New Heights

People can't fly in real life—which must be a problem for a play about a floating princess, right? Wrong! There are plenty of ways to make people appear weightless onstage. Here are a few:

Fly systems

Many shows use fly systems to lift performers into the air. The actor wears a harness, with ropes that connect them to a pulley system in the fly space (the open area above the stage). A person or machine in the wings (the area next to the stage that is hidden by curtains) pulls the other end of the rope to lift the actor off the ground. *Peter Pan* and *Mary Poppins* are famous for using fly systems to let the title characters soar across the stage.

Platforms

How else can you lift someone off the ground? Put them on a platform! Both stilts and platforms can create the illusion of flight, especially when they're hidden by costumes and scenery. At the end of the first act of *Wicked*, Elphaba stands on a rising platform that is hidden by her long skirt, so it looks like she's taking to the skies.

Acrobatics

The production you'll see today makes use of the actors onstage to create the illusion of weightlessness. Two actors—called “gravitrons” in the script—carry the Princess from place to place and hold her aloft for long periods of time to make sure that her feet never touch the ground!

Light

In many productions of *Peter Pan*, Tinker Bell isn't played by an actor. She is represented by a darting light, which is sometimes created by shining a bright light onto a mirror and manipulating the reflection. As the light zips around the stage, it's easy for the audience to imagine the tiny fairy darting from place to place!

Puppetry

Guess what's easier to lift than an actor? A puppet! If you go to see *The Lion King*, you'll notice that the bird Zazu is actually a hand puppet, carried by an actor dressed in black who provides his voice and movements.

Can you think of any other ways to make a character “fly”?

The Magic of Movement

Do you need water to swim? Do you need to be weightless to fly? Of course not—if you're onstage! In today's production of *The Light Princess*, the actors perform all sorts of fantastic—and impossible—deeds simply by changing the way they move.

When you're onstage, how you move is just as important as what you say. When you're watching the performance today, keep an eye on the actors to see how each of them uses movement to help tell the story. They might change the way they stand and walk to more fully inhabit a character. Subtle shifts in weight and body language can communicate where a scene is taking place (in the lake? in the air?) or how a character is feeling (miserable? in love?). Some of the actors are trained dancers, who call upon both technical expertise and athletic grace to help the Princess soar through the air. They make it look effortless, but finding the key to a character's movement requires a lot of creativity and hard work.



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

How do you match movement to character? How would you move if you were older or younger? What about if you were a model, or a football player? How would you show arrogance, or joy, or terror without saying a word? If you were playing the Princess, how would you move when you were weightless? How would that change when you found your gravity?

You can learn more about acting, including movement and character 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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