

South Coast Repertory

Julianne Argyros Stage • June 3 - 19, 2005

Theatre for Young Audiences
presents

Pinocchio

An Original One-Act Musical About Adoption

book and lyrics by **Susan DiLallo**

music by **Jeffrey D. Harris**

original arrangements and orchestrations by **Jeffrey D. Harris**

Set Design

Donna Marquet

Costume Design

Alex Jaeger

Lighting Design

Tammy Owens Slauson

Musical Director

Tim Horrigan

Production Manager

David Leavenworth

Stage Manager

Richard Soto*

directed by **John-David Keller**

Honorary Producer

CommonWealth Partners Management Services, LP

Pinocchio was originally produced by The Hangar Theatre

(Kevin Moriarty, Artistic Director; Lisa Bushlow, Executive Director) in Ithaca, New York, in August 2003.

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

The Whittier Family Foundations, The Segerstrom Foundation
and **The Nicholas Endowment**

Pinocchio

The cast

Fletcher/Mean Boy **DANIEL BLINKOFF***
Pinocchio **SCOTT JOHNSON***
Geppetto **TIMOTHY LANDFIELD***
Teacher/Bertha/Mean Girl **ANN MARIE LEE***
Amos/Father Tree **TOM SHELTON***
Stagecoach Driver/Carter **JASON GUESS***

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

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For Your Information

Everyone must have a ticket. No babes in arms allowed.

Latecomers will be asked to watch the lobby monitor until an appropriate time that they can be taken into the theatre and seated at the discretion of the House Manager.

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 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.



Media Partner
OC Family Magazine

South Coast Repertory

DAVID EMMES, *Producing Artistic Director*

MARTIN BENSON, *Artistic Director*

PAULA TOMEI, *Managing Director*

NICKI GENOVESE
General Manager

MARCIA LAZER
Marketing & Communications Director

JEFF GIFFORD
Production Manager

EVIE TOLE
Development Director

These folks are helping run the show back stage!

Chrissy Church*	ASSISTANT STAGE MANAGER
Rotem Barber	PRODUCTION ASSISTANT
Ellen Mueller	ASSISTANT TO THE DIRECTOR AND DECK CREW
Jeff Brewer	LIGHTING BOARD OPERATOR
Ellen Juhlin	SOUND BOARD OPERATOR
Stacey Nezda	DRESSER

And these folks helped get it ready for you!

Linda Sullivan Baity	THEATRE FOR YOUNG AUDIENCES COORDINATOR AND PRODUCTION DRAMATURG
Joanne DeNaut	CASTING DIRECTOR

THESE FOLKS BUILT THE SCENERY

Jon Lagerquist, *Technical Director*
John Gaddis IV, *Assistant Technical Director*
Jeremy Lazzara, *Master Carpenter*
Jesus Soto, *Scenic Carpenter*
Amanda Horak, *Scenic Carpenter*
Judy Allen, *Lead Scenic Artist*
Tabatha Daly, Krista Zaloudek, *Scenic Artists*

THESE PEOPLE CREATED THE PROPS

John Slauson, *Property Shop Manager*
Byron Bacon, *Assistant Property Shop Manager/Buyer*
Jeffery G. Rockey, *Properties Artisan*
Sandy Huse, *Properties Artisan*

THE FOLLOWING MADE THE COSTUMES

Amy L. Hutto, *Costume Shop Manager*
Laurie Donati, *Full Charge Costumer*
DeAnna Rowe, *Cutter/Drafter*
Valerie T. Bart, *Costume Design Assistant*
MK Steeves, *Wig Master*
DeeAnna Miles, *Wig Maintenance Technician*
Lisa Kovarik, *Wardrobe Supervisor*
Bronwen Burton, Merilee Ford, Tracy Gray,
Amber Johnson, Stacey Nezda, Peg Oquist,
Swantje Tuohino, *Additional Costume Staff*

THIS GROUP DEALS WITH LIGHTS & SOUND

Keith Friedlander, *Master Electrician*
Jeff Brewer, *Argryos Stage Electrician*
B.C. Keller, *Audio Engineer*
Jeff Deckner, Ellen Juhlin, *Audio Technicians*

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SPECIAL THANKS TO

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Scenes, Settings & Songs

Scene One: Geppetto's Workshop

"My Little World" Geppetto
"It Kicked Me" Amos, Bertha, Geppetto

6 Scene Two: Geppetto's Workshop

"Geppetto Has a Son" Amos, Bertha
"Lean on Me" Geppetto, Pinocchio

Scene Three: Pinocchio's School

"They Like Me" Carter, Fletcher, Pinocchio

Scene Four: Geppetto's Workshop

Scene Five: School, the next day

"Madagascar" Carter, Fletcher, Pinocchio

Scene Six: Geppetto's Workshop, later that day

"Soon He'll Be Swimming Away" Carter, Fletcher

Scene Seven: The Beach

Scene Eight: A Deserted Road

"Playland" . . . Pinocchio, Stagecoach Driver, Mean Girl, Vendor

Scene Nine: Playland

Scene Ten: Geppetto's Workshop

"My Little World" (reprise) Geppetto

Scene Eleven: The Enchanted Forest

"He Gave Me Love" Pinocchio, Father Tree

Scene Twelve: Geppetto's Workshop, a few days later

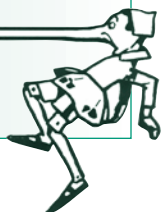
Scene Thirteen: On the Pier at the Beach

Scene Fourteen: In the Belly of the Whale

"We're Gonna Make Him Sneeze" Geppetto, Pinocchio

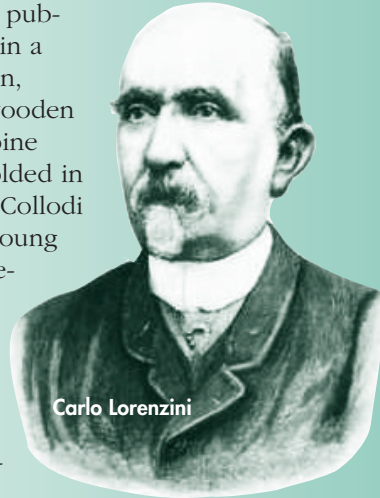
Scene Fifteen: The Beach

"Lean on Me" (reprise) Pinocchio, Geppetto, Ensemble



Once Upon a Time in Italy

On July 7, 1881, Carlo Collodi published *The Story of a Puppet* in a weekly magazine for children, which featured a mischievous wooden marionette named Pinocchio (“pine eyes” in Italian). The story unfolded in monthly installments, but when Collodi stopped with Chapter XVI, his young readers were so upset that he decided to continue the series for two more years. Following publication of the final chapter in 1883, his stories were collected and published in book form as *The Adventure of Pinocchio*.



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* by M. A. Murray in 1892.

Collodi had not intended to write only for children: Pinocchio dies in the original version, which is sinister, complex, and socially provocative, and the illustrations depicted a scrawny, rather ugly main character. Only in later versions would his story carry the now-famous happy ending of the puppet’s transformation into a real boy. By the time Carlo Collodi died seven years after the publication of *Pinocchio*, his remarkable book had entered its fifth printing, and since then it has been continually in print somewhere in the world.

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From Page to Stage

IF YOU ONLY KNOW PINOCCHIO FROM THE MOVIES, YOU’LL BE SURPRISED WHEN YOU READ COLLODI’S BOOK TO SEE HOW VERY DIFFERENT HIS ORIGINAL CHARACTERS AND SITUATIONS ARE FROM WHAT WE KNOW TODAY. HERE’S AN EXCERPT FROM CHAPTER ONE, TO GET YOU STARTED:

There was once upon a time . . .
“A king!” my little readers will instantly exclaim.
No, children, you are wrong. There was once upon a time a piece of wood.

This wood was not valuable: it was only a common log like those that are burnt in winter in the stoves and fireplaces to make a cheerful blaze and warm the rooms.

I cannot say how it came about, but the fact is that one fine day this piece of wood was lying in the shop of an old carpenter of the name of Antonio. He was, however, called by everybody Master Cherry, on account of the end of his nose, which was always as red and polished as a ripe cherry.

No sooner had Master Cherry set eyes on the piece of wood that his face beamed with delight; and, rubbing his hands together with satisfaction, he said softly to himself:

“This wood has come at the right moment; it will just do to make the leg of a little table.”

Having said this he immediately took a sharp axe with which to remove the bark and the rough surface. Just, however, as he was going to give the first stroke, he remained with his arm suspended in the air, for he heard a very small voice saying imploringly, “Do not strike me so hard!”

Picture to your selves the astonishment of good old Master Cherry!

He turned his terrified eyes all around the room to try and discover where the little voice could possibly have come from, but he saw nobody! He looked under the bench—nobody; he looked into a cupboard that was always shut—nobody; he looked into a basket of shavings and sawdust—nobody; he even opened the door of the shop and gave a glance into the street—and still nobody.

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Who, then, could it be?

“I see how it is,” he said, laughing and scratching his wig; “evidently that little voice was all my imagination. Let us set to work again.”

And taking up the axe he struck a tremendous blow on the piece of wood.

“Oh! Oh! You have hurt me!” cried the same little voice dolefully.

This time Master Cherry was petrified. His eyes started out of his head with fright, his mouth remained open, and his tongue hung out almost to the end of his chin, like a mask on a fountain. As soon as he had recovered the use of his speech, he began to say, stuttering and trembling with fear:

“But where on earth can that little voice have come from that said, ‘Oh! Oh!’?... Here there is certainly not a living soul. Is it possible that this piece of wood can have learnt to cry and to lament like a child? I cannot believe it. This piece of wood, here it is; a log for fuel like all the others, and thrown on the fire it would about suffice to boil a saucepan of beans... How then? Can anyone be hidden inside it? If anyone is hidden inside, so much the worse for him. I will settle him at once.”

TO FIND OUT WHAT HAPPENS NEXT, READ THE BOOK. NUMEROUS ENGLISH TRANSLATIONS ARE AVAILABLE IN LIBRARIES AND BOOKSTORES EVERYWHERE, THE MOST RECENT OF WHICH INCLUDE:

PINOCCHIO. TRANSLATED BY E. HARDEN. ILLUSTRATED BY GIOIA FIAMMENGHI. (NEW YORK: PUFFIN BOOKS, 1996).

THE CLASSIC TALE: THE ADVENTURES OF PINOCCHIO. ILLUSTRATED BY GREG HILDEBRANDT (PHILADELPHIA: RUNNING PRESS, 2003).

PINOCCHIO. ILLUSTRATED BY GUS GRIMLY (NEW YORK: TOM DOUGHTERY, 2002.)

PINOCCHIO: A CLASSIC ILLUSTRATED EDITION. COMPILED BY COOPER EDENS. (SAN FRANCISCO: CHRONICLE, 2001).

YOU CAN ALSO READ THE COMPLETE E-TEXT OF *PINOCCHIO* ONLINE:

[HTTP://ITALOPHILES.COM/ADVENTURES_OF_PINOCCHIO.HTM](http://italophiles.com/adventures_of_pinocchio.htm)

[HTTP://WWW.GUTENBERG.ORG/CATALOG/WORLD/READFILE?FK_FILES=36428](http://www.gutenberg.org/catalog/world/readfile?fk_files=36428)

[HTTP://HOME.WANADOO.NL/CECILIA.MCCABE/THE_ADVENTURES_OF_PINOCCHIO.PDF](http://home.wanadoo.nl/cecilia.mccabe/the_adventures_of_pinocchio.pdf)

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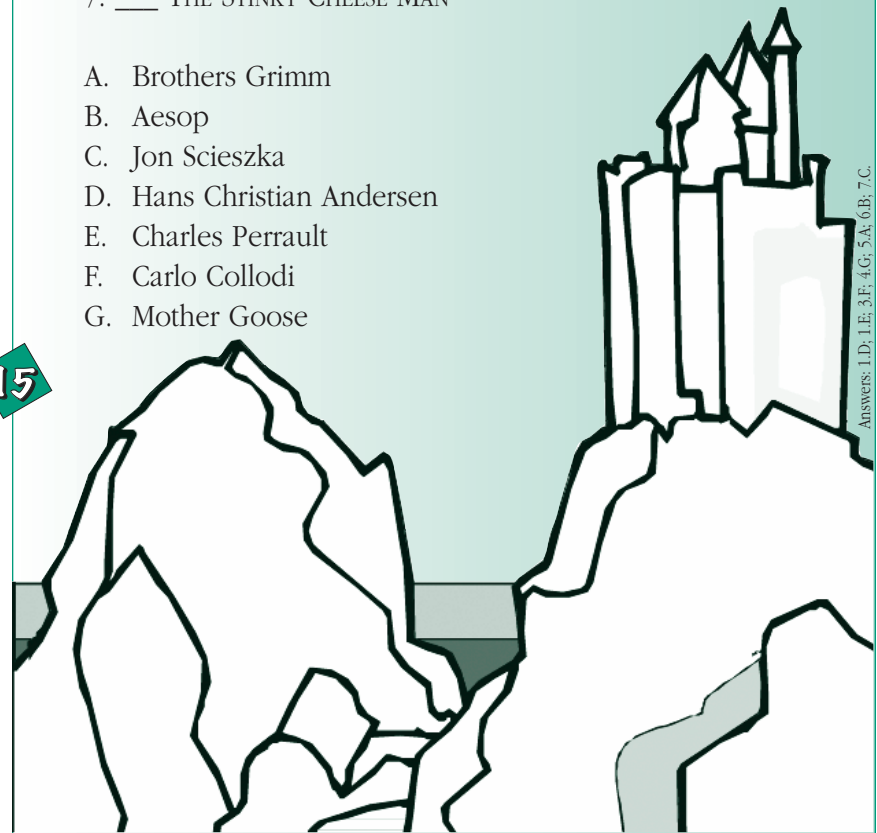
Fairy Tale Matching

Following are the names of some of the world’s best-known fables, fairy tales, and nursery rhymes. You probably recognize the titles, but do you know who wrote them? Try to match each one up with its correct author.

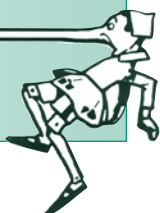
1. ___ THE EMPEROR’S NEW CLOTHES
2. ___ LITTLE RED RIDING HOOD
3. ___ PINOCCHIO
4. ___ HUMPTY-DUMPTY
5. ___ HANSEL & GRETEL
6. ___ THE TORTOISE & THE HARE
7. ___ THE STINKY CHEESE MAN

- A. Brothers Grimm
- B. Aesop
- C. Jon Scieszka
- D. Hans Christian Andersen
- E. Charles Perrault
- F. Carlo Collodi
- G. Mother Goose

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Answers: 1.D; 1.E; 3.F; 4.G; 5.A; 6.B; 7.C.



Who's Who in the Cast

Daniel Blinkoff
Fletcher/Mean Boy

I'm from New York City and began acting at a very young age with my older sister. We loved to act out *Peter and the Wolf* for our Mom. She always played Peter while I played all of the other characters. I also loved *Free To Be You and Me* (my Mom wrote "It's Alright To Cry" and "Parents Are People" on the album) and started to perform my own shows after school. My stepfather also loved to make family films. On the weekends we would sit at the breakfast table thinking of different stories we could tell, and after writing a list of all the shots we would need, we would go out to Central Park and spend the whole day making our film. Leonard would then edit the film and I would invite the rest of the family in for the premiere after dinner. I then saw *Singin' in the Rain* with Gene Kelly and after persistently asking my Mom if I could study tap dancing for a year, she finally agreed. I studied tap for the next seven years and now I'm a professional actor. I've done movies, television and lots of plays at SCR including playing Bob Cratchit in *A Christmas Carol*. I thank my Mom, Dad, stepfather, stepmother, sister, and friends for all of their love and support.



Jason Guess
Stagecoach Driver/Carter

I never spent more than one year in the same school when I was a kid. So I understand being the new kid. And I love getting to bully Pinocchio and learn from my mistakes to accept him. I have performed in many plays around Los Angeles including the *Twilight Zone*.



Scott Johnson
Pinocchio

I recently finished filming a short film with one of the writers from "Malcolm in the Middle." And before that I was performing all over Orange County for four months with SCR's Educational Touring Production, *Birdman*. *Pinocchio* is easily one of my favorite stories from childhood, and I'm so excited to be a part of this show—playing the wooden boy with the nose that grows.



Ann Marie Lee
Teacher/Bertha/Mean Girl

I began acting at the age of ten, playing Helen Keller in *The Miracle Worker*, and continued to be directed by my mentor, Tom Littleton, from age 13 to 23, in personally inspiring roles, such as Anne in *The Diary of Anne Frank*. Fun roles after college included Wendy in the national tour of *Peter Pan*, television shows from "7th Heaven" to "ER," animation voices, and being able to perform wonderful classical roles for students as a resident actor at A Noise Within, LA's classical theatre company (particularly fulfilling, as my high school job was selling coffee at the American Shakespeare Festival Theater, in Stratford, CT!)



Tom Shelton
Amos/Father Tree

I was the Mayor in this season's *The Hoboken Chicken Emergency* and Mr. Toad in last season's *Wind in the Willows*. Many seasons before that I played Mr. Topper here at SCR in *A Christmas Carol*. Somewhere in between (during my long and varied career as an actor, which has stretched from Catalina to Manhattan), I played Mr. Truscott in a play called *Loot*; and the piano-playing Tom Lehrer himself in *Tomfoolery*. While some people count sheep at night, I count roles I have played that begin with the letter "T." My many favorite moments onstage include doing a soft shoe in a sleeping bag (in SCR's touring show *The Right Self*); singing an aria in a nightshirt (as Major-General Stanley in *The Pirates of Penzance*) and, in *Travels With My Aunt* at Laguna Playhouse, playing 13 different people of all colors, nationalities and genders, wearing a three piece suit and a bowler hat all the while. I do not recommend a life in the theatre, unless you want to have a wonderful time!



Timothy Landfield
Geppetto

I am a carpenter, just like Geppetto. I love making things out of wood, although I've never made a real live boy...yet! I make furniture and picture frames and I even made the bunk beds that my daughters sleep in. Their names are Bianca and Miranda. I also made a little table just the right size for the food and water dishes for our dog, Athena. If you saw *A Christmas Carol* here at SCR you might recognize me as the Ghost of Christmas Present. I wear a big red beard and wig and a big fat green costume. I also made a movie in Africa called *Cheetah*. I got to help train the two cheetahs for the movie, and I almost got eaten by a hippopotamus!! Really! My nose isn't growing!! Acting is exciting and fun and so is singing. I love to do both and I hope you enjoy watching me and the other actors tell you the wonderful story called *Pinocchio*.



Behind the Scenes

When she was in third grade, **SUSAN DILALLO** wrote a poem about her favorite doll. It was published in her school newspaper. And she's been writing—plays, song lyrics, magazine articles, tv commercials—ever since. Susan grew up in New York and majored in English at New York University. Her shows have been produced in New York, Chicago, Washington, California and, last month, in Cardiff, Wales. But her proudest achievements are her four kids: Max, Emma, Nicky and Jon.

Composer **JEFFREY HARRIS** was adopted at the age of five by his grandmother and stepgrandfather. His grandmother, Alice Wellman Harris, had been a singer on Broadway and on radio. In their Newport Beach home, where Jeff grew up, there was a large piece of furniture that contained hundreds of songs written out on sheet music that Jeff's grandmother had sung during her career. Jeff spent hours a day playing and learning all this music, and in the process fell in love with everything having to do with song. Since then, he has spent most of his life doing basically the same thing—playing around and experimenting with songs—as a composer, pianist, arranger, and conductor, in concert halls, on Broadway, recordings, and television.

Director **JOHN-DAVID KELLER** has directed more plays for children and more children *in* plays than anyone at SCR. As the director of *A Christmas Carol* since it began 25 years ago, he gives a lot of local kids their start in theatre. And, as the director for almost all of the Educational Touring Productions, he sends plays to local schools—this season, he staged the Educational Touring Production of *Birdman: The Amazing Aeronautical Adventures of Glenn Martin*.

Set Designer **DONNA MARQUET** has designed all of SCR's Theatre for Young Audiences productions. She loves to design, draw, paint and especially likes to work on shows that are as much fun as *Pinocchio*. Her background includes college in Ohio and a master's degree in California and she feels "education is the most important gift you can give yourself."



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ALEX JAEGER designs costumes for theatres all over the country. He has designed six shows for SCR and is thrilled to be working on his first show for young audiences. Alex went to art school in Boston and studied costume design at UCLA. He helps to dress lots of famous actors, performers and rock stars. He has always loved to draw and paint and decided to turn that into a career. His advice—follow your dreams!

Lighting Designer **TAMMY OWENS SLAUSON** designed the Theatre for Young Audiences production of *Sideways Stories from Wayside School* and SCR Players productions of *The Wheels Keep Turning* and *The Weather Started Getting Rough*. She has created designs for plays, musicals, operas and dance across America. Among her favorites are a touring production of *Live On Stage Uncensored* for the Kentucky Arts Council and *Dream the Future* for the International Girl Scout Festival of the Arts.

Musical Director **TIM HERRIGAN** destroyed his little wooden chair with Lincoln Logs at the age of two and has been making music ever since! He has written music for movies and musicals, as well as working on *The Emperor's New Clothes* and *The Hoboken Chicken Emergency* at SCR last season. Tim has also produced the highly acclaimed "Silly Willy" series of music and movement for children. And, if you live in Northwood section of Irvine, you just might have him as your English teacher at Northwood High School when you get older!

Stage Manager **RICHARD SOTO*** has been on "General Hospital" and "The West Wing." He stage managed *The Emperor's New Clothes*, *The Wind in the Willows*, and *La Posada Mágica*. He loves comic books, drawing, writing, digs Elvis, and loves his daughter, Shanna.

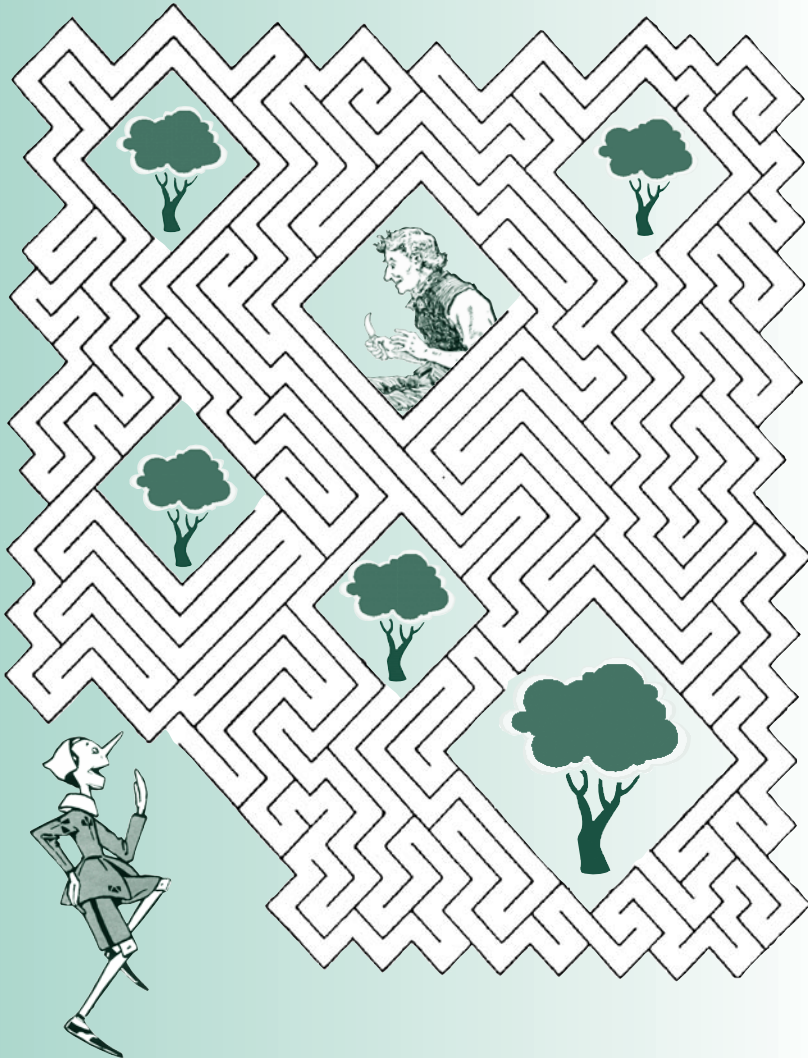
Assistant Stage Manager **CHRISSEY CHURCH*** got her start in FRONT of the audience playing Cinderella's Evil Stepmother in her high school's production of *Into The Woods*. Luckily for America's audiences, she discovered her real interest was in Stage Management, and Chrissy began her life behind the scenes. She studied theatre in college and found that the best way to learn about theatre was to do theatre. This marks her second Theatre for Young Audiences show, her first being *The Little Prince* earlier this season. She has also had the pleasure of working with kids in shows like *The King & I*, *Ragtime* and SCR's *A Christmas Carol*.

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Headed for Home

Pinocchio is lost in the Enchanted Forest and needs your help to get back home to Geppetto.

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Fill in the Puppets

Puppet is a general term often used to describe a wide assortment of movable, toy-like figures, each of which have specific names, such as MARIONETTE, MAROTTES, BURATTINO, TICKLEBUG, SHADOW PUPPET, ROD PUPPET, MUPPET and BUNRAKU. Read the following descriptions of various kinds of puppets, and then see if you can fill in the blanks with the correct name of each. (Some are easy but others are really tricky—at least take a guess!)

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1. A _____ is a type of puppet moved by strings from above. They originated long ago in France but now can be found in every country in the world. Pinocchio falls into this category.
2. _____ is a Japanese form of puppetry using half life-sized dolls, each of which is operated by three puppeteers who are visible onstage throughout the play.
3. A _____ is a puppet with movable joints that is operated from below by stiff rods instead of strings.
4. _____ is a term used to describe a puppet that is operated with at least one hand inside the puppet to open and close the mouth. If you've ever watched "Sesame Street," you've seen lots of these puppets.
5. A _____ is a four-legged puppet, similar to a hand puppet but created by drawing features on the hand itself. The puppeteer uses the thumb and forefinger as two legs on one side, lifts the middle finger as a head, and uses the ring and little fingers as the opposing legs.
6. _____ are simplified rod puppets consisting of only a head and/or body on a stick. Sometimes the puppeteer's other arm emerges from the body to act as the puppet's arm.
7. A _____ is a two-dimensional rod puppet that is operated behind a screen out of view of the audience. A light source projected from the rear creates an image of the puppet on the screen, and this image is what the audience sees.

BONUS: _____ is the Italian word for "puppet."

Answers: 1. Marionette; 2. Bunraku; 3. Rod puppet; 4. Muppet; 5. Ticklebug; 6. Marottes; 7. Shadow puppet; Bonus: Burattino.



Vocabulary Word Scramble

Can you figure out what these words are? They're all taken from the dialogue of *Pinocchio*. Use the synonyms in parentheses following each word as helpful clues. (HINT: This will probably be easier to do after watching the play.) When you've gotten them all unscrambled, see if you can remember which character speaks each word, and be sure to look up any words you don't understand in a dictionary.

1. DABRUS (ridiculous)
2. KOVEPOR (cause)
3. CEIHSL (tool)
4. TANEHDNC (magical)
5. ERTF (worry)
6. EKPAART (consume)
7. IONWNM (bait)
8. TEUSOURAGOO (shocking)
9. LVSESE (boat)
10. POYGOAL (regret)
11. UPPL (mush)
12. NARGTAGNU (huge)
13. DETPODA (chosen)
14. BLNIGO (ghost)
15. LEFTI (boneless)

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Answers: 1. absurd; 2. provoke; 3. chest; 4. enchanted; 5. fret; 6. parakey; 7. minnow; 8. outrageous; 9. vessel; 10. apology; 11. pup; 12. gargantuan; 13. adopted; 14. goblin; 15. file.



Design it Yourself

Here's a chance to join the hundreds of artists who have illustrated *Pinocchio* over the years. Use your imagination to design and draw your own version of this famous wooden fellow.

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